



South Coast Repertory

A Theatre for Young Audiences Family Show

SPRING/SUMMER 2021 SEASON

STREAMING
APR 21-JUN 13

RED RIDING HOOD

by **Allison Gregory**
directed by **Shannon Flynn**



SCR-92626

URGENT DELIVERY



Ages
4+



South Coast Repertory

DAVID IVERS
Artistic Director

PAULA TOMEI
Managing Director

DAVID EMMES & MARTIN BENSON
Founding Artistic Directors

PRESENTS

RED RIDING HOOD

BY **ALLISON GREGORY**

DIRECTED BY **SHANNON FLYNN**

SCENIC DESIGNER
SHAUN MOTLEY

COSTUME DESIGNER
AMY L. HUTTO

LIGHTING DESIGNER
KARYN D. LAWRENCE

SOUND DESIGNER
MARTÍN CARRILLO

FILM PRODUCER
JUSTIN KRUMB

CASTING
JOANNE DENAUT, CSA

STAGE MANAGER
KATHRYN DAVIES

EXECUTIVE HONORARY PRODUCER
LEONA ARONOFF-SADACCA

MEDIA PARTNER
ORANGE COUNTY REGISTER

First commissioned by
Seattle Children's Theatre
Courtney Sale, Artistic Director and Kevin Malgesini, Managing Director

The Theatre for Young Audiences Family Series is made possible in part by a major grant from

THE SEGERSTROM FOUNDATION

THANK YOU

ANNUAL SUPPORT

SCR gratefully acknowledges the following donors for generously providing special underwriting support during the Spring/Summer 2021 season of Theatre for Young Audiences and other educational programs.

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The long-term development of Theatre for Young Audiences and other educational programs at SCR is greatly assisted by the establishment of endowment funds. We deeply appreciate the following donors who have honored us with gifts:

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655 Town Center Drive, Costa Mesa, CA 92626 • (714) 708-5555 • scr.org

CAST

Wolfgang LARRY BATES

Delivery Person NELL GEISSLINGER

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.

THESE FOLKS HELP BRING OUR SHOWS TO LIFE

DAVID IVERS
Artistic Director

PAULA TOMEI
Managing Director

DAVID EMMES & MARTIN BENSON
Founding Artistic Directors

JOHN GLORE
Associate Artistic Director

HISA TAKAKUWA
Conservatory & Educational
Programs Director

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LORI MONNIER
General Manager

MATTHEW E. CHANDLER
Production Manager

ALEX WANG
Development Director

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PRODUCTION ASSISTANT: Rubén Bolívar
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SOUND BOARD OPERATOR/AUDIO SUPPORT: Jim Busker
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INFECTION CONTROL SPECIALIST: Leanne Convis
COSTUME DESIGN ASSISTANT: Ramzi Jneid
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MASTER CARPENTER: Elizabeth Lung
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SCENIC CHARGE ARTIST: Jen Stringfellow
SCENIC ARTISTS: Saskia Martinez
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PROPS BUYER: Byron Bacon
COSTUME SHOP MANAGER: Amy L. Hutto

FULL CHARGE COSTUMER: Laurie Donati
CUTTER/DRAPER: Catherine J. Esera
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SOUND & VIDEO SUPERVISOR: Mike Ritchey
LIGHTING SUPERVISOR: Kara Ramlow
STAGE ELECTRICIANS: Sean Deuel
SOUND ENGINEERS: Jim Busker
ELECTRICIANS: Rachele Ekstrand, Jacqueline Malenke,
Joel Schulman, Allison Mamann, Robert Richardson
LOAD IN: Tyson Saloido, Bob Saulus
PAINTER: Terra Writz
COSTUME SHOP: Sarah Timm

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PRODUCED & EDITED BY: JKrumb Studios
DIRECTOR OF PHOTOGRAPHY/CAMERA: Troy Page
TECHNICAL SUPERVISOR/CAMERA: Joe Abreu
LIVE VIDEO DIRECTOR: Chuck Diehl

WITH SPECIAL THANKS TO
SWEET CRUMB BAKERY

WHY DO WE TELL STORIES?

