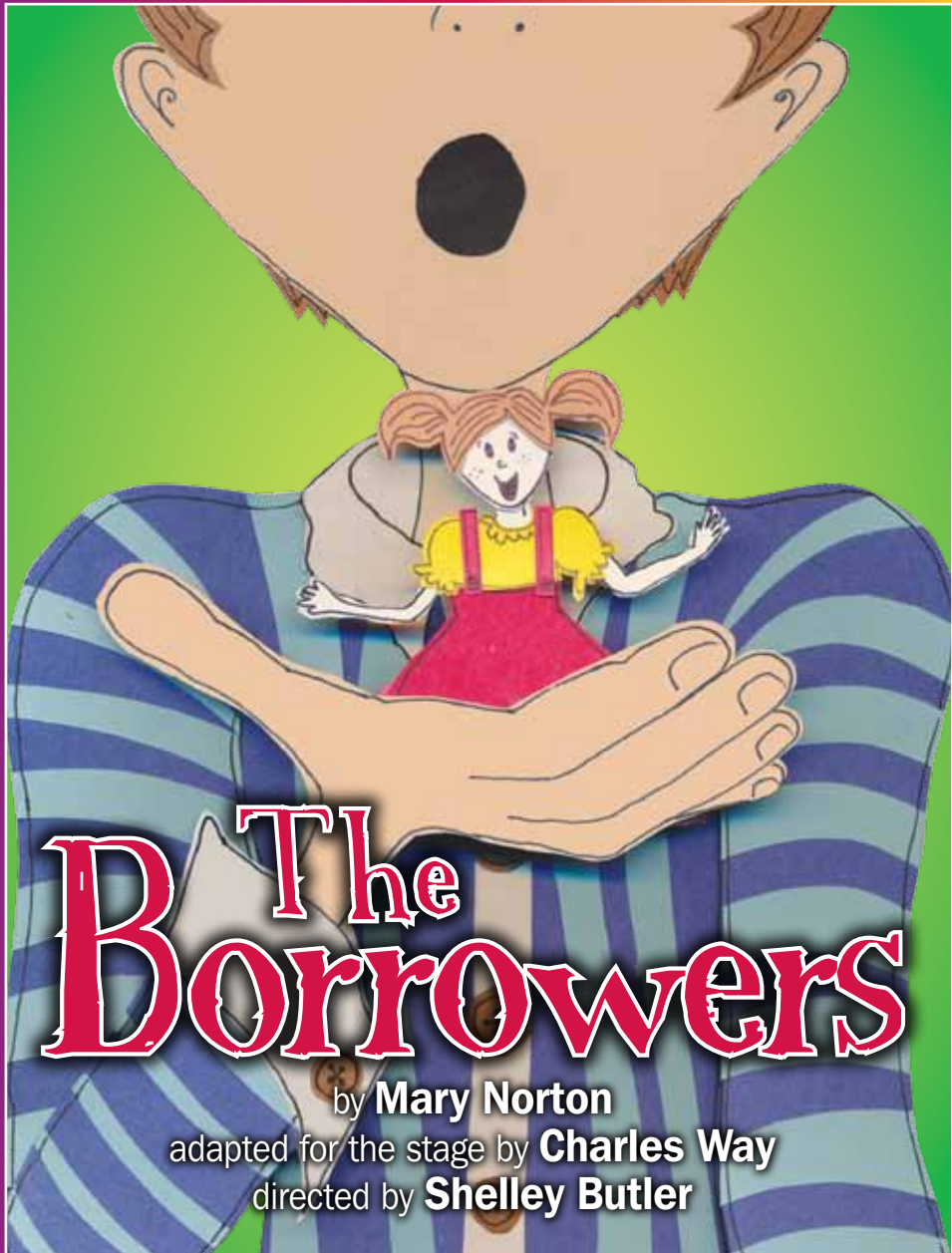


South Coast Repertory Theatre for Young Audiences

2011/12 SEASON • JULIANNE ARGYROS STAGE



The Borrowers

by Mary Norton

adapted for the stage by Charles Way

directed by Shelley Butler

VISIT SCR ONLINE!
WWW.SCR.ORG

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

South Coast Repertory Theatre for Young Audiences

Julianne Argyros Stage • February 10 - 26, 2012

The Borrowers

BY **MARY NORTON**
ADAPTED FOR THE STAGE BY **CHARLES WAY**

SET DESIGN
SIBYL WICKERSHEIMER

COSTUME DESIGN
LEAH PIEHL

LIGHTING DESIGN
TOM RUZIKA

SOUND DESIGN/COMPOSITION
JOHN BALLINGER

PUPPET DESIGN
LYNN JEFFRIES

PRODUCTION MANAGER
JOSHUA MARCHESI

STAGE MANAGER
JENNIFER ELLEN BUTLER*

DIRECTED BY
SHELLEY BUTLER

 **EMULEX** • **NORDSTROM**

Corporate Honorary Producers of *The Borrowers*

The Theatre for Young Audiences program is made possible in part by grants from
The Nicholas Endowment and **The Segerstrom Foundation**

Presented with the permission of The deFaria Company.

The Cast

(in order of appearance)

Arrietty **KALIE QUIÑONES***

The Boy, Uncle Hendreary **WYATT FENNER***

Mrs. Driver, Aunt Lupy..... **JENNIFER PARSONS***

Crampfurl, Spiller, **NICHOLAS MONGIARDO-COOPER***
Gypsy Boy

Homily **AMELIA WHITE***

Pod **PETER HOWARD***

Setting

1899. England.

Act I: A house in the countryside.

Act II: A nearby field.

For Your Information

NO BABES IN ARMS ALLOWED. Everyone must have a ticket; no children under age four for Theatre for Young Audiences performances.

