

# South Coast Repertory Theatre for Young Audiences

2013/14 SEASON • JULIANNE ARGYROS STAGE

## THE STINKY CHEESE MAN

AND OTHER FAIRLY STUPID TALES

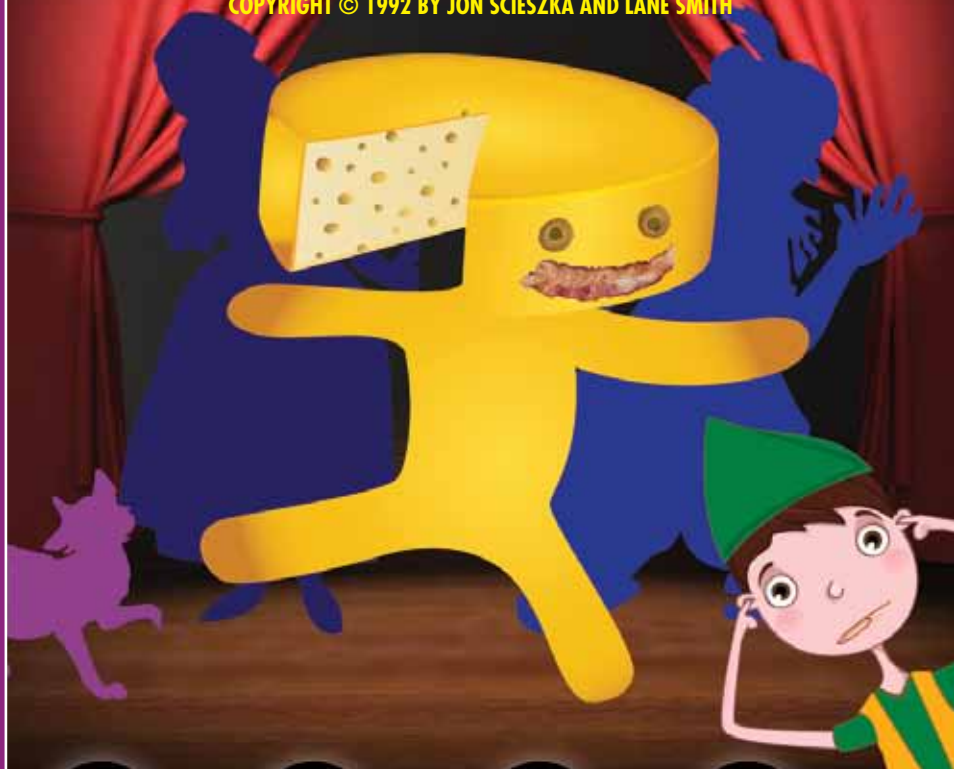
BY JOHN GLORE

ADAPTED FROM THE BOOK

THE STINKY CHEESE MAN AND OTHER FAIRLY STUPID TALES

BY JON SCIESZKA AND LANE SMITH

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Julianne Argyros Stage • May 23 - June 8, 2014

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SET DESIGNER  
**SUSAN GRATCH**

COSTUME DESIGNER  
**ANN CLOSS-FARLEY**

LIGHTING DESIGNERS  
**JEREMY PIVNICK  
& JAYMI LEE SMITH**

SOUND DESIGNER  
**VINCENT OLIVIERI**

PRODUCTION MANAGER  
**JACKIE S. HILL**

STAGE MANAGER  
**JENNIFER ELLEN BUTLER\***

MUSICAL DIRECTION BY  
**TIM HORRIGAN**

DIRECTED BY  
**JESSICA KUBZANSKY**



**PACIFIC LIFE  
FOUNDATION**

Corporate Honorary Producer



VISIT SCR ONLINE!  
[WWW.SCR.ORG](http://WWW.SCR.ORG)

Be sure to check out our website for the study guide to *The Stinky Cheese Man and other Fairly Stupid Tales*, which features additional information about the play, plus a variety of other educational resources.

