

# South Coast Repertory

Julianne Argyros Stage • November 2 - 18, 2007

## Theatre for Young Audiences

# THE BFG (Big Friendly Giant)

by **Roald Dahl**

adapted by **David Wood**

Set Design  
**Nephelie Andonyadis**

Costume Design  
**Angela Balogh Calin**

Lighting Design  
**Christina L. Munich**

Sound Design  
**Tom Cavnar**

Puppet Design  
**Aaron Cromie**

Production Manager  
**David Leavenworth**

Stage Manager  
**Kristin Ahlgren\***

directed by **Anne Justine D'Zmura**

**The PIMCO Foundation**  
Honorary Producers

Presented by special arrangement with Samuel French, Inc.

The Theatre for Young Audiences season has been made possible in part by generous grants from  
**The Nicholas Endowment and The Segerstrom Foundation**

## The Cast

Daniel, Bloodbottler, Classmate,  
Ronald, Head of Army ..... **LARRY BATES\***  
Sam, Bonecruncher, Classmate,  
Sam, Head of Airforce ..... **DAVID DeSANTOS\***  
Katherine, Meatdripper, Classmate,  
Mary ..... **DAWN-LYEN GARDNER\***  
Sophie ..... **KATE JAMES\***  
Guy, Fleshlumpeater, Headmaster,  
Mr. Tibbs ..... **LOUIS LOTORTO\***  
Dad, The BFG ..... **PRESTON MAYBANK\***  
Rebecca, Gizzardgulper,  
Queen of Sweden ..... **JENNIFER PARSONS\***  
Mum, Childchewer, Miss Plumridge,  
Queen of England ..... **AMY TOLSKY\***

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

## For Your Information

Everyone must have a ticket. No babes in arms allowed.

Latecomers will be asked to watch the lobby monitor until an appropriate time when they can be taken into the theatre and seated at the discretion of the House Manager. They may then take their assigned seats at intermission.

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.

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# South Coast Repertory

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*Artistic Director*

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*Managing Director*

JOHN GLORE  
*Associate Artistic Director*

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*Production Manager*

BIL SCHROEDER  
*Marketing & Communications Director*

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*General Manager*

SUSAN C. REEDER  
*Director of Development*

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Leia Crawford  
Erin Hennessy  
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Bich Vu  
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PRODUCTION ASSISTANT  
STAGE MANAGEMENT INTERN  
HAIR/WIG TECHNICIAN  
SOUND BOARD OPERATOR  
LIGHT BOARD OPERATOR  
DRESSER  
DECK CREW

## And these folks helped get it ready for you!

Linda Sullivan Baity  
Joanne DeNaut  
Katie Merrill

THEATRE FOR YOUNG AUDIENCES COORDINATOR  
CASTING DIRECTOR  
ASSISTANT TO THE DIRECTOR

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John Gaddis IV, *Assistant Technical Director*  
Amanda Horak, *Master Carpenter*  
Alex Phillips, David Saewert, *Scenic Carpenters*  
Judy Allen, *Lead Scenic Artist*  
Tabatha Daly, Gabriel Barrera, *Scenic Artists*

### THESE PEOPLE CREATED THE PROPS

John Slauson, *Property Shop Manager*  
Byron Bacon, *Assistant Property Shop Manager/Buyer*  
Jeffery G. Rockey, *Properties Artisan*  
Sara Greenhouse, *Properties Artisan*

### THE FOLLOWING MADE THE COSTUMES

Amy L. Hutto, *Costume Shop Manager*  
Bronwen Burton, *Cutter/Draper*  
Laurie Donati, *Full Charge Costumer*  
MK Steeves, *Wig Master*  
Lisa Kovarik, *Wardrobe Supervisor*  
Tiffany Reagan, *Assistant to the Costume Designer*  
Catherine Esera, Tina Frank, Ashley Rhodes, Maho Tamaki,  
*Additional Costume Staff*

### THIS GROUP DEALS WITH LIGHTS & SOUND

Keith Friedlander, *Master Electrician*  
Julie Farris, Lois Bryan, *Stage Electricians*  
B.C. Keller, *Audio Engineer*  
Tom Cavnar, Mark Johnson, *Audio Technicians*

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# The BFG

by Roald Dahl

## Chapter One: THE WITCHING HOUR

Sophie couldn't sleep.

A brilliant moonbeam was slanting through a gap in the curtains. It was shining right on to her pillow.

