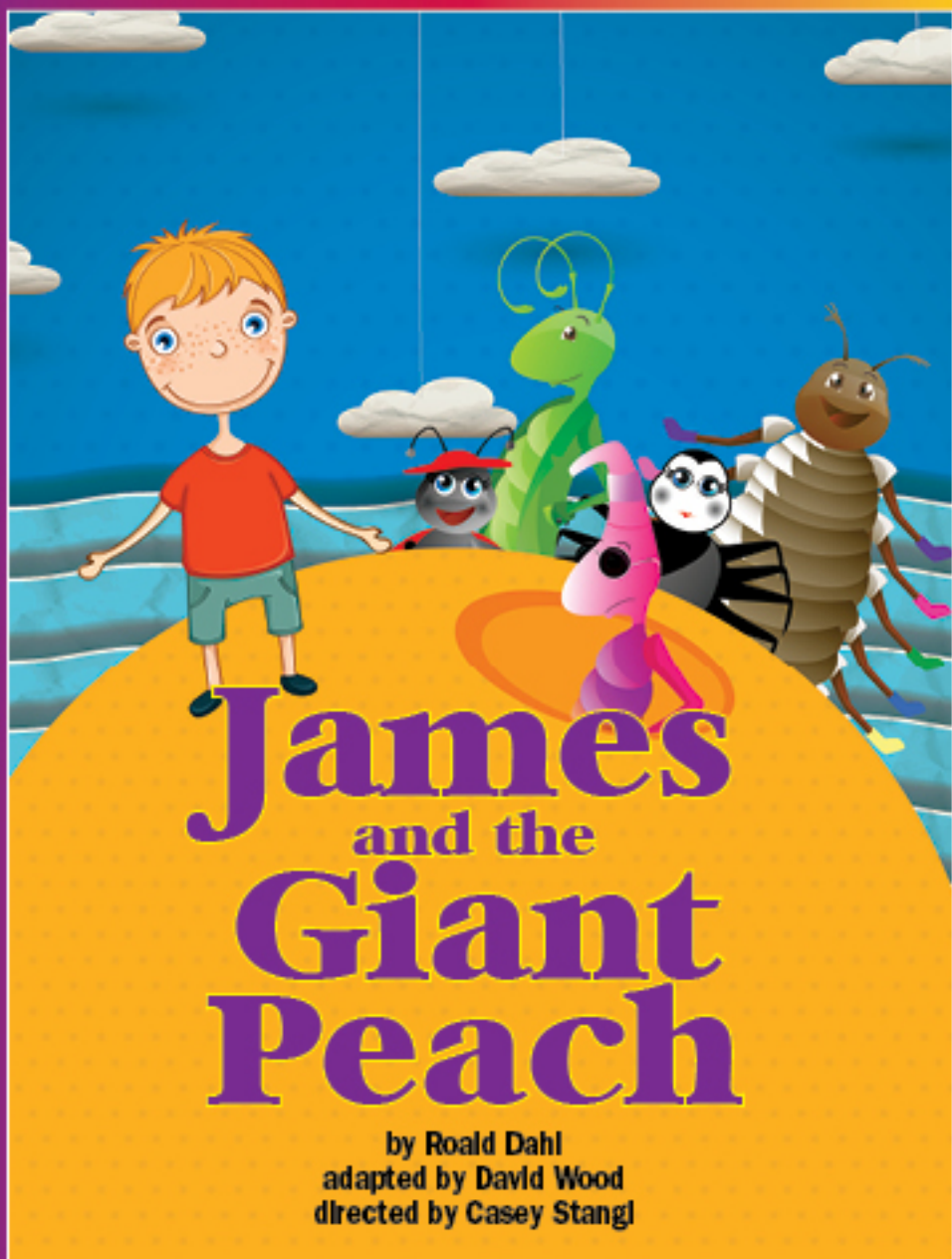


South Coast Repertory Theatre for Young Audiences

2013/14 SEASON • JULIANNE ARGYROS STAGE



VISIT SCR ONLINE!
WWW.SCR.ORG

Be sure to check out our website for the study guide to *James and the Giant Peach*, which features additional information about the play, plus a variety of other educational resources.