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

# THE CAST

(in order of appearance)

Cow Patty Boy/Cocky Locky/Prince/  
Stepsister #1/Owl/Stinky Cheese Man. . . . . **LARRY BATES\***

Jack/Tortoise . . . . . **MATT MCGRATH\***

Ducky Lucky/Princess #2/Cinderella/  
Cow Butt . . . . . **ERIKA SCHINDELE\***

Red Hen/Goosey Loosey/Queen/  
Stepmother/Little Old Lady. . . . . **TRACEY A. LEIGH\***

Foxy Loxy/Ugly Duck/Wolf/Giant/  
Stepsister #2/Fox . . . . . **NICHOLAS MONGIARDO-COOPER\***

Surgeon General/King/Frog/Rumplestiltskin/  
Little Old Man/Cow Head/Legal Guy . . . . . **BRAD CULVER\***

Chicken Licken/Princess #1/  
Little Red Running Shorts/Rabbit . . . . . **AMANDA PAJER \***

## FOR YOUR INFORMATION

**NO BABES IN ARMS ALLOWED.** Everyone must have a ticket; no children under age 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. 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, and press 9 at announcement.

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



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

# JACK'S PROGRAM NOTE

This is a play based on a really famous book that's been around for a long time. Not as long as the fairy tales it's based on—it was published in 1992, so just a...fairly long time. Because it's a play and you're in a theatre, there are certain rules you have to follow. You can see all that stuff under the "For your information" section on the page next to this one. It tells you stuff like "no babes in arms," which is a fancy way of saying that tiny babies wouldn't understand this play so they should stay at home. You should also leave your pets at home—especially your pet chickens. We have too many chickens in this play already. In fact, I can't find one of them. She was supposed to be backstage in her dressing room, but she found a kernel of wheat, and now she's gone. Let me know if you see her in the audience somewhere.

Anyway, I'm supposed to warn you that most of the stories in this play are fairly stupid. You'll see what I mean in just a minute. Enjoy the show. And watch out for the Cow Patty Boy.

Jack

Jack, the Narrator

...Oh, you're still reading this. Hasn't the play started yet? I really don't have anything else to say. Well, you should also know that I've done you a favor and had the playwright cut out some of the stupidest tales. Stories like "The Not-So-Little Mermaid" or "The Emperor's New Fanny Pack." That last one was...really weird.

...Really? It still hasn't started? I guess you should keep reading the program. But turn the page because the rest of my program note says nothing you need to know.

...Nothing you need to know. (I told you to turn the page!)



# 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  
Andrew Knight  
Doug Oliphant  
Kristin Neu  
Mark Caspary  
Brad Zipser  
Kathleen Barrett, Samantha McCann  
Sumner Ellsworth  
Bryan Williams  
Emily Kettler  
Sarah Steinman, Leandra Watson  
John Burton  
Kharen Zuenert  
Mary Bergot, Bronwen Burton,  
Gwyneth Conaway Bennison, Pauline  
Good, Lalena Hutton, Kaitlyn Kaufman,  
Adriana Lambarri, Sarah Timm, Swantje  
Tuohino, Leandra Watson,  
Marchele Zolman  
Stephanie Draude

CASTING DIRECTOR  
DRAMATURG  
ASSISTANT DIRECTOR  
ASSISTANT LIGHTING DESIGNER  
ASSISTANT SOUND DESIGNER  
PRODUCTION ASSISTANT  
STAGE MANAGEMENT INTERNS  
LIGHT BOARD OPERATOR  
SOUND BOARD OPERATOR  
DECK CREW  
DRESSERS  
PUPPETS  
BIRD BODIES AND HATS

ADDITIONAL COSTUME STAFF  
HOUSE MANAGER

## 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  
David McCormick, Derek Epstein, Victor  
Mouledoux, SCENIC CARPENTERS  
Judy Allen, LEAD SCENIC ARTIST  
Nathan Brackney, Chris Holmes,  
Emily Bennett, SCENIC ARTISTS

