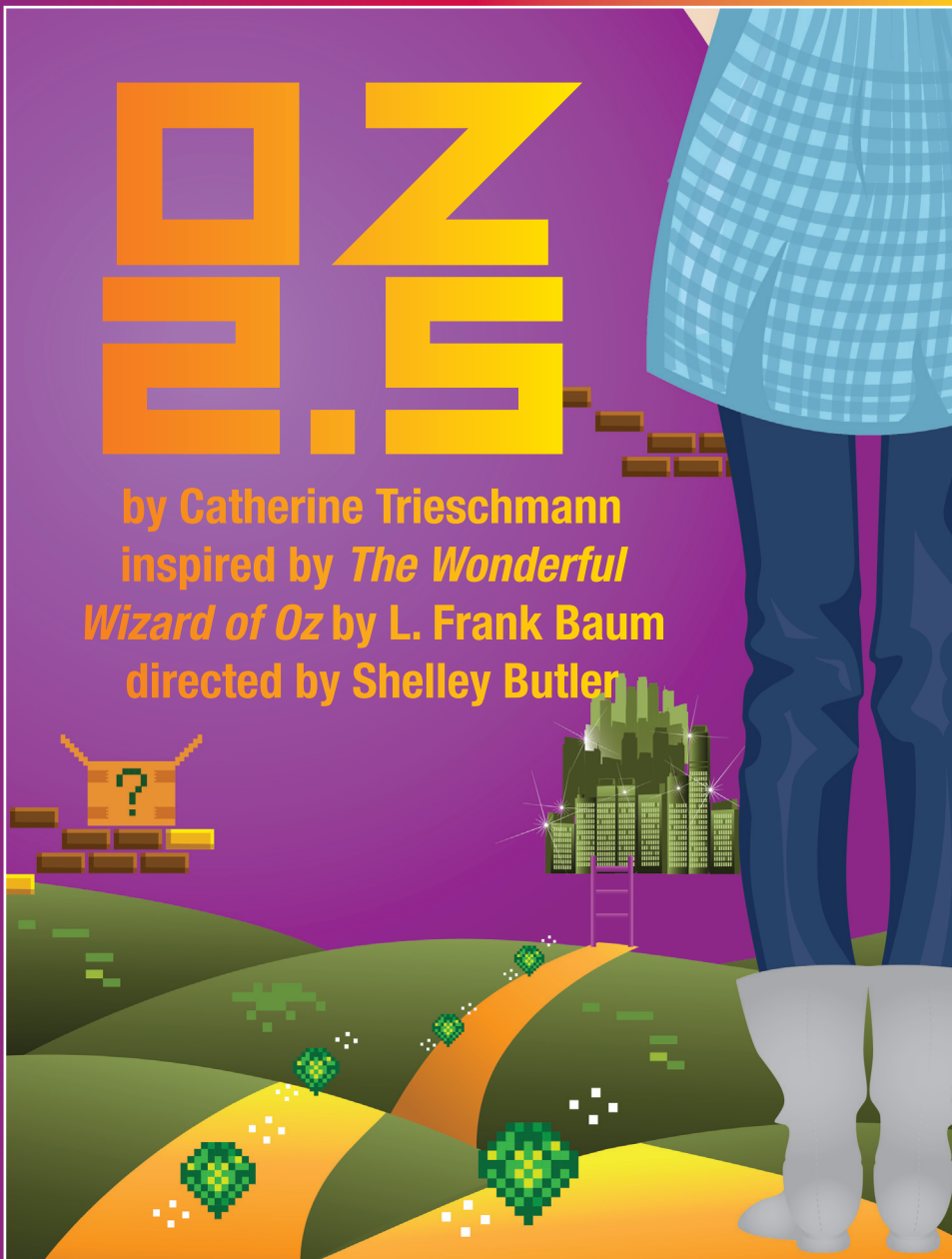


South Coast Repertory Theatre for Young Audiences

2014/15 SEASON • JULIANNE ARGYROS STAGE

OZ 2.5

by Catherine Trieschmann
inspired by *The Wonderful
Wizard of Oz* by L. Frank Baum
directed by Shelley Butler





