

GLOBAL ARTS: PERFORMANCE FOR SCHOOLS presents



SkippyJon Jones Snow What? (& the 7 Chihuahuas)

**Thursday, December 3, 2015 at 10am
FAC Concert Hall**

Study Guides for Teachers are also available on our website at www.fineartscenter.com - under Education select:
Global Arts—Performances for Schools, then select Resource Room.

Welcome

Information for Teachers and Parents

Our goal is to offer **high quality performances** for young people in a safe and comfortable setting. Please help us by following the below guidelines.



Please arrive early. Arrive at the theatre 30 minutes prior to the noted start time. Allow for travel time, parking, being seated and bathroom visits. It is important that we begin our performances on time so that all schools can meet their lunch and dismissal times.



Check the location of the performance when making your bus reservations.

Performances take place in the Fine Arts Center Concert Hall or Bowker Auditorium in Stockbridge Hall. Please see the map at the end of this guide for driving and drop-off instructions.



Upon arrival your group will be greeted by an usher either at your bus or in the lobby. We do not issue individual tickets for performances. **Your usher will direct your group to their reserved seats.**



Both theaters are accessible for Mobility Impaired members. An infrared listening system is available in both theaters. Access parking is available adjacent to the theaters. An Access permit should be clearly visible in the parked vehicle. To better meet your needs, please inform us of any special seating requirements one month prior to the performance by calling **413-545-2116**.



For the comfort of all our seated patrons, **we request that backpacks, lunches and other gear be left on the bus.** Also, please remove all hats when seated in the theater.



Food, drinks other than water, smoking, candy and gum are all not allowed in the theater. The use of cell phones, portable music players, cameras or any other recording device, including non-flash photography and cell phone cameras, is strictly prohibited. **PLEASE BE SURE TO TURN OFF ALL CELL PHONES.**

Any teasing, disruptive and rude behavior by students towards each other or to others seated close-by during a performance is not acceptable.

Teachers and chaperones will be held responsible for any such incident reported to the Fine Arts Center staff. All complaints received will be forwarded to the schools involved. Repeated offences from the same school/s may result in cancellation of future reservations for shows.

THEATER ETIQUETTE

Please review the following information with your students.

We expect everyone to be a good audience member.

Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not eat gum, candy, food or drink in the theater
- Turn off all cell phones and do not use portable music players, cameras or any other recording devices
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

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“Theatre is not theatre without an audience.”

Live theatre differs from watching television or movies. **Remember that performers can see and hear you.** As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists’ performances. That is why each performance is a unique experience, it will never be repeated exactly the same. Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists.

Please be respectful of the artists on stage performing for you by listening quietly. Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp out loud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance. And of course – show your enthusiastic appreciation with applause at the end!

Curriculum Frameworks

This performance and guide provide opportunities for your students to explore a variety of topics. For your convenience we’ve listed applicable Massachusetts learning standards. This list is by no means exhaustive. Please use this list as a guide to assist with creating lesson plans.

Curriculum Connections: Language Arts, Literature (Folk Tales), Theatre, World Culture

Language Arts

Connections 6. *Purposes & Meanings in the Arts.*

Connections 8. *Concepts of Style, Stylistic Influence, and Stylistic Change.*

Cluster 1. *Vocabulary.*

Theatre

Standard 5. *Critical Response Through Observation of Theatre.*

World Culture

Strands. *Communication and Culture.*

Literature (Folk Tales)

Themes 11. *Identifying Themes as Lessons in Folk Tales.*



Theatreworks USA

Barbara Pasternack Artistic Director

Ken Arthur Producing Director

Presents

SKIPPYJON JONES

Kevin Del Aguila Book and Lyrics

Eli Bolin Music

Based on the book by

Judy Schachner Used with permission.