South Coast Repertory Theatre for Young Audiences

Julianne Argyros Stage • February 7 - 23, 2014

James and the Giant Peach

BY ROALD DAHL
ADAPTED BY DAVID WOOD

SET DESIGNER
FRANÇOIS-PIERRE
CÔTURE

COSTUME DESIGNER
ANGELA BALOGH
CALIN

LIGHTING DESIGNER
TOM RUZIKA

SOUND DESIGNER
PETER BAYNE

ORIGINAL MUSIC BY
JOSH SCHMIDT

PRODUCTION MANAGER
JACKIE S. HILL

STAGE MANAGER
JENNIFER SHERMAN*

MUSICAL DIRECTION BY
DEBORAH WICKS LA PUMA

DIRECTED BY
CASEY STANGL

The Wells Fargo logo, consisting of the words "WELLS" and "FARGO" stacked vertically in a yellow, sans-serif font, centered within a red square.

Corporate Honorary Producer of *James and the Giant Peach*

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

"James and the Giant Peach" is presented in special arrangement with Samuel French, Inc.

The Cast

(in alphabetical order)

Earthworm, Old Man	RICHARD DOYLE*
James	WYATT FENNER*
Centipede, Aunt Spiker	DEREK MANSON*
Miss Spider	JENNIFER PARSONS*
Old-Green-Grasshopper	GEOFFREY WADE*
Ladybug, Aunt Sponge	AMELIA WHITE*

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.

SPECIAL THANKS TO TONY CLARNO.



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



Travel the World See the Sights

James and his friends travel far and wide on the peach; they travel by land, by sea and by air. Imagine you could go anywhere on a trip of your own!



TICKET

Name _____

Where would you go?



What would you pack?

Draw a picture of how you would get there. Would you take a car, a plane, maybe a spaceship?

South Coast Repertory

MARC MASTERSON
Artistic Director

PAULA TOME
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

Kimberly Colburn

Chris Reid

Martha Carter

Leia Crawford

Marissa Putnick, Sam McCann

Summer Ellsworth

Bryan Williams

Victor Mouldoux

Christina Templeton

Jessica Brown, Gwyneth Conway

Bennison, Brandy DeAgüero,

Pauling Good, Lalena Hutton, Aries Limon,

Sarah Steinman, Virginia Thorne,

Syranje Tuohino

Rachel Graves, Helen Ton

Stephanie Draude

CASTING DIRECTOR

DRAMATURG

STUNT CONSULTANT

ASSISTANT TO THE LIGHTING DESIGNER

PRODUCTION ASSISTANT

STAGE MANAGEMENT INTERNS

LIGHT BOARD OPERATOR

SOUND BOARD OPERATOR

AUTOMATION

DRESSER

ADDITIONAL COSTUME STAFF

COSTUME INTERNS

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,

SCENIC CARPENTERS

Victor Mouldoux, AUTOMATION TECHNICIAN

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

Jaffery G. Rockay, PROPERTIES ARTISAN

David Sawwert, 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, Summer Ellsworth