South Coast Repertory

Theatre for Young Audiences

Julianne Argyros Stage • May 22 - June 7, 2015

presents the WORLD PREMIERE of

OZ 2.5

BY **CATHERINE TRIESCHMANN**

INSPIRED BY *THE WONDERFUL WIZARD OF OZ* BY L. FRANK BAUM

SET DESIGNER
**FRANÇOIS-PIERRE
CÔTURE**

COSTUME DESIGNER
**SARA RYUNG
CLEMENT**

LIGHTING DESIGNER
**LONNIE RAFAEL
ALCARAZ**

SOUND DESIGN and
ORIGINAL MUSIC BY
JOHN BALLINGER

PROJECTION DESIGNER
KAITLYN PIETRAS

CHOREOGRAPHER
E. D. BROWN

PRODUCTION MANAGER
JACKIE S. HILL

STAGE MANAGER
KATHRYN DAVIES

DRAMATURGS
**JOHN GLORE
ANDY KNIGHT**

DIRECTED BY

SHELLEY BUTLER



Corporate Honorary Producer

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

OZ 2.5 was commissioned and developed by South Coast Repertory.

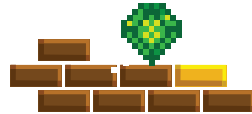
WELCOME...

BE SURE TO CHECK OUT OUR WEBSITE FOR THE STUDY
GUIDE TO *OZ 2.5*, WHICH FEATURES ADDITIONAL
INFORMATION ABOUT THE PLAY, PLUS A VARIETY OF
OTHER EDUCATIONAL RESOURCES.

SCR.ORG

AND LOOK FOR OUR FUN ACTIVITY IN THE LOBBY.

THE CAST



(in order of appearance)

- DeeEMILY YETTER
- Aunt Em/Wicked WitchCELESTE DEN
- Uncle Henry/ScarecrowJOE FRIA
- Munchkin 2/Guardian of the Gates/Monkey. . .AMIN EL GAMAL
- Toto/Munchkin 1/Monkey/SteveMICHAEL FAULKNER
- Tin ManCHRISTOPHER RIVAS
- LionLARRY BATES

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; 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 audio recording of this performance is strictly prohibited.



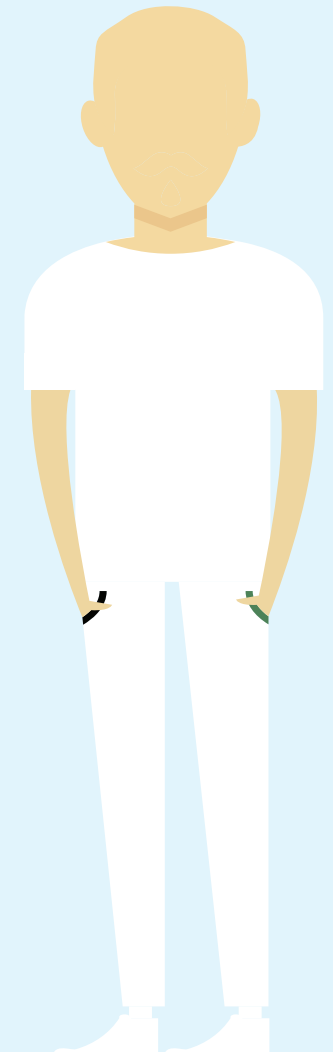
LOG IN...

THE GRAPHICS IN DEE'S ONLINE GAME, *OZ 2.5*, ARE BOLD AND EXCITING, AND EACH CHARACTER HAS A DIFFERENT LOOK. IF YOU WERE PLAYING THE GAME, WHAT WOULD YOU LOOK LIKE? DESIGN YOUR CHARACTER BELOW.

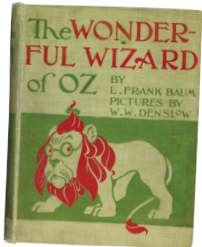


EACH *OZ 2.5* PLAYER CAN CREATE HIS OR HER OWN TAG, A NAME TO USE WHILE PLAYING THE GAME. DEE'S TAG IS DOROTHY14. WHAT WOULD YOURS BE?