### THESE PEOPLE CREATED THE PROPS

Andrea Bullock, PROPS MASTER  
Byron Bacon,  
ASSISTANT PROPERTY SHOP MANAGER/BUYER  
Jeffery G. Rocky, PROPERTIES ARTISAN  
David Saewert, PROPERTIES CARPENTER

### THE FOLLOWING MADE THE COSTUMES

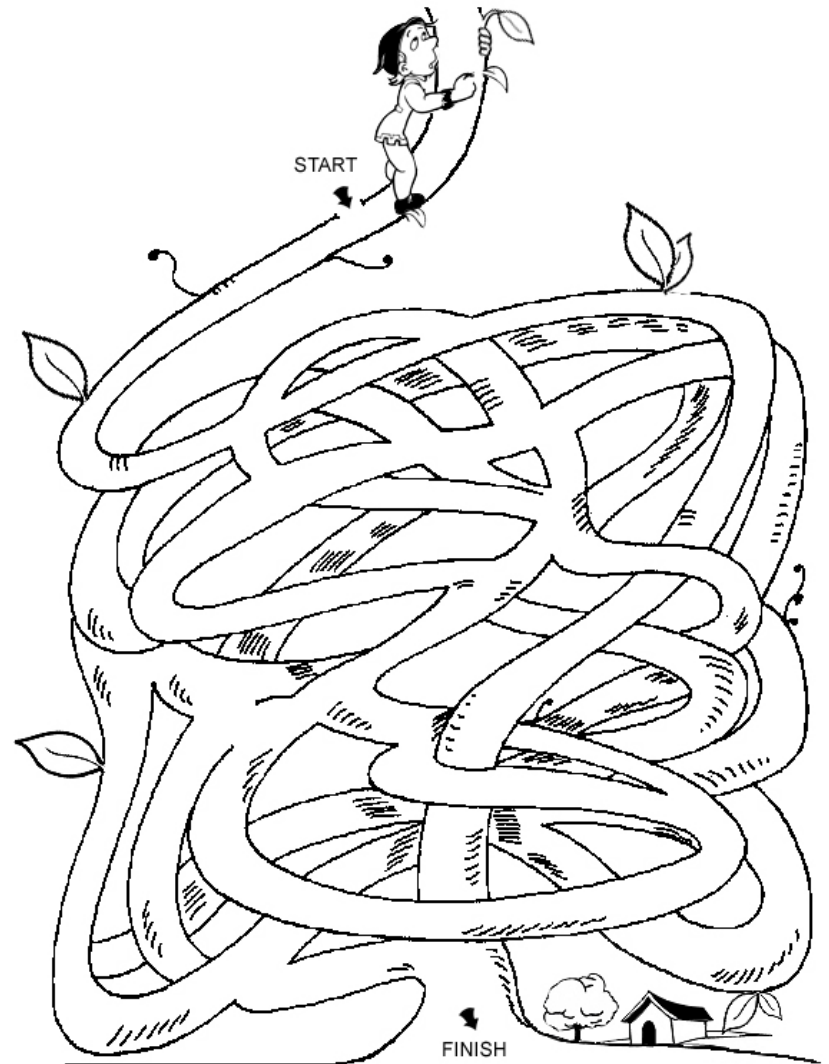
Amy L. Hutto, COSTUME SHOP MANAGER  
Laurie Donati, FULL CHARGE COSTUMER  
Catherine J. Esera, CUTTER/DRAPER  
Laura Caponera, WIG AND MAKEUP SUPERVISOR  
Bert Henert, WARDROBE SUPERVISOR

### THIS GROUP DEALS WITH LIGHTS & SOUND

Lois Bryan, MASTER ELECTRICIAN  
Andrew Stephens, Sumner Ellsworth  
STAGE ELECTRICIANS  
Corrinne Corrillo, INTERIM AUDIO ENGINEER  
GW Rodriguez, Bryan Williams,  
AUDIO TECHNICIANS

# MAZE

Help Jack escape the giant. But watch out for The Little Red Hen—her screaming will give him away!



