



South Coast Repertory

THEATRE FOR YOUNG AUDIENCES

2017/18 SEASON • JULIANNE ARGYROS STAGE

# Amos & Boris

A New Musical



book & lyrics by **Sofia Alvarez**  
music & additional lyrics by **Daniel Roland Tierney**  
adapted from the classic children's book by  
**William Steig**  
directed by **Jessica Kubzansky**

MAY 18–JUNE 3



Be sure to check out our website for the *Amos & Boris: A New Musical* study guide, which features additional information about the play, plus a variety of other educational resources. [scr.org](http://scr.org)

 South Coast Repertory

**THEATRE FOR YOUNG AUDIENCES**

JULIANNE ARGYROS STAGE • MAY 18–JUNE 3, 2018

PRESENTS THE WORLD PREMIERE OF

# Amos & Boris

*A New Musical*

BOOK AND LYRICS BY **SOFIA ALVAREZ**

MUSIC AND ADDITIONAL LYRICS BY **DANIEL ROLAND TIERNEY**

ADAPTED FROM THE CLASSIC CHILDREN'S BOOK BY **WILLIAM STEIG**

SET DESIGNER <b>FRANÇOIS-PIERRE COUTURE</b>	COSTUME DESIGNER <b>DENITSA BLIZNAKOVA</b>	LIGHTING DESIGNER <b>ROSE MALONE</b>
SOUND DESIGNER <b>JOHN NOBORI</b>	PUPPET DESIGNER <b>SUSAN GRATCH</b>	DRAMATURG <b>KIMBERLY COLBURN</b>
PRODUCTION MANAGER <b>JOSH MARCHESI</b>	CASTING <b>JOANNE DENAUT, csa</b>	STAGE MANAGER <b>KATHRYN DAVIES</b>

MUSICAL DIRECTOR **DEBORAH WICKS LA PUMA**

DIRECTED BY **JESSICA KUBZANSKY**

HONORARY PRODUCERS

**SUSAN BOWMAN & FREDDIE GREENFIELD • LISA & RICHARD deLORIMIER**

CORPORATE HONORARY PRODUCER



*Amos & Boris* was commissioned by South Coast Repertory.

*Use this space to collect autographs or take notes!*

The Theatre for Young Audiences program is made possible in part by a major grant from  
**THE SEGERSTROM FOUNDATION**



# The Cast

Amos ..... DOUG HARVEY  
 Boris ..... MICHAEL MANUEL  
 Minden/Ensemble ..... CARINA MORALES  
 Carl/Ensemble ..... DAISUKE TSUJI  
 Philip/Ensemble ..... MATTHEW HANCOCK  
 Stacey/Ensemble ..... KLARISSA MESEE  
 Gretchen/Ensemble ..... AVIVA PRESSMAN

*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.*

*Amos & Boris was developed, in part, at SPACE on Ryder Farm and received a workshop at The Kennedy Center as part of the 2016 New Visions/New Voices Festival.*

## For Your Information

NO BABES IN ARMS ALLOWED. Everyone must have a ticket; children under the age of four will not be admitted to 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 may be made in advance for disabled patrons by calling South Coast Repertory's Ticket Services Department at (714) 708-5555.

As a courtesy to all patrons and the actors, please turn off all electronic devices or switch them to non-audible mode before the performance begins.

The photographing, videotaping or other video or audio recording of this performance is strictly prohibited.

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## These folks help bring all of our shows to life