MY TAG:



THE RULES OF THE GAME: OZ 2.5'S INSPIRATION



OZ 2.5 IS INSPIRED BY L. FRANK BAUM'S FAMOUS NOVEL *THE WONDERFUL WIZARD OF OZ*, FIRST PUBLISHED IN 1900. THE BOOK WAS AN OVERNIGHT SUCCESS, AND BAUM WENT ON TO WRITE 13 MORE NOVELS IN THE OZ SERIES. ALTHOUGH *THE WONDERFUL WIZARD OF OZ* IS MORE THAN A HUNDRED YEARS OLD, IT IS STILL ONE

OF THE MOST POPULAR STORIES AMONG BOTH CHILDREN AND ADULTS—AND ONE THAT HAS INSPIRED MANY ADAPTATIONS FOR BOTH THE STAGE AND SCREEN.

CHECK OUT THESE FUN FACTS ABOUT *THE WIZARD OF OZ*:

1. L. Frank Baum said that he named his magical land “Oz” after looking at an alphabetized filing cabinet label that read O-Z.
2. Although Dorothy’s ruby slippers have become known all over the world, she actually wears silver shoes in the novel. They were only changed to ruby slippers in the 1939 musical film.
3. Author L. Frank Baum was known as a supporter of women’s rights, and most of the heroes in Baum’s *Oz* series are female.
4. The last book that Baum wrote in the *Oz* series is called *Glinda of Oz*. It was published in 1920, after Baum’s death, and a number of authors—including Ruth Plumly Thompson—continued the series.
5. The first stage adaptation of *The Wonderful Wizard of Oz*, a musical, opened on Broadway in 1903. Many elements of the story were changed: Toto the dog, for example, was replaced by Imogene the cow.

ACHIEVEMENT UNLOCKED!

YOU'VE EARNED THE HEART. PROCEED TO THE NEXT LEVEL

South Coast Repertory

MARC MASTERSON
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

Joanne DeNaut, CSA
Zaynab Yasmine Malik

Devon Swiger
Brad Zipser

Toria Chatburn, Steph Marron
Sumner Ellsworth

Chad Dove
Emily Kettler

Jessica Larson
Stephanie Draude

Mary Bergot, Bronwen Burton
Pauline Good, Lalena Hutton,
Kaitlyn Kaufman, Sarah Timm

Elissa Forsyth, Julie Ann Carr

CASTING DIRECTOR

ASSISTANT DIRECTOR

ASSISTANT SOUND DESIGNER

PRODUCTION ASSISTANT

STAGE MANAGEMENT INTERNS

LIGHT BOARD OPERATOR

SOUND BOARD OPERATOR

AUTOMATION OPERATOR

DRESSER

HOUSE MANAGER

ADDITIONAL COSTUME SHOP STAFF

COSTUME SHOP INTERNS

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

Claudia N. Duvall, Michael Turner,
SCENIC ARTISTS

THESE PEOPLE CREATED THE PROPS

Allie Gillaspie-Williams,
PROP MASTER/PROP SHOP MANAGER

Byron Bacon,
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

Jenni Gilbert, WIG AND MAKEUP TECHNICIAN

THIS GROUP DEALS WITH LIGHTS & SOUND

Lois Bryan, MASTER ELECTRICIAN

Andrew Stephens, Sumner Ellsworth

STAGE ELECTRICIANS

Ian Burch, SOUND AND VIDEO SUPERVISOR

Jacob Halliday, Chad Dove, SOUND ENGINEERS

LEVEL 1: KANSAS



DEE LIVES WITH HER AUNT EM AND UNCLE HENRY IN KANSAS. OVER THE YEARS, MANY OF THE MIDWESTERN STATE'S PRAIRIES WERE CONVERTED TO FARMLAND, AND NOW KANSAS IS ONE OF THE MOST PRODUCTIVE FARMING REGIONS IN THE COUNTRY. IT IS KNOWN FOR ITS ABUNDANT WHEAT, CORN AND SUNFLOWER CROPS—AND IS NICKNAMED "THE SUNFLOWER STATE."