"Jack, Jack, Jack! Where are you going? Tell my story now. Help me plant this wheat!"



# MATCHING STORIES TO THEIR TITLES

How well do you know the fairy tales that *The Stinky Cheese Man* makes fun of? Try to match the following titles with their description:

1. The Story of The Little Red Hen

2. THE STORY OF CHICKEN LITTLE

3. The Princess and the Pea

4. The Ugly Duckling

5. GOLDILOCKS AND THE THREE BEARS

6. THE FROG PRINCE

7. Little Red Riding Hood

8. Jack and the Beanstalk

9. Cinderella

10. RUMPELSTILTSKIN

11. The Tortoise and the Hare

12. The Gingerbread Man

13. THE BOY WHO CRIED WOLF

## WHAT WOULD YOUR TITLE BE??

If you could add a fairly stupid tale to *The Stinky Cheese Man*, what would it be? Write down the original title—and then make up your own ridiculous title!

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A. Beware a mysterious little man who offers to spin your straw into gold...unless you already know his name.

B. Sometimes a princess meets prince charming—and he doesn't look at all like she'd imagined.

C. An acorn falls from the sky... and farm animals go wild.

D. A story about a young lad, some magic beans—and one really angry giant.

E. A story about a barnyard fowl who just needs some assistance with her baking.

F. A chatty little girl with a very special coat accidentally tells a hungry wolf where her grandmother lives.

G. The story of a little blonde girl who breaks into a family's house and takes their stuff.

H. The tale of a very energetic and sassy cookie—who gets his just desserts in the end.

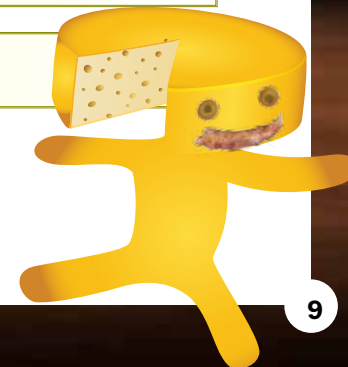
I. This fairy tale by Hans Christian Andersen illustrates that those who are a little different from the rest of the flock sometimes grow up to be the most beautiful of all.

J. Slow and steady wins the race.

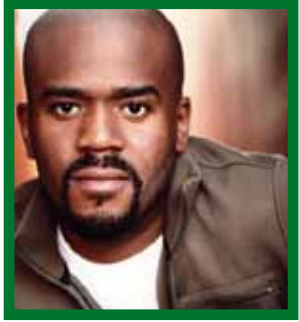
K. One of Aesop's most famous fables about a shepherd who loves to lie.

L. If the shoe fits, wear it...but what kind of girl wears glass slippers, anyway?

M. A stack of 20 mattresses and one sleepless night lead to happily ever after.



# Who's Who



## LARRY BATES

Cow Patty Boy/Cocky Locky/Prince/  
Stepsister #1/Owl/Stinky Cheese Man

Hey guys! I am super excited to be in *The Stinky Cheese Man and Other Fairly Stupid Tales* for the SECOND TIME!!! WOO-HOO. Forgive me if I smell like cow patties or stinky cheese. I love TYAs. The last one I did was called *Tales of a 4th Grade Nothing*, which was a blast. Before

that, *The BFG (Big Friendly Giant)*, where I got to play a mean ol' giant named Bloodbottler. Finally, in another one of my favorites, I was Toby (better known as Power Boy) in *The Only Child*. I have also done some TV here and there, 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." Once I was placed under a spell by "Sabrina, the Teenage Witch." I haven't been quite right since.