Little Red Riding Hood is a very old story that has been told all over Europe for centuries. In fact, early versions were told in France more than a thousand years ago, and the first version to be written down (by a French man named Charles Perrault) was published in 1697.

Because the story was only passed along orally for a long time, it changed over the centuries, and by the time Perrault (and later, the famous Brothers Grimm) wrote down the versions they had heard in their travels through the countryside, the tale had a number of different details and even different endings. In some versions, the little girl in the red hood (or red cap) gets eaten by the wolf and that's the end of her. In other versions, she outsmarts the wolf and escapes. In still other versions, she and her grandma both get eaten but are saved by a heroic woodcutter. In some versions, the wolf is replaced by an ogre or *bzou* (an old French word for a kind of werewolf—half wolf, half human).

But why *do* we tell stories (and retell the best ones over and over again)? Storytelling probably got started as a way for humans to share important knowledge and wisdom: someone hearing a story might learn how to get to the nearest drinking water, or the best way to kill a saber-tooth tiger, or how to use fire to scare away wild animals.

Stories also became a way to teach others (especially children) important values and beliefs. That's why a lot of old stories come with a "moral," or message, in which the storyteller explains what listeners should learn from the story. In the version of "Red Riding Hood" that Charles Perrault wrote, he spells out the moral of the story at the end: "Children should never talk to strangers, for if they should do so, they may well provide dinner for a wolf."

(But, if you think about the story carefully, you might get confused about that message because, although Red probably shouldn't have talked to the wolf—a very dangerous stranger—

she does a lot better by talking to the woodcutter—who is also a stranger—because he teaches her that wolves are afraid of fire and later helps her defeat the wolf.)

Anyone who pays close attention to *Red Riding Hood* will easily learn its main lesson without having it explained, and might pick up a lot of other bits of simple wisdom along the way: pay attention to the advice of adults, because they usually know what they're talking about; when you're traveling somewhere, stay on the

path or you might get lost or run into danger; don't get distracted by things like flowers and butterflies; beware of shortcuts; when you discover that your grandmother suddenly has big teeth, a hairy face and scary eyes, you should be on your guard—because a wolf in a granny-gown and night-cap is still a wolf.

But although a story might be useful for teaching us something, we mostly enjoy a good story because it can be thrilling, or funny, or mysterious, or emotional, or all those things. Hearing a story is a way to experience many sensations and feelings without ever having to put yourself into actual danger. You may never run into a wolf yourself, but by hearing the story of a little girl's run-in with a wolf, you can still have that experience in a safe, exciting way.

In other words, good stories aren't just educational. They're also entertaining.

Most people enjoy telling stories as much as hearing them: who hasn't told their family members or their friends about something surprising that happened to them or something amazing that they did? When's the last time you told someone about an experience you had? What was important to you about the story? Did it have a happy ending or a sad one? Did you learn something from what happened?

Image: "Little Red Riding Hood Meets the Wolf in the Woods" by Warwick Goble



BAKE A LOAF OF BREAD

Red's mother bakes a loaf of bread for Red to take to Grand-Mama. Follow this easy recipe to bake your own delicious loaf of bread. (Blenders and ovens can be dangerous, so make sure you have the help of an adult. And make sure you spread lots of yummy butter—and maybe even some honey or jam—on the bread before you eat it.)