STAGE ELECTRICIANS

Jeff Polunas, INTERIM AUDIO ENGINEER

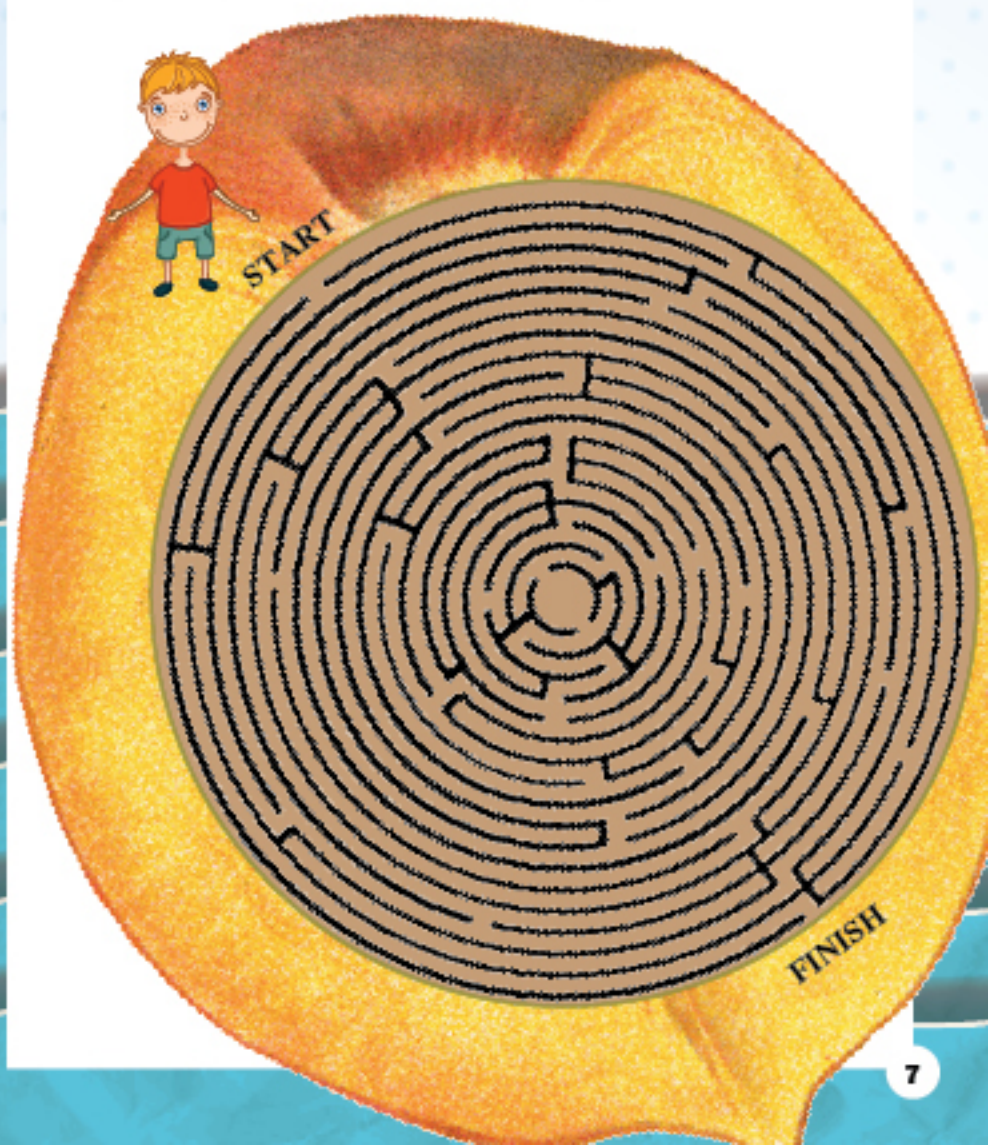
GW Rodriguez, Bryan Williams,

AUDIO TECHNICIANS

Peachy Keen

The peach plays an important role in the story—it's a mode of transport, a source of food and finally a home. Did you know that almost one-half million tons of peaches are grown in California each year (mostly in northern counties)? And along with cherries, plums and apricots, peaches are known as "stone fruits" because they have a single large seed (called a "stone" or "pit") which is encased in hard wood.

Can you find your way through the peach pit maze?



The World According to Dahl

This play, *James and the Giant Peach*, was adapted from a story by Roald Dahl. If you like the play, read the book it was based on! If you've already read the book, Roald Dahl has written many great stories. Here's a list of the ones he's written just for kids.

- The Gremlins* (1943)
- James and the Giant Peach* (1961)
- Charlie and the Chocolate Factory* (1964)
- The Magic Finger* (1966)
- Fantastic Mr. Fox* (1970)
- Charlie and the Great Glass Elevator* (1972)
- Danny, the Champion of the World* (1975)
- The Enormous Crocodile* (1978)
- The Twits* (1980)
- George's Marvelous Medicine* (1981)
- The BFG* (1982)
- The Witches* (1983)
- The Giraffe and the Pelly and Me* (1985)
- Matilda* (1988)
- Esio Trot* (1989)
- The Vicar of Nibbleswicke* (1990)
- The Minpins* (1991)



From the Horse's Mouth



Author Roald Dahl

How do you get the ideas for your stories?