To cause the least disruption, SCR patrons who have not entered the theatre when the performance begins will be asked to watch the monitors in the lobby until an appropriate break in the performance. Latecomers, as well as those who leave the theatre anytime during the performance, may be assisted to alternate seats by the House Manager at an appropriate interval and may take their assigned seats at intermission. SCR accepts no liability for inconvenience.

Special seating arrangements can be made for disabled patrons in advance by calling South Coast Repertory's Ticket Services Department at (714) 708-5555.

As a courtesy to all patrons, please turn off all cellular phones, pagers and watch alarms or switch them to non-audible mode before the performance begins. If doctors or parents expect calls during a performance, please leave your name and seat number with the House Manager, who can be reached at (714) 708-5500, ext. 5442.

The videotaping or audio recording of this performance is strictly prohibited.

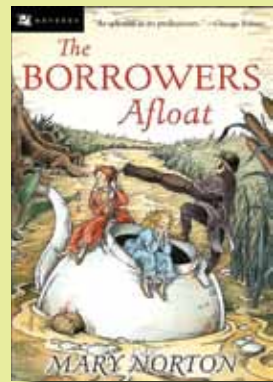
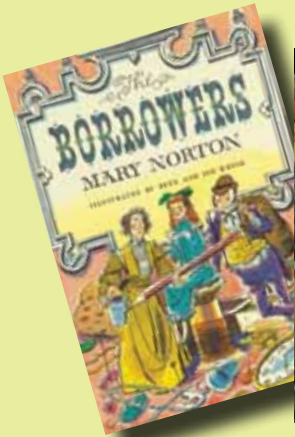
We would like to thank Prism Projection for providing these great RevEAL LED lighting fixtures for the show.



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

About the Books

Playwright Charles Way adapted the story from the first two books in *The Borrowers* series by Mary Norton. After you see the play, you can check out the rest of Arrietty, Pod and Homily's many adventures.

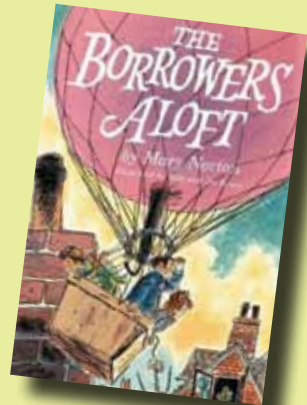


The Borrowers and *The Borrowers Afield* introduce the characters and their adventures as Arrietty learns about the larger human world.