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 this show backstage

**PRODUCTION ASSISTANT:** Natalie Figaredo

**ASSISTANT DIRECTOR:** Rachel Rea

**COSTUME DESIGN ASSISTANT:** Sarah Timm

**STAGE MANAGEMENT INTERNS:**  
 Anna Klevitt, Sarah Bond

**LIGHT BOARD OPERATOR:** Sean Deuel

**FOLLOW SPOT OPERATOR:** R. J. Romero

**SOUND BOARD OPERATOR:** Jim Busker

**A2:** Abraham Lopez

**AUTOMATION OPERATOR:** Emily Kettler

**WARDROBE SUPERVISOR/DRESSER:** Jessica Larsen

**ADDITIONAL COSTUME STAFF:** Rebecca Clayton,  
 Lalena Hutton, Ramzi Jneid, Kaitlyn Kaufman

**HOUSE MANAGER:** Ashleigh Hector

## 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**

Alex Johnson, Matt MacCready, **SCENIC CARPENTERS**

Emily Kettler, **AUTOMATION TECHNICIAN**

Judy Allen, **LEAD SCENIC ARTIST**

Jennifer Stringfellow, Christine Salama, **SCENIC ARTISTS**

### THESE PEOPLE CREATED PROPS

David Saewert, **PROP MASTER/  
 PROPERTY SHOP MANAGER**

Byron Bacon, **PROPS BUYER**

Chloe Kirkwood, **PROPERTIES ARTISAN**

### THE FOLLOWING MADE THE COSTUMES

Amy L. Hutto, **COSTUME SHOP MANAGER**

Laurie Donati, **FULL CHARGE COSTUMER**

Catherine J. Esera, **CUTTER/DRAPER**

Stephanie Ebeling, **WARDROBE SUPERVISOR**

### THESE PEOPLE FIXED THE HAIR

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Christine Stahl-Steinkamp, **INTERIM HAIR SUPERVISOR**

### THIS GROUP DEALT WITH LIGHTS & SOUND

Dan Gold, **INTERIM MASTER ELECTRICIAN**

Jacqueline Malenke, **STAGE ELECTRICIAN**

Jamie Lupercio, Jim Busker, **SOUND ENGINEERS**

### THESE PEOPLE MADE THE PUPPETS

**BORIS & THE ELEPHANT:** Aran De La Peña & Pro Puppet Makers

**FISH & OTHER SEA CREATURES:** Rachel Deering, Joe Pantolo

# Songs

- “Mouse Party” ..... Ensemble  
“Sea Air” ..... Amos  
“Building the Boat” ..... Carl, Amos, Ensemble  
“Packing” ..... Amos, Minden  
“No One Like Me” ..... Amos, Ensemble  
“Overboard” ..... Amos, Ensemble  
“Amos vs. Boris” ..... Amos, Boris, Ensemble  
“Friendship” ..... Amos, Boris  
“Life of a Whale” ..... Boris, Ensemble  
“Hurricane Yetta” ..... Ensemble  
“Goodbye” ..... Amos, Boris, Ensemble  
“Mouse Party Reprise” ..... Ensemble

# Words Words Words

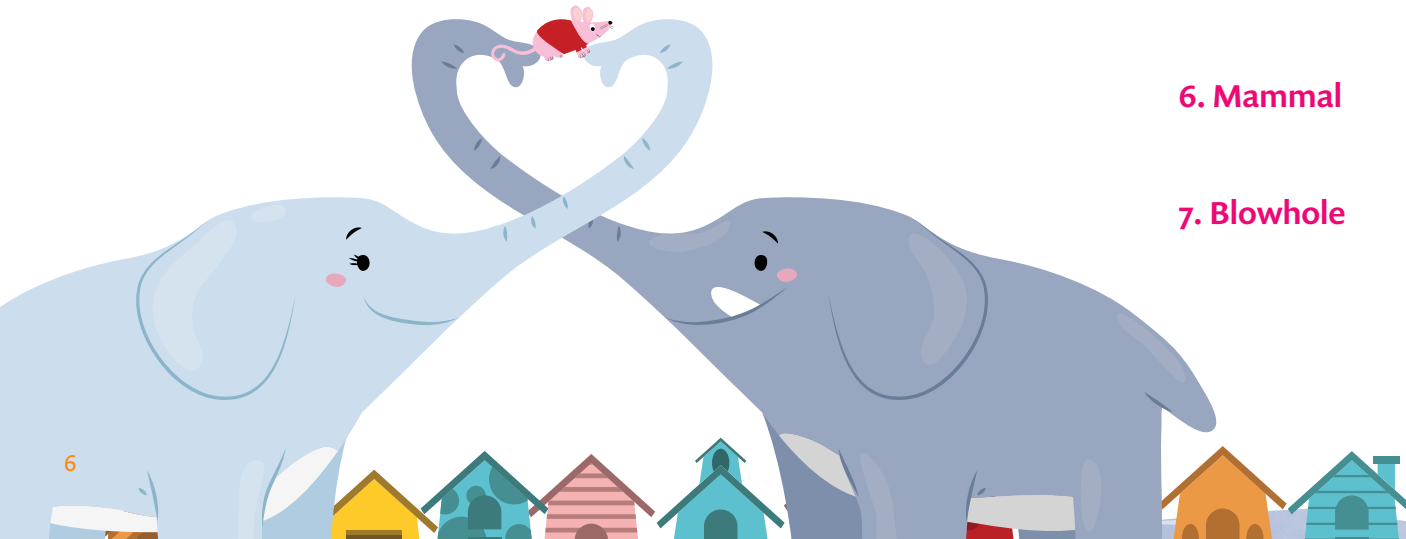
Some of the words in Amos & Boris are pretty tricky. Draw a line from the words to their definitions and then listen for them during the performance.