It always starts with a tiny little seed of an idea, a little germ, and even that doesn't come very easily. You can be mooching around for a year or so before you get a good one. When I do get a good one, mind you, I quickly write it down so that I won't forget it because it disappears otherwise rather like a dream. I walk around it and look at it and sniff it and then see if I think it will go. Because once you start, you've embarked on a year's work, so it's a big decision.

How did you get the idea for *James and the Giant Peach*?

I had a kind of fascination with apples. There are lots of apple trees around here and you can watch them through the summer getting bigger and bigger, so it seemed to me an obvious thought—what would happen if the fruit didn't stop growing? This appealed to me and then I had to think of which fruit I should take for my story. The peach is rather nice, I thought. It's pretty and it's squishy and you can go into it and it's got a big seed in the middle which you can play with. And so the story started.

How do you create interesting characters?

When you're writing a book with people in it rather than animals, it's no good having people that are ordinary because they're not going to interest your readers at all. I find that the only way to make my characters really interesting to children is to exaggerate all their good or bad qualities, and so if a person is nasty or bad or cruel, you make them very nasty or very bad or very cruel. If they are ugly, you make them extremely ugly. That's fun, and it makes an impact.

(Transcribed from audio clips of an interview with Roald Dahl conducted in 1998, two years before his death at the age of 71. You can hear the answers to these and other questions in the author's own voice at his official website: www.rolddahl.com.)

Who's Who



Richard Doyle

Earthworm, Old Man

For a young boy who started out with a serious stutter and could not say my own name, I sure picked a weird job. When I was little my family called me "Ricky," so I was Ricky Doyle. However, I couldn't pronounce it and instead I would say "my name Icky Doe;" but I grew out of that. Today I go by the name Richard Doyle. I can say that now. Since I was a teenager I have been

a professional actor. In fact, SCR and I celebrate our 50th season together this year! I have done many plays here—playing hundreds of characters in all kinds of stories for young people and adults. But this is the first time I have played an "earthworm." I have also done TV series ("Cheers"), films (*Air Force One*), commercials (Mighty Dog, Ford), cartoon series ("Ben 10", "Justice League"), animated features (*Lego: Clutch Powers*, as Hogar the Troll) and hundreds of characters in CD ROM games (*Metal Gear Solid*, as Big Boss). I am also the live show narrator of the Pageant of the Masters in Laguna Beach. I will tell this year's story "The Art Detective" all summer long. Come see it! I just want to add that I am very glad you have joined us today. This is my favorite place of all to tell stories. Hope you enjoy this one. Have fun!

Wyatt Fenner

James

I'm so happy to be back at SCR in a play based on one of my favorite books! I have loved storytelling and theatre ever since I was growing up in Washington, D.C., and I began taking acting classes when I was in the second grade. I have played many characters from well-known stories, including the Sheriff of Nottingham, Mowgli, Linus and—one of my very first and favorite parts—the



back end of the cow, who was sold for some magic beans. Can you remember which stories those characters are from? I studied theatre at the University of

In the Cast

Southern California, and since then I have also performed in plays by William Shakespeare, Henrik Ibsen, Joe Orton, Ben Jonson and many more, and have appeared on two detective TV series, "Bones" and "Veronica Mars." Here at SCR, your parents may have seen me as the spoiled Bentley Summerhays in *Misalliance* and as Elder Thomas in *The Whale*. I hope you enjoy our play!

Derek Manson

Centipede, Aunt Spiker

I am super excited to be back at South Coast Repertory for *James and the Giant Peach*! You might have seen me in 2012 wearing a tiger tail and riding a skateboard as "Steve" in the world premiere musical *Jane of the Jungle* right here on the Argyros Stage. And speaking of giant peaches, it just so happens that I grew up in the "Peach State": Georgia! I now live in Hollywood, and have performed on stage and television in New York City, Chicago and Atlanta. Enjoy the show, and make sure you check out the book *James* is based on (if you haven't already, of course)! Roald Dahl was one of my favorite authors growing up, and continues to be so today.