The Borrowers Afloat tells what happens when the Clock family winds up floating down the river.



The Borrowers Avenged finds the Clock family seeking a new home and meeting new people (and more Borrowers).



In *The Borrowers Aloft*, the Clock family builds a hot air balloon to escape danger.

South Coast Repertory

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Artistic Director Managing Director

DAVID EMMES & MARTIN BENSON
Founding Artistic Directors

JOHN GLORE
Associate Artistic Director

BIL SCHROEDER
Marketing & Communications Director

LORI MONNIER
General Manager

SUSAN C. REEDER
Development Director

JOSHUA MARCHESI
Production Manager

These folks are helping run the show backstage

Joanne DeNaut, CSA	CASTING DIRECTOR
Kimberly Colburn	DRAMATURG
Deb Chesterman	PRODUCTION ASSISTANT
Brittany Campbell, Michelle Maurer	ASSISTANT TO THE DIRECTOR
Ken Merckx	FIGHT CHOREOGRAPHER
Chika Shimizu	ASSISTANT TO THE SCENIC DESIGNER
Cristina Berkovitz	ASSISTANT TO THE PUPPET DESIGNER
Sara K. Menssen & Rachel Gross	STAGE MANAGEMENT INTERNS
Matt Shipley	LIGHT BOARD OPERATOR
GW Rodriguez	SOUND BOARD OPERATOR
Victor Mouledoux	DECK CREW
Gieselle Blair	WIG & MAKEUP TECHNICIAN
Alma Reyes	DRESSER
Bronwen Burton, Casey Costello, Rachel Engstrom, Pauline Good, Deona Lopez, Swantje Tuohino	ADDITIONAL COSTUME STAFF
Cristina Bercovitz, Pat Brymer, Sean Cawelti	PUPPET BUILDERS

And these folks helped get it ready for you

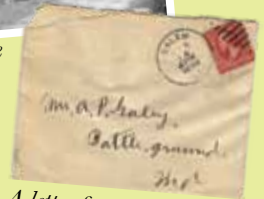
THESE FOLKS BUILT THE SCENERY	THE FOLLOWING MADE THE COSTUMES
Jon Lagerquist, TECHNICAL DIRECTOR	Amy L. Hutto, COSTUME SHOP MANAGER
John Gaddis IV, ASSISTANT TECHNICAL DIRECTOR	Catherine J. Esera, CUTTER/DRAPER
Amanda Horak, MASTER CARPENTER	Laurie Donati, FULL CHARGE COSTUMER
Jeff Castellano, David Saewert, SCENIC CARPENTERS	Jehann L. Gilman, WIG AND MAKEUP SUPERVISOR
Victor Mouledoux, AUTOMATION TECHNICIAN	Gieselle Blair, WIG AND MAKEUP TECHNICIAN
Judy Allen, LEAD SCENIC ARTIST	Bert Henert, WARDROBE SUPERVISOR
Nathan Brackney, Chris Holmes, SCENIC ARTISTS	THIS GROUP DEALS WITH LIGHTS & SOUND
THESE PEOPLE CREATED THE PROPS	Lois Bryan, MASTER ELECTRICIAN
Rachel Berry, PROPS MASTER	Aaron Shetland, Matt Shipley
Byron Bacon, ASSISTANT PROPERTY SHOP MANAGER/BUYER	STAGE ELECTRICIANS
Jeffery G. Rockey, Andrea Bullock, PROPERTIES ARTISANS	Sam Lerner, AUDIO ENGINEER
	GW Rodriguez, AUDIO TECHNICIAN

In the Past

The Borrowers stories take place more than 100 years ago, in England in 1899. At that time, your house would have looked very different from the way it looks today. There were no cell phones, video games, computers, televisions or even electrical outlets on the walls. If you wanted hot water for your bath, you would have to heat it on the stove. Bathrooms didn't have toilets (instead you would use a chamber pot), and only city dwellers had running water—in the country you would have to gather rainwater or use a well.



