

NEW STAGE THEATRE

Arts in Education Tours 2018-2019

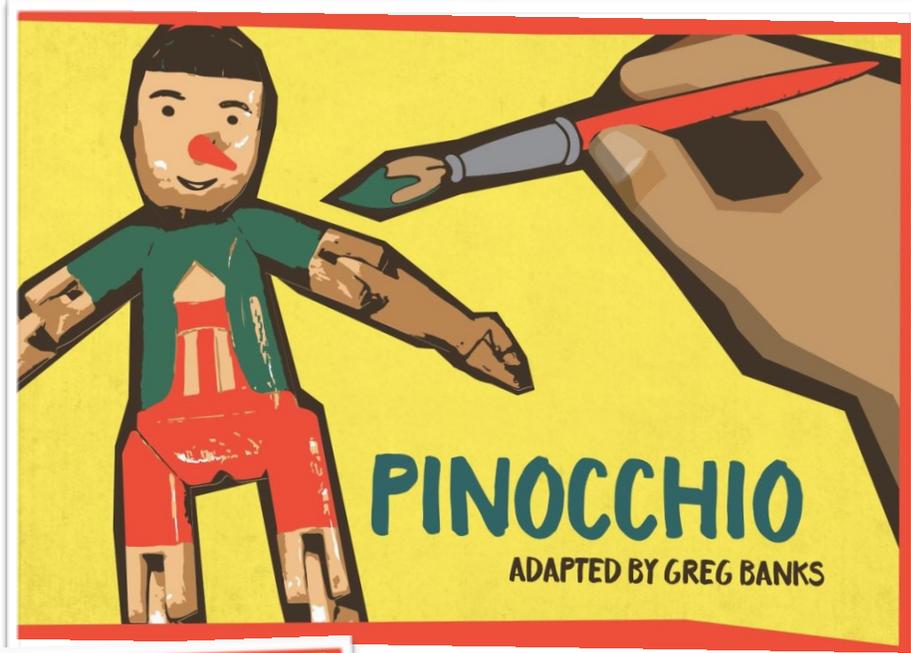




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THE STORY

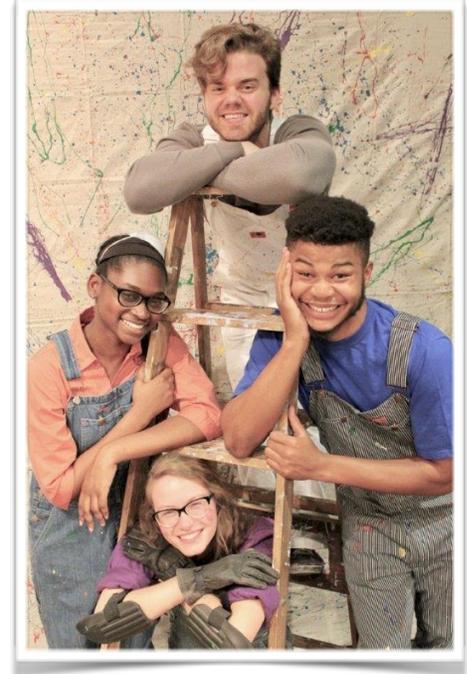
Four painters enter a theatre to prepare the stage for the next production. As the first painter sets up the scaffolding and ladders, he is surprised to discover that he is not alone. There is an audience full of children present to see the story of Pinocchio, based on the 19th Century story by Carlo Collodi. He informs the group that there has been a mistake and tells them to come back another day. Not wanting to disappoint, the four painters decide they can bring this classic tale to life using only what they have on hand. They begin to create the world and perform the story.

It is the middle of winter and Geppetto is about to chop his last piece of wood for the fire. Suddenly, the wood starts talking and Geppetto carves it into a puppet and names him Pinocchio. He proudly reveals to Pinocchio that he is his papa, and introduces him to his only friend, Cricket.

As Geppetto teaches Pinocchio how to walk, he starts to misbehave, grabbing Geppetto's glasses and kicking him. Geppetto realizes that Pinocchio has no manners and he will have to teach him right from wrong. It is clear that Geppetto loves his little puppet, but Pinocchio wants to be a real boy. Geppetto explains that real boys have to work hard and go to school. Pinocchio is convinced that school will make him a real boy and insists that Geppetto come along. When Geppetto refuses, Pinocchio runs outside and throws a huge temper tantrum. The outburst catches the attention of a policeman who believes Geppetto is mistreating the poor puppet. Geppetto is arrested and thrown in jail for the night.

Cricket cannot believe that Geppetto is in jail because of Pinocchio and tells him he will never be a real boy. When Geppetto returns, Pinocchio agrees to go to school on his own and to work hard. In order to prepare Pinocchio for school, Geppetto sells his winter coat to buy him a schoolbook.

On the way to school, Pinocchio hears music and can not resist his curiosity. Distracted he trades his new school book for a ticket to see the puppet show. The owner of the show is amazed to see a puppet walking and talking without strings. He thinks Pinocchio can make him a lot of money, so he offers him a job. When Pinocchio remembers that what he wants most is to be a real boy, not a puppet, the owner locks him away. Two other puppets, Punch and Judy help Pinocchio by coaching him to pretend to cry to make the show owner feel sorry for him and set him free. It works. After Pinocchio's tears, the owner releases him and gives him five gold coins for the journey.



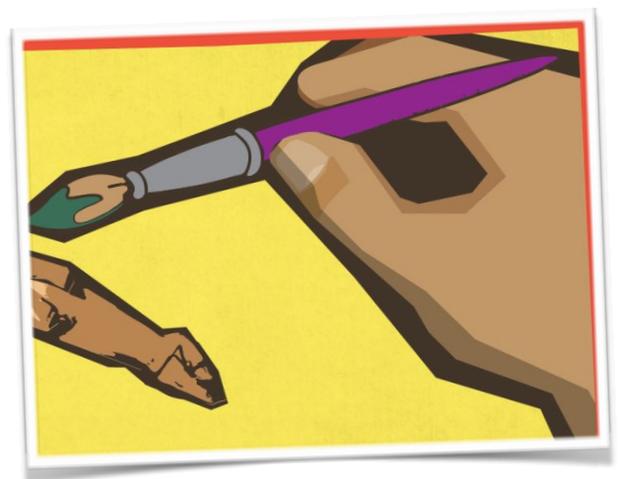
On the road, Pinocchio meets a Fox with a "limp" and a Cat that's "blind" in one eye. They offer to take him to the Field of Miracles in Tricksville, where he can double his money fast. Resting for the night, they stop at an inn. The Innkeeper cautions Pinocchio that his new "friends" may not be trustworthy. When Pinocchio gets back on the road, Fox and Cat rob him of the remaining coins, and tie him up to a tree just as it begins to snow.