You'll need the following ingredients:

- 1 cup of rolled oats**
- 1 cup of whole wheat flour**
- 2 teaspoons of baking powder**
- ½ teaspoon of salt**
- 1 ½ tablespoons of honey**
- 1 tablespoon of vegetable oil**
- 1 cup of milk**

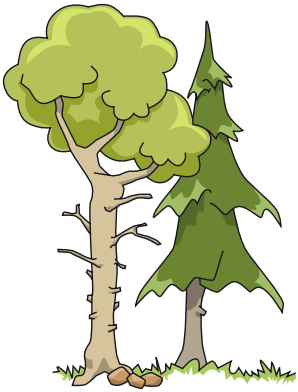
1. Preheat the oven to 450°.
2. Grind the oatmeal in a food processor or blender.
(You can also use the oatmeal without grinding it.)
3. In a large bowl, combine oatmeal, flour, baking powder and salt.
4. In a separate bowl, dissolve honey in vegetable oil then stir in the milk.
5. Combine both mixtures and stir until a soft dough is formed. Form the dough into a ball and place on a lightly oiled baking sheet.
6. Bake in the preheated oven for about 20 minutes.
(Your adult helper might want to poke a toothpick into the center of the loaf: if it comes out clean, without any uncooked dough on it, then the loaf is ready to come out of the oven.)



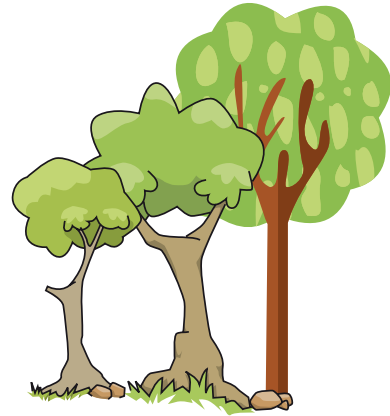
MAZE

Help Red Riding Hood get to her Grand-Mama's cottage in the woods.

(Solution on last page)



START



END



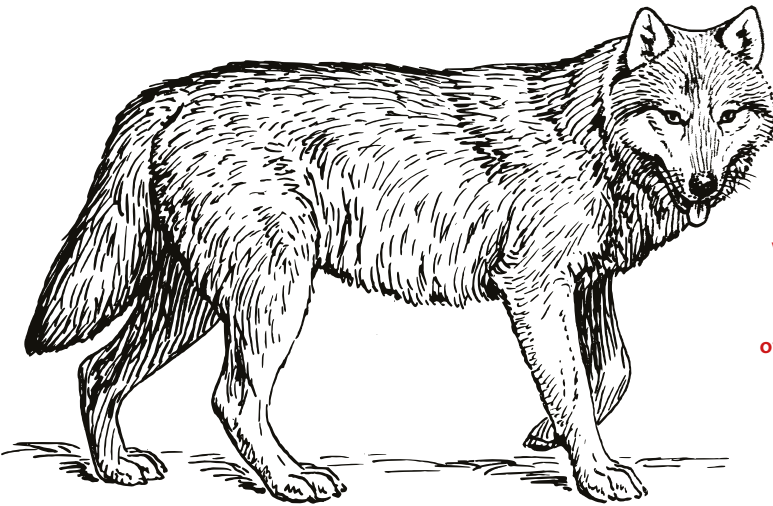
WOLVES

Wolves are part of the animal family that also includes coyotes, foxes and dogs (so if there's a pooch in your house—even a chihuahua—you're living with a cousin of wolves). Wolves typically weigh around 80 pounds, which is the size of a large German shepherd. An adult wolf can be up to five feet long and nearly three feet high at the shoulder. (That's big, but not big enough for a little girl and her grandmother to be swallowed whole and to swim around in a wolf's stomach—an example of the impossible things that often happen in folktales.)

Centuries ago, and until fairly recently, wolves were a real danger to people living near wilderness areas (or even in farming areas—in fact, in those days about the only place you'd have felt safe from wolves would have been in cities). That's why wolves show up as a source of danger in a lot of folktales.

How many stories can you name that have wolves in them?

Wolves are carnivorous—which means they mostly eat meat (not mushrooms). While they prefer to hunt large animals, they aren't picky. They've been known to snack on rodents, hares and ducks—and maybe even the occasional quail. They are nocturnal hunters and will sometimes prowl all night long. When pursuing prey, they can run up to 40 miles per hour and can keep up that speed for distances of several miles.