A house from the 1800s



A letter from 1899

Chamber Pot



Popular fashion from 1899

If you wanted to communicate with someone far away you would probably write a letter. People mostly rode horses to get around. Recorded music was played through a machine called a phonograph; there were no radios or CD players. Most kids in those days didn't finish school and went to work full time by the 8th grade.



Phonograph

Gypsies in 1899



“Gypsies” were groups of people who traveled through the land. Instead of homes, they lived in camps and travelled in a large group. Often, they spoke a different language. Like Mrs. Driver, many people at the time didn't understand the Gypsies' way of life and looked down on them.

Borrowing

The Clock family are Borrowers—little people who live underneath the floor in a human home. They find objects around the house and “borrow” them to build the furniture in their homes.

Look at the objects below and think about what a creature as tall as a soda can might use them for. Draw your ideas next to the picture. Try including a Borrower in your drawing to show how they might use the object.



Who's Who



Wyatt Fenner
(**The Boy, Uncle Hendreary**)

I'm so happy to be back at SCR in a play based on one of my favorite series of books! I have loved storytelling and theatre ever since I was growing up in Washington D.C., and I began taking acting classes when I was in the second grade. I have played many characters from well-known stories, including the Sheriff of Nottingham, Mowgli, Linus and (one of my very first and favorite parts) the back end of the Cow, who was sold for some magic beans. Can you remember which stories those characters are from? I studied theatre at the University of Southern California, and since then I have also performed in plays by William Shakespeare, Henrik Ibsen, Joe Orton, Ben Jonson and many more, and have appeared on two detective TV series, "Bones" and "Veronica Mars." Here at SCR, your parents may have seen me as the spoiled Bentley Summerhays in *Misalliance*. I hope you enjoy our play. Remember to watch out for any little people under your seats or hiding behind doors!

Peter Howard
(**Pod**)



The Borrowers was one of the first books I remember reading all by myself, cover to cover. I loved it! I've always been tall for my age, so maybe I liked imagining what it would be like to be very, very small. It's still one of my favorite books, even now that I'm older (and taller). I'm very happy to be acting for the first time here at SCR, helping tell this wonderful story, and playing with puppets designed by my friend Lynn Jeffries. I have acted in lots of plays at Cornerstone Theater Company in Los Angeles and at lots of other theatres around the country. I also write plays. Right now I'm writing a play about school food, so if you have a story about something crazy or wonderful that happened to you in your school cafeteria, I'd love to hear it!

In the Cast

Nicholas Mongiardo-Cooper (Crampfurl, Spiller, Gypsy Boy)



I'm so excited to be working at South Coast Repertory again! You might have seen me here when I got to play Clem the Coyote in *Lucky Duck*, or when I played TWO ROLES (Meanie Jim and Grandpa Miller) in *Junie B. Jones and a Little Monkey Business*. Gosh, that was fun! I've also been out and about performing for young audiences just like you. I played the lead role in *Ferdinand the Bull* at the Lewis Family Playhouse, and I sometimes visit schools performing *Food For Thought* as a rapping vending machine, "MC Vendor," for Enrichment Works. Before moving to California, I acted a lot in New York City, where I was born. There I did plays by Shakespeare like *Julius Caesar* and a ton of new plays and musicals. Since moving out here, I've done more and more film and TV, including a TV show called "Ingles Ya!" which might help you with your Spanish! I went to New York University for college and the High School of Performing Arts before that. I'm so lucky to have had so many terrific teachers, plus my mom and dad, and everyone here at SCR!



Jennifer Parsons (Mrs. Driver, Aunt Lupy)

I am so glad to be a part of *The Borrowers*, not only because I get to pretend to be the evil Mrs. Driver, but because this story helped me finally figure something out! Now I know that the sock I lost on laundry day actually became a borrower's sleeping bag. Or that the button that is missing from my sweater, and the now-absent spool of thread I was going to use to sew on a new one, have been fashioned into a dining room table in their home. I think I might just start leaving out other things they might find useful! When I haven't been searching for missing things, I have been in other Theatre for Young

Audiences shows here at SCR: *Sideways Stories*, *Bunnicula*, *James and the Giant Peach*, *The Only Child*, *Junie B. Jones and a Little Monkey Business*, *The BFG* and *The Brand New Kid*. You may have seen me as Mrs. Cratchit in *A Christmas Carol*. I've also appeared in many other plays, movies and TV shows.