Rob Odorisio Scenic Design

Tracy Christensen Costume Design

Jeff Biering Music Direction

Frank Galgano & Matt Castle Orchestrations

Corey Cavanaugh Stage Manager

Originally Directed by Peter Flynn

Originally Choreographed by Devanand Janki

Assistant Director Dennis Corsi

Directed & Choreographed by Devanand Janki

CAST

(alphabetical by role)

Jezebel/Poquito Tito	Christina Ramirez
Jilly Boo/Don Diego	William Spinnato
Ju Ju Bee/Rosalita	Amanda Salazar
Mama Junebug/Polka Dot-ito/Alfredo Buzzito	Sam Ramirez
Skippyjon Jones	Bello Pizzimenti

The taking of pictures and/or making of visual or sound recording is expressly forbidden.

Please check the houseboard for any program changes.

This program from Theatreworks USA is supported, in part, with public funds from the National Endowment for the Arts, the New York State Council on the Arts, a state agency, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



The actors and stage manager employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Director and Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

MUSICAL NUMBERS

"Be a Cat"	Skippyjon, Mama Junebug, Girls
"Skippyjon in His Room"	Skippyjon
"The Los Chimichangos Song"	Los Chimichangos, Skippyjon
"La Profecía"	Poquito Tito
"Crazy Loco"	Skippyjon, Los Chimichangos
"Born to Fetch"	Skippyjon, Rosalita, Don Diego, Fetchers
"Spill the Beans"	Alfredo, Skippyjon, Chimichangos
"No Way José"	Rosalita, Skippyjon
"The Fight"	Skippyjon, Alfredo, Chimichangos
"Skippito's Escape"	Skippyjon
"Skippyjon's Essay"	Mama Junebug
"Finale: Crazy Loco Reprise"	Company

WHO'S WHO IN THE CAST

(alphabetical by role)

CHRISTINA RAMIREZ (Jezebel/Poquito Tito) is "muy excitada" to be appearing in her second Theatreworks USA tour. She was previously in *Henry and Mudge*. Other favorite credits include *The 25th Annual Putnam County Spelling Bee* and *Legally Blonde!* For more info, visit www.Christina-Ramirez.com

WILLIAM SPINNATO (Jilly Boo/Don Diego) is thrilled to join TheatreworksUSA with *Skippyjon Jones*. Recent credits include Disney Cruise Line: *Aladdin a Musical Spectacular* (Aladdin), *Wishes* (Brandon), *Believe* (Lumiere/Prince Naveen) Regional: *RENT* (Paul u/s Mark). Graduate of NYU Steinhardt. Gracias to friends and family for their constant love and support. www.williamspinnato.com

AMANDA SALAZAR (Ju Ju Bee/Rosalita) Recent NY credits include Tennessee Williams' *The Mutilated* at the New Ohio Theatre (2014 Drama League Nominee), *Uncle Giff's Christmas Special* at The Gene Frankel Theatre, a new musical at Theatre for New City and readings at Multistages and The Barrow Group. Regional: Zach Scott Theatre, Austin Shakespeare, Marin Shakespeare. MFA University of Texas 2013. Proud member of AEA. Playwrights Gallery Acting Company. www.amandasalazar.net

SAM RAMIREZ (Mama Junebug/Polka Dot-ito/Alfredo Buzzito) is from Detroit, MI and holds a BFA in Music Theatre Performance from Western Michigan University. He has spent the last two years performing at Arizona Broadway Theatre, Circa '21 Dinner Playhouse, and Hershey Park. Favorite credits include *Angry Housewives*, *Young Frankenstein*, *Buddy: The Buddy Holly Story*, *The Who's Tommy*, *Hairspray*, *Greater Tuna*, *Hair*, and *Hello Dolly*. Sam has also had the privilege to perform in venues such as Washington National Cathedral, Carnegie Hall, and Sydney Opera House. www.samramirezsinger.com

BELLO PIZZIMENTI (Skippyjon Jones) Recent NYC credits include a workshop of *Carmen* with Tectonic Theatre Co. and the premiere of *Back* with Poetic Theatre Productions. He can also be seen playing a supporting role in the film *Ashes of Eden*, coming to DVD and streaming services this year! He is so glad to be joining the cast of *SkippyJon Jones*, and he would like to thank his family and loved ones for their continued support.