HERE ARE SOME INTERESTING FACTS ABOUT KANSAS:

1. Kansas became a state in January 1861. It was the 34th state added to the Union.
2. People who live in Kansas are called "Kansans."
3. The city of Lebanon, Kansas—sometimes called "Midway, U.S.A.—is located in the exact center of the United States.
4. Susanna M. Salter was elected as the mayor of Argonia, Kansas, in 1887, becoming the first female mayor in the United States.
5. The state's main crop is wheat. Kansas' Sumner County is known as "The Wheat Capital of the World."
6. Kansas' state song is "Home on the Range." It was written in the 1870s by composer Daniel E. Kelley and lyricist Brewster M. Higley and adopted as the state's anthem in 1947.



TORNADO!



SPRINGTIME IN KANSAS IS TORNADO SEASON. A TORNADO IS A COLUMN OF AIR THAT EXTENDS FROM THE BASE OF A THUNDERSTORM AND REACHES THE GROUND. WHEN THE AIR ROTATES, IT PICKS UP WATER AND DEBRIS—AND GETS ITS VISIBLE FUNNEL SHAPE.

TEST YOUR TORNADO KNOWLEDGE:

- _____ 1. Approximately how many tornadoes hit the United States each year?
 - a. 100
 - b. 950
 - c. 1,200
 - d. 2,500
- _____ 2. Between what hours do most tornadoes occur?
 - a. 11 a.m. - 4 p.m.
 - b. 4 p.m. - 9 p.m.
 - c. 9 p.m. - 1 a.m.
 - d. 1 a.m. - 5 a.m.
- _____ 3. A tornado that occurs over a body of water is called a _____.
 - a. Waterspout
 - b. Hose
 - c. Wet twister
 - d. Water slide

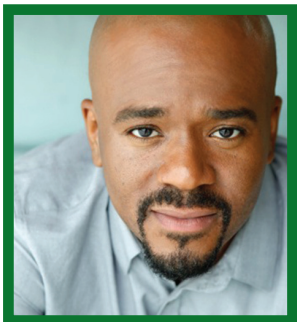
If you were swept up in a tornado and transported to Oz, what or who would you take with you?

ACHIEVEMENT UNLOCKED!

YOU'VE EARNED THE BRAIN. PROCEED TO THE NEXT LEVEL



WHO'S WHO



LARRY BATES

LION

Hey guys! ROAR! I am super excited to be the Lion in OZ 2.5. I love being in Theatre for Young Audiences shows. The last one I did was *Charlotte's Web*, where I played Wilbur. SO MUCH FUN! I was also in the *The Stinky Cheese Man and Other Fairly Stupid Tales*, *Tales of a 4th Grade Nothing*, *The BFG (Big Friendly Giant)* and played Mrs. Gorf in *Sideways Stories from Wayside*

School (one of my favorites). My absolute favorite character to play was Toby (better known as Power Boy) in *The Only Child*. Again, SO MUCH FUN! I also have done some TV, like playing a cop on "NYPD Blue," "The Unit" and "Huff"; a real BAD GUY on "Dark Blue"; a Coast Guard member who saves the day on "Numb3rs" and a mortician who gets to be around dead people all day (ugggh) in "Boston Public." And one time, I was placed under a spell by "Sabrina, the Teenage Witch." I haven't been quite right since. Enjoy the show!

CELESTE DEN

AUNT EM/WICKED WITCH

My favorite place in the world is the theatre because there is nothing more fun than making people laugh and cry through stories. It is a great joy to be able to play pretend for a job, especially when it takes me to places I'd never been like London, San Francisco, Oregon and Hong Kong. Though no matter how far I go, I am always grateful to return home to the SCR stage, where I was last seen in *Trudy and Max in Love*, *Death of a Salesman* and *Chinglish*—that last one is where I got to speak my first language of Chinese on stage! It takes a lot of bravery to stand up tall and use your voice to speak the truth—in acting and in life—so I thank my family and friends for showing me what courage looks like and teaching me what strength feels like.