The other children in the dormitory had been asleep for hours.

Sophie closed her eyes and lay quite still. She tried very hard to doze off.

It was no good. The moonbeam was like a silver blade slicing through the room on to her face.

The house was absolutely silent. No voices came up from downstairs. There were no footsteps on the floor above either.

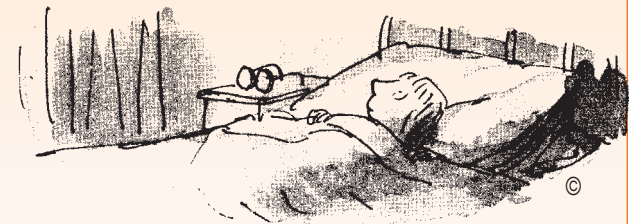
The window behind the curtain was wide open, but nobody was walking on the pavement outside. No cars went by on the street. Not the tiniest sound could be heard anywhere. Sophie had never known such a silence.

Perhaps, she told herself, this was what they called the witching hour.

The witching hour, somebody had once whispered to her, was a special moment in the middle of

the night when every child and every grown-up was in a deep deep sleep, and all the dark things came out from hiding and had the world to themselves.

The moonbeam was brighter than ever on Sophie's pillow. She decided to get out of bed and close the gap in the curtains.



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You got punished if you were caught out of bed after lights-out. Even if you had to go to the lavatory, that was not accepted as an excuse and they punished you just the same. But there was no one about now, Sophie was sure of that.

She reached out for her glasses that lay on the chair beside her bed. They had steel rims and very thick lenses, and she could hardly see a thing without them. She put them on, then she slipped out of bed and tip-toed over to the window.

When she reached the curtains, Sophie hesitated. She longed to duck underneath them and lean out of the window to see what the world looked like now that the witching hour was at hand.

She listened again. Everywhere it was deathly still.

The longing to look out became so strong she couldn't resist it. Quickly, she ducked under the curtains and leaned out of the window.

In the silvery moonlight, the village street she knew so well seemed completely different. The houses looked bent and crooked, like houses in a fairy tale. Everything was pale and ghostly and milky-white.

Across the road, she could see Mrs. Rance's shop, where you bought buttons and wool and bits of elastic. It didn't look real. There was something dim and misty about that too.

Sophie allowed her eye to travel further and further down the street.

Suddenly she froze. *There was something coming up the street on the opposite side.*

*It was something black ...*

*Something tall and black ...*

*Something very tall and very black and very thin.*

## Visit SCR Online

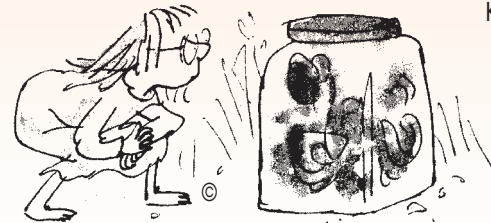
Be sure to check out our website — [www.scr.org](http://www.scr.org) — for the "Playgoer's Guide" to *The BFG*, which features additional information about the play, plus links to a variety of educational resources.

## Do the Monster Match

Long before Roald Dahl invented the Big Friendly Giant and his huge scary friends, there were lots of other gigantic characters — both fantastic and real — roaming through literature, legend, and even nature. Can you match these famous giants with their descriptions below?

- |                       |  |
|-----------------------|--|
| 1. <b>Atlas</b>       | 7. <b>Rumblebuffin</b>                 |
| 2. <b>Goliath</b>     | 8. <b>Hagrid</b>                       |
| 3. <b>King Kong</b>   | 9. <b>General Sherman</b>              |
| 4. <b>Cyclops</b>     | 10. <b>Jolly Green Giant</b>           |
| 5. <b>Bigfoot</b>     | 11. <b>San Francisco Giants</b>        |
| 6. <b>Paul Bunyan</b> | 12. <b>North Pacific Giant Octopus</b> |

- A. From Harry Potter's Hogwarts School, he's twice as tall as an average man
- B. Monster from mythology with a single eye in the middle of his forehead
- C. Humongous ape from Skull Mountain immortalized in 1933 movie
- D. He's happy, he's colorful, and he always eats his vegetables
- E. King of the Titans who balances the world on his strong shoulders
- F. Turned to stone by the White Witch in *The Lion, The Witch, and the Wardrobe*
- G. World's most massive living thing stands 272 foot high in Sequoia National Park
- H. Largest of its species weighing 100 lbs. with a 30 foot tentacle span
- I. Biblical giant brought down by a slingshot (also the roller coaster at Six Flags)
- J. National league baseball team originally from New York City



- K. Also called "Sasquatch," a ten foot ape-like creature who haunts the Pacific Northwest
- L. Legendary lumberjack who dug the Grand Canyon with his ax

# A Puzzle in Two Parts

PART ONE: The words in Column A and Column B are hidden in the word search puzzle. Can you find all 13 of them?