## WORDS

1. Nocturnal
2. Rudder
3. Anchor
4. Telescope
5. Compass
6. Mammal
7. Blowhole

## DEFINITIONS

- A. A heavy device that is attached to a boat or ship by a rope or chain and that is thrown into the water to hold the boat or ship in place.
- B. A flat piece, usually of wood, metal, or plastic, hinged vertically near the back (stern) of a boat or ship for steering.
- C. A hole at the top of a cetacean’s (whale, dolphin or porpoise) head through which the animal breathes air. As whales reach the water surface to breathe, they will forcefully expel air through this.
- D. An animal that breathes air, has a backbone, and grows hair at some point during its life. In addition, all females have glands that can produce milk, and they (typically) give birth to live young.
- E. Belongs to or is active at night.
- F. An instrument that allows people to see distant objects. Important tool in astronomy, or the study of planets, stars and other objects in outer space.
- G. A device having a magnetic needle that indicates direction on the earth’s surface by pointing toward the north.



# Blue Whale Facts

Amos rides on the back of a giant blue whale named Boris Blue. This excerpt from a *National Geographic Kids* article explains some fascinating facts about these amazing creatures.

The largest animals to have ever lived on Earth, blue whales can grow to over 100 feet long and weigh more than 140 tons—that's longer than three buses and heavier than three trucks!

Blue whales can be found in all of our planet's oceans, except the Arctic, usually swimming alone or in groups of two to four. But in areas where there's lots of food available, as many as 60 whales may come together.

Pretty much *everything* about the blue whale is massive. Its tongue weighs as much as an elephant, its heart is the size of a car and its blood vessels are so wide you could swim through them!

Despite their humongous size, blue whales eat tiny shrimp-like crustaceans called krill. In fact, they filter up to 40 million each day through their baleen plates.

To communicate with each other, blue whales make a series of super-loud vocal sounds. Their calls are the loudest of any creature on the planet, in fact, and can be heard underwater for hundreds of miles.

## Did You Know?

### BLUE WHALES ARE ENDANGERED

Blue whales like Boris are endangered species, which means they are at a high risk of going extinct. During the 18th, 19th and even into the 20th centuries whales were hunted for their meat and blubber, which was used in oil, cooking, clothing and in various other items. Climate change also has a huge impact on whales, because global warming and associated ocean acidification may impact krill populations. As the whale populations continue to decline, many organizations, such as the U.S. Fish and Wildlife Services and World Wildlife Fund regulate and work to stop the extinction of whales and other animals.

# Who's Who in the Cast

## MATTHEW HANCOCK (Philip, Ensemble)

At the age of four I knew I wanted to be an actor. Whether it was playing imagination in my backyard, on a stage, or in front of the camera, I just wanted to play. So, at the age of 17, I left Columbus, Ohio. I graduated from The New York Conservatory for Dramatic Arts, School of Film and Television and received my BFA from Adelphi University. I have done really cool projects such as *Click Clack Moo*, *The Legend of Sleepy Hollow*, *Stuart Little*, *Charlie and the Chocolate Factory* and the new show "Prince of Peoria" coming to Netflix this fall. I have won awards from The Los Angeles Drama Critics Circle, *Stage Raw*, as well as nominations from NAACP Theatre Awards and LA Stage Alliance Ovation Awards. Never stop dreaming! Never stop playing!