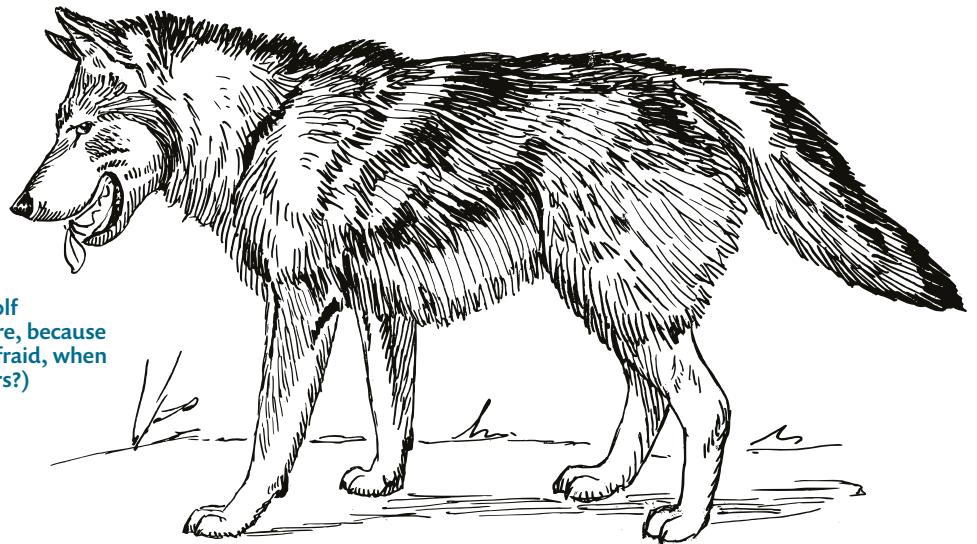
Wolves have been known to travel hundreds of miles to hunt, to find a mate or to stake out new territory for themselves. New territory is important because only a small number of wolves can survive in a limited area—with its limited supply of food—so young wolves often leave their families behind to find a home territory of their own.

“Wolfgang” is a German name that means “wolf journey” or “wolf path.” Wolfgang is the first name of many famous people from German-speaking countries, such as the composer Mozart (whose full name was Wolfgang Amadeus Mozart).

In 2003, the worldwide wolf population was estimated to be around 300,000, but in most areas wolves have been hunted to near extinction by ranchers, farmers and sporting hunters. Although wolves once roamed California, by about a hundred years ago the state's entire population had been wiped out. But in the last ten years, a few wolves have made their way across the border from Oregon into Northern California. No one knows if they're here to stay or just visiting.