Jennifer Parsons

Miss Spider

I have learned that there are all kinds of families. Sometimes with mutual respect, common goals, teamwork and sacrifice affection grows and a human being and five over-sized bugs become a family! I once played the Ladybug in a production of this very same play. Because the cast worked so hard and shared so many things in that time, even after the show was over, we all remained

fast friends. A couple of those bugs even came to my wedding! I have been in several Theatre for Young Audiences shows here at SCR: *Anastasia Krupnik*, *The Borrowers*, *Sideways Stories from Wayside School*, *Bunnicula*, *James and the Giant Peach*, *The Only Child*, *Junie B. Jones* and *a Little Monkey Business*, *The*

BFG (*Big Friendly Giant*) and *The Brand New Kid*. You may have seen me as Mrs. Cratchit in *A Christmas Carol*. I've also appeared in many other plays, movies and TV shows. Oh, and I just happen to be married to the Earthworm (Richard Doyle)!



Geoffrey Wade

Old-Green-Grasshopper

You may have seen me last year here at SCR when I played Anastasia Krupnik's Dad. In that play I was a teacher; let me tell you that off-stage, I really do like teaching. Now I'm a grasshopper! And it's true that another thing I really like to do off-stage is working in my garden where grasshoppers live! I've acted in theatres all over the country and I've played more than 100 different characters, but I never got to be a bug before! On television, I usually play doctors, like when I was on "Scrubs," or lawyers on "Numbers" and "Law & Order," or maybe a general like I was on "NCIS." But you know what? Even though working on TV is cool, being on stage here is much more fun because we get to hear you laugh! There's nowhere I'd rather be today than right here bringing you a story as sweet as a peach. Hope you enjoy it!

Amelia White

Ladybug, Aunt Sponge

Hello, my name is Amelia White and I was born in Nottingham, England—where Robin Hood comes from! I have been a stage actress since I was a teenager, and I went to college in Nottingham and then in London to learn all the different ways to enjoy being on stage. I'm so glad to be in another play at SCR. In the past I have been seen in lots of plays here, like *The Importance of Being Earnest*, *The Heiress* and *Misalliance*. Now I get to play TWO people in the amazing *James and the Giant Peach* by British author Roald Dahl. I hope you enjoy it!!



Artist Bios

AUTHOR ROALD DAHL first became interested in writing children's books by making up bedtime stories for his own children, Tessa and Olivia. He once said "writing a book is rather like going on a very long walk across valleys and mountains and things. You get the first view of what you see and you write it down. Then you walk a bit further, and you see something else, which you also write down. The highest mountain on the walk is obviously the end of the book because that one has got to be the very best view of all, when everything comes together. It's a very, very, long slow process, but I have a passion for writing funny, exciting stories that kids will want to read." For more, check out roalddahl.com or roalddahlfans.com.

Since 1967, **PLAYWRIGHT DAVID WOOD** has written approximately 60 plays for children. He says it is still a real joy and a real challenge and that the task of writing never gets easier! His plays are usually written for professional adult actors to perform in theatres for audiences of children, both original plays and adaptations of popular books, like Roald Dahl's *James and the Giant Peach*. He said, "My aims haven't changed. I still want to use the magic of theatre—the lighting, the sound, the scenery, the costumes, the music, the movement—to provide a unique event. I want to trigger your imagination, to make you laugh (and sometimes cry) while involving you in a really good story." He invites you to visit his website—davidwood.org.uk.

When **DIRECTOR CASEY STANGL** was in first grade, she studied dance and got to be on TV! This was in Iowa, on "Bill Riley's Talent Search." Each week kids performed on the show, and if you won, you got \$25 and a chance to compete at the Iowa State Fair. Casey made it to the State Fair several years in a row and loved watching all the talented kids. Even then, she knew that, although she loved singing and dancing, she didn't really want to be a performer. She liked seeing how everything got put together and imagining whole shows in her head. So she became a director. That means she chooses who will be in the play, works with designers to help create the sets and costumes and helps the actors create their characters. She likes being the person out front, taking it all in and knowing that she helped to make it happen.