ELI BOLIN (Music) New York: *Found* (Atlantic); *Volleyballs* (NYMF); *I Sing!* (York). Regional: *Roller Disco* (A.R.T.); *Schmoozy Togetherness* (Williamstown). TV: "Sesame Street"; "Billy On The Street"; "Kristen Schaal Live At The Fillmore"; "30 Rock" (as an actor). The sequel to *Skippyjon Jones* (*Snow What?*) debuts this year. elibolin.net

KEVIN DEL AGUILA (Book & Lyrics) is bookwriter of the off-Broadway hit *Altar Boyz* (Outer Critics Award, Lortel and Drama Desk noms.), lyricist of *Click, Clack, Moo* (Lortel and Drama Desk noms.), and book writer/lyricist of *Skippyjon Jones* (Lortel nom.). Other works include his stage adaptation of the film *Madagascar* for Dreamworks, Nickelodeon's *Storytime Live*, *The Velveteen Rabbit* and musical versions of the children's books *Fly Guy*, *Lilly's Big Day*, and *Duck for President*. www.delaguila.info

DEVANAND JANKI (Director & Choreographer) Off-B'way: *Zanna, Don't!* (Winner Lortel, Callaway and GLAAD Awards), *Yellow Brick Road* (Callaway Award nom.), *Junie B. Jones* (Lortel nom.), *Henry and Mudge* (Lortel nom.), *Cupid and Psyche* and *Romantic Poetry*. Broadway concerts for the Actors Fund: *Hair*, *Funny Girl*, *Dreamgirls* (Assoc.) and *Seth Rudetsky's Broadway 101*. Lincoln Center: *Amahl and the Night Visitors*, *Babes in Toyland* and *Anything Goes* in concert (Choreo. Assist.); Artistic Assoc. for BC/EFA's Broadway Bares. Regional: *Rent*, *Aladdin*, *Barrio Grrrl!*, *Asphalt Beach*, *Full Monty*, *Scarlet Pimpernel*, *Man of La Mancha*. TYA tours: *Nate the Great*, *If You Give a Pig Pancake*, *Jack Sprat Low Fat World Tour*, *Berenstain Bears*. www.devanandjanki.com

DENNIS CORSI (Assistant Director) is a director and playwright. He works with Abingdon Theatre, focusing on development of new plays. He is also a director for an independent international television series, *A Billion to One*. Dennis is currently building a website for theatre professionals and students called ScriptMatch.com.