## DOUG HARVEY (Amos)

When I was 7 years old, on vacation with my extended family, I opened a cabinet containing a VHS tape (sort of like an old DVD) of actor/comedian Billy Crystal doing funny faces and impressions. I loved his routine so much that I memorized the entire act and later performed it for my family at the dinner table. Since then, I've been an actor. I went to school for acting in New York City and in London. My favorite professional theatre roles are characters you might know: Flat Stanley, the Boy from Roald Dahl's *The Witches*, and Milo from one of my favorite books, *The Phantom Tollbooth*. You might also have seen me performing the live planetarium shows at Griffith Observatory. One fun fact: Jessica, our director for *Amos & Boris*, has directed me in three other shows including a production at Walt Disney Concert Hall with the Los Angeles Philharmonic!



## MICHAEL MANUEL (Boris)

When I was little I thought that when I grew up, I would be a football player or some kind of athlete. I loved the idea of being part of a team. Doing hard work together to accomplish a goal, and to make people happy. Then, when I was 17, I saw my first play. It was set in a house and, during the second act, someone made coffee and the whole theatre smelled like coffee. I couldn't believe how cool that was. Once I started doing theatre myself, I realized how much it was like being on a team; it felt like I was playing sports again because I was using my body to accomplish a goal. I was doing hard work, but I was having fun. And making people happy. I started working as an actor in Seattle, doing theatre and TV and a couple of movies. Then I decided I wanted to go to school to study acting, so I went to the Yale School of Drama. I met so many great friends there and we were all on the same team. Some of my best friends are my classmates (teammates!) from theatre school. I do all kinds of things now: I write stuff, I do improv, I do voices for video games, movies, I do some work in TV. But mostly I do plays. Lots and lots of plays! In fact, I've done more than 100 plays since the first one I saw when I was 17.



## KLARISSA MESEE (Stacey, Ensemble)

I fell in love with theatre at age 7 when my mom took me to see my first musical. I loved it so much that she signed me up for the next show at our community theatre. When I was 12, I started school at the Orange County School of the Arts, where I learned how to sing, act and dance. More importantly, I made my lifelong friends there. We even traveled together to New York City and took summer musical theatre classes at New York University. I graduated from UCLA where I studied theatre, film and television. After that, I started performing all over LA at theatres like Moonlight, The Magic Castle, SCR, McCoy Rigby Entertainment at the La Mirada Theatre, East West Players and Chance Theater. I currently work as an entertainment vocalist at Disneyland, where you can see me painting maps and hanging with my very good friend, Mulan, in *Mickey and the Magical Map*. I hope you enjoy the show!



# Artist Bios



## CARINA MORALES (Minden, Ensemble)

I graduated from the University of California, Irvine, with a BA in drama and honors in musical theatre. After college, I moved to New York City and performed in plays and musicals at some wonderful theatres, such as York Theatre Company and T. Schreiber Studio & Theatre. I have also traveled all over the world performing as a singer on board *Silversea* and *Seabourn*, as well as other Holland America cruise ships—I have visited more than 80 countries! Some of my other favorite roles have included Belle in *The Golden Mickeys* at Hong Kong Disneyland, The Mummy in *Monster Rock* at Universal Studios Singapore and Lucille in the national tour of *Junie B. Jones*. I am a proud member of Actors Equity Association, the union for professional actors. [carinajoymorales.com](http://carinajoymorales.com)



## AVIVA PRESSMAN (Gretchen, Ensemble)

I'm an actor, singer, clown, calligrapher, juggler, visual artist, and voiceover actor living in Los Angeles. I also make super fancy balloon animals and can probably sing higher than just about anyone you know. I've done a lot of plays for kids, such as *Five Little Monkeys* and *Rudolph the Musical*, and you might have heard my voice in an anime, in a commercial, or even coming out of a toy you have at home. I've performed all over the country from big theatres like Madison Square Garden and The Kennedy Center, to smaller ones like Sacred Fools, where I'm an Artistic Director. I'm a little bit scared of fish so please send me brave thoughts during the scenes where I'm playing one.