IN THE CAST



AMIN EL GAMAL

MUNCHKIN 2/GUARDIAN OF THE GATES/MONKEY

According to my mom, I was born during an earthquake—and the drama didn't stop there! I was in my first play in preschool, where I played a crazed barber. After that, I produced season-upon-season of theatrical spectacles in my parents' garage, starring my begrudging little brothers (though they eventually went on strike, and I ended up having to use stuffed animals instead). Since then, I studied acting and writing at Stanford University and the University of Southern California, and have been in some TV shows, movies and plays (usually for grown-ups). The original Oz books by L. Frank Baum were my favorites growing up, and Judy Garland's performance in *The Wizard of Oz* inspired me to become an actor, so I'm especially excited to be visiting Oz with you today!

MICHAEL FAULKNER

TOTO/MUNCHKIN 1/MONKEY/STEVE

I've never been to Oz, but I have driven through Kansas—on a children's theatre tour during my first professional acting job after college. And get this: in fifth grade, I played the Tin Woodsman in my elementary school play! Today, I am glad to have traveled all over the world performing with a three-man comedy troupe, The Reduced Shakespeare Company. I love performing "un-reduced" Shakespeare too, and have played most of his funny characters including Malvolio, Feste, Launcelot Gobbo, Elbow, Starveling, Petruchio and more. I've also encouraged your parents to buy things by appearing in oodles of television commercials. South Coast Repertory fans may have seen me in *Six Degrees of Separation*, *Rhubarb Jam* or the original *The Stinky Cheese Man and Other Fairly Stupid Tales*. My wife also acts, and she was in last year's *Stinky Cheese Man*. Luckily, people haven't started referring to us as that "stinky couple!"





JOE FRIA

UNCLE HENRY/SCARECROW

I'm so excited to be playing the role of the Scarecrow here at SCR. It's a part I've wanted to play ever since I saw *The Wizard of Oz* at Radio City Music Hall in New York City when I was 10 years old! My mom took me to a lot of shows in New York when I was a kid. That inspired me to start taking dance classes, which she was happy to make happen. Years later, I would end up at

Carnegie Mellon University, one of the best acting programs in the country! More recently, you might have seen me in TV shows like "Gilmore Girls" and "Community" or in commercials for Taco Bell and Dunkin' Donuts! Dream big and never give up!

CHRISTOPHER RIVAS

TIN MAN

I'm so happy to be at SCR once again, this time having a blast in *OZ 2.5*. I have spent the last few months writing and rewriting the first feature film that I sold. I have been on television in "Shameless" and some features coming out later next year, but I always will return to my home, the stage. I love theatre, and I've done plays all over the world. I love how theatre lets me go to different places and be so many things, character-wise. Theatre is the thing that changed my life, gave me purpose, and what an honor it is to be doing it today.



EMILY YETTER

DEE

I love working as an actress because each role is a unique adventure. Perhaps you saw me battle a huge raccoon as the night fairy in *The Night Fairy* here at SCR, fly 30 feet in the air as Tinker Bell in the national tour of *Peter Pan* in a big tent next door or more recently at The Walt Disney Concert Hall in a beautiful show called *Bolero: Ravel's Dance for Orchestra*. In that show, I acted and

danced with more than 70 musicians on stage. It was amazing! I also love to

create my own movies and plays with my friends, so we started a company called A Working Theater for an excuse to do it all the time. I studied acting at UCLA, the British Academy of Dramatic Arts and currently study physical arts like dance, acrobatics and aerial arts.