## BRAD CULVER

Surgeon General/King/Frog/Rumplestiltskin/  
Little Old Man/Cow Head/Legal Guy

I have been an actor since I was a much smaller person. In my very first play, Shel Silverstein's *The Giving Tree*, I ate too much candy backstage and ran around the stage like a monkey. There is no monkey character in *The Giving Tree*. I completely embarrassed my mother. It was during that performance, at the age of 5, that I first fell in love with the stage. Since then, I have acted in movies, TV and a lot of plays. I have done the voices for a few characters on Cartoon Network's "Regular Show." I have performed in places like Croatia, Germany and Scotland. I love to write music and I play bass guitar in a band. I grew up in Pasadena and received my a bachelor of fine arts from the California Institute of the Arts.



# In the Cast

## TRACEY A. LEIGH

Red Hen/Goosey Loosey/  
Queen/Stepmother/ Little Old Lady

My dad was in the army, so my family moved around a lot. Always "the new kid," I got really good at watching how people acted so I could fit in. It was sometimes hard and sometimes fun, but always interesting—so I went to school to become a professional actor. I still travel a lot doing theatre, but I've also done some TV shows like "Law & Order" and "Modern Family." You might recognize me from TV commercials: in one, I'm a mom who seems to be driving a race car really fast, but instead, I'm dropping my daughter off at field hockey practice; in another, I'm a stunt woman in a crazy office with a man on fire, a woman falling from the ceiling and a motorcycle rider named Larry.



## MATT MCGRATH

Jack/Tortoise



When I took piano lessons at the age of 5, I had no idea where an introduction to the study of music would lead. My local piano teacher happened to be the Mistress of the Children's Chorus to the Metropolitan Opera and the New York State Theater at Lincoln Center, where I made my stage debut. Mildred Honer taught me how to sing in many different languages and I soon became a boy soprano soloist in many famous operas including *Madame Butterfly*, *Carmen*, *Billy Budd*, *Hansel and Gretel*, *Street Scene*, *Tosca*, *Pagliacci/Cavaleria Rusticana* and *La Bobeme*. I owe many thanks to Mildred Honer who gave me the greatest gift of all, a life in the theatre. For Paige and Ryan.



# NICHOLAS MONGIARDO- COOPER

Foxy Loxy/Ugly Duck/Wolf/Giant/  
Stepsister #2/Fox

I'm so excited to be working at South Coast Repertory again! You might have seen me here last year looking for cherries as Skuggle the squirrel in *The Night Fairy*, or before, when I got to play Spiller in *The Borrowers*, Clem the Coyote in *Lucky Duck*, or when I played TWO ROLES (Meanie Jim and Grandpa Miller) in *Junie B. Jones and a Little Monkey Business*. Gosh, that was fun! I've also performed for some other young audiences just like you: like when I played the lead role in *Ferdinand the Bull* at the Lewis Family Playhouse. Before moving to California, I acted a lot in New York City, where I was born. There I did plays by Shakespeare like *Julius Caesar* and a ton of 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!

# AMANDA PAJER

Chicken Licken/Princess #1/Little Red  
Running Shorts/Rabbit

As a kid, I loved being in plays based on fairy tales. While growing up in Ohio, I was Mr. Cricket in *Pinocchio*, Sterling the Silver Fairy in *Twelve Dancing Princesses* and Beauty in *Sleeping Beauty*. My friends and I belonged to a children's/teen's theatre company where we performed and took acting classes together. As an adult, I continued to play many characters in well-known stories including a singing monkey in *Aladdin*, a talking, singing and dancing dog named Tock in *The Phantom Tollbooth*—directed by the same director of the play you are seeing today—and 5 characters in *A Wrinkle in Time*, adapted by the same guy who adapted this play! I have also done other plays, movies and TV shows. Your family may have seen me at Griffith Observatory narrating a show called *Water is Life* and the popular *Centered in the Universe*. I hope you enjoy our play! Keep reading!