MUSICAL DIRECTOR DEBORAH WICKS LA PUMA is a composer and music director who loves working at South Coast Repertory, where she has been music director for *The Emperor's New Clothes*, *The Brand New Kid*, *A Year with Frog and Toad*, *Imagine* and the one-woman-band for *The Only Child*. Last year SCR even premiered a show that she wrote the music for called *Jane of the Jungle*. She has been working on shows for kids and grown-ups for nearly 20 years all around the country, but her favorite thing to do is write music, which she has done for many new family shows, including *Elephant and Piggie: We are in a Play!* at The Kennedy Center in Washington, D.C.; *Einstein Is a Dummy* at the Alliance Theatre in Atlanta, Ga.; and *Ferdinand the Bull* at Imagination Stage, Md. She has been playing piano, singing and writing songs since she was nine, and studied music at Stanford University and NYU's Tisch School of the Arts. She is the proud mom of three daughters—Rosie, Julia and Cecilia—who love to eat peaches! Check out her website: www.crunchynotes.com.

In 2006, **SET DESIGNER FRANÇOIS-PIERRE COUTURE** moved from Montréal (that's right, that is Canada) to Los Angeles to complete his master's degree in scenic and lighting design at UCLA. 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 imagining how to make giant

peaches revolve on the stage at SCR—and at other theaters like Geffen Playhouse or Theatre @ Boston Court—he teaches young and bright students at East Los Angeles College, Santa Barbara City College and Pepperdine University. If you want to know more about what he likes (and what he doesn't like, such as whiny people, routine and raw onions) you can visit him at www.fpcouture.com

COSTUME DESIGNER ANGELA BALOGH CALIN is very excited to be back at SCR where she has designed costumes and/or sets for nine Theatre for Young Audiences shows and more than 35 other productions, including *The Whale*, *The Trip to Bountiful*, *Circle Mirror Transformation*, *Crimes of the Heart* and *Ordinary Days*. She also designed sets and costumes for more than 60 productions for companies including Denver Center Theatre Company, A Noise Within Theatre, Milwaukee Repertory, The Old Globe, Pasadena Playhouse, Georgia Shakespeare and other local theatres in the U.S. and in her native Romania. She has worked extensively in film and television in the U.S. and Romania, with design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest.

LIGHTING DESIGNER TOM RUZIKA first started working with light at age 15 and has enjoyed being a lighting designer at SCR for more than 38 years. For 34 of those years, he has designed lighting for *A Christmas Carol* with his wife, Donna Ruzika, who has also designed many shows for SCR. Tom has designed the lighting for more than 90 SCR productions. He also has designed for Broadway shows and has worked in seven different countries. His lighting designs have been seen at many theme parks, including Universal Studios, Knott's Berry Farm and Disneyland. Tom loved playing the pipe organ and piano when he was young, and now he designs lighting as if he were creating beautiful music. He loves teaching young students the art and craft of lighting design. If you ever want to know more about light and how a lighting designer works, visit www.ruzika.com.

SOUND DESIGNER PETER BAYNE is a composer and sound designer who hails from Boston and San Francisco. He has performed and created music since he was very young, first as a singer then as a pianist and composer through high school in San Francisco, college at Vassar College in New York and his graduate school at Brandeis University in Boston. He has written music for chamber ensembles, orchestras, video art, remixes and dance music, hip-hop, indie rock, jazz, films, commercials, cartoons, folk bands, choirs, homemade electronics, whistlers, sculptures, cop cars, dunes, trash cans and, of course, theatre. Peter has composed scores for and designed plays at The Fountain Theatre, The Antaeus Company, The Colony Theatre Company, Rogue Machine Theatre, The Elephant and Theatre of Note, among others in Los Angeles. His other regional theatre credits include shows with the American Repertory Theatre, Shakespeare & Company, Commonwealth Shakespeare Company, Actors Shakespeare Project, Company One, Lyric and Portland Playhouse, among others.

STAGE MANAGER JENNIFER SHERMAN* was born and raised in Southern California and has a BA from the University of California, Santa Cruz. She has worked on many shows at SCR; some of her favorites include *Junete B. Jones* and *A Little Monkey Business* and *A Year with Frog and Toad*. She spent time working at Disneyland with the princesses and at Knott's Berry Farm with Snoopy. One of her favorite books as a little girl was *James and the Giant Peach*, so she is very excited to be part of this production. She is thrilled to be back at SCR and hopes you enjoy the show!