Kalie Quiñones

(Arrietty)

Hello and welcome! I'm so excited for you to join us today to watch *The Borrowers*! I have had such a fun time working on this play. The last time I was here at South Coast Repertory I got to play Georgiana Darcy in *Pride and Prejudice*, and before that I got to play Ebenezer Scrooge's sister in *A Christmas Carol*. I studied acting in college and here at South Coast Repertory. Since I have been an actor I have gotten to play many different characters, from Anne Frank to a mountain woman to an Irish girl to a fairy, and now I get to play a girl who is four inches tall! Have FUN and ENJOY!

Amelia White

(Homily)



Hello, My name is Amelia White and I was born in Nottingham, England—where Robin Hood comes from! I have been a stage actress since I was a teenager, and I went to college in Nottingham and then in London to learn all the different ways to enjoy being on stage. I'm so glad to be in another play at SCR. In the past I have been seen in lots of plays here, like *The Importance of Being Earnest*, *The Heiress* and *Misalliance*. And now I get to play Homily in one of my favorite stories: *The Borrowers*! Lucky me! I hope you enjoy it and feel inspired to read all the sequels to the original book. Maybe you'll "borrow" the book from your local library?! Ha! Ha!



Artist Bios

AUTHOR MARY NORTON was born in England in 1903, and used her childhood home—a grand, Georgian-style mansion in Buckinghamshire—as the setting for *The Borrowers*. She was educated at a convent school, and was even an actress with Lilian Baylis' Old Vic Company for a little while before marrying her husband, Robert Norton, in 1927. Twelve years later, when World War II broke out, Robert joined the navy, and Mary and their four children traveled to the United States. It was here that she published her first children's book, called *The Magic Bedknob*, based on a series of stories she told her children. The book later became the basis for the 1971 Disney movie *Bedknobs and Broomsticks*. She returned to England in 1944, and it was there that she wrote *The Borrowers*, for which she was awarded the Carnegie Medal in 1952. Four more *Borrowers* volumes followed, plus numerous other children's books. She died in 1992.

PLAYWRIGHT CHARLES WAY was born in Devon, England, in 1955 and began his career in the theatre at the Rose Bruford College of Speech and Drama. Though he trained as an actor, and joined a theatre company after college to perform, he wrote plays as well. By the mid-eighties, he was writing fulltime, primarily for Gwent Theatre and later as a writer-in-residence for The Orchard Theatre. Over time, his attention began to turn toward children's theatre, and he began to develop a sequence of plays for family audiences, with strong storylines and well-developed characters. This series included not only *The Borrowers*, but also *Sleeping Beauty*, *Beauty and the Beast* and others. In addition to being the author of nearly 50 plays, musicals and adaptations, Way has also served as director of The Tinder Box at the Gardiner Arts Center and The Golden Goose at Library Theatre in Manchester. He lives in England.