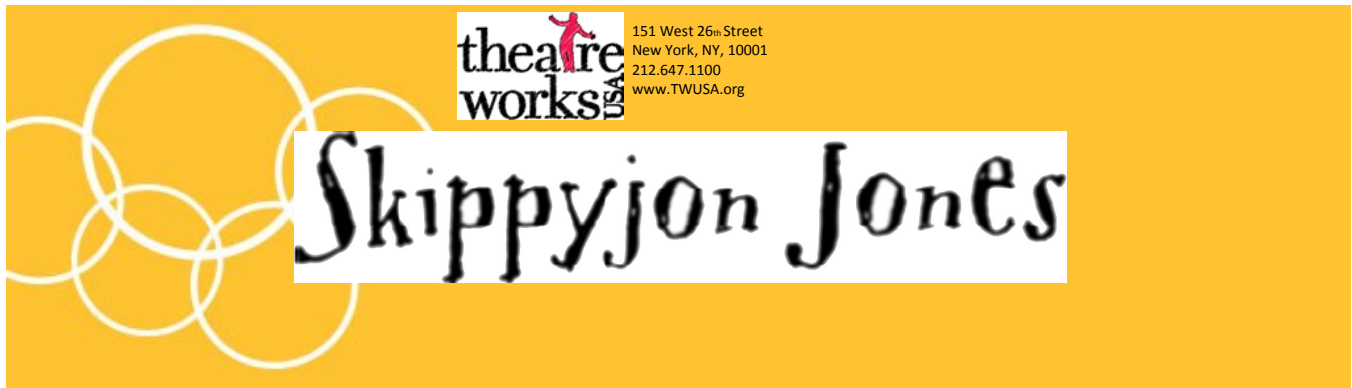
JEFF BIERING (Music Director) Off-Broadway: *Danny and Sylvia*, *Naked Boys Singing*, *Splendor*, *The Talk of the Town*. National tour: *Sweet Charity*. Most recent: *An Evening with Danny Kaye* -- Washington, DC and LA. Elsewhere, as musical director, arranger, orchestrator, composer and performer: *Spamalot*, *Pump Boys & Dinettes* and *The Drowsy Chaperone* at the Arts Center of Coastal Carolina; many projects for Theatreworks USA, including orchestrations for one of their newest works, *The Teacher from the Black Lagoon*; lots of casino productions in Atlantic City, Reno, and some other unlikely places; three European tours of *A Christmas Carol*; many projects for Broadway Cares/Equity Fights AIDS, including a Christmas extravaganza in the Charmin Toilets in Times Square; solo concerts all over the country with Emily Skinner. Jeff recently composed opening and closing numbers for the annual Cougar Ball in NYC, a benefit for the Actors' Fund of America.

COREY CAVENAUGH (Stage Manager) For the past three years, he has served as the Production & Company Management Associate with Berkshire Theatre Group (BTG). Previous stage management credits include: *A Christmas Carol*, *Mary & Edith*, *Poe*, *A Hatful of Rain*, *Benefactors*, *The Puppetmaster of Lodz*, *Anna Christie*, and the BTG Education Tour. Lenoir-Rhyne University Graduate.

THEATREWORKS USA (Producer) founded in 1961, is America's foremost professional theatre for young and family audiences. Its mission is to create imaginative and thought-provoking shows that are educational, entertaining and thought-provoking. Their 2014-2015 touring repertoire includes *Charlotte's Web*; *A Christmas Carol*; *Click, Clack, Moo*; *Curious George*; *Fly Guy & Other Stories*; *Freedom Train*; *Junie B. Jones*; *Skippyjon Jones*; *The Lightning Thief*; *The Teacher From the Black Lagoon & Other Story Books* and *We The People*. Theatreworks' honors include a Drama Desk Award, Off-Broadway's Lucille Lortel Award, the Jonathan Larson Performing Arts Foundation Award, the William M. Dawson Award for Programmatic Excellence given by the Association of Performing Arts Presenters and the Medal of Honor from the Actors' Fund of America. www.TWUSA.org

ACTORS' EQUITY ASSOCIATION, founded in 1913, represents more than 45,000 actors and stage managers in the U.S. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. Equity seeks to foster the art of live theatre as an essential component of our society. www.actorsequity.org

THE STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY (SDC), founded in 1959, is the theatrical labor union that unites, empowers, and protects professional stage Directors and Choreographers throughout the United States. SDC's mission is to foster a national community of professional stage Directors and Choreographers by protecting the rights, health, and livelihoods of all of its Members. SDC seeks to facilitate the exchange of ideas, information and opportunities while educating current and future generations about the role of Directors and Choreographers and providing effective administration, negotiations and contractual support for over 2000 Full Members and over 800 Associates.



STUDY GUIDE

Dear Teacher,

We have created the following study guide to help make your students' theater experience with Skippyjon Jones as meaningful as possible. For many, it will be their first time viewing a live theatrical production. We have learned that when teachers discuss the play with their students before and after the production, the experience is more significant and long-lasting. Our study guide provides pre and post production discussion topics, as well as a related activity sheet. These are just suggestions; please feel free to create your own activities and areas for discussion. We hope you and your class enjoy the show!