PART TWO: Now try to match up words from each column to create the names of the six big bad giants in the play.

L P C N C D N H B G P C J X D  
C D P H J Q R O A S V X T P K  
T R I N I J T I W R U M B P N  
W L U L G T P V P I Y R C U K  
D W I N L I N V S P E N A L B  
L U S E C X M M O P E R E L S  
G S R F M H Z E L N C R X G K  
F L E S H K E U A E H W M Q H  
R L L W I I G R T T E F Z O B  
T E D A Z B D P R C W B X L G  
D U T D R A Z Z I G E F E R D  
O O S A X L A L L S R N J I J  
K G O K E N E U H F O K A V T  
O J L L Z L M S C B Y L Y Z Z  
K E D B B P W U M W G T U Q Z

## COLUMN A

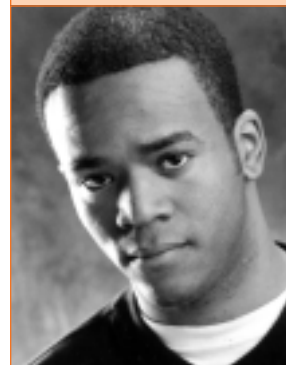
Blood  
Bone  
Child  
Flesh  
Gizzard  
Lump  
Meat

## COLUMN B

Bottler  
Chewer  
Cruncher  
Dripper  
Eater  
Gulper

See page 4 for correct answers.

# Who's Who in the Cast



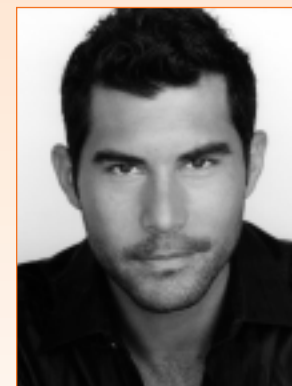
## LARRY BATES

(Daniel, Bloodbottler, Classmate, Ronald, Head of Army)

I was last seen at SCR as Toby aka Power-boy in *The Only Child*. HE CAN DO ANYTHING!! Really he can. Anyway I have grown up a lot since my last show here; in fact, I've grown so much that I have become sort of a GIANT, which is why I am in this show. Truth be told, I was the smallest guy in school for the longest time and then I started to grow in High School. I think I was 16. Anyway I am happy to be part of *The BFG*! Oh, can I tell you a secret? I'm really scared of giants. So this was really challenging. Don't tell the other actors, though; I don't think they'd understand. ENJOY!

## DAVID DESANTOS

(Sam, Bonecruncher, Classmate, Sam, Head of Airforce)



The last time I appeared at South Coast Repertory I played a prince who took over the kingdom after everyone died in *Hamlet*. I also played a woman and wore a blond wig in that play... but don't tell anyone... please?! My favorite playwright is William Shakespeare and I've gotten to be in 12 of his plays. You may have seen me in TV shows like "Ugly Betty," "House" and "Crossing Jordan." I've recently been killed on "CSI," and "Numb3rs." There's a DVD out now called *Delta Farce* in which I play a Mexican bandit named Ricardo. My best friend in the world is my dog Skye, and I dedicate my performances to her.



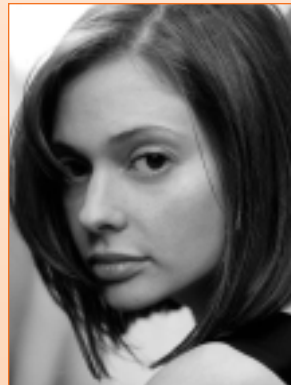


**DAWN-LYEN GARDNER**  
(Katherine, Meatdripper, Classmate, Mary)

I am so excited to be back at SCR in *The BFG*! My first show here was two years ago, called *A Naked Girl on the Appian Way* (don't worry, no one was naked). I had a blast then, and I'm sure having a blast now, roaming around the world of giants with my fellow castmates. My first time ever onstage was at the age of five, as the main character of the children's story, *Cinderella*! Since then, I've been acting all over the place (and singing and dancing too); I did my first commercial when I was nine, and went on to do several TV shows, including one where I played a witch! After that, I went to the Los Angeles County High School for the Arts, and then to the Juilliard School in New York City. I've been in several television shows and films, including *Art School Confidential*, "Cane," "Crossing Jordan," "Summerland," "Bones" and "ER." Thanks to Anne, SCR, and my "giant" family! Proud member of AEA, SAG, AFTRA.