# ERIKA SCHINDELE

Ducky Lucky/Princess #2/Cinderella/  
Cow Butt

My mom loves to tell the story from my childhood when I would run around as Alice chasing the White Rabbit. Since I can remember, I've loved playing in a world of make-believe.

As an actor, I have met people and visited places I could only imagine. I've been shipwrecked in *Twelfth Night* and married to Thomas Jefferson in 1776. I was last seen at SCR as Belle in *A Christmas Carol*, and before that I 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*, and I made new friends in *The Brand New Kid* and spent *A Year With Frog and Toad*. Before that, I was a bride on her wedding day chasing after her husband who was trying to find *An Italian Straw Hat*. Though I've encountered many people in my theatrical journeys who have touched my life, my Dad and Mom will always be my heroes.

## ARTIST BIOS

**AUTHOR JON SCIESZKA** is the National Ambassador for Children's Literature emeritus and the bestselling author of more than 25 books for kids, including *The Stinky Cheese Man and Other Fairly Stupid Tales*, *Math Curse*, *Robot Zot!* and the *Time Warp Trio* series. Scieszka founded Guys Read to encourage a passion for reading among young boys, with the philosophy that boys love to read most when they are reading things they love. A former elementary school teacher, he lives in Brooklyn with his family.

**AUTHOR LANE SMITH** has written and illustrated a bunch of stuff. Most recently *Grandpa Green*, which was a 2012 Caldecott Honor book, and *It's a Book*, which was on the *New York Times* bestseller list for more than six months and has been translated into more than 20 languages. His other works include the national bestsellers *Madam President* and *John, Paul, George & Ben*. His titles with Jon Scieszka have included the Caldecott Honor winner *The Stinky Cheese Man*; *The True Story of the 3 Little Pigs*; *Math Curse*; and *Science Verse*. Lane's other high profile titles include *Hooray for Diffendoofer Day!* by Dr. Seuss and Jack Prelutsky; *The Very Persistent Gappers of Frip* by George Saunders; *Big Plans* by Bob Shea; and *James and the Giant Peach* by Roald Dahl. In 1996, Lane served as conceptual designer on the Disney film version of *James and the Giant Peach*. His books have appeared on the *New York Times* Best Illustrated Book of the Year list four times.

**PLAYWRIGHT JOHN GLORE** has been writing plays for young audiences for more than 20 years. In fact, the first play he ever wrote was *Wind of a Thousand Tales*, which was performed by children in SCR's Theatre Conservatory program in 1988 and has since had hundreds of productions all over the country. His other plays for kids and families include *Folktales Too*, *Rhubarb Jam*, *The Day After Evermore* and stage adaptations of *A Wrinkle in Time* and *The Night Fairy* (seen in SCR's Theatre for Young Audiences series in 2010 and 2013, respectively). SCR has also produced some of his plays for adults, including *The Company of Heaven* and *On the Jump*. When he isn't writing plays, he works as SCR's associate artistic director, helping run the theatre.

**DIRECTOR JESSICA KUBZANSKY'S** mother predicted Jessica would be a director because in nursery school, she managed to get the other kids to fold her blanket for her. When she was 12, she wrote, directed and acted in a musical called *The Horse with Two Lovers*. The play told the story of two people who wanted to own the same horse because they thought the horse would win a race. Jessica played the horse, her sister played her rightful owner and her brother played everyone else. In the end, the bad guy was foiled, the horse won, she and her true owner were reunited—and sang about it. She loved it. And she still loves directing, because her job is to take stories that start as words on the page and bring them to three-dimensional thrilling human life. To this day, children's literature is her favorite, because it's an E-ticket to the imagination. The theatre is the only place where a person makes a "knocking" motion in the air and the entire audience imagines a door. In theatre, anything's possible.