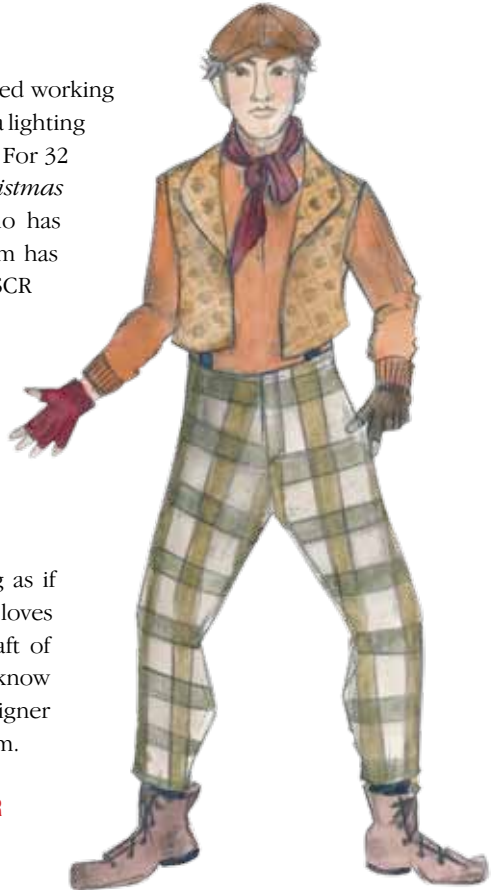
DIRECTOR SHELLEY BUTLER is happy to return to SCR after directing *A Wrinkle in Time*, *The Brand New Kid*, *Charlotte's Web* and *James and the Giant Peach*, along with several NewScripts and Pacific Playwrights Festival readings. Shelley began her life in the theatre playing the role of the Carrot in *The Magic Toothbrush*. Not long after this experience, Shelley realized what she wanted to do was be in charge of putting the whole story together. At the age of 16, she directed her first play—a production of *Little Shop of Horrors* with 40 junior high students. Shelley grew up in Maine and went to school at the University of North Carolina at Chapel Hill. She has been lucky enough to travel around the country telling stories and directing new plays. She is certain she must have Borrowers in her house—what else would explain all the missing socks and hair elastics?!

SET DESIGNER SIBYL WICKERSHEIMER enjoys creating worlds that become playgrounds for actors and directors. She has designed environments not only for humans, but for numerous puppets and animated characters, too. Her role as set designer has allowed her to become friends with Woody from *Toy Story*, Charlotte in *Charlotte's Web* and even with a huge t-rex dinosaur and a saber-toothed cat at the Natural History Museum of Los Angeles County. Sibyl has designed the sets for many other great stories at SCR, including *James and the Giant Peach*, *Charlotte's Web*, *Sideways Stories* and *Brand New Kid*.

COSTUME DESIGNER LEAH PIEHL loves to play dress-up. As a kid she used to create and sew outfits to look just like her favorite pop stars. She continued to dress up in costumes even when she grew up and decided that she would like to dress up other people, too! Leah went to the California Institute for the Arts to learn more about theatre and costume design. Her favorite part of her job is creating characters and telling stories through drawing and painting her designs. She designs costumes for many theatres around the country and for television and film as well. You can look at more of her work at www.leahpiehl.com.

LIGHTING DESIGNER TOM RUZIKA first started working with light at age 15 and has enjoyed being a lighting designer at SCR for more than 37 years. For 32 of those years he has designed *A Christmas Carol* with his wife, Donna Ruzika, who has also designed many shows for SCR. Tom has designed the lighting for more than 90 SCR productions. He has also designed Broadway shows and has worked in seven different countries. His lighting has been seen at many theme parks, such as Universal Studios, Knott's Berry Farm and Disneyland. Tom loved playing the pipe organ and piano when he was young, and now he designs lighting as if he were creating beautiful music. Tom loves teaching young students the art and craft of lighting design. If you ever want to know more about light and how a lighting designer works, contact him at truzika@ruzika.com.

When **SOUND DESIGNER AND COMPOSER JOHN BALLINGER** was seven years old, his mother taught him to play the piano.