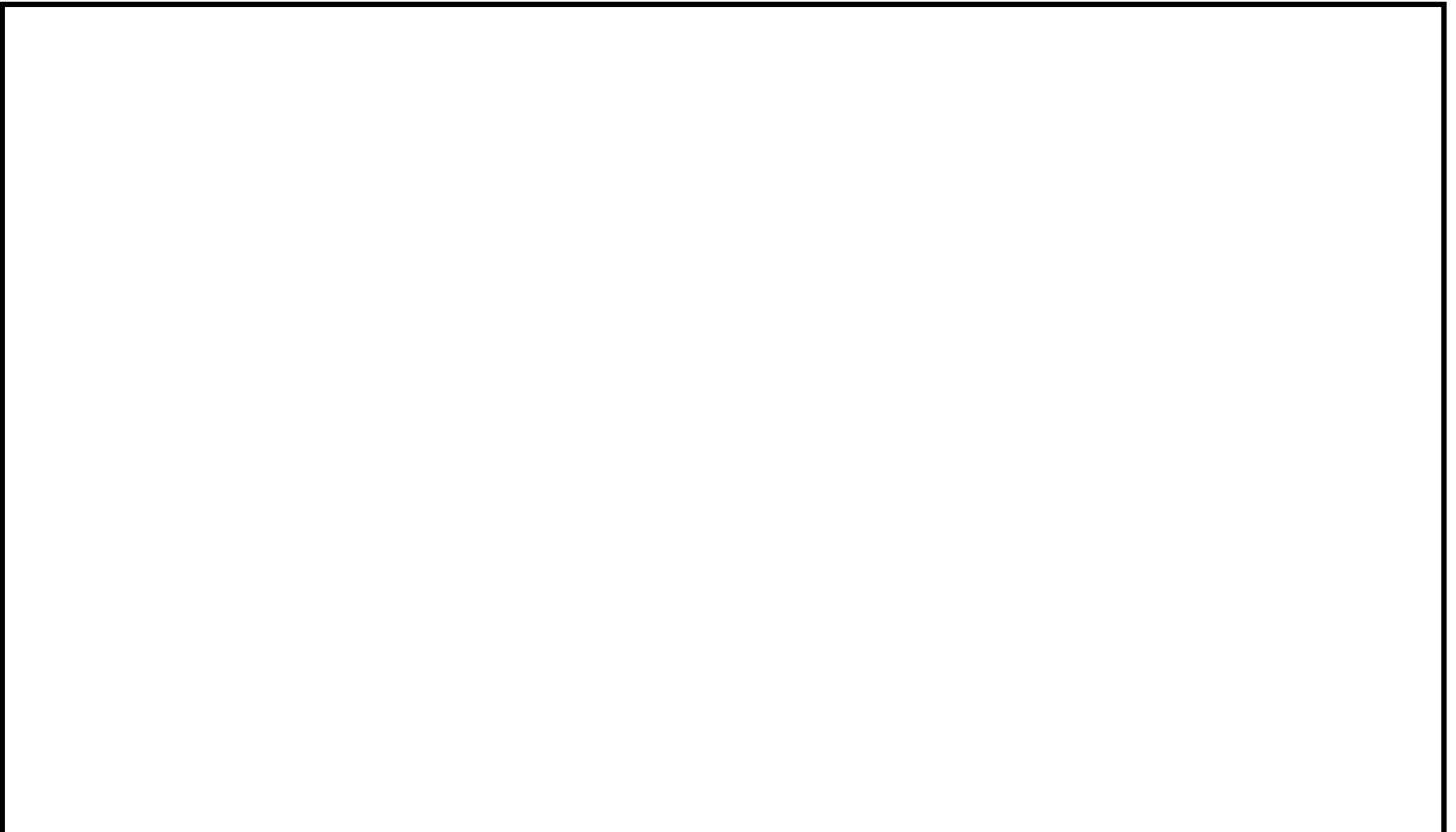
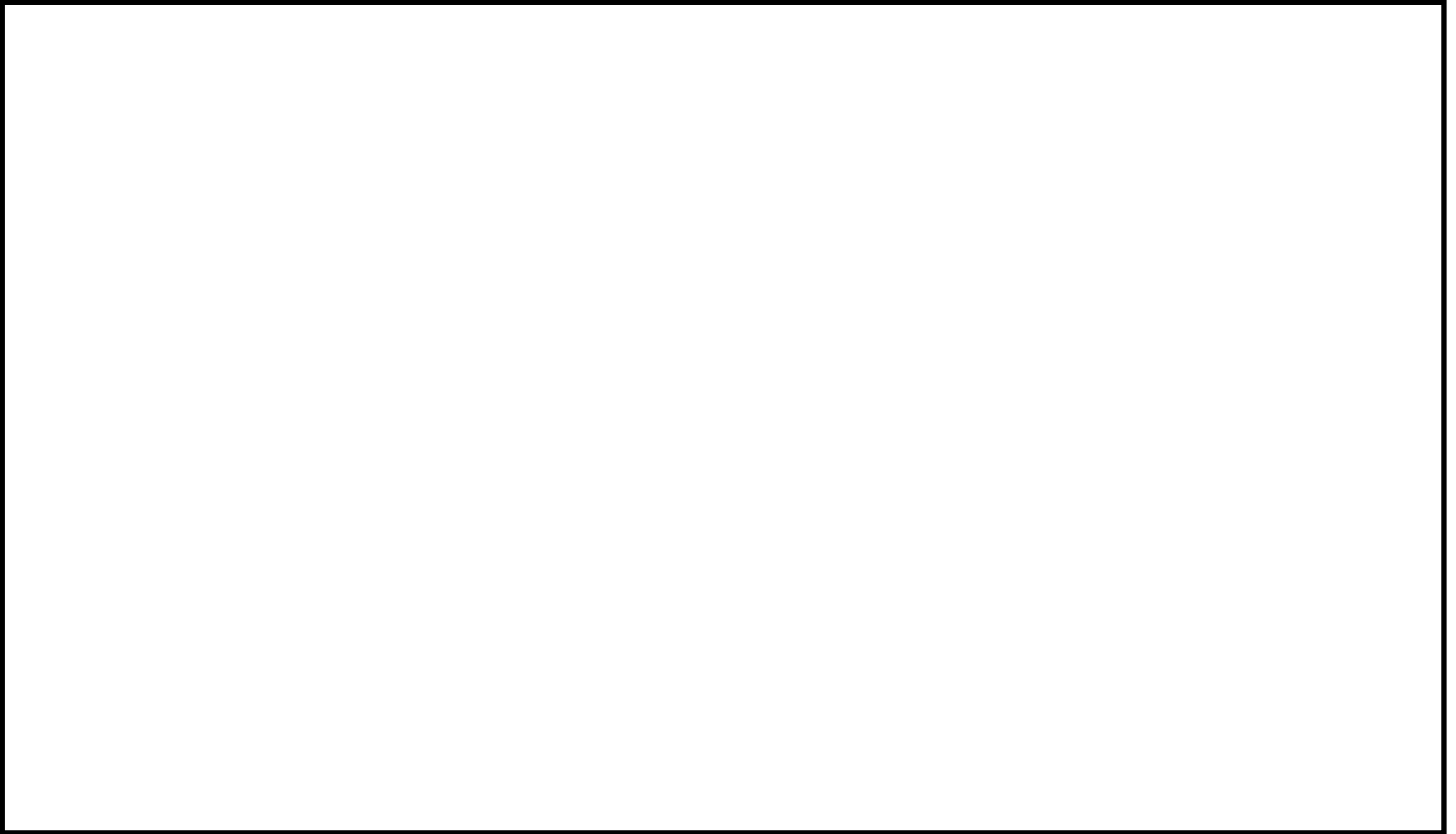
Even in places that still have relatively healthy wolf populations, attacks by wolves on humans are rare, because wolves are afraid of humans. (Wouldn't you be afraid, when your species has nearly been wiped out by hunters?)

