



Childsplay's  
360° Theatre Resources for:

# Rock Paper Scissors

(Steen Papier Schaar )

By Laural Meade  
and  
Corey Madden

In association with  
Speeltheatre Holland and  
Oorkaan



**Directed by Onny Huisink**

Scenic Design by Onny Huisink

Costume Design by Onny Huisink

Lighting Design by Desiree van Gelderen

Puppet Design by Onny Huisink

Dramaturg/Script Consultant: Saskia Janse

Production Consultant: Lise-Lott Kok

## The Cast

Ollie. . . . . Jon Gentry  
Yuki. . . . . David Dickinson  
Puppeteer. . . . . Katie McFadzen  
Musician. . . . . Israel Castillo Hernandez

October 6-14, 2012  
Tempe Center for the Arts, Theatre  
Recommended for AGES 5 and up  
[www.childsplayaz.org](http://www.childsplayaz.org)

This production is supported in part by:  
Netherlands Cultural Services  
The Netherland-America Foundation  
Oorkaan

About *Rock Paper Scissors*  
and Your Theatre Experience

BROUGHT TO YOU BY  
 **U-S AIRWAYS**  
WHERE EDUCATION AND IMAGINATION  
TAKE FLIGHT

## The Story:

*Rock Paper Scissors* is a performance event that focuses on the adventures of two people who, unfortunately, have no sense of adventure and are each isolated in their own worlds. Ollie, an old misanthrope who is stuck in a world of order and habit, encounters Yuki, an aggressive young teen. Neither have a sense of the worth or potential of their own imaginative power and find it hard to interact on a personal level. In the course of a single afternoon, they leave behind their individual and physical limitations- to finally discover, develop, and fantastically explore their imaginations and creativity.

The performance is mostly non-verbal and relies on highly expressive physicality, interactive sets and props, as well as live music (from a viola de gamba artist) and sound to express story, character, tone and theme. The primary outlet for the characters' growing imaginations is the creative possibility of plain white paper. By sculpting, cutting, tearing, bending, and playing with paper Ollie and Yuki not only discover their own creativity, they develop into master storytellers and true artists right before our eyes. They fight, they play, they act in ways large and small, all in service of creating and completing a fantastic adventure. Ultimately, *Rock Paper Scissors* explores the intersection between the visual and performing arts while rediscovering our greatest human attributes - friendship and the imagination.

## Themes/Curricular Ties:

Storytelling • Old vs. New • Object  
Transformation • Physical Comedy • Creating Art  
with Paper • Non-Verbal Communication •  
Gaming • Imagination • Generations • Puppetry •  
Repetition/Routine • Unlikely friends



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**Our Mission** is to create theatre so strikingly original in form, content or both, that it instills in young people an enduring awe, love and respect for the medium, thus preserving imagination and wonder, those hallmarks of childhood that are the keys to the future.

### What We Do:

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### Our Home:

The Sybil B. Harrington Campus of Imagination and Wonder at Mitchell Park (formerly Mitchell School) is where you'll find our administrative offices, costume shop, prop shop, rehearsal spaces, and Academy classrooms. We love to hear from our audiences. Send your letters and reviews to:

**Address:** 900 S. Mitchell, Tempe, AZ 85281

**Phone:** 480-921-5700

**Email:** [info@childsplayaz.org](mailto:info@childsplayaz.org) **Web:** [www.childsplayaz.org](http://www.childsplayaz.org)

**Facebook:** [www.facebook.com/childsplayaz](http://www.facebook.com/childsplayaz)

To help enrich and extend your theatre experience, check out the  
**360° Theatre Resource Center on our website!**

**We perform at the Tempe Center for the Arts**  
**700 W. Rio Salado Parkway**  
**Tempe, AZ 85281**

### Theater Etiquette:

It's helpful to review the rules of theater etiquette before seeing a show, especially since this may be the first live theater experience for some of your students. Please take a moment to discuss the following pointers prior to seeing the performance:

- Use the restroom before seeing the show as we do not have intermission during our school performances.
- Stay seated during the performance.
- Be respectful to the performers and other people in the audience by not talking during the performance. Remember, the actors can see and hear the audience just like the audience can see and hear them.
- Appropriate responses such as applause or laughter are always welcome.
- Food, candy, gum and beverages will not be allowed in the theater/during the performance.
- Use of cell phones (including text messaging), cameras or any other recording device is not allowed in the theatre/during the performance at any time.
- Following the performance (time permitting) there will be a brief question/answer session where audience members will have an opportunity to ask the actors questions about the production.





**An interview with actors Jon Gentry and David Dickinson:**



*Rock Paper Scissors* was first produced in Childsplay's 2008-2009 season and then went to The Netherlands as *Steen Papier Schaar* in 2010. We asked the actors the following questions:

**Q: What was it like developing/devising the play?**

**David:** Devising is a process that requires a lot of energy, creativity and patience. The director and playwright would come to rehearsal with a list of "starter" ideas or questions that they would want us to flesh out with improvisations. For example, they might ask "what would happen if...?" and then Jon and I would walk out onto the rehearsal floor and improvise the scenario in character, trying different things. Often the director and playwright would like something we did, or what we did would spark a new idea to be kept for later rehearsal. Next the director would say, "great, now, try that again but this time what would happen if...?" So Jon and I would start over with a new idea. Each day was filled with numerous improvisations and lots of discussion between all of us as we discovered what the play could be. Sometimes we would all go down a path that didn't pay off, but every discovery got us a little closer to the final product. When the actors' day was done, the playwright and director would take all of the day's discoveries and return the next day with new pages and new ideas for us to try.

**Q: How is this production different from the original?**

**David:** Onny Huisink and Saskia Janse from Speeltheatre Holland were both impressed with the first RPS when they came to see it in Arizona. As master puppeteers they saw potential for the addition of a character using a puppet made of paper. In the original version Ollie is a paper artist but is unable to create until his life collides with Yuki after which they create lots of things from paper like snowflakes, toys, a sail-

boat, and murals. The Dutch production made Ollie a paper artist who on his breaks from tedious work, would make puppets from paper. The puppets in the Dutch version change the journey for Yuki and Ollie to include new characters. The Dutch version also includes a live musician on stage playing classical Viola da Gamba compositions. The American version included original music by Bruno Louchouart composed for the show using a Brazilian guitar. So the soundscape of each play is very different.

The set is also very different. In Arizona we had to tour the play to schools in a van, so the set designer had to create a set that could do everything we needed and still travel. The first set was on casters that rolled around the stage and pulled apart in different ways. The actors manipulated the walls that were made of reusable paper allowing a continuous visual change of the stage environment. In the Dutch version the set is really tall and imposing but does not move. The walls stay in place and are covered in paper that we can rip, cut and fold. Onny Huisink, the director, found a lot of ways to make a set covered with paper evoke images of industry and nature. It is transformed through the play almost like a canvas.

Finally, because of the set and new European director and playwright, this version of the play feels much more dreamlike and abstract.



**Jon:** Visually both productions are quite different. For instance Ollie's work and living environment is designed to suggest his loneliness and being cut off from the outside world. How it is achieved in both productions is through two extremes: light vs. dark and stark vs. messy.

At times simple emotions such as sadness, loneliness, or happiness are expressed in completely different ways in each production as well.

**Q: What was it like spending 6 months in the Netherlands rehearsing and performing?**

**David:** We lived and rehearsed in the quaint, historic town of Edam. Jon and I both lived within walking distance of the theater, but the town, which is bordered by canals, is small enough that you can walk around it in about a half an hour. We both were given bicycles and used them daily to go to stores or run errands like most of our neighbors. Did you know that there are more bicycles than people in the Netherlands?