Pinocchio is real trouble of freezing to death. The Good Fairy arrives just in time to save his life. She asks Pinocchio to explain why he made it to school. Pinocchio is not honest with her. Each time he lies his nose grows longer and longer and longer. Finally, Pinocchio tells the truth and his nose returns to normal. The Good Fairy advises him to go home to his papa, tell him the truth and go to school the next day.

Pinocchio starts home, but decides it would be better to go to school first before seeing his papa. Some of the students at the school are bullies, but one boy, Lampwick, befriends him. In fact, Lampwick is about to take a trip to Playland, where they play and have fun everyday and invites Pinocchio to come along. However, as time passes Pinocchio realizes to his horror that because they have not developed their minds in school, each child eventually turns into a donkey. Afraid of a life filled with pulling stage coaches and being worked to the bone, Pinocchio runs and jumps into the sea. Fish from the sea help Pinocchio by nibbling away his donkey features.

Determined to get home to finally get home to his papa Pinocchio starts the long journey home. Suddenly, a crowd gathers because there is a man in a boat out at sea struggling to stay afloat. It is Geppetto, looking for Pinocchio. Just then the boat disappears under a huge wave. Pinocchio bravely jumps in the water to save Geppetto, but he is swallowed a large whale.

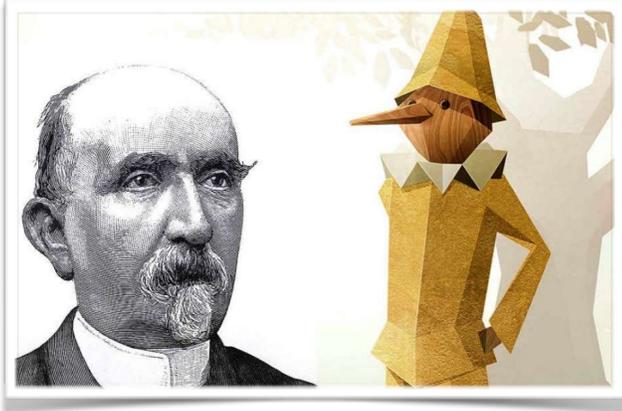
He soon discovers his papa was also in swallowed and is alive and well—but how to get out? Pinocchio has a plan. Climbing up to the front of the whale's mouth, Pinocchio tickles it with a feather. The whale sneezes, blowing puppet and papa on to shore. Geppetto is very weak. The Good Fairy appears again, but her magic fails. It is Pinocchio's hard work that must save Geppetto. He hauls water from a well for an old man to earn the milk that restores Geppetto to health. Pinocchio continues to work hard—he goes to school, learns to read and write, and earns money to buy his papa a new coat. One morning he awakes from a wonderful dream. He feels different. He is crying for joy—real tears! He has become a real boy.





THE STORYTELLER

CARLO COLLODI AND THE WORLD'S MOST FAMOUS PUPPET



Carlo Lorenzini was born in 1826 in Florence, Italy, where his father and mother worked for an aristocratic family as a cook and a chambermaid, respectively. Although Lorenzini was born into humble means, he received an education in his mother's hometown, the Tuscan village of Collodi, from which the writer later took his pen name, Carlo Collodi.

Collodi, passionate about freeing Italy from foreign control, enlisted in both the 1848 and 1860 wars of Italian independence. In 1853, he founded the satirical newspaper, *Il Lampione*, but its publication was short-lived due to censorship. Collodi continued to write, however, and quickly gained a reputation for his novels and plays.

In 1876, Collodi published his first work of children's fiction, a translation of fairy tales written by French author Charles Perrault. In 1881, after a number of successful children's books, Collodi published *The Story of a Puppet* as a series of 15 installments in a children's newspaper.

Although written for young readers, *The Story of a Puppet*, which featured Pinocchio depicted a dark world and was full of strange, sometimes frightening episodes. In fact, the final installment ended with Pinocchio's death at the hands of two robbers. But the outcry from readers eventually brought Pinocchio back to life: Collodi continued the series under a new title, *The Adventures of Pinocchio*, and the puppet lived after being saved by a fairy—and, in the end, became a real boy.

In 1883, *The Adventures of Pinocchio* was published as a novel, seven years before Collodi's death in 1890. The first English translation of Pinocchio was published in 1892 and—with its exciting adventures and lessons about honesty and bravery—the story of the little wooden puppet has remained popular ever since, with countless theatrical and film adaptations.



THE ORIGINAL STORY

AN EXCERPT FROM THE ADVENTURES OF PINOCCHIO

An excerpt from chapter 9: Pinocchio sells his A-B-C book to pay his way into the Marionette Theater.

See Pinocchio hurrying off to school with his new A-B-C book under his arm!

As he walked along, his brain was busy planning hundreds of wonderful things, building hundreds of castles in the air...

As he talked to himself, he thought he heard sounds of pipes and drums coming from a distance: pi-pi-pi, pi-pi- pi...zum, zum, zum, zum.

He stopped to listen. Those sounds came from a little street that led to a small village along the shore.

"What can that noise be? What a nuisance that I have to go to school! Otherwise..."

There he stopped, very much puzzled.

He felt he had to make up his mind for either one thing or another. Should he go to school, or should he follow the pipes?

"Today I'll follow the pipes, and tomorrow I'll go to school. There's always plenty of time to go to school," decided the little rascal at last, shrugging his shoulders.

No sooner said than done. He started down the street, going like the wind....

Suddenly, he found himself in a large square, full of people standing in front of a little wooden building painted in brilliant colors.

"What is that house?" Pinocchio asked a little boy near him.

"Read the sign and you'll know."

"I'd like to read, but somehow I can't today."

"Oh, really? Then I'll read it to you."

Know, then, that written in letters of fire I see the words: GREAT MARIONETTE THEATER."

"When did the show start?"

"It is starting now."

"And how much does one pay to get in?"

"Four pennies."

"Will you give me four pennies until tomorrow?"

"I'd give them to you gladly," answered the other, poking fun at him, "but just now I can't give them to you."

"For the price of four pennies, I'll sell you my coat."

"If it rains, what shall I do with a coat of flowered paper? I could not take it off again."

"What about my hat?"

"Fine bargain, indeed! A cap of dough! The mice might come and eat it from my head!"