Contrary to popular belief, wolves do not howl at the moon. They howl to communicate with other wolves ... and to give humans the shivers (not).



DRAW A PICTURE

The adaptation of *Red Riding Hood* being presented by South Coast Repertory is partly about being afraid of something and learning how to conquer your fear. What's the scariest thing you've seen or the scariest thing you can imagine? Draw a picture of it in the first box below. Then, in the second box, draw it again but this time change it so it isn't so scary and maybe it's even a little funny-looking. What changes did you make to "conquer your fear?"





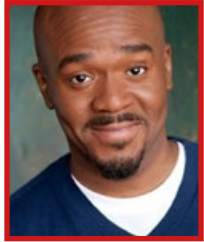
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URGENT DELIVERY



BIOS



LARRY BATES

Wolfgang

Hey guys! I am super excited for you to see *Red Riding Hood*. This story is one of my favorites!! I CAN'T WAIT!!! I love being in Theatre for Young Audiences shows. One of the last ones 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 Fourth Grade Nothing*, *The BFG* (Big Friendly Giant) and played Mrs. Gorf in *Sideways Stories from Wayside School* (another 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! That and the Lion in *Oz 2.5*. 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!



NELL GEISSLINGER

Delivery Person

When I was young, when dinosaurs and woolly mammoths roamed the Earth, here is what I didn't like hearing: "You're doing it wrong." (Actually, I *still* don't like it!) The great thing about theatre is that almost no one utters that dreaded phrase. I've been lucky to play so many parts—princesses and paupers, a wicked stepsister, a shrew and even a girl with a hump on her back (she had really high self-esteem, btw). And there's a lot I like to do besides acting. I wrote for a TV show called "Food: Fact or Fiction?" I make music for my friend's online series "Junebug's Corner," all about the adventures of a fluffy wiener dog in the forest. I hope you enjoy *Red Riding Hood*—and, if there's a story you want to tell, tell it! You'll never be doing it wrong.

ALLISON GREGORY (Playwright) I didn't see my first play until I was in sixth grade because I was busy being a kid—riding bikes, raising a goat in 4-H, doing ballet, catching tadpoles and building a treehouse. I always loved spelling and words in school, but I didn't know you could be a playwright. It wasn't until many years later, when I became an actor, that I started thinking about writing my own play—but how could I learn to do that? The very first playwrighting class I took was here at South Coast Repertory! Since then, SCR has produced two of my other plays: *Junie B. Jones in Jingle Bells*, *Batman Smells!* And *Junie B. Is Not a Crook*. I love writing for wonderful actors like Larry and Nell. Enjoy the show!

SHANNON FLYNN (Director) I am so excited to be directing *Red Riding Hood* at SCR! I have loved theatre ever since I saw *Annie* when I was 7 years old. I also count it as the first play I directed when my friend Bridget and I played all the parts for our parents in her garage. I went to school at Orange Coast College (for theatre), Cal State Long Beach (for teaching) and Yale School of Drama (theatre directing). Even though I'm a director now, I've had a lot of different jobs. I've been a teacher, acting coach, waitress, office worker, delivery person and dishwasher. I've directed a lot of plays, TV shows and movies. Here are some of the shows you may have heard of: "Sesame Street," "Romeo and Juliet," "Bunk'd," "Jessie," "Hannah Montana," "Malibu Rescue" and "Coop and Cami as the World." There's a lot more, but I don't have enough room to tell you all of them! I hope you like *Red Riding Hood* as much as we loved making it for you!

AMY L. HUTTO (Costume Designer) I was so happy to discover theatre when I went to college. I saw a musical my freshman year and said, "I want to do that!" Then I started putting it all together and it was even more of a dream come true. I love to read about history and famous people, I enjoy drawing and painting, and creating art with fabric is my passion. This is all part of my job as a costume designer. I get to work with the other designers and actors to tell a story. The magic is that we all get to tell a part of the story through a particular aspect of our art. Mine is clothing, authors through words, and actors with their bodies and their voices and more. Together, we make theatre for you to enjoy.

SHAUN MOTLEY (Scenic Designer) I am a Los Angeles-based set designer. I went to Pratt Institute in Brooklyn, where I studied very serious things like Greek architecture and skyscrapers. I decided to be a theater artist when a friend of mine ask me to help one weekend to build a set for a play at small black box theater in New York City. We spent that day creating a shogi screen for a traditional Japanese kabuki play. After that weekend I was hooked! Now that I am a designer, I spend my time designing for theater, film and TV shows. Some of the TV shows I have designed in the past are "Little Big Shots," "The Wall," "So You Think You Can Dance" and "Let's Make A Deal." I also received my MFA from New York University Tisch School of Design.

KARYN D. LAWRENCE (Lighting Designer) I am a theatrical lighting designer, which means I love to paint with light. I fell in love with lighting design while studying acting at UC-Irvine. From magical twinkle lights to flashy rock 'n' roll strobes, I have fun making pretty pictures on stage. I have designed numerous plays at SCR including the Theatre for Young Audiences productions of *The Velveteen Rabbit*, *Naked Mole Rat Gets Dressed: The Rock Experience*, *Nate the Great*, *Junie B. Jones Is Not a Crook*, (cont'd.)