Rehearsals started at 10 in the morning, just like they do in Arizona, but lunch was very different. The Dutch would always eat their lunch together in a family-style with everything shared at the table. Everyone would pitch in a few Euros everyday and someone would buy groceries and make lunch for the company. One or two days a week there would be some kind of fresh fish from the local mar-

ket. There was always lots of fresh bread from the local bakery and "pindakaas", or peanut butter (literally in Dutch "peanut cheese"). Lunchtime together was a wonderful tradition that made working in the company a very warm and inviting experience. Touring and performing in the Netherlands and Belgium took us to many different venues across both countries. Each city usually had a beautiful theater that was a center of cultural activities. The highlight of the tour was performing two days in Amsterdam at the famous Concertgebouw. To travel, we had a van for the cast and a truck for the set, but because public transportation is so inexpensive and available, the cast could travel by train and bus to save money and time.

Of course, the play has very few words, but the question and answer sessions after the play were always in Dutch. Young audiences didn't speak English at all. Jon and I tried our best to learn a few words of Dutch, but we always would have to have someone interpret for us. Most of the time we would just smile and wave. Most theaters include a beverage or two with the price of a ticket. So after a play, most people will stay and have a drink in the lobby and discuss what was just performed. We would often join the discussion after getting out of costume. Fortunately, most Dutch and Belgian adults speak English, so we could join in the conversation over our drink!







## A sneak peek at Childsplay's production of:

# Rock Paper Scissors

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### The Story:

The adventures of Ollie and Yuki bring together two complete opposites in this hysterical confrontation of old versus new. Their two worlds collide, as Yuki's high-voltage antics disturb the quiet creations Ollie makes with only paper and scissors. After the original play took Arizona by storm, this innovative piece made the transatlantic trip to The Netherlands as *Steen Papier Schaar*. If you saw this astounding play the first time, you won't believe your eyes the second time around!

### Themes/Curricular Ties:

Storytelling • Old vs. New • Object Transformation • Physical Comedy • Creating Art with Paper • Non-Verbal Communication • Gaming • Imagination • Generations • Puppetry • Repetition/Routine • Unlikely friends

### Questions to ask before seeing the production:

- 1) What are different ways we can communicate? List as many as possible.
- 2) What do you do with your time when you can't play on the computer or watch TV?
- 3) What does imagination mean to you? When do you use your imagination?

### Questions to ask after seeing the production:

- 1) Re-tell the story that you saw in the play. How were the actors able to communicate the story without using much language? Give examples from the play.
- 2) What do the characters discover about themselves and each other throughout the play? How are they different at the end of the play?
- 3) How is the game *Rock Paper Scissors* different from a video game? How is it the same?
- 4) Before Yuki arrived, Ollie was very set in his routines. What were the repeated routines that you saw in the play? What routines do you have?

### Interesting Internet Links:

[www.nytimes.com/interactive/science/rock-paper-scissors.html](http://www.nytimes.com/interactive/science/rock-paper-scissors.html)

*-Play rock paper scissors against the computer*

<http://nonverbal.ucsc.edu/>

*-explores the aspects of non-verbal communication*

### Books to Check Out:

**The Physical Comedy Handbook**

by Davis Rider Robinson

**Paper, Scissors, Sculpt!: Creating Cut-and-Fold Animals** by Ben A. Gonzales

**Not A Box** by Antoinette Portis

**Great Big Book of Children's Games** by Derba Wise

## \*Quick Activities Connected to Arizona Common Core Standards\*

**5 Minute Activity** Using newspaper, drawing paper or a large piece of butcher block paper, create a 3D object in just 5 minutes. Share with the class and see if you can identify what the objects are. Visual Arts; Gr K-4, Str 1, Conc 2, PO 101: Experiment with materials and techniques in artwork.