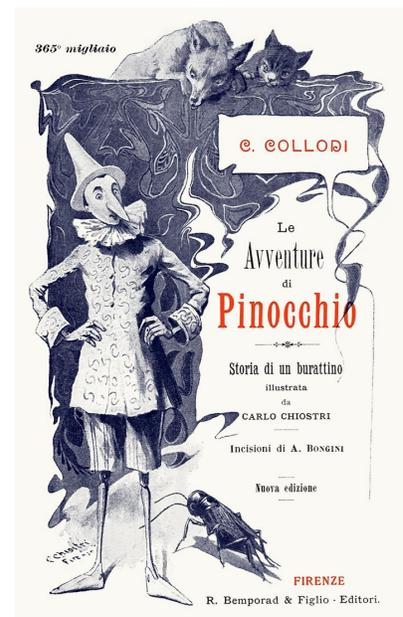
"Will you give me four pennies for the book?"

"I am a boy and I buy nothing from boys," said

the little fellow with far more common sense than the Marionette.

"I'll give you four pennies for your A-B-C book," said a raggicker who stood by.

Then and there, the book changed hands. And to think that poor old Geppetto sat at home in his shirt sleeves, shivering with cold, having sold his coat to buy that little book for his son!





PINOCCHIO IN POP CULTURE

Pinocchio began as a series of short stories in an Italian children's newspaper in 1881. In spite of being over 100 years old, the story lives on for generation to generation. Pinocchio has inspired books, movies, cartoons, operas and plays. Many Americans know Pinocchio from the Disney film, first released in 1940. In the animated musical, Collodi's story received a lighter treatment, with some of the more severe plot twists removed or changed. The Disney film, however, is just one of many adaptations of the classic story. Here are some other examples of famous takes on the puppet's story from around the world.



Pinocchio from the Disney film, first released in 1940.



The Adventures of Pinocchio Opera in 2007.



Pinocchio is a character in the Shrek franchise.



Pinocchio is a character on Once Upon a Time.



Pinocchio: A Folk Musical, first performed in 2016

Discussion Question: If you were going to adapt your favorite book into a play how would your story look and sound different?



THE UNIQUE SET DESIGN



In our version of Pinocchio, four professionals are coming to work to repaint the inside of a theatre. When the painters decide to reenact the story, they must think of innovative ways to create the many different locations of the story: a house, the woods, the edge of a cliff, the belly of a whale and more. The painters and the audience must use their imagination to create the world of the story.

The design was inspired by the challenge of using only scenery and props that could realistically be utilized by professional painters. Scenic elements include: paint brushes, drop cloths, scaffolds, sawhorses, ladders, paint buckets, gloves, and more.

The story moves quickly to many locations and all four painters play multiple characters. The set allows the actors to move freely standing as high as six feet tall, crawl beneath equipment on the floor and even swim in the belly of a whale. The scenery and props will continually surprise the audience, fully engage their imaginations, and to transport them into the magical world of Pinocchio.



INNOVATIVE COSTUMES

DESIGNED BY KRISTEN JOHNSON

When children play “make believe” anything is possible. The joy of designing costumes in the world of this adaptation was reinventing paint tools to become donkey ears, fox tails, cricket wings, a nose that grows when lies are told and more! To keep the authenticity of the script, every costume piece had to be an item that the painters discover on the set. The costumes, along with the set and props will keep the audience on their toes.





INNOVATIVE COSTUMES





INNOVATIVE COSTUMES



Innkeeper

MEET THE PAINTERS



CHERRY RENDEL is a recent graduate from the University of West Florida where she received her B.A. in theatre. She is originally from Orlando, Fla. and is very excited to start learning and creating at New Stage Theatre. Some of her favorite shows she has been a part of include ***Our Town***, ***Once on this Island***, ***The Music Man***, and ***A Raisin in the Sun***. She would also like to thank her family and friends for their endless love and support.

HAYDEN SCHUBERT is excited to be joining the New Stage Family! He recently graduated from Southern Illinois University with a BFA in musical theatre. Schubert was the resident company manager for McLeod Summer Playhouse from 2016 to 2018. Past Credits include Tarzan in *Tarzan: The Musical* (Grandstreet Theatre), Willard Hewitt in *Footloose: The Musical* (Jenny Wiley Theatre), Melchior Gabor in *Spring Awakening* (Southern Illinois University) and Naphthali in *Joseph and the Amazing Technicolor Dreamcoat* (McLeod Summer Playhouse). He would like to thank his amazing family for helping him follow his dreams!



JORDAN WILLIAMS feels especially honored to have the opportunity to participate in this year's apprentice company. A Mass Communications major from Tougaloo College, Jordan was recently awarded Academic Excellence in Acting performance and Advanced Dramatic Writing, and was named a Tougaloo Ambassador. Jordan has played "Al" in the critically acclaimed play ***Pill Hill*** by Sam Kelley. Most recently, he played the role of "Cory Maxson" in August Wilson's ***Fences***. Jordan has performed stand-up comedy in the Los Angeles area at several social events and comedy clubs. Jordan ultimately plans to attain a Masters of Fine Arts and become an acting professor.

SARAH COLEMAN is a recent graduate from Radford University where she received a B.S in theatre performance. She is so excited to get to work with these amazing apprentices and all the staff at New Stage Theatre. Favorite past performances include: *Heathers: The Musical* (Heather Duke/Dance Captain), *Oklahoma!* (Laurey Williams), *Anything Goes* (Reno Sweeney), and *Crimes of the Heart* (Meg Magrath). She'd like to thank her family for the endless support, Megan Ward, Marley Neville, and Dana Grindstaff for being the bomb, and her dog Jax for supplying endless happiness.





D.I.Y. THEATRE

Actors are encouraged to use their imaginations everyday. It helps them transform into the characters they are playing and it helps them tell the story. We often have the assistance of sets and costumes to help build the world production. In our play there is another very important component, our props. Props are the items that are held or used by an actor in a scene to make it more realistic. Props in our show include paint rollers, five gallon buckets, drop cloths, and more. There are over thirty props to account for, but never what is actually in the story: the Blue Fairy holds a wand that is really an old paint brush; when snow begins to fall, the actors cut paper to make snow; and a clear drop cloth becomes the belly of a whale. All of these props are everyday items that you see in your garage or a house that is being remodeled, but when we watch the production they are transformed into something new.

The actors use their creativity to turn everyday items into magic wands, golden coins, even blow fish. Children around the world do this every day using their imaginations. They can change cardboard boxes into escape tunnels, broken branches into swords and paper towel rolls into binoculars. When actors do this on stage, they are inviting the audience to pretend along with them.

Actors use their voices and bodies to bring objects to life. They might us what they are pretending an object is, but more importantly, they show us. Actors help us imagine that a discovered object has become something completely different by using it clearly in a specific way that fits with the action of the story. With some practice, this is something that anyone can do. You don't need fancy props to put on a play....all you really need is imagination.