ARTIST BIOS

AUTHOR L. FRANK BAUM was born in 1856 in upstate New York, the seventh child of a very successful barrel-maker and later oil producer. However, Baum's own career path was a rocky one. He started working as an actor, then as a traveling salesman, as editor of a small town newspaper and as publisher of a retail trade journal, but he failed to distinguish himself in any occupation. His careers either failed to provide a sufficient living for his beloved wife, Maud, and their children, or were so exhausting as to be debilitating. In the 1890s, Baum took the advice of his mother-in-law—suffragist leader Matilda Gage—and turned his attention to trying to write down and sell the stories he'd been telling to his sons and their friends. After a few of his children's books had been published with varying success, he published *The Wonderful Wizard of Oz* in 1900 and it quickly became a bestseller and has remained so ever since.

PLAYWRIGHT CATHERINE TRIESCHMANN is the author of *The Bridegroom of Blowing Rock*, *Crooked*, *How the World Began*, *Hot Georgia Sunday* and *The Most Deserving*. Her work has been produced around the world including off-Broadway at the Women's Project, the Bush Theatre (London), Out of Joint at the Arcola Theatre (London), South Coast Repertory, Milwaukee Repertory Theatre, the New Theatre (Sydney), Florida Stage, the Summer Play Festival, Actors Theatre of Louisville, American Theatre Company and the Edinburgh Fringe Festival. She has received commissions from South Coast Repertory, Manhattan Theatre Club and the Denver Theatre Center. She is the recipient of the Weissberger Award, the Otis Guernsey New Voices Playwriting Award from the Inge Theatre Festival and the Edgerton New Play Award. She also wrote the screenplay for the film *Angel's Crest*, which premiered at the 2011 Tribeca Film Festival and was released by Magnolia Pictures. Originally from Athens, Ga., she now lives in a small town in western Kansas. *OZ 2.5* was commissioned from Trieschmann by South Coast Repertory.

DIRECTOR SHELLEY BUTLER is happy to return to SCR after directing *The Borrowers*, *A Wrinkle in Time*, *The Brand New Kid*, *Charlotte's Web* and *James and the Giant Peach*, along with several NewSCRipts and Pacific Playwrights Festival readings. She began her life in the theatre playing the role of the Carrot in *The Magic Toothbrush*. Not long after this experience, she realized what she wanted to do was be in charge of putting the whole

story together. At the age of 16, she directed her first play—a production of *Little Shop of Horrors* with forty junior high students. Shelley grew up in Maine and went to school at the University of North Carolina at Chapel Hill. She has been lucky enough to travel around the country telling stories and directing new plays. She remembers playing *Mario Brothers* and has a five year old who loves *Candy Crush*—but not as much as Dee loves *OZ!*

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 the audience when they discover the stage for the first time. Aside from playing *OZ 2.5* at SCR and other design games at theaters like The Theatre @ Boston Court or the Cherry Lane Theatre in New York City, he teaches young and bright students at East Los Angeles College and Loyola Marymount 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

When **COSTUME DESIGNER SARA RYUNG CLEMENT** was just two years old, she started to pick out her own outfits. Pretty soon, she was telling her mother what to wear, too—although her mom did not always take her advice. Sara went to the Yale School of Drama to learn more about theatre, painting and how to turn drawings into costumes and sets. Now that she is a theatre designer, Sara works with the director to decide who wears what in a show and why they wear what they wear. You may have seen her costumes in *Ben and the Magic Paintbrush* or in *Junie B. Jones and a Little Monkey Business* at SCR. She is glad to have the continued support of her parents, who still put her drawings up on the fridge.

LIGHTING DESIGNER LONNIE RAFAEL ALCARAZ is a professor at UC Irvine, and a professional lighting designer. He has designed for various regional theatres, such as the Oregon Shakespeare Festival, The Repertory Theatre of St Louis, Great River Shakespeare Festival and Utah Shakespearean Festival. Among the productions he has designed at SCR are *The Whipping Man*, *Dialogos: The Long Road Today*, *La Posada Mágica*, *Goldfish*, *Bunnacula*, *James and the Giant Peach* and *Jane of the Jungle*. Recent designs include *A Midsummer Night's Dream* at The Repertory Theatre of St. Louis, *Oedipus El Rey* at San Diego Repertory, *Steel Magnolias* at East West Players, *SEED: A Weird Act of Faith* for Cornerstone Theater Company, where he is an associate artist and *Hamlet* and *The Merry Wives of Windsor* at Great River Shakespeare Festival. He also was a designer for Universal Studios Japan. He is a member of the United Scenic Artist/IATSE - Local 829. His complete design portfolio can be found at www.lradesigns.com