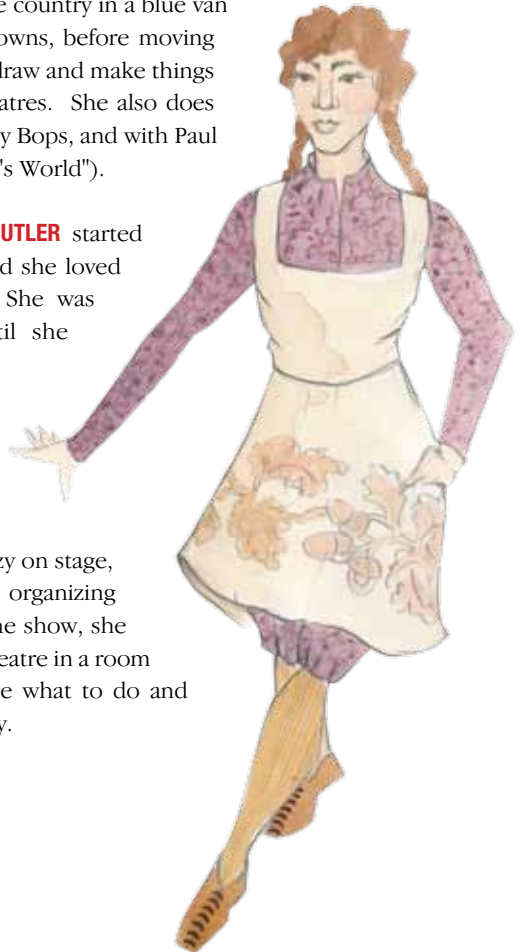


"Gypsy Boy" costume sketch by Leah Piehl.

When he was eight and in the third grade, he joined the school orchestra and played the clarinet. Since that time he has played a lot of shows and made a lot of music for theatre, film and TV. John likes to read the script for a play, talk with the director and make music that helps the audience understand and enjoy what the actors are doing onstage. Making sound effects is a lot of fun, too. The last time John worked at South Coast Repertory, he made music for their production of William Shakespeare's *A Midsummer Night's Dream*.

PUPPET DESIGNER LYNN JEFFRIES has always liked to draw and make things. When she was a kid, she made her own stuffed animals, including some odd creatures, like a green felt sea anemone she still has sitting on her desk. She started to like theatre in sixth grade, and when she got to college, she drew and made things for plays: first sets and then costumes and then puppets. When she graduated, she joined Cornerstone, a new theatre company, with a bunch of her friends (including Peter Howard, who plays Pod), and they spent five years traveling around the country in a blue van doing plays with people in small towns, before moving to Los Angeles. Lynn continues to draw and make things for Cornerstone, and for other theatres. She also does puppet shows with a band, The Ditty Bops, and with Paul Zaloom (of the TV show "Beakman's World").

STAGE MANAGER JENNIFER ELLEN BUTLER started doing theatre in the fifth grade, and she loved it so much she never stopped. She was an actor and crew member until she learned about the wonders of stage managing! She went to college and got a degree in theatre from the beautiful University of California, Santa Cruz, and now stage managing is her full-time job. Stage managers don't get to act crazy on stage, but they still have a lot of fun (yes, organizing and paperwork are fun). During the show, she sits behind you in the back of the theatre in a room called the booth and tells everyone what to do and makes sure the show goes smoothly.



"Arrietty" costume sketch by Leah Piehl.

Bringing Borrowers

In the play, sometimes the Borrowers are represented by actors, and sometimes they are represented by puppets that the actors manipulate. The story can then move between the world of the Borrowers and the world of the humans while still letting us understand that the Borrowers are little people.

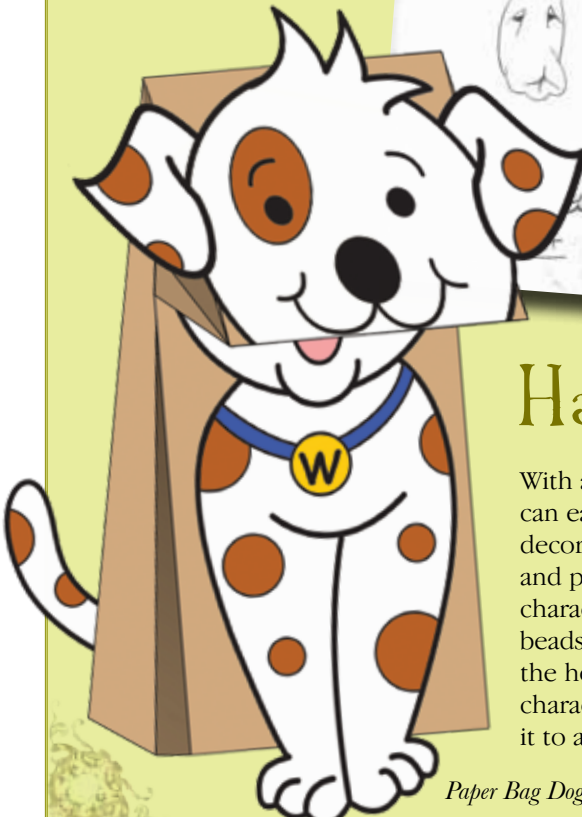
Here are some suggestions on how to create puppets of your own. Think about the scale of your puppet's world—are you making a puppet that is small in the human world, or a puppet that lives somewhere where they are large? For more ideas on creating your puppet's character, see page 10. Use your imagination!