Exercise: Work with a partner to find an object in the room that you are in. Hold the object in your hand and imagine what else that object could be, but do not tell your partner what you have thought of. Next, create a scene that uses your prop. Remember NOT to tell your partner what it is; see if he or she can guess by watching your movements and listening to what you talk about. As soon as your partner guesses correctly, hand the object over and watch your partner create a new scene using the prop to represent something different. How many different props can you create from one object?



CLASSROOM DISCUSSION

1. Ask the students if they're familiar with the story of Pinocchio. If they are, ask them how they know the story and to identify their favorite parts of the plot.

2. Prior to the show, read the abridged version of Pinocchio out loud on page 16. You can find the full text online. (http://fathom.lib.uchicago.edu/2/72810000/72810000_pinocchio.pdf)

a. Ask the students to identify Pinocchio's character traits.

b. Ask the students to identify how Pinocchio's actions affect what happens to him next.

c. Ask the students to determine the story's themes and underlying messages.

3. Explore what it means to adapt literature from one form to another, specifically from fiction to drama. For Pinocchio, what are the various ways in which the content of the book might have to change in order to be suitable for staging?

4. Discuss the concept of suggestion and how theatre asks an audience to use its imagination. Then have the students make predictions about how moments from the novel will be brought to life on stage. How will the actor playing Pinocchio, a puppet, behave on stage? What might the giant whale that swallows Geppetto and Pinocchio look like?





CLASSROOM DISCUSSION

PINOCCHIO'S VOCABULARY

RAP: A SHARP OR LOUD KNOCK

TARANTELLA: AN ITALIAN FOLK DANCE

CLEVER: SMART AND ABLE TO LEARN QUICKLY

TIMBER: A LARGE PIECE OF WOOD USED FOR BUILDING

SHIRTSLEEVES: WEARING ONLY A SHIRT WITHOUT A JACKET

ATTRACTION: SOMETHING INTERESTING OR ENJOYABLE THAT PEOPLE WOULD LIKE TO SEE OR DO

DERVISH: ONE THAT WORLDS AROUND WITH AN EXCESS OF ENERGY

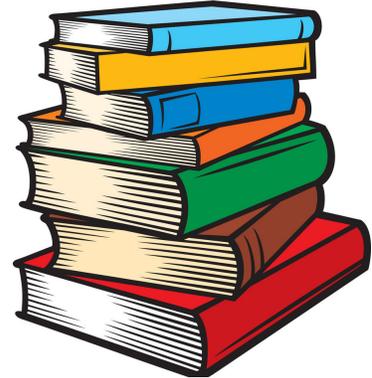
TREMENDOUS: VERY EXCELLENT OR VERY LARGE

PERCH: TO SIT ON SOMETHING IN SUCH A WAY THAT IS EASY TO GET OFF OF

STAGE COACH: LARGE CART OR CARRIAGE THAT IS USUALLY PULLED BY HORSES

FLICKER: TO BURN OUR GLOW IN AN UNSTEADY WAY

NAUGHTY: DISOBEDIENT MISCHIEVOUS



PINOCCHIO WORD GAME / HOW MANY WORDS CAN YOU CREATE

PINOCCHIO

TRICKSVILLE

GRAND PUPPET SHOW



CLASSROOM DISCUSSION

Adventures of Pinocchio Abridged

Once upon a time... a carpenter, picked up a strange lump of wood one day while mending a table. When he began to chip it, the wood started to moan. This frightened the carpenter and he decided to get rid of it at once, so he gave it to a friend called Geppetto, who wanted to make a puppet. Geppetto, a cobbler, took his lump of wood home, thinking about the name he would give his puppet.

"I'll call him Pinocchio," he told himself. "It's a lucky name." Back in his humble basement home and workshop, Geppetto started to carve the wood. Suddenly a voice squealed:

"Ooh! That hurt!" Geppetto was astonished to find that the wood was alive. Excitedly he carved a head, hair and eyes, which immediately stared right at the cobbler. But the second Geppetto carved out the nose, it grew longer and longer, and no matter how often the cobbler cut it down to size, it just stayed a long nose. The newly cut mouth began to chuckle and when Geppetto angrily complained, the puppet stuck out his tongue at him. That was nothing, however! When the cobbler shaped the hands, they snatched the good man's wig, and the newly carved legs gave him a hearty kick. His eyes brimming with tears, Geppetto scolded the puppet.

"You naughty boy! I haven't even finished making you, yet you've no respect for your father!" Then he picked up the puppet and, a step at a time, taught him to walk. But the minute Pinocchio stood upright, he started to run about the room, with Geppetto after him, then he opened the door and dashed into the street. Now, Pinocchio ran faster than Geppetto and though the poor cobbler shouted "Stop him! Stop him!" none of the onlookers, watching in amusement, moved a finger. Luckily, a policeman heard the cobbler's shouts and strode quickly down the street. Grabbing the runaway, he handed him over to his father.

"I'll box your ears," gasped Geppetto, still out of breath. Then he realized that was impossible, for in his haste to carve the puppet, he had forgotten to make his ears. Pinocchio had got a fright at being in the clutches of the police, so he apologized and Geppetto forgave his son.

Indeed, the minute they reached home, the cobbler made Pinocchio a suit out of flowered paper, a pair of bark shoes and a soft bread hat. The puppet hugged his father.

"I'd like to go to school," he said, "to become clever and help you when you're old!" Geppetto was touched by this kind thought.

"I'm very grateful," he replied, "but we haven't enough money even to buy you the first reading book!" Pinocchio looked downcast, then Geppetto suddenly rose to his feet,

put on his old tweed coat and went out of the house. Not long after he returned carrying a first reader, but minus his coat. It was snowing outside.

"Where's your coat, father?"

"I sold it."

"Why did you sell it?"

"It kept me too warm!"

Pinocchio threw his arms round Geppetto's neck and kissed the kindly old man.

It had stopped snowing and Pinocchio set out for school with his first reading book under his arm. He was full of good intentions. "Today I want to learn to read. Tomorrow I'll learn to write and the day after to count. Then I'll earn some money and buy Geppetto a fine new coat. He deserves it, for . . ." The sudden sound of a brass band broke into the puppet's daydream and he soon forgot all about school. He ended up in a crowded square where people were clustering round a brightly colored booth.

"What's that?" he asked a boy.

"Can't you read? It's the Great Puppet Show!"

"How much do you pay to go inside?"

"Fourpence."

"Who'll give me fourpence for this brand new book?" Pinocchio cried. A nearby junk seller bought the reading book and Pinocchio hurried into the booth. Poor Geppetto. His sacrifice had been quite in vain. Hardly had Pinocchio got inside, when he was seen by one of the puppets on the stage who cried out:

"There's Pinocchio! There's Pinocchio!"