Tips for Parents



Do more to engage with your kids in the world of Roald Dahl! Try reading the book *James and the Giant Peach* aloud together, and talk about the differences between the play and the novel.

The story of *James and the Giant Peach* covers many topics, and some of them could raise questions for younger folks. The world of the play is imaginative and magical; try talking about the difference between reality and fantasy. Why do we tell stories? What does magic add to a story?

Though much of James' world is fun, magical, and full of songs, it touches on some serious topics. For instance, at the outset, young James is orphaned and sent to live with his aunts—who don't treat him very nicely. There are many examples of children in literature who've had to face difficult circumstances, from Harry Potter to little orphan Annie. Why do you think Aunt Sponge and Aunt Spiker treat James the way they do? What do you think James learns from that experience?

Finally, James takes an incredible journey in this play—all the way from London to New York. What does it mean to cross an ocean? How do you experience different places? If you could go anywhere in the world, where would you go?

Check out our study guide for the show online at scr.org for more questions you can discuss with your kids.



Insect Friends

Our hero James starts the play as the loneliest little boy you could ever find, but becomes the brave "captain" of the peach's bug brigade. Like all of us, each of the bugs has its own unique characteristics and special talents. Read about each of the bugs and try to figure out how Roald Dahl was inspired to use them in his story.

Earthworm

Earthworms are a source of food for numerous animals, like birds, rats and toads, and are frequently used in composting and as bait in commercial and recreational fishing.



Centipede

The centipede has pairs of legs that run the length its body. There are normally between 15 and 30 pairs of legs in total (and not 50). They also have a mean set of teeth—the bite of the centipede also contains venom which means that the centipede kills it's prey before eating it.



Miss Spider

Spiders have eight legs. They live in webs that they make themselves. The silk is made inside the glands of a spider's abdomen, where it is liquid. When it's drawn out of their spinnerets, it becomes thread-like.



Old-Green-Grasshopper

Male grasshoppers will make a singing sound by rubbing a hind leg against one of their hard forewings. The rough leg causes the wing to vibrate and make a sound, almost like a bow playing a violin.

Ladybug

In many cultures, ladybugs are considered good luck. Most people like them because they are pretty, graceful, and harmless to humans. But farmers love them because they eat aphids and other plant-eating pests.

Try to identify each character from James' rhyming introductions below, and then fill in the blanks with their correct names. (By the way, only two of these creatures are true insects. Do you know which ones? Here's a hint: all insects have six legs.)

1. First there's the _____
His music is a tonic
Now he plays the violin
In the New York Philharmonic

a. Earthworm

b. Centipede

c. Miss Spider

2. Next here comes _____
Clothes are now her passion
She works on Fifth Avenue
She's very big in fashion

d. Old-Green-Grasshopper

e. Ladybug

3. Now please meet the _____
His skin's so soft and fair
That he advertises face cream
On a billboard in Times Square!

4. It's time to greet _____
She spins the finest thread
Now she runs a factory
Making ropes for ships instead

5. Finally, here's _____
A business tycoon who's
Vice-president-in-charge-of-sales
Of high-class boots and shoes

How to Be A Bug!

In *James and the Giant Peach*, many of the actors play bugs. As an actor, you're often called upon to use your imagination and pretend to be many different things—from a pirate or a sorcerer to an animal or an insect.

When you're trying to portray something so far away from yourself, there are many things you can think about to help you get into character. How can someone in the audience recognize your character?

Is there a special costume you could wear that will show them? How does a hat change your appearance? What about sunglasses or an eye patch? Is there a certain way this character moves? Does he move slowly or fast? Does she make gestures that are large or very small and contained? Does he crawl on the ground or leap in the air?

Is there a special sound you can make? Is your character high-pitched or do they talk in a low, deep voice?



You can learn a lot more about acting, including how to act like a bug, in SCR's Theatre Conservatory! Check out the website at scr.org/education or call (714) 708-5577.

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adapted from the book of the same name
by Jon Scieszka and Lane Smith
directed by Jessica Kubzansky

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