**15 Minute Activity** What would you do if you had no technology (nothing requiring power) for 24 hours? Write a narrative explaining what you would do hour by hour. Writing; Gr 3-5, #3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

**30 Minute Activity** Choose a story with a simple plot (*The Three Pigs*, for example). Divide into three groups. Assign each group one of the following ways to tell the story:

- 1) non-verbal (use only body and imagination)
  - 2) non-verbally tell the story using objects (in addition to body and imagination)
  - 3) use dialogue to act the story out.
- Share the stories and discuss the differences and similarities in each. Which did you like the best and why? Was one more difficult or easy to understand? Why? Theatre; Gr 2-5, Str 1, Conc 1; PO 201 & 204: Collaborate to create a scenario/script as a team and collaborate in informal performances.

**\*For more extensive resources go to [www.childsplayaz.org](http://www.childsplayaz.org)\***



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**Childsplay's 360° Theatre Resources: *Rock Paper Scissors***  
**Booklist and Websites**  
**2012-2013 Season**  
**[www.childsplayaz.org](http://www.childsplayaz.org)**

\*Prepared with the help of Tim Wadham,  
author and librarian and Sarah Sullivan,  
[www.slatebreakers.com](http://www.slatebreakers.com)

**Generations**

**Picture Books:**

*The Wednesday Surprise* by Eve Bunting  
*Wilfrid Gordon McDonald Partridge* by Mem Fox  
*Mrs. Katz and Tush* by Patricia Polacco

**Chapter Books:**

*Dead End in Norvelt* by Jack Gantos  
*Pearl Verses the World* by Sally Murphy  
*The Canning Season* by Polly Horvath

**Storytelling**

**Picture Books:**

*Tell Me a Mitzi* by Lore Segal  
*When I Was Young in the Mountains* by Cynthia Rylant  
*A Story, A Story* by Gail E. Haley

**Chapter Books:**

*The Stories Julian Tells* by Ann Cameron  
*Where the Mountain Meets the Moon* by Grace Lin  
*Zora and Me* by Victoria Bond and T.R. Simpson

**Object Transformation**

**Picture Books:**

*Not a Box* by Antoinette Portis  
*Roxaboxen* by Alice McLerran  
*Zoom* by Istvan Banyai

**Chapter Books:**

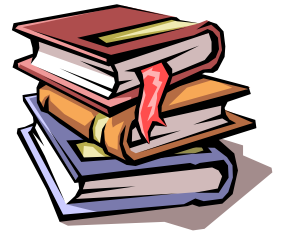
*The Egypt Game* by Zilpha Keatley Snyder  
*Frindle* by Andrew Clements

**Physical Comedy**

*The Physical Comedy Handbook* by Davis Rider Robinson  
*Creative Clowning* by Bruce Fife

**Creating Art with Paper**

*Paper, Scissors, Sculpt!: Creating Cut-and-Fold Animals* by Ben A. Gonzales  
*Paper Made!: 101 Exceptional Projects to Make Out of Everyday Paper* by Kayte Terry



**Imagination**

**Picture Books:**

*Sadie and Ratz* by Sonya Hartnett  
*Let's Do Nothing!* by Tony Fucile  
*My Garden* by Kevin Henkes

**Chapter Books:**

*The Phantom Tollbooth* by Norton Juster  
*Remarkable* by Lizzie K. Foley  
*The Girl Who Circumnavigated Fairyland in a Ship of Her Own Making* by Catherynne Valente



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**Unlikely Friends**

**Picture Books:**

*Bink and Gollie* by Kate DiCamillo and Alison McGhee

*Frog and Toad are Friends* by Arnold Lobel

*Lost and Found* by Oliver Jeffers

**Chapter Books:**

*Min and Jake* by Janet S. Wong

*Wonder* by R.J. Palacio

*Zita the Spacegirl* by Ben Hatke

**Puppetry**

*10 Minute Puppets* by Noel MacNeal

*The Muppets Make Puppets: How to Create and Operate over 35 Great Puppets Using Stuff from Around Your House* by Cheryl Henson and Muppet Workshop