"Come, along. Come up here with us. Hurrah for brother Pinocchio!" cried the puppets. Pinocchio went onstage with his new friends, while the spectators below began to mutter about uproar. Then out strode Giovanni, the puppet-master, a frightful looking man with fierce bloodshot eyes.

"What's going on here? Stop that noise! Get in line, or you'll hear about it later!"

That evening, Giovanni sat down to his meal, but when he found that more wood was needed to finish cooking his nice chunk of meat, he remembered the intruder who had upset his show.

"Come here, Pinocchio! You'll make good firewood!" The poor puppet started to weep and plead.

"Save me, father! I don't want to die . . . I don't want to die!" When Giovanni heard Pinocchio's cries, he was surprised.

"Are your parents still alive?" he asked.

"My father is, but I've never known my mother," said the puppet in a low voice. The big man's heart melted.

the fire but I must finish roasting the mutton. I'll just have to burn another puppet. Men! Bring me Harlequin, trussed!" When Pinocchio saw that another puppet was going to be burned in his place, he wept harder than ever. "Please don't, sir! Oh, sir, please don't! Don't burn Harlequin!"

"That's enough!" boomed Giovanni in a rage. "I want my meat well cooked!"

"In that case," cried Pinocchio defiantly, rising to his feet, "burn me! It's not right that Harlequin should be burnt instead of me!"

Giovanni was taken aback. "Well, well!" he said. "I've never met a puppet hero before!" Then he went on in a milder tone. "You really are a good lad. I might indeed . . ." Hope flooded Pinocchio's heart as the puppet-master stared at him, then at last the man said: "All right! I'll eat half-raw mutton tonight, but next time, somebody will find himself in a pickle." All the puppets were delighted at being saved. Giovanni asked Pinocchio to tell him the whole tale, and feeling sorry for kindhearted Geppetto, he gave the puppet five gold pieces.

"Take these to your father," he said. "Tell him to buy himself a new coat, and give him my regards."

Pinocchio cheerfully left the puppet booth after thanking Giovanni for being so generous. He was hurrying homewards when he met a half-blind cat and a lame fox. He couldn't help but tell them all about his good fortune, and when the pair set eyes on the gold coins, they hatched a plot, saying to Pinocchio:

"If you would really like to please your father, you ought to take him a lot more coins. Now, we know of a magic meadow where you can sow these five coins. The next day, you will find they have become ten times as many!"

"How can that happen?" asked Pinocchio in amazement.

"I'll tell you how!" exclaimed the fox. "In the land of Owls lies a meadow known as Miracle Meadow. If you plant one gold coin in a little hole, next day you will find a whole tree dripping with gold coins!" Pinocchio drank in every word his two "friends" uttered and off they all went to the Red Shrimp Inn to drink to their meeting and future wealth.

After food and a short rest, they made plans to leave at midnight for Miracle Meadow. However, when Pinocchio was wakened by the innkeeper at the time arranged, he found that the fox and the cat had already left. All the puppet could do then was pay for the dinner, using one of his gold coins, and set off alone along the path through the woods to the magic meadow. Suddenly... "Your money or your life!" snarled two hooded bandits. Now, Pinocchio had hidden the coins under his tongue, so he could not say a word, and nothing the bandits could do would make Pinocchio tell where the coins were hidden. Still mute, even when the wicked pair tied a noose round the poor puppet's neck

and pulled it tighter and tighter, Pinocchio's last thought was "Father, help me!"

Of course, the hooded bandits were the fox and the cat. "You'll hang there," they said, "till you decide to talk. We'll be back soon to see if you have changed your mind!" And away they went.

However, a fairy who lived nearby had overheard everything . . . From the castle window, the Turquoise Fairy saw a kicking puppet dangling from an oak tree in the wood. Taking pity on him, she clapped her hands three times and suddenly a hawk and a dog appeared.

"Quickly!" said the fairy to the hawk. "Fly to that oak tree and with your beak snip away the rope round the poor lad's neck!"

To the dog she said: "Fetch the carriage and gently bring him to me!"

In no time at all, Pinocchio, looking quite dead, was lying in a cosy bed in the castle, while the fairy called three famous doctors, crow, owl and cricket. A very bitter medicine, prescribed by these three doctors quickly cured the puppet, then as she caressed him, the fairy said: "Tell me what happened!"

Pinocchio told her his story, leaving out the bit about selling his first reading book, but when the fairy asked him where the gold coins were, the puppet replied that he had lost them. In fact, they were hidden in one of his pockets. All at once, Pinocchio's nose began to stretch, while the fairy laughed.

"You've just told a lie! I know you have, because your nose is growing longer!" Blushing with shame, Pinocchio had no idea what to do with such an ungainly nose and he began to weep. However, again feeling sorry for him, the fairy clapped her hands and a flock of woodpeckers appeared to peck his nose back to its proper length.

"Now, don't tell any more lies," the fairy warned him, "or your nose will grow again! Go home and take these coins to your father."

Pinocchio gratefully hugged the fairy and ran off homewards. But near the oak tree in the forest, he bumped into the cat and the fox. Breaking his promise, he foolishly let himself be talked into burying the coins in the magic meadow. Full of hope, he returned next day, but the coins had gone. Pinocchio sadly trudged home without the coins Giovanni had given him for his father.

After scolding the puppet for his long absence, Geppetto forgave him and off he went to school. Pinocchio seemed to have calmed down a bit. But someone else was about to cross his path and lead him astray. This time, it was Carlo, the lazy bones of the class.

"Why don't you come to Toyland with me?" he said.

"Does such a place really exist?" asked Pinocchio in amazement.

"The wagon comes by this evening to take me there," said Carlo. "Would you like to come?"

Forgetting all his promises to his father and the fairy, Pinocchio was again heading for trouble. Midnight struck, and the wagon arrived to pick up the two friends, along with some other lads who could hardly wait to reach a place where schoolbooks and teachers had never been heard of. Twelve pairs of donkeys pulled the wagon, and they were all shod with white leather boots. The boys clambered into the wagon. Pinocchio, the most excited of them all, jumped on to a donkey. Toyland, here we come!

Now Toyland was just as Carlo had described it: the boys all had great fun and there were no lessons. You weren't even allowed to whisper the word "school", and Pinocchio could hardly believe he was able to play all the time.

"This is the life!" he said each time he met Carlo.

"I was right, wasn't I?" exclaimed his friend, pleased with himself.

"Oh, yes Carlo! Thanks to you I'm enjoying myself. And just think: teacher told me to keep well away from you."