*Cricket Puppet design by
Lynn Jeffries for
The Borrowers*



Hand Puppets

With a little creativity, lots of things can easily be turned into puppets. Try decorating a sock or a paper lunch bag and putting it on your hand to create a character. Give your puppet a face with beads, yarn or anything you have around the house. You could also draw your character on a piece of paper and attach it to a popsicle stick.

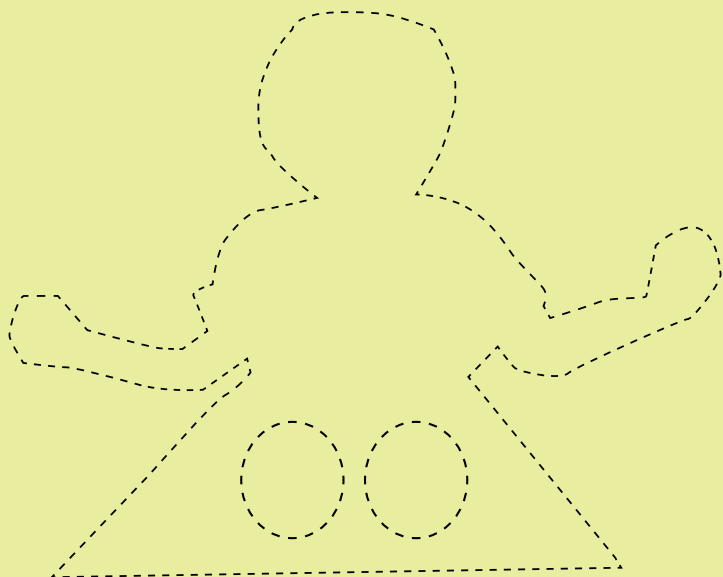


Paper Bag Dog Puppet

to Life

Cut out the puppet shown here. Cut out the circles and stick your fingers through the holes. Next, try designing and drawing your own!

*Finger
Puppet*



Puppets are People, too!

Puppets play a big part in *The Borrowers*. And learning how to give a puppet its own voice and personality takes a lot of practice.

“A puppet is just as much a character as a human,” says Erin McNally, an instructor in SCR’s Teens & Kids Acting Program.

Last year, Erin helped students in the Summer Acting Workshop create their own sock puppets for a play: “Using puppets is a great way for kids to get started acting because you only have to worry about what your hand and voice are doing.”

Plus, it’s fun to make up a whole new character!

“A puppet is just as much a character as a human,”

says Erin McNally, an instructor in SCR’s Teens & Kids Acting Program.

You can do it at home with

just a few craft supplies. For more ideas on how to make your own puppet, look at page 9. Or, make the finger puppet on page 16 of this program.

Next, give your puppet a name and make up a story about it.

- Is it a person or an animal?
- What’s its favorite color?
- What kind of food does it eat?
- Where does it live?

Now it’s time to give your puppet a voice. Try lots of silly, made-up voices until you find one you like. Then get your friends and their puppets together and put on a show. Remember: Stay in character and use your silly puppet voice!



South Coast Repertory



Next on the Julianne Argyros Stage

Jane of the Jungle

book and lyrics by **Karen Zacarias**
music by **Deborah Wicks La Puma**
directed by **Juliette Carrillo**

Jane is off to middle school, which is both exciting and scary. Then one morning she wakes up with spots, furry ears and a tail—and her neighborhood is turning into a jungle!

May 25 – Jun 10

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