Background

Our play is based on the book Skippyjon Jones by author Judy Schachner.

The Story

- **Skippyjon Jones, a male Siamese kitten**, lives with his sisters and his mother. He is the family **troublemaker** who always **thinks he's another animal** such as a bird, a bat or a whale.
- One day he gets in trouble and his mother sends him to his room. While he's there he bounces on the bed and notices as he passes the mirror that he actually looks like a **chihuahua** and decides that **he must really be a dog**.
- Fantasizing as "Skippito Friskito", **he travels to Mexico** where he meets up with a group of chihuahuas who are in fear of the **evil Alfredo Buzzito, a bumblebee** who demands beans from the dogs. **The dogs tell Skippypyjon that he is the answer to the prophesy that a stranger will come and free them from their tormentor**.
- When Skippyjon confronts Alfredo **he doesn't act heroic but is humiliated** and revealed to all as a kitten, not a chihuahua. All the chihuahuas are disappointed except Rosalita who convinces him that **he can still defeat Alfredo**.
- Skippito is inspired once more and with the help of all his friends, **he battles the bumblebee and wins**, piercing Alfredo till he bursts. At that point, it is revealed that **Alfredo is really the piñata from his closet** that he has destroyed, and all the **chihuahuas are bean bag toys** for his birthday party. **His family celebrates Skippyjon's wild imagination and all is forgiven**.

Before Seeing the Play

1. You may want to read some of the Skippyjon Jones stories and review the plots and characters with your students.
2. Discuss types of cats and dogs. In the story there are Siamese cats and Chihuahua dogs. What other kind of cat and dog breeds to you know? Who has a cat or a dog for a pet? Describe their behavior. Do they ever act like humans? Do they ever act like another kind of animal?
3. Discuss Spanish language words with the students. There are many Spanish words used in the play. What Spanish words do the children know? Ask if they know some common words such as amigo, gracias, frijoles, loco and por favor. You can find a list of words used in this production on the last page of this study guide.

After Seeing the Play

1. Ask your students how the play was different from the Skippyjon Jones books you read. How was it the same? Discuss the costumes. How did the actors portray cats and dogs?
2. Why do you think Skippyjon always acts like other animals? How does he feel about his family? What do they think of him?
3. Skippyjon has a very active imagination. Describe how he uses his imagination to create Old Mexico in his bedroom. How are the props used to create characters?

Activities

Act like an animal

In the play, Skippyjon acts like a bird, bat, moose, whale and a dog. Have your students pick an animal to research and then portray through physical action. Each student will learn about a particular animal's behavior and traits through research in books or online. The students can then create a poster with their research facts and a picture of the animal. Without revealing their subject, have the students take turns acting as their animal while the class tries to guess what it is.

Foreign Language

Word Wall- Have students choose a favorite word, define it, translate it into Spanish and illustrate it. Hang up the illustrated "dictionary" pages on the wall.

Artistic Expression

In the Skippyjon Jones stories, his closet becomes a new location for each adventure. Use your imagination to create the setting for a story out of your closet.

- Bring in an item from your closet and use it to start a story.
- Find a piece of clothing and turn it into a costume for a character.

Poetry Comparisons

Make acrostic poems using the words Siamese and Chihuahua. To make a poem of this type, write the letters of each word on the side of a piece of paper, and then have the students use descriptive words that focus on the animals' characteristics. An acrostic poem does not have to rhyme. For example:

Slinky
Interesting
Awesome
Mouse-catcher
Eats cat food
Silly ears
Eager

Fiesta Time!

Plan a fiesta with your class, create piñatas using paper mache, balloons and tissue paper. Make Mexican themed decorations and invitations. Learn about Mexican food and make some for the party to share. Put students into groups for different tasks. Parents can help too!