One day, however, Pinocchio awoke to a nasty surprise. When he raised a hand to his head, he found he had sprouted a long pair of hairy ears, in place of the sketchy ears that Geppetto had never got round to finishing. And that wasn't all! The next day, they had grown longer than ever. Pinocchio shamefully pulled on a large cotton cap and went off to search for Carlo. He too was wearing a hat, pulled right down to his nose. With the same thought in their heads, the boys stared at each other, then snatching off their hats, they began to laugh at the funny sight of long hairy ears. But as they screamed with laughter, Carlo suddenly went pale and began to stagger. "Pinocchio, help! Help!" But Pinocchio himself was stumbling about and he burst into tears. For their faces were growing into the shape of a donkey's head and they felt themselves go down on all fours. Pinocchio and Carlo were turning into a pair of donkeys. And when they tried to groan with fear, they brayed loudly instead. When the Toyland wagon driver heard the braying of his new donkeys, he rubbed his hands in glee.

"There are two fine new donkeys to take to market. I'll get at least four gold pieces for them!" For such was the awful fate that awaited naughty little boys that played truant from school to spend all their time playing games.

Carlo was sold to a farmer, and a circus man bought Pinocchio to teach him to do tricks like his other performing animals. It was a hard life for a donkey! Nothing to eat but hay, and when that was gone, nothing but straw. And the beatings! Pinocchio was

beaten every day till he had mastered the difficult circus tricks. One day, as he was jumping through the hoop, he stumbled and went lame. The circus man called the stable boy.

"A lame donkey is no use to me," he said. "Take it to market and get rid of it at any price!" But nobody wanted to buy a useless donkey. Then along came a little man who said: "I'll take it for the skin. It will make a good drum for the village band!"

And so, for a few pennies, Pinocchio changed hands and he brayed sorrowfully when he heard what his awful fate was to be. The puppet's new owner led him to the edge of the sea, tied a large stone to his neck, and a long rope round Pinocchio's legs and pushed him into the water. Clutching the end of the rope, the man sat down to wait for Pinocchio to drown. Then he would flay off the donkey's skin.

Pinocchio struggled for breath at the bottom of the sea, and in a flash, remembered all the bother he had given Geppetto, his broken promises too, and he called on the fairy.

The fairy heard Pinocchio's call and when she saw he was about to drown, she sent a shoal of big fish. They ate away all the donkey flesh, leaving the wooden Pinocchio. Just then, as the fish stopped nibbling, Pinocchio felt himself hauled out of the water. And the man gaped in astonishment at the living puppet, twisting and turning like an eel, which appeared in place of the dead donkey. When he recovered his wits, he babbled, almost in tears: "Where's the donkey I threw into the sea?"

"I'm that donkey", giggled Pinocchio.

"You!" gasped the man. "Don't try pulling my leg. If I get angry . . ."

However, Pinocchio told the man the whole story . . . "and that's how you come to have a live puppet on the end of the rope instead of a dead donkey!"

"I don't give a whit for your story," shouted the man in a rage. "All I know is that I paid twenty coins for you and I want my money back! Since there's no donkey, I'll take you to market and sell you as firewood!"

By then free of the rope, Pinocchio made a face at the man and dived into the sea. Thankful to be a wooden puppet again, Pinocchio swam happily out to sea and was soon just a dot on the horizon. But his adventures were far from over. Out of the water behind him loomed a terrible giant shark! A horrified Pinocchio saw its wide open jaws and tried to swim away as fast as he could, but the monster only glided closer. Then the puppet tried to escape by going in the other direction, but in vain. He could never escape the shark, for as the water rushed into its cavern-like mouth, he was sucked in with it. And in an instant Pinocchio had been swallowed along with shoals of fish unlucky enough to be in the fierce creature's path. Down he went, tossed in

water as it poured down the shark's throat, till he felt dizzy. When Pinocchio came to his senses, he was in darkness. Over his head, he could hear the loud heave of the shark's gills. On his hands and knees, the puppet crept down what felt like a sloping path, crying as he went:

"Help! Help! Won't anybody save me?"

Suddenly, he noticed a pale light and, as he crept towards it, he saw it was a flame in the distance. On he went, till: "Father! It can't be you! . . ."

"Pinocchio! Son! It really is you . . ."

Weeping for joy, they hugged each other and, between sobs, told their adventures. Geppetto stroked the puppet's head and told him how he came to be in the shark's stomach.

"I was looking for you everywhere. When I couldn't find you on dry land, I made a boat to search for you on the sea. But the boat capsized in a storm, then the shark gulped me down. Luckily, it also swallowed bits of ships wrecked in the tempest, so I've managed to survive by getting what I could from these!"

"Well, we're still alive!" remarked Pinocchio, when they had finished recounting their adventures. "We must get out of here!" Taking Geppetto's hand, the pair started to climb up the shark's stomach, using a candle to light their way. When they got as far as its jaws, they took fright, but as so happened, this shark slept with its mouth open, for it suffered from asthma.

As luck would have it, the shark had been basking in shallow waters since the day before, and Pinocchio soon reached the beach. Dawn was just breaking, and

Geppetto, soaked to the skin, was half dead with cold and fright.

"Lean on me, father." said Pinocchio. "I don't know where we are, but we'll soon find our way home!"

Beside the sands stood an old hut made of branches, and there they took shelter. Geppetto was running a temperature, but Pinocchio went out, saying, "I'm going to get you some milk." The bleating of goats led the puppet in the right direction, and he soon came upon a farmer. Of course, he had no money to pay for the milk. "My donkey's dead," said the farmer. "If you work the treadmill from dawn to noon, then you can have some milk." And so, for days on end, Pinocchio rose early each morning to earn Geppetto's food.

At long last, Pinocchio and Geppetto reached home. The puppet worked late into the night weaving reed baskets to make money for his father and himself. One day, he heard that the fairy after a wave of bad luck, was ill in hospital. So instead of buying himself a new suit of clothes, Pinocchio sent the fairy the money to pay for her treatment.

One night, in a wonderful dream, the fairy appeared to reward Pinocchio for his kindness. When the puppet looked in the mirror next morning, he found he had turned into somebody else. For there in the mirror, was a handsome young lad with blue eyes and brown hair. Geppetto hugged him happily.

"Where's the old wooden Pinocchio?" the young lad asked in astonishment. "There!" exclaimed Geppetto, pointing at him. "When bad boys become good, their looks change along with their lives!"





CLASSROOM DISCUSSION

WHAT CAN PINOCCHIO LEARN FROM YOU?

Pinocchio wants to be a real person... just like you! Think about some ways to tell him about being a kid by answering these questions about yourself. Write down your answers and share them with a partner or with the whole class.

1. Name three people (friends and family) you love.
2. What is one time you were unhappy and they made you smile?
3. Name two chores you do at home.
4. Why are these chores important? Whom do you help by doing them?
5. List three reasons it's important to go to school everyday.
6. Was there a time you thought something would be too hard or no fun, but it turned out to be awesome?