**MUSICAL DIRECTOR TIM HORRIGAN** beat on his little wooden chair with Lincoln Logs at the age of 2 and has been making music ever since! He has written music for movies and musicals and provided musical direction for *Pinocchio*, *The Emperor's New Clothes* and *The Hoboken Chicken Emergency* here at SCR. "Working with a talented cast and crew in creating a world on stage that didn't exist before is just about the most fun you can have," says Tim. And, if you live in the Northwood section of Irvine, you just might have him as your English teacher at Northwood High School when you get older. In the meantime, Tim says, "Keep taking those piano lessons!"

**SET DESIGNER SUSAN GRATCH** is the oldest of 10: eight sisters and one brother (the youngest!). Susan's mother is an accomplished fabric artist and her father was a highly regarded chemical engineer—partially explaining why Susan chose to become a scenic designer, a combination of art and engineering. In fifth grade, Susan's parents took her to see *My Fair Lady* at Detroit's Masonic Temple. The music and the acting were nice, but the scene changes from Covent Garden to Henry Higgins' study to the street in front of it were riveting! Susan was hooked on design! After completing her master of fine arts degree in theatre design at University of Michigan, Susan eventually ended up in California as a professor of design at Occidental College. Her award-winning scenic, lighting and puppet designs have been seen in Los Angeles; Portland, Oregon; Salt Lake City; Atlanta Olympics; and now Costa Mesa. She loves her job!

**COSTUME DESIGNER ANN CLOSS-FARLEY** recently designed *Cunning Little Vixens*, *Last Act of Lilka Kadison*, *Carnage*, *Discord*, *House is Black*, *Rabbit Hole*, *Fast Company*, *Broadway Bound*, *Annapurna*, *American Misfits*, *Coney Island Christmas*, *Eric Idle's What About Dick?*, *The Pee-wee Herman Show* (on Broadway), Disney's *Toy Story: The Musical*, *An Evening Without Monty Python*, *The Grönholm Method*, *Cabaret of Souls* and *Around The World in 80 Days*. She has received multiple Ovation Awards and the Center Theatre Group's Richard E. Sherwood Award for Emerging Artists. She is a longtime member of the Evidence Room and The Actors' Gang theatre companies. Closs-Farley also designs for Disney, the World Poker Tour and Kaiser Permanente Theatricals. [annclossfarley.com](http://annclossfarley.com)

**LIGHTING DESIGNER JEREMY PINNICK** is excited to be back for his fourth show at SCR. It's pretty exciting to take a classic story and reimagine it in some new way that no one has seen. Jeremy designs shows all over the world, including in New York, San Francisco, Washington D.C., Scotland and Ireland. Thanks to everyone who made this show such fun to work on!

When **LIGHTING DESIGNER JAYMI LEE SMITH** was 12 years old, one of her teachers made her work backstage during a school play. That was possibly the nicest thing the teacher could have done for her because she fell in love with theatre and with the magic of storytelling. Lighting design is a weird job to have, she says. Not a lot of people do it, but she absolutely adores her work. While the actors are helping to tell you a story with their bodies and voices, she's helping to tell the story with light. For the last 15 years she has gotten to design shows at theatres all over the country, as well as in places like China, Italy, Spain, Ireland and Scotland. Currently, she teaches students about lighting design at UC Irvine where she gets to work next door to one of her best friends, Vinnie Olivieri, who is also the sound designer on this show.

**SOUND DESIGNER VINCENT OLIVIERI** started playing the pots and pans when he was 2 years old. He started playing piano when he was 5. He created his first sound design when he was in high school in Virginia, in between acting and directing projects. In college, he studied math and music, but he spent all of his free time with the drama students. He studied sound design at Yale School of Drama, where he hunted through junk yards for fun sound effects. Now, he teaches sound design and composition at UC Irvine, where his office is next door to one of his best friends, lighting designer Jaymi Lee Smith.

**STAGE MANAGER JENNIFER ELLEN BUTLER\*** started doing theatre in the fifth grade and she loved it so much she never stopped. She was an actor and crew member until she learned about the wonders of stage managing! She went to college and got a degree in theatre from the beautiful University of California, Santa Cruz and now stage managing is her full-time job. Stage managers don't get to act crazy on stage, but they still have a lot of fun (yes, organizing and paperwork are fun). During the show, she sits behind you in the back of the theatre in a room called the booth and tells everyone what to do and makes sure the show goes smoothly.