## DAISUKE TSUJI (Carl, Ensemble)

I have been acting as long as I can remember, always pretending to be a cat, a crab or a normal kid. Growing up, I was like Amos: I felt like I didn't belong anywhere, until I started taking theatre classes in high school. I continued to study theatre at UCLA, where I wrote a play called *Monkey Madness* in which my friends and I acted like monkeys. My monkey business continued as I ran away with the circus, to Cirque du Soleil, as a clown, and then got into serious clowning as a Fool in Shakespeare's *King Lear* at the Oregon Shakespeare Festival. The life of an actor takes a lot of work and patience. What makes it all worthwhile are the friends I've made on my voyage, with whom I can sing, dance and share cheese.



## SOFIA ALVAREZ (Playwright)

I wrote my first play in fourth grade and have wanted to be a playwright ever since. In high school, I wrote and directed a play inspired by the poetry of Sylvia Plath and later studied literature and theatre at Bennington College. My first professional play, *Between Us Chickens*, was produced here at South Coast Repertory in 2011 while I was a playwriting fellow at The Juilliard School. Since then, I have made my living writing plays, TV shows and movies. I also teach screenwriting at New York University. I recently wrote the screenplay adaptation of Jenny Han's best-selling young adult novel, *To All the Boys I've Loved Before*; it will premiere on Netflix this summer. *Amos & Boris* is an adaptation of one of my favorite children's books. Theatre and books are my two great loves and I am thrilled to have established a career that combines them both.

school, I managed to get the other kids to fold my blanket for me. When I was 12, I 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. I played the horse, my sister played the horse's rightful owner and my 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. I loved it. And I still love directing, because my job is to take stories that start as words on the page and bring them to three-dimensional thrilling human life. You may have also seen my work at SCR in *Tales of a Fourth Grade Nothing* and *The Stinky Cheese Man*. To this day, children's literature is my 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.

## DANIEL ROLAND TIERNEY (Composer)

When I was 8 years old, I heard Beethoven's “Für Elise” and was moved. Inspired to understand how an instrument could evoke such emotion, I figured out the composition on piano by ear. Playing music was forever part of my life thereafter, touring the country in bands, recording albums, and presently composing music for theatre.

## DEBORAH WICKS LA PUMA (Music Director)

I am a composer and music director who loves working at SCR, where my musicals *Ella Enchanted* and *Jane of the Jungle* have played. Some of my favorite shows that I have music-directed at SCR include *The Miraculous Journey of Edward Tulane*, *James and the Giant Peach*, *A Year with Frog and Toad*, *Imagine* and *The Only Child*. I have been doing shows for kids

## JESSICA KUBZANSKY (Director)

My mother predicted that I would be a director because in nursery





and grown-ups for more than 20 years. My favorite thing to do is write musicals, including South Coast Repertory's upcoming *Naked Mole Rat Gets Dressed: The Rock Experience*; *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. I started playing piano, singing and writing songs when I was nine years old and studied music at Stanford University and New York University's Tisch School of the Arts. While I have not sailed the world to find adventure, I do enjoy taking hikes and living with my fellow mammal family in Placentia, CA. Check out my website: crunchynotes.com.

**FRANÇOIS-PIERRE COUTURE (Scenic Designer)**

I moved from Montréal (that's right, Canada) to Los Angeles to complete my master's degree 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. I also like to hear the reaction of an audience when it discovers the stage for the first time. Aside from a superhero squirrel in *Flora & Ulysses*, making a Princess fly in *The Light Princess*, shining colorful lights for *Pinocchio* at SCR—and designing sets in theatres like The Theatre @ Boston Court, Cherry Lane Theatre in New York City or Arena Stage in Washington, D.C.—I teach young and bright students at East Los Angeles College and Cal State Long Beach. If you want to know more about what I like (and what I don't like, such as whiny people and raw onions), you can visit me at fpcouture.com.