CLASSROOM DISCUSSION

Unpacking Pinocchio. Here are a few things to do, talk about or write about before or after you see Pinocchio.

1. In our version of Pinocchio the painters must tell the story by utilizing the everyday items around them. Take a look at everything in the room you're in right now, what five things would you use to tell the story of Pinocchio? How would you use them?
2. Walk, run and dance like a puppet. Imagine you have strings attached to you and let someone else control you. Then take a turn controlling them!
3. Draw what you imagine Playland looks like.
4. What do you think it looks and feels like in the belly of a whale?
5. What promises have you made that are the most important to keep?
6. What advice would you give Pinocchio about being a real kid?
7. What is your favorite story to tell? Tell it! Try using objects around you to help, like the actors do in Pinocchio.
8. How do you decide what's right and wrong? How do you know if you can trust someone?
9. What do you wish for most in your life?
10. What toy do you have that you most wish would come to life? Why?
11. Our noses don't grow, but what does happen to us when we tell a lie? What is the biggest lesson Pinocchio learns?



CLASSROOM ACTIVITY

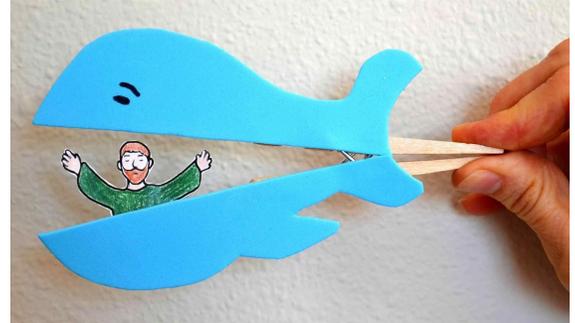
GEPETTO AND THE WHALE CRAFT

SUPPLIES NEEDED:

Spring type clothes pin that opens and closes
Crayons, markers or colored pencils
Colored Paper or Foam Board
Glue or hot glue gun and glue stick
Scissors

INSTRUCTIONS:

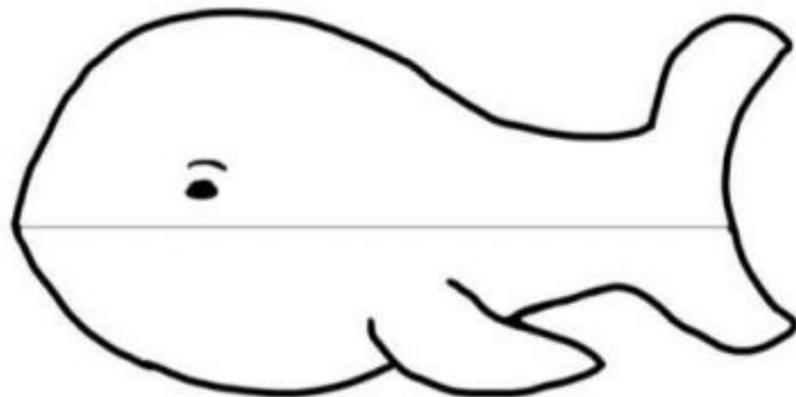
1. Color pattern of fish and Gepetto
2. Cut out the fish and Gepetto
3. Cut fish in half following line
4. Line whale halves on clothes pin with tail just covering the metal part of the pin (1 1/2" of the pin will be visible)
5. Glue top half of fish on upper part of clothes pin
6. Glue bottom half of whale on lower part of clothes pin
7. Glue Gepetto on the lower half of clothes pin behind the lower half of the whale



OTHER OPTIONS:

Use colored paper or foam board for the fish cutout

Gepetto Cut Out



Whale Cut Out



STUDENT EVALUATION

Name _____ School _____

1. What was the funniest moment in the play? What was the most surprising?

2. What lessons did Pinocchio learn that eventually led to him to become a real boy? How can these lessons apply to your own life?

3. What words would you use to describe Pinocchio's personality at the beginning of the play? What words would you use to describe his personality at the end of the play?

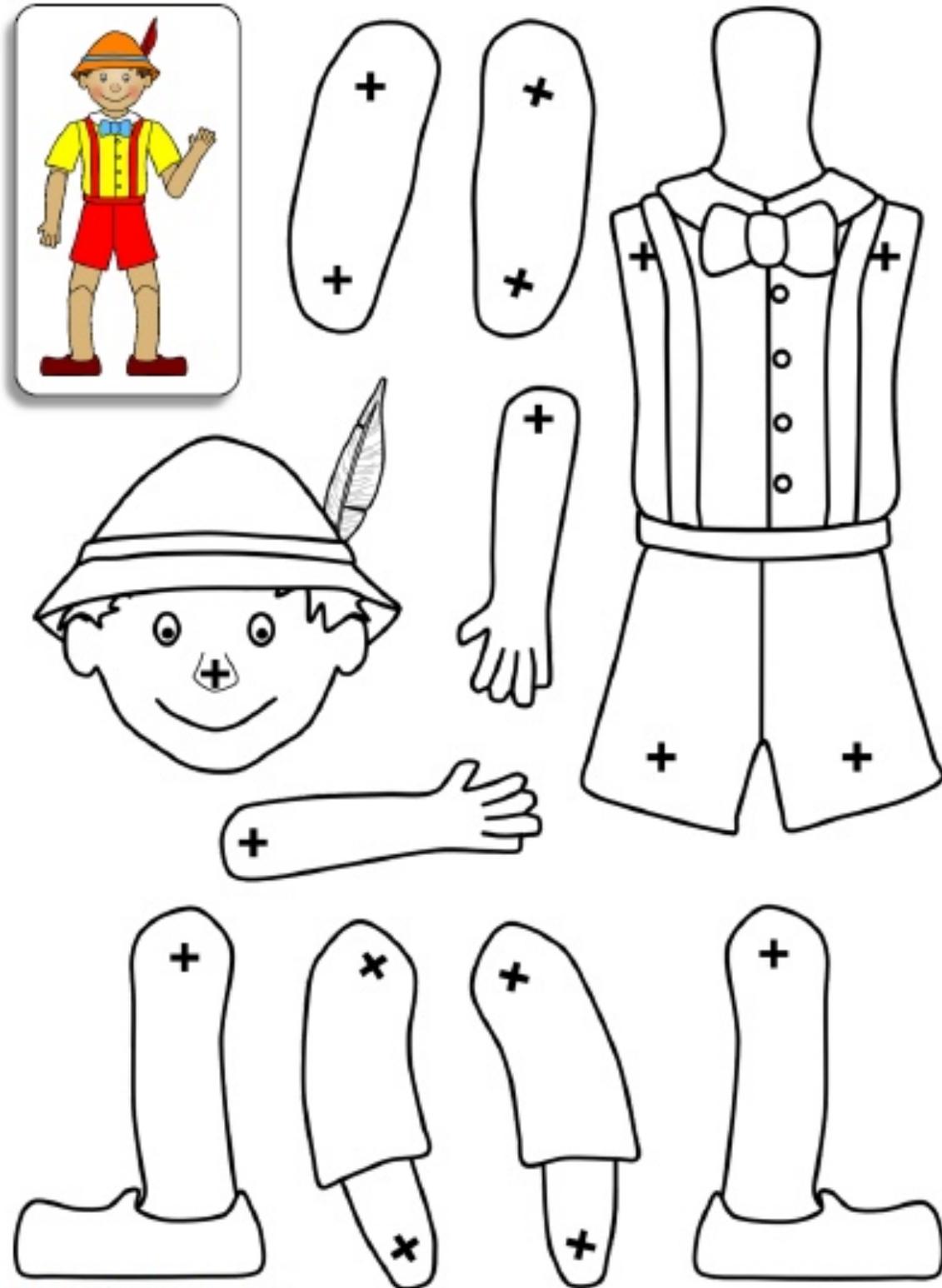
4. Which characters tricked Pinocchio during the course of the play? How?