BIBLIOGRAPHY

Judy Schachner is an award winning author of a many children's books including the Skippyjon Jones series which includes:

- ☐ Skippyjon Jones
- ☐ Skippyjon Jones in the Doghouse
- ☐ Skippyjon Jones in Mummy Trouble
- ☐ Skippyjon Jones and the Big Bones
- ☐ Skippyjon Jones, Lost in Space
- ☐ Skippyjon Jones, Class Action

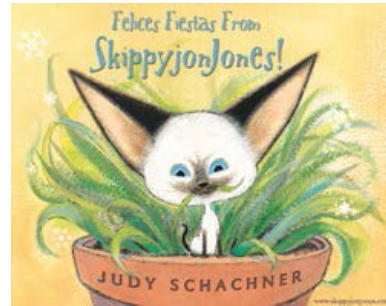
Internet:

- ☐ Learn about author Judy Schachner: <http://www.judithbyronschachner.com/>
- ☐ Play games, watch videos, color pictures and download a curriculum guide at: <http://www.skippyjonjones.com/>

Name: _____ Date: _____

Skippyjon Jones

Complete the sentences using a word from the boxes:



loco bumblebee bounce fetch beans
chihuahua Siamese piñata bird fiesta

1. Skippyjon Jones woke up and thought he was a _____.
2. Skippyjon loved to _____ on his bed.
3. In the mirror, he thought he saw a _____.
4. The other dogs were afraid of a _____ named Alfredo Buzzito.
5. Alfredo told the dogs to "Spill the _____."
6. Alfredo was really a _____ in Skippyjon's closet.
7. Skippyjon is really a _____ cat.
8. When Rosalita raced the other dogs, Skippyjon told her she was "born to _____."
9. Instead of a birthday party, Skippyjon and his family decided to have a _____ instead.
10. At the end, Skippyjon and his family sang, "Let's go crazy _____!"

Skippyjon Jones Vocabulary

1. **adios** - goodbye
2. **amigo** - friend
3. **¡Ay, caramba!** – oh my goodness!
4. **bandito** – bandit
5. **besito** - kiss
6. **cabeza** - head
7. **comprende** -understand
8. **creada para buscar** – born to fetch
9. **el numero uno** – number one
10. **fiesta** - party
11. **frijoles** - beans
12. **gato** - cat
13. **gordo** - fat
14. **gracias** - thank you
15. **hola** - hello
16. **la luna** – the moon
17. **loco** - crazy
18. **muchacho** - guy
19. **noche** - night
20. **perdoname** – sorry
21. **perrito** – small dog
22. **peso** - money
23. **piñata** – a decorated container with treats inside to be broken with a stick as a party game
24. **por favor** - please
25. **por que** - why
26. **¿que pasa?** – what’s up?
27. **siesta** – rest or nap
28. **sombrero** - hat
29. **un tiempo de espera** – time out
30. **vamos / vamanos** – let’s go

PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER'S **CONCERT HALL and RAND THEATER**

School Buses: Students should be dropped-off at **Haigis Mall** off of Massachusetts Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). **PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME.** If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall – see map) prior to parking. **We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space.** It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 1/1/07) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of \$1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. Please call (413) 545-2116 if you didn't receive one.

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are \$1.00 per hour.

Parking Garage – near Campus Center, across from the Mullins Center off Commonwealth Avenue