BIOS, cont'd.

Ella Enchanted, Tales of a Fourth Grade Nothing, The Light Princess, A Year with Frog and Toad and The Miraculous Journey of Edward Tulane, as well as SCR Theatre Conservatory productions of *The Wizard of Oz, Seussical, Into the Woods, Beauty and the Beast, Mary Poppins, Peter Pan* and *Annie*. One of my favorite designs each year is lighting the haunted mazes for Universal Studios' Halloween Horror Nights! When I'm not playing with lights, I'm riding my horses in the mountains near my home in Los Angeles.

MARTÍN CARRILLO (Sound Designer) "I make sound designs and compose music" is the most fun answer to give people when they ask "What do you do?" I've designed sound for 20 years—on surround-sound systems at Hong Kong Disneyland; for Karen O and Dangermouse; on podcasts like *Man-Slaughter*, and for musicals that have gone to Broadway, like *Baby It's You*. I make music for some of those shows like *Gem of the Ocean* at A Noise Within. Early on, at Swarthmore College, I achieved a degree in theatre directing, and another in sociology; and after that I worked alongside François Bergeron, a designer for Cirque du Soleil. I have trained the sound engineers on five of Cirque's shows: *Love, O, Kooza, Ka*, and *Mystere*. Lately, I design programming at the Broad Museum, with musicians and artists like Quincy Jones, Kim Gordon and Ron Athey. This is my fourth show for South Coast Repertory.

JUSTIN KRUMB (Film Producer) I'm a Southern California-based film and video producer. After graduating from film school at

Cal State Long Beach, I stayed close to home and immersed myself in the amazing world of our local film industry. Focusing my efforts on feature documentary, broadcast television and live performance work gave me a great feel for the power of media. For more than two decades, I've worked on a variety of projects, in countries spanning the globe and ranging in subject matter from adventure travel, music and sports, to social and environmental issues. When asked what I do for a living, the answer is quite often "Plurk! It's somewhere between play and work." I've found that much of what I've captured from behind the lens drives my own passions in life. My roots with SCR go deep and have brought me back during this extraordinary time. Allowing my film crew to capture this live performance of *Red Riding Hood* and share with our audiences in such an indelible way is rewarding to the core, I can tell you that!

KATHRYN DAVIES (Stage Manager) I grew up in Nova Scotia, Canada, where I studied piano, ukulele, recorder and tap dancing. My parents took me to see a lot of shows and I decided to become a stage manager when I was in the 12th grade. My high school drama teacher, Mr. Drew, inspired me to do this. Through the years, I have studied French, Italian, German and Spanish, which helped me to work on big opera productions. I am very grateful to my parents for making me keep up with my music lessons, because if I hadn't, I wouldn't be able to do what I do now. Today, I get to work with amazingly creative actors, directors, designers, singers, musicians and film stars in several countries.



Be sure to check out our website for the *Red Riding Hood* study guide, which features additional information about the play, plus a variety of other educational resources. **SCR.org**

NEXT UP ON STAGE

Outside SCR

South Coast Repertory is excited to partner with Mission San Juan Capistrano to provide you with the opportunity to gather safely outdoors and experience two family-friendly, world-class theatre productions under the stars.

A Theatre for Young Audiences Family Show



BACK BY POPULAR DEMAND!

by José Cruz González
directed by Christopher Acebo

Jul 15, 17, 23, 25, 29, 31

Ages 12+



based on the comic strip "Peanuts" by Charles M. Schulz
book, music & lyrics by Clark Gesner
additional dialogue by Michael Mayer
additional music & lyrics by Andrew Lippa
directed by Kari Hayter

Jul 16, 18, 22, 24, 30, Aug 1

Ages 4+



at Mission San Juan Capistrano
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MAZE — SOLUTION

Help Red Riding Hood get to her Grand-Mama's cottage in the woods.