**Websites of Interest:**

<http://electronics.howstuffworks.com/question7.htm>

-difference between analog and digital

[www.worldrps.com](http://www.worldrps.com)

-world rock paper scissors society, game instructions, strategies and more

[www.straightdope.com/columns/read/1936/whats-the-origin-of-rock-paper-scissors](http://www.straightdope.com/columns/read/1936/whats-the-origin-of-rock-paper-scissors)

-history of the game

[www.origami-club.com/en](http://www.origami-club.com/en)

-paper folding patterns

<http://www.papertoys.com/>

- paper sculptures and toys







## 5 Minute Activities:

1) Using newspaper, drawing paper or a large piece of butcher block paper, create a 3D object in just 5 minutes. Share with the class and see if you can identify what the objects are.

**Visual Arts; Gr K-6, Str 1, Conc 2, PO 101: Experiment with materials and techniques in artwork.**

2) In pairs, have a 3 minute Rock Paper Scissors tournament. Using a bar graph, keep track of wins, losses and ties. How many rounds did you play? Who was the overall winner? For instructions as how to play the game, go to [www.ehow.com/how\\_2051016\\_play-rock-paper-scissors.html](http://www.ehow.com/how_2051016_play-rock-paper-scissors.html). For help with bar graphs try <http://nces.ed.gov/nceskids/createagraph/default.aspx>

**Math; Gr 3, Measurement & Data #3: Draw a scaled bar graph to represent a data set with several categories.**

3) Talk about pantomime (using body and imagination to create something that is not there). Working in your own space and all at the same time, pantomime actions from the play:

- cutting with scissors
- lifting a heavy rock
- playing with a DS or Game Boy
- tug o war with an object
- reacting to something on TV
- anything else you recall from the play

**Theatre; Gr K-6, Str 1, Conc 2, PO 204: Communicate sensory images through movement, vocal, visual or written expression.**

## 15 Minute Activities:

1) Talk about examples of physical comedy from the play. In pairs, create a short scene where two characters greet each other with a handshake and find they are stuck together. Come up with 3 ways of trying to get unstuck with the third way being successful. Share with the class.

**Theatre; Gr 3-6, Str 1, Conc 1, PO 201/204: Collaborate to create a scenario or script as a team/collaborate in informal performances.**

2) What would you do if you had no technology (nothing requiring power) for 24 hours? Write a narrative explaining what you would do hour by hour.

**Writing; Gr 3-5, #3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.**

3) Object Transformation: For this game you'll need several everyday objects like a cardboard box, a Frisbee or a plastic cup. Start with one object and say "*this is not a box*" (or whatever the object is). Then, ask for a volunteer to come up and make the object become something else by doing something with it (for example, sit on the box so we know it's a chair). See how many different ways the object can be used. Try it again with a different object.  
**Theatre; Gr 2-6, Str 1, Conc 3, PO 203: Use available art materials, tools, and/or stock scenery to create and convey props and/or scenery.**

## 30 Minute Activities:

1) Divide students into pairs. Give them a situation (ie: ordering food at a fast food restaurant) Have them write 6 lines of dialogue (3 lines each). Then use three different techniques for acting the scene. Have the students:

- perform the lines as written
- do the scene using gibberish
- do the scene using pantomime/physical actions only, no words.

**Note:** this gives an opportunity to discuss intonation, connotation and denotation.

**Theatre; Gr 3-6, Str 1, Conc 4, PO 202: Dramatize and document scenes using a variety of characters to develop monologues and/or dialogue.**

2) Choose a story with a simple plot (*The Three Pigs*, for example). Divide into three groups. Assign each group one of the following ways to tell the story:

- A) non-verbal (use only body and imagination)
- B) non-verbally tell the story using objects (in addition to body and imagination)

C) use dialogue to act the story out. Share the stories and discuss the differences and similarities in each. Which did you like the best and why? Was one more difficult or easy to understand? Why?