**DENITSA BLIZNAKOVA (Costume Designer)**

I am originally from Bulgaria, a country in Europe. As I child, I learned drawing, painting and photography from my father, who was my first art teacher. I especially enjoyed drawing people and developing my own photos. As a child, I also played the piano and loved classical music. When I was 13, I immigrated to the USA with my family. Since I did not speak English at the time, the art and music departments at my school felt like home. There, I could speak through my art and music. In college, I studied fashion design and also theatre design. Now, I am a professional costume designer working in theatre, opera and film. As a costume designer, I am able to combine all of my skills and interests and work in many different places across the country. My experience has allowed me to become a professor. I am the head of a graduate design and technology program at San Diego State University, where I help students reach their dreams of becoming a designer in the theatre, TV and film industries.

**ROSE MALONE (Lighting Designer)**

I fell in love with theatre in my junior year of high school. I had a drama teacher who believed in me and urged me to explore the stage. I soon fell in love with lighting and have never looked back. I studied theatre at Grand Canyon University in Phoenix, AZ, and last year received my MA from the California Institute of the Arts in Los Angeles. In grad school, I often took video and embedded electronic classes that taught me alternate ways to use lights on stage to tell a more detailed and beautiful story. Recently, I have designed locally for The Theatre @ Boston Court, Echo Theatre and Theatre of Note.

**JOHN NOBORI (Sound Designer)**

When I was a small child, I fell in love with theatre when I was cast as a gnome in a play for theatre camp. Later, I got to sing songs and act in school plays. At the University of California, Irvine, I played guitar in a rock band and read a lot about classic plays. I still love theatre to this day. My favorite part about working in theatre is getting to write music that sends people to far-off lands in their imagination. I helped write the music for *The Story of Frog Belly Rat Bone*, which is a fun show about a monster made out of trash. *Frog Belly* still visits schools and teaches kids about the importance of friendship. I'm very excited to share my first South Coast Repertory young audiences sound design with you.

**SUSAN GRATCH (Puppet Designer)**

I am the oldest of 10 siblings: eight sisters and one brother (the youngest!). My mother is an accomplished fabric artist and my father was a highly regarded chemical engineer—perhaps explaining why I chose to become a scenic designer, combining art and engineering. In fifth grade, my parents took me to see *My Fair Lady* at Detroit's Masonic Temple; the music and the acting were nice, but the scene changes were riveting. I was hooked! After completing my MFA in theatre design at University of Michigan, I eventually ended up in California, where I am a professor of design at Occidental College. My award-winning scenic, lighting and puppet designs have been

seen in Los Angeles; Portland, OR; Salt Lake City, UT; at the Atlanta Olympics; and now I'm in Costa Mesa working with amazing artists (and mice, a whale, fish and others.) I love my job!

**KIMBERLY COLBURN (Dramaturg)**

All growing up, I wanted to have a job where I could read A LOT. My parents told me it would never happen, but I got the last laugh because now I'm the literary director at SCR and I read plays all the time for my job. As a dramaturg, I work with the playwright (and the rest of the cast and creative team) to help make the play the best that it can be. I also write articles for the blog and the program notes (like the ones in this book).

**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. Throughout the years, I have studied French, Italian, German and Spanish, which has 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.

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.





# Past vs. Present

A lot can change over the years in Mouse Town.  
Can you spot **10 differences** between these two sets of pictures?



*Solution: the flag shape is different; the burning is missing; the left door changed to a screen door; the anchor has been switched to a life preserver; the right door is now patterned; the porch railing has been removed; the flower is different; the buttons on the dress changed color; the hat and vest are different; and the light is on in the right window.*

# Mouse Town Maze

Help Amos make his way through Mouse Town and find his friend Minden.



South Coast Repertory's Theatre Conservatory  
Presents the Summer Players in

# Seussical

August  
11-12,  
17-19

Music by **Stephen Flaherty**

Lyrics by **Lynn Ahrens**

Book by **Lynn Ahrens and Stephen Flaherty**

Co-conceived by **Lynn Ahrens, Stephen Flaherty & Eric Idle**

Based on the works of **Dr. Seuss**

Music direction by **Erin McNally** Directed by **Hisa Takakuwa**

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South Coast Repertory



Peter teaches Wendy, Michael and John to fly in SCR's Summer Players production of Peter Pan. Left to right: Christopher Huntley, Nika Aydin, Shane Iverson and Jaden Fogel.