Lot 34 – Behind Visitors Center with 3, 5 & 10-hour meters available

Haigis Mall – 2 hour maximum on meters

Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

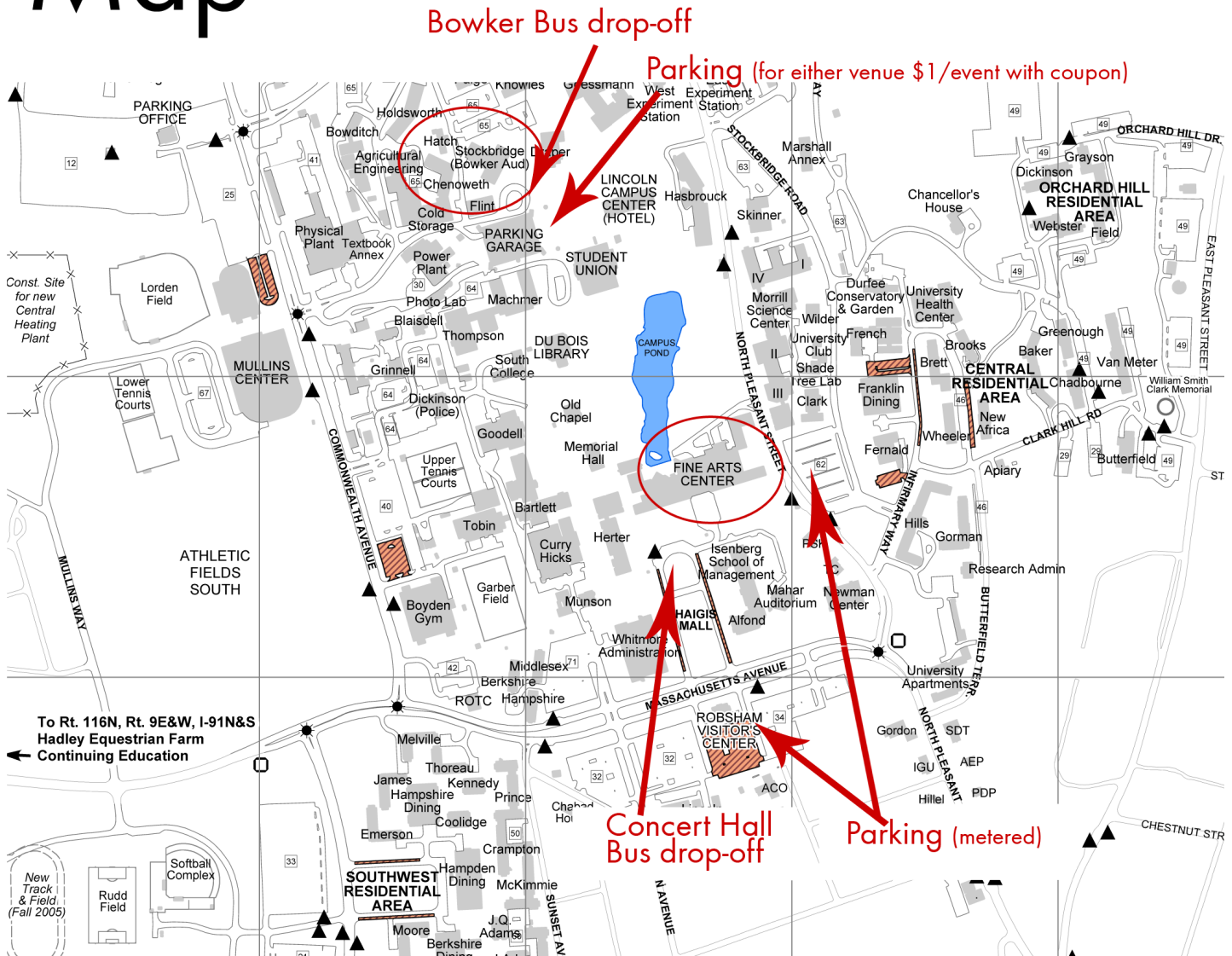
From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 "To the University of Massachusetts." Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the South: (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right at first exit at "University of Massachusetts," then bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under "From the South".

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci's Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.

Map



For **Concert Hall, Rand Theater and Bowker Auditorium** – Patrons traveling by car are encouraged to **park in the parking garage**. **Discounted parking is available in the garage for \$1. A parking permit is required for discounted parking in the garage.** Please call the Arts & Educational Programs Office if you require permits at **(413) 545-2116**. All other parking on campus is at available meters at the rate of \$1 per hour. **Parking is enforced Monday – Friday, 7AM – 5 PM.**

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.

Evacuation Procedures

In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.