5. Many characters save Pinocchio from various mishaps throughout the play. At what point does Pinocchio start saving himself?

6. What advice would you give Pinocchio about being a real boy or girl?

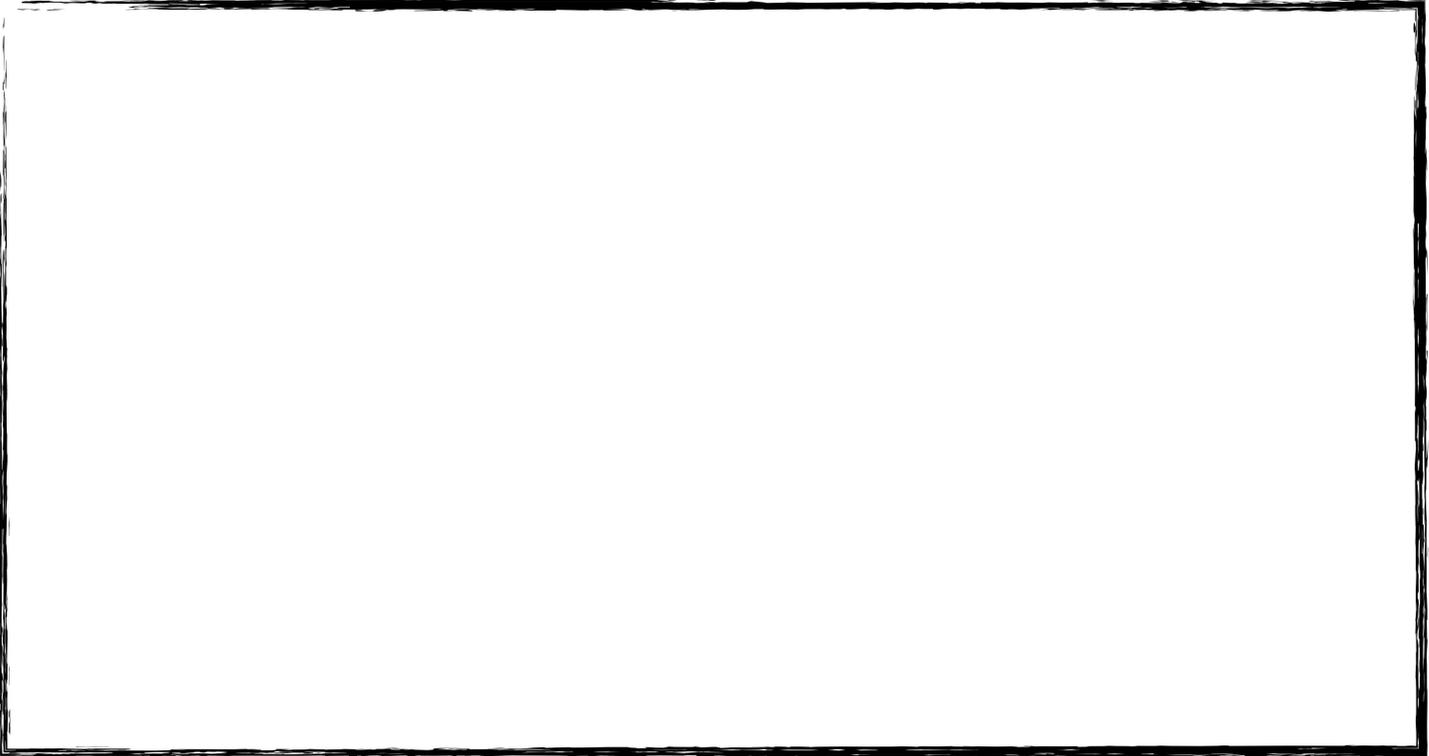
FLAT PINOCCHIO PROJECT!!

Take Pinocchio on a new adventure with you! Email a picture of yourself or your class with Flat Pinocchio in your cafeteria, library or somewhere visited today! Please don't forget to include where the picture was taken in the email and the date. You can email all pictures to smiles@newstagetheatre.com with FLAT PINOCCHIO in the subject line or tag us after you like the New Stage Theatre Education Page on Facebook!



FLAT PINOCCHIO'S TRAVEL JOURNAL

FLAT PINOCCHIO VISITED _____



INSERT A PHOTO OR DRAWING ABOVE

DATE _____ **TRAVEL BUDDY** _____

DESCRIBE PINOCCHIO'S ADVENTURE AND TELL ABOUT WHAT HE SAW:

Scan/email or mail your adventures, evaluations or photos of artwork to us at smiles@newstagetheatre.com or 1100 Carlisle Street Jackson, Mississippi 39202



NEW STAGE THEATRE



A recent recipient of the Governor's Award, New Stage Theatre's Education Department has a strong reputation for presenting quality performances and has been touring successfully to elementary, middle and high schools for decades. These tours travel throughout the state, from Clarksdale to Gulfport. Each year New Stage Theatre delights, entertains, and educates up to 80 schools and reaches more than 20,000 students throughout Mississippi. Teachers love the value of arts integration and the engagement of students; often noting that without our tours many students would never see a live production.

RESOURCES

CARLO COLLODI Adventures of Pinocchio- Pinocchio Abridged from Frank Pilhofer
Split-pin Pinocchio character (SB363) - SparkleBox, Flat Stanley Travel Journal and Pinterest
Portions of this study guide were inspired by previous productions of Pinocchio at Arden Children's Theatre, Seattle Children's Theatre, and The South Coast Repertory Theatre.