When **SOUND DESIGNER AND COMPOSER JOHN BALLINGER** was seven years old, his mother taught him to play the piano. When he was eight years old—in the third grade—he joined the school orchestra and played the clarinet. Since that time, he has played in a lot of shows

and made a lot of music for theatre, film and TV. John likes to read the script for a play, talk with the director and make music that helps the audience understand and enjoy what the actors are doing on stage. Making sound effects is a lot of fun, too! *OZ 2.5* is the fourth time he has worked for South Coast Repertory.

PROJECTION DESIGNER KAITLYN PIETRAS is a Los Angeles-based scenic and projection designer. She fell in love with theatre in high school; her drama teacher, Kathryn Bernardo, remains one of her favorite teachers of all time. Kaitlyn loves buildings and she studied architecture at Clemson University. She decided that she missed theater too much to pursue architecture and moved to Los Angeles to study at UCLA and become a theatre artist. While at UCLA, she discovered the super cool world of projection design and now she spends most of her days using computer programs like Photoshop and After Effects. Kaitlyn has designed for shows all over the country and she is really excited to be designing her first show at SCR.

CHOREOGRAPHER E.D. BROWN considers herself a tumbleweed. She and her sisters were always the new kids wherever they lived, so they would make up stories, characters, dances and plays to pass the time. But, E.D. just never stopped. Right after graduating from the University of North Carolina at Chapel Hill—where she first worked with director Shelley Butler—she was cast in the international percussion sensation, *Stomp*. She toured the world with *Stomp* and, when she returned to the United States, she expanded her career to include writing. Brown has recently finished writing, directing and producing her first TV series called “Sidetracked.” She would like to thank SCR for this wonderful opportunity and Shelley Butler for always being an inspiration. “We are such stuff, as dreams are made on.”

STAGE MANAGER KATHRYN DAVIES grew up in Nova Scotia, Canada, where she studied piano, ukulele, recorder and tap dancing. Her parents took her to see a lot of shows, and she decided to become a stage manager when she was in the 12th grade. Her high school drama teacher, Mr. Drew, inspired her to do this. Throughout the years, she has studied French, Italian, German and Spanish, which has helped her to work on big opera productions. She is very grateful to her parents for making her keep up with her music lessons, because if she hadn't, she wouldn't be able to do what she does now. Today, Kathryn gets to work with amazingly creative actors, directors, designers, singers, musicians and film stars in several countries.