**KATE JAMES**  
(Sophie)

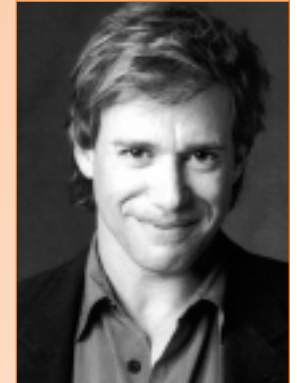
This is my first full production at SCR, although I have been in the NewSCRipts series and in workshops, this is the first time I get a costume and a puppet! I was so excited to be a part *The BFG* because when I was a kid, Roald Dahl was my favorite author and *The BFG* was my favorite book. Most recently, I was in a play called *The Catskill Sonata*, directed by Paul Mazursky (a cool guy) at The Matrix Theater. I also have performed in Edge Fest at The LA Theater Center. I'm glad to be back in California after going to Connecticut College and the British American Drama Academy in London. Thanks to Mom, Dad and Andy for all your love and support.



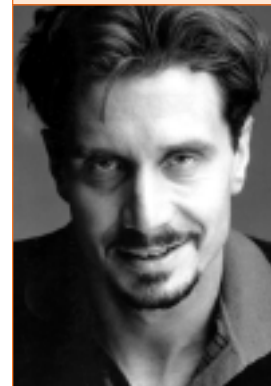
**LOUIS LOTORTO**

(Guy, Fleshlumper, Headmaster, Mr. Tibbs)

One of my favorite BFG's as a kid was Roald Dahl for he always had this uncanny knack of tapping into my imagination. He made me feel that it was okay to be different as well as making reading fun and exciting. In fact, I still love to read voluminously; a gift I thank another BFG, my father, for giving me. I am thrilled to have the opportunity to bring to life such colorful and imaginative characters and introduce them to you. If you saw *James and the Giant Peach* here last year, you might remember me as the Centipede and Aunt Spiker. I have also been seen in past years as Harold in *Bunnicula*, the Fox in *The Little Prince* (also directed by: Anne D'Zmura), Louis in *SideWays Stories from Wayside School* and the Swindler in *The Emperor's New Clothes*. I'd like to dedicate this performance to ALL the Big Friendly Giants in my life: my parents, my teachers, my mentors, my directors who took the time to nurture and encourage a little boy's dreams.



**PRESTON MAYBANK**  
(Dad, The BFG)



I'm returning to SCR after having been moocheling and footcheling here in numerous productions. Chiddler audiences has goggled me as the Aviator in *The Little Prince* and as Anthony DePalma in *The Hoboken Chicken Emergency*. In the brain-boggling time I have been an actor, I have been jipping and skumping in many productions for chiddlers. You can be seeing me in lots and lots of episodes of TV's wondercrump "AJ's Time Travelers" where

I am playing such roles as Isaac Newton, Edmund Hillary, General George Custer, Joseph Lister — to be naming but a few. Human beans was watching me last year in *Miss Nelson is Missing* in Rancho Cucamonga. And I am reading the "Five Little Monkeys" which is a book on tape from Scholastic Books. I am raising Holt and Olivia, theatre norphans I am proud to be calling my own.

## JENNIFER PARSONS

(Rebecca, Gizzardgûlper, Queen of Sweden)

After I became familiar with *The BFG* for the first time, I had an idea. I thought that the next time I had a really, really, good dream I would remember it into a jar with a label reading "For the BFG" and place it outside my front door. I figured good dreams should be shared and recycled. I also thought it might be a good idea to place any "trogglehumpers" I may experience in an outgoing jar for the BFG as well because I knew he would keep it locked away never to cross dreamland again. When I'm not dreaming, I am an actor in plays, TV and movies. Actually, being an actor is sort of like dreaming. At SCR you may have seen me as Mrs. Cratchit in *A Christmas Carol*, the Ladybug (and a very mean Aunt) in *James and the Giant Peach*, the Mother and an Irish Clown in *The Only Child* and the mother of a vampire bunny in *Bunnacula*.