# FAIRLY STUPID MAD LIBS

Fill in the blanks to create your own spin on Aesop's famous fable "The Ant and the Grasshopper:"

Once upon a time, there was a(n) \_\_\_\_\_ grass-  
(descriptive word)  
hopper. This grasshopper loved \_\_\_\_\_ in the  
(an action + -ing)  
sun, as well as playing the \_\_\_\_\_. One summer  
(musical instrument)  
afternoon, the grasshopper met a(n) \_\_\_\_\_ ant,  
(descriptive word)  
who was working hard and carrying a \_\_\_\_\_.  
(thing)

## EXCUSE ME.

How much longer is this story? I still haven't told my story. Who is this Aesop? Why are we telling his story? Is he a friend of that lazy playwright who wrote this play? Here's my story: Once upon a time, there was a *beautiful* chicken who...

Forget that hen. Let's get back to the real story...

The grasshopper asked the ant to stay awhile and to join in his mer-  
riment. The ant refused: he hadn't finished his work. The grass-  
hopper laughed at the ant; it was a beautiful day, with plenty of  
\_\_\_\_\_ to eat and \_\_\_\_\_  
(a food) (a liquid)  
to drink. But the ant went on his way. When winter came, the grasshopper  
was \_\_\_\_\_ and cold. He hadn't prepared for the  
(descriptive word)  
winter. He suddenly realized that the \_\_\_\_\_ ant  
(descriptive word)  
was right: It is best to prepare for the days of necessity.

# MAKE YOUR OWN ~~STINKY~~ STRING CHEESE MAN

## You'll need:

1. One piece of string cheese
2. Some dark seeds or peppercorns
3. One or two sprinkles
4. An apple slice
5. Sliced black olives
6. A plate (to build him on)



## Instructions:

1. Unwrap your string cheese and lay it on your plate.
2. Peel the bottom in half—these are your legs.
3. Now make the arms: From the middle of the string cheese—right above the legs—peel both sides up, away from the legs. (Try to make sure that the arms are thinner than the legs.)
4. Carefully make the hair at the top by peeling it multiple times.
5. Now add eyes and a mouth, using peppercorns for the eyes and one or two sprinkles for the mouth.

If you want to get fancy, build a skateboard for your cheese man.

1. Put an apple slice on the plate, right below your cheese man's legs.
2. Put two sliced olives under the apple slice to create wheels.

See how easy that was? If you're feeling adventurous, try building him some other accessories... like a boat...or maybe give him a poodle made out of cottage cheese. But remember to have a parent handy to supervise you (and to help clean up your mess!).

# PLAYING DIFFERENT CHARACTERS



Theatre Conservatory student Bahaar Tadjbakhsh plays Lily St. Regis (L) and a poor Hooverville resident (R) in the Summer Players production of *Annie*.

It's common in theatre for actors to play more than one character in a play. In *The Stinky Cheese Man*, for example, one actor is asked to play a bird, a princess, a rabbit and a little girl! When actors are asked to play many different characters in one play, they have to make bold choices to distinguish one from the other so the audience can easily follow the story.

What did the actors in *The Stinky Cheese Man* do to make all their many characters different? Which one did you find the funniest and why?

If you were asked to play multiple characters, what would you do? Would your voice change? What would you do with your body?

*The Stinky Cheese Man* is a comedy, and the different characters are often funny. How would your choices change if you were playing a variety of characters in a serious play instead of a comedy?

You can learn more about character work in SCR's Theatre Conservatory. Check out the website at [scr.org/education](http://scr.org/education) or call (714) 708-5577.

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by Dwayne Hartford  
adapted from the book  
by Kate DiCamillo

**February 6 - 22**

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