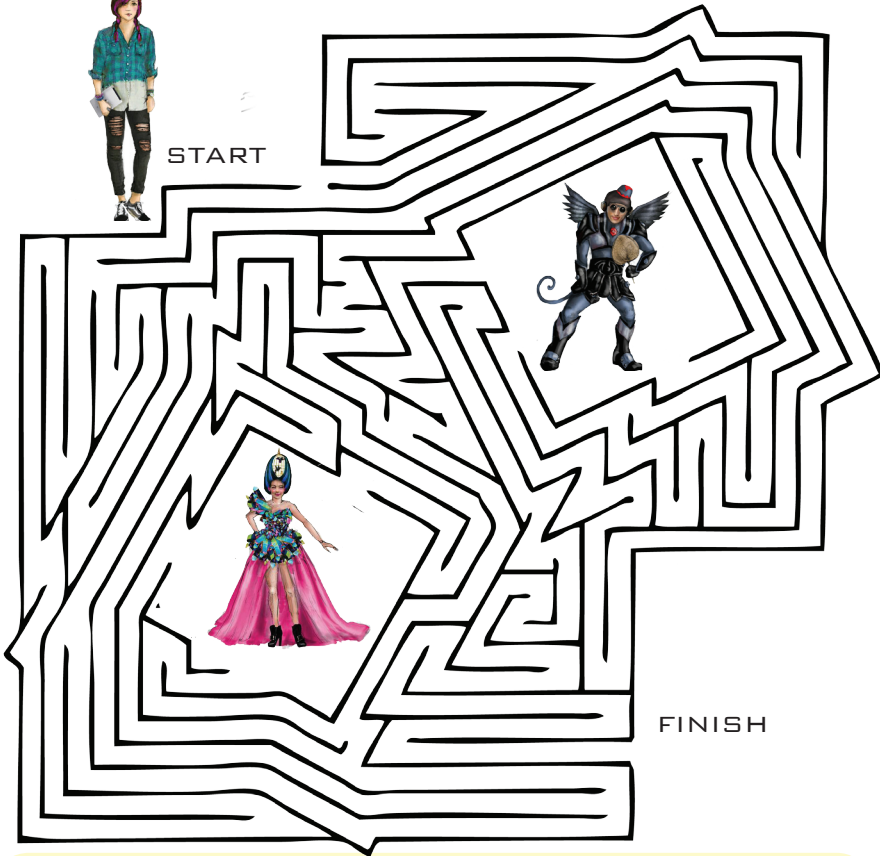
ACTORS' EQUITY ASSOCIATION, founded in 1913, is the U.S. labor union that represents more than 50,000 professional actors and stage managers. Equity endeavors to advance the careers of its members by negotiating wages, working conditions and providing a wide range of benefits (health and pension included). Member: AFL-CIO, FIA. #EquityWorks.

LEVEL 2: WELCOME TO OZ

FOLLOW THE YELLOW BRICK ROAD TO REACH THE REALM OF THE EMERALD CITY—BUT BE CAREFUL NOT TO GET LOST ALONG THE WAY...AND LOOK OUT FOR WITCHES!



START



FINISH

GUESS THE SECRET PASSWORD
(IT'LL COME IN HANDY LATER!)

HINT: WHAT FOOD DOES THE SCARECROW WANT TO TRY MORE THAN ANYTHING IN THE WORLD?



ACHIEVEMENT UNLOCKED!

YOU'VE EARNED THE BADGE OF COURAGE. PROCEED TO THE NEXT LEVEL

THE GATES OF THE EMERALD CITY

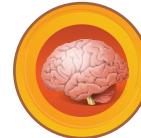
TO ENTER THE EMERALD CITY, WRITE DOWN THE ANSWERS TO THE FOLLOWING QUESTIONS:



1. WHAT IS YOUR CHARACTER'S TAG FROM PAGE 5?



2. L. FRANK BAUM'S *THE WONDERFUL WIZARD OF OZ* WAS FIRST PUBLISHED IN



3. A PERSON WHO LIVES IN KANSAS IS CALLED A



4. WHAT IS THE SECRET PASSWORD?

CONGRATULATIONS!
YOU HAVE EARNED ACCESS TO
THE EMERALD CITY!
YOU WIN!



A LITTLE IMAGINATION GOES A LONG WAY



Four of the ensemble actors in the Summer Players' 2014 production of *Peter Pan*.

Have you ever had to create an entire world using your imagination? In *OZ 2.5*, Dee does just that—with a little help from a video game. Theatre works the same way. A cast of performers come together and, with the help of a director and a team of designers, they create a story. An actor has several tools they use on stage: their body, their voice and, most importantly, their imagination. When an actor uses his or her imagination, they are able to create entire worlds on the stage for you to see.

It is an exciting challenge for the cast to take the audience on the journey in *OZ 2.5*. It requires a giant imagination (or brain), the courage to try many different things and, of course, the ability to open your heart and work as a team. It's also a lot of fun—each actor gets his or her moment to shine.

Have you seen other theatrical productions that awakened your imagination? Would you like to create a new world by using your talents? What would be the most exciting challenge for you?

You can learn more about performance in SCR's Theatre Conservatory. Check out the website at scr.org/education, or call (714) 708-5577.



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GREG BANKS
based on the story by
CARLO COLLODI

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