## AMY TOSLKY

(Mum, Childchewer, Miss Plumridge, Queen of England)



I'm excited to be playing The Queen of England since I lived there for thirteen years. I love all things British like The Beatles, Maggie Smith (Professor McGonagall in *Harry Potter*) and McVities chocolate biscuits. The first part I played in London was Fairy Bow Bells in the pantomime *Dick Whittington*. Another favorite role was Jeanie in *Hair* which

toured all over Europe. Since being back in the USA, I've played lots of British roles including The Gaoler's Daughter/Rabbit in *The Wind in the Willows* here at SCR. I've played British teachers on TV too in "That's So Raven" and "Cory in the House." I've also played nurses on "The Amanda Show" and "Scrubs." Most recently, I played a basketball coach on Cartoon Network's "Out of Jimmy's Head." My favorite role of all is Mom to my little boy Zachary who will hopefully come to see *The BFG*!

# Behind the Scenes

Author **ROALD DAHL** first became interested in writing children's books by making up bedtime stories for his children, Tessa and Olivia. He once said "writing a book is rather like going on a very long walk across valleys and mountains and things. You get the first view of what you see and you write it down. Then you walk a bit further, and you see something else, which you also write down. The highest mountain on the walk is obviously the end of the book because that one has got to be the very best view of all, when everything comes together. It's a very, very long slow process, but I have a passion for writing funny, exciting stories that kids will want to read." For more, check out [www.roalddahl.com](http://www.roalddahl.com) or [www.roalddahlfans.com](http://www.roalddahlfans.com).

Since 1967 playwright **DAVID WOOD** has written approximately 60 plays for children. He says it is still a real joy and a real challenge and it never gets easier! His plays are usually written for professional adult actors to perform in theatres for audiences of children, both original plays and adaptations of popular books, like Roald Dahl's *The BFG*. "My aims haven't changed: I still want to use the magic of theatre — the lighting, the sound, the scenery, the costumes, the music, the movement — to provide a unique event. I want to trigger your imagination, to make you laugh (and sometimes cry) while involving you in a really good story." He invites you to visit his website — [www.davidwood.org.uk](http://www.davidwood.org.uk).

Director **ANNE JUSTINE D'ZMURA** knew she wanted to work in the performing arts when she danced in her first ballet recital as a bumblebee at the age of three. Originally from Pennsylvania, she studied directing at Hampshire College and continued at Yale School of Drama where she received her MFA degree. Since that time she has buzzed around directing at places including the Guthrie Theater, The Juilliard School, Shakespeare Santa Cruz and The Acting Company and is currently teaching and directing at CSULB. Anne dedicates this play to all of the Big Friendly Giants in our lives who aid in making the impossible, possible.

Set Designer **NEPHELIE ANDONYADIS'** love of theatre was nourished early in her life, when she spent her summers in a one-car garage in Washington, D.C., that her neighbor had converted into a theatre for the community. There, she participated in every way she possibly could — both onstage and off. Since then, she has studied architecture and stage design and loves to imagine and invent the visual world in which plays happen. Her recent work for young audiences includes set and costume design for *The Stinky Cheese Man* here at SCR and the costume design for *Lily Plants A Garden* in Los Angeles, as well as set design for *3,7,11 - A Lincoln Heights Tale*: a collaboration with Cornerstone The-

ater Company and the students in grades 3, 7 and 11! She lives with her son in Redlands, where she is a professor of theatre at the University of Redlands.

Romanian-born Costume Designer **ANGELA BALOGH CALIN** has designed almost all of SCR's Theatre for Young Audiences productions. She also designed the costumes for SCR's recent Segerstrom Stage production of *Nothing Sacred*. For several years she has designed SCR's touring productions, including *Eureka!* and *Bad Water Blues*. Angela, who is an only child, remembers enjoying all the attention she received while she was little. But as time went by she missed having siblings to share things with. So over the years she made a few very close friends (surrogate siblings) on two continents of whom she is very fond. Sharing is one of life's big joys.

Lighting Designer **CHRISTINA L. MUNICH** is delighted to be working on the Theatre for Young Audiences series again this season, after designing *The Only Child*, *The Stinky Cheese