**Theatre; Gr 2-5, Str 1, Conc 1, PO 201/204: Collaborate to create a scenario or script as a team/collaborate in informal performances.**

3) Write a short story that takes place in the world of your favorite video game. Remember to create characters, locations and conflict and make sure the story has a beginning, middle and end.

**Writing; Gr 3-5, #3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.**



### Questions to Ask Before Seeing the Production:

- 1) What are different ways we can communicate? Give as many examples as possible.
- 2) What do you do with your time when you can't play on the computer or watch TV?
- 3) What does imagination mean to you? When do you use your imagination?
- 4) What is the game Rock Paper Scissors? How is it sometimes used?
- 5) What does "an unlikely friendship" mean? Usually we make friends with people around our own age. Do you have a friendship with someone who is much older or younger than you? What attracts you to each other?

### Questions to Ask After Seeing the Production:

- 1) Re-tell the story that you saw in the play. How were the actors able to communicate the story without using much language? Give examples from the play.
- 2) What do the characters discover about themselves and each other throughout the play? How are they different at the end of the play?
- 3) How is the game *Rock Paper Scissors* different from a video game? How is it the same?
- 4) Before Yuki arrived, Ollie was very set in his routines. What were the repeated routines that you saw in the play? What routines do you have?
- 5) What do the television and the Gameboy represent for Ollie and Yuki? What do they use them for?
- 6) Each character is costumed in a very specific way. Why do you think the colors and styles of clothing were chosen?
- 7) A live musician is used in the play. In what ways are he and his music used? What does the music communicate in the play?
- 8) Yuki and Ollie are obviously very different characters but in what ways are they similar?
- 9) In the beginning of the play, paper represents drudgery, dullness and a blank life. What does it become during the story?
- 10) The saying "opposites attract" means that very different things often complement each other. In looking at Ollie and Yuki, how is this shown to be true?
- 11) A white blank piece of paper is considered to hold a lot of potential. Why is that? What were the various things that were made from white paper during the play?



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Today you saw a production of  
*Rock Paper Scissors* performed by Childsplay.  
Here are some things to think about and some  
activities to do now that you've seen the  
show!

Tell your family and/or friends about the play:

- Who were the characters? Which character was your favorite and why? What did the characters do? What was your favorite part of the play?
- Talk about the costumes, scenery, props, music and sound effects that were used in the production. Draw pictures to help describe the different production elements. What was something about the scenery that you liked? If you were a scenic or costume designer, what would you have done differently?
- Talk about something you may have learned or heard of for the first time.

### Some Great Websites to Check Out!!

[www.nytimes.com/interactive/science/rock-paper-scissors.html](http://www.nytimes.com/interactive/science/rock-paper-scissors.html)

-Play rock paper scissors against the computer

<http://papertoys.com>

-printable activities you can do with paper

[www.origami-fun.com/origami-for-kids.html](http://www.origami-fun.com/origami-for-kids.html)

-easy origami (paper folding) instructions

We love to hear from our audiences. Send  
your letters, drawings or reviews to:

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900 S. Mitchell  
Tempe, AZ 85281  
or email to [info@childsplayaz.org](mailto:info@childsplayaz.org)  
[www.childsplayaz.org](http://www.childsplayaz.org)





# Play Rock Paper Scissors!

The game of Rock Paper Scissors has been around for a long time. It is played for fun, to solve a conflict or to make a decision. Some people take the game very seriously and compete in tournaments for prize money!