# Inhabit the World of the Play

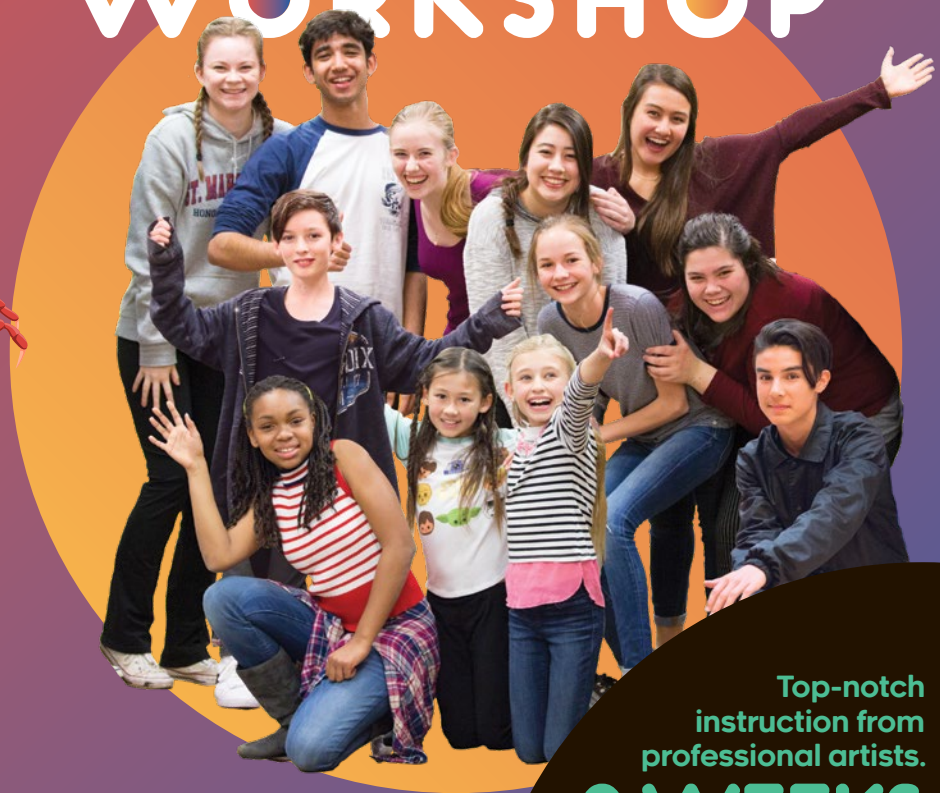
Amos & Boris is an imaginative story about the unlikely friendship between a mouse and a whale. Its plot takes you to unexpected locations (a mouse at sea!), quirky characters, laugh-out-loud comedy and important lessons. Although the actors on stage make it look easy, telling a story with all these elements takes a lot of work!

For a musical like Amos & Boris, SCR assembles a cast of top-notch, fearless actors who are ready for anything. Some actors play multiple characters with very different personalities, and that requires big, bold and sometimes wild performance choices; other actors create their characters with puppets and bring life and personality to inanimate objects. But the actors' performances are more than just

puppet tricks and funny voices. Each cast member, no matter the role, first thinks about *who* the character is: Why is he or she important to the story? What does he or she want more than anything? And what's standing in the way? By asking questions like these, the actors make discoveries that inform their characterizations and help shape the storytelling.

Is there a character from Amos & Boris that you'd like to play? If so, who is it, and what about the character excites you? How would you bring that animal to life using your mind, body and voice? You can learn more about creating characters from the ground up—and how to be a performer who's ready for any challenge—in SCR's Theatre Conservatory. Check out the website at [scr.org/classes](http://scr.org/classes) or call (714) 708-5577.

# South Coast Repertory's Theatre Conservatory SUMMER ACTING WORKSHOP



2 SESSIONS TO CHOOSE FROM:  
• July 16-28 or July 30-Aug 11  
• 9 am-12 pm or 1-4 pm

Peer group classes for grades 3-6 & grades 7-12. Sibling discount available.

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(714) 708-5577

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**2 WEEKS** of classes for kids & teens plus a Saturday presentation.

Additional classes for teens  
• Musical Theatre  
• Improv



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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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