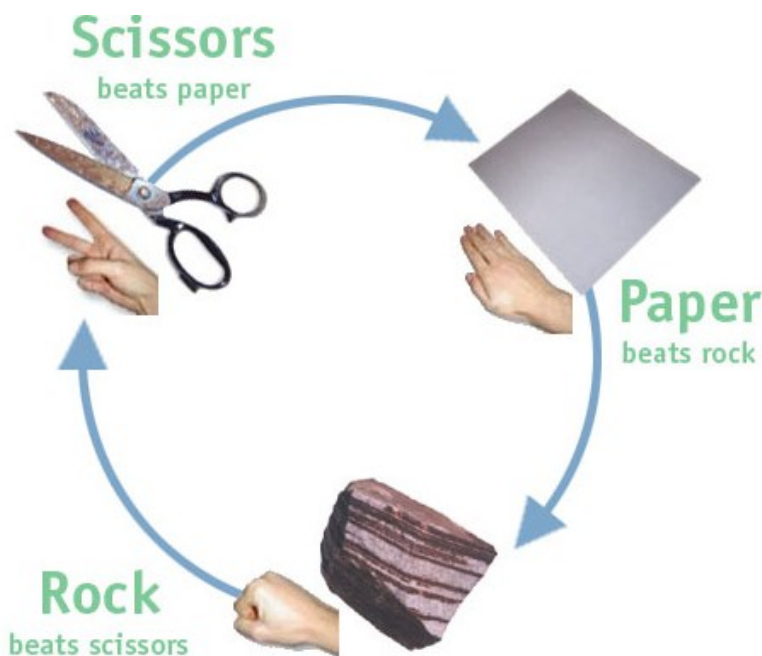
You can play the game by following these simple rules:

Stand facing your opponent. Together, count aloud to three or say "rock paper scissors," each time raising one hand in a fist and bringing it down on the count. On the third count (saying, "3" or "scissors"), "throw" one of three choices:

- a closed fist represents "rock"
- a flat open hand with the palm down represents "paper"
- a closed hand with the first 2 fingers extended and separated represents "scissors."

Here's what each gesture or move means:

- rock breaks (beats) scissors
- scissors cuts (beats) paper
- paper covers (beats) rock



The object of the game is to choose a throw that beats your opponent. Play three times. Whoever wins 2 out of 3 wins the round. If both players choose the same throw, the game is tied and the players throw again. Have a contest to see who can win the most rounds!



What are some examples of non-verbal communication that you can recall from the play? Here are some games to try using non-verbal communication:

• **The Pantomime Game:** This game can be played with a partner or group. Write down several objects or actions on slips of paper and put them in a hat. One person begins by pulling a slip from the hat and then uses body and imagination to communicate the object or action to the group. Whoever guesses first takes the next turn. Really focus on making clear choices and giving clues about what you're trying to communicate.

• **Charades:** This is a fun, guessing game to play with your family or a group of friends. For detailed directions on how to play go to: [www.fun-stuff-to-do.com/how-to-play-charades.html](http://www.fun-stuff-to-do.com/how-to-play-charades.html)

• **The Silent Game:** Choose an activity that you and a friend or family member can do together (cooking, cleaning, building something, etc.). The challenge is to be silent the whole time! No words or sounds at all! How can you work together to complete the task without verbal language? Why is it difficult to accomplish a goal with someone without using language and sound?



**Childsplay's 360° Theatre Resources**  
**Who's who in *Rock Paper Scissors***  
**2012-2013 Season**  
**[www.childsplayaz.org](http://www.childsplayaz.org)**



**Jon Gentry (Ollie)** has been a member of Childsplay's acting company since 1982. Jon spent 6 months in Europe performing *Steen Papier Schaar* with Speeltheater. Childsplay shows include: *A Year with Frog and Toad*, *The Yellow Boat*, *The Color of Stars*, *Lyle the Crocodile* and *Lilly's Purple Plastic Purse*. Other roles: Max Bialystock in *The Producers*, Tupolski in *The Pillowman*, Roy Cohn in *Angels in America, Parts One and Two*. Also, *Blue Orange*, *Compleat Wrks of Shspr (Abridged)* and *A Funny Thing Happened on the Way to the Forum*. Directing credits: *In My Grandmother's Purse*, *Stones In His Pockets*, *Belle Of Amherst*, *Rhubarb Jam*, *The Imaginators* (original production) and *Equus*. Jon was awarded a Lunt-Fontanne Fellowship by the Ten Chimneys Foundation, one of 10 actors in the United States to participate in the Inaugural Lunt-Fontanne Fellowship Program.

**David Dickinson (Yuki)** David Dickinson has played many characters for Childsplay over the past five seasons appearing in *Miss Nelson is Missing*, *Rock Paper Scissors*, *Honus and Me*, *Androcles and the Lion* and *The Borrowers*. Childsplay has also sent David on tours with the La Jolla Playhouse and Speeltheater Holland. Recent valley credits: *Next Fall* and *This* at Actors Theatre of Phoenix, and *The Bible: The Complete Word of God (abridged)* at Class 6 Theatre. A resident of Scottsdale, David trains at the Megaw Actors Studio and studied at the Dell'Arte International School of Physical Theatre this past summer.



**Katie McFadzen (Puppeteer)** is an Associate Artist with Childsplay and has been with the company as an actor and teaching artist since 1993. Favorite roles with Childsplay include: Bird/Mouse in *A Year With Frog and Toad*, Junie B. in *Junie B. in Jungle Bells*, *Batman Smells*, The Queen of England in *The Big Friendly Giant*, Miss Nelson/Miss Swamp in *Miss Nelson is Missing*, Mayzie in *Seussical*, Lilly in *Lilly's Purple Plastic Purse*, Goose in *Charlotte's Web* and Aunt Patti in *Getting Near to Baby*. Other Phoenix credits include *Speech and Debate* for Stray Cat Theatre, *Little Queen* for Teatro Bravo, *The Women and Something's Afoot* for Phoenix Theatre, *The Pursuit of Happiness* and *Parallel Lives: The Kathy and Mo Show* for Actors Theatre and *How the Other Half Loves* and *The Great Gatsby* for Arizona Theatre Company.

Katie holds a BFA in Acting/Directing from the University of Wisconsin, Whitewater and an MFA in Theatre for Youth from ASU. In addition to acting and teaching, Katie also helps create Childsplay's 360 Resource Guides connected to the productions.



**Israel Castillo** (Musician) was born in Mexico City, in a family with indigenous Zapotec roots in southern Mexico. After studying double bass he decided to specialize in the viola da gamba. He began his studies with the gambist Gabriela Villa-Walls and flutist Maria Diez-Canedo at the UNAM (Universidad Nacional Autonoma de Mexico). He lived for a short period in New Zealand where he re-

ceived private lessons from Margaret Cooke. He then completed a master's degree with Anneke Pols, Wieland Kuijken and Philippe Pierlot at the Royal Conservatoire in The Hague. Israel is currently a student in the advanced postgraduate diploma programme in the Royal Danish Academy of Music in Copenhagen where he works as a guest teacher as well. For the past two years he has also been a guest teacher at the UNAM. Since finishing his master's degree, Israel has embarked on a career as a freelance musician. He has had the honour of sharing the stage with musicians like Wieland Kuijken, Bradley Brookshire and Manfredo Kraemer as well as ensembles like Música Temprana and La Fontegara. He is also a regular participant in the Dutch Passion season. While Israel's main interest is the French baroque repertoire, he likes to explore other branches of music as well. He is interested in Mexican popular music and the connections between this music and 17th century Italian baroque music and has recorded the CD *Las Orquestas del Día* with Son de Madera, a renowned Son Jarocho group. He has also collaborated with contemporary dancer Alejandro Ruiz and his Ensemble 8. Currently he performs with Ensemble Severijn in a Dutch play for children which centres on baroque and contemporary compositions. Israel plays a French viola da gamba, copy of Gillaume Barbey, made in 2004 by Marcello Ardizzone in Paris. His bow was made by Luis Emilio Rodriguez-Carrington. He has received grants from the Mexican National Fund for Culture and Arts(FONCA), and various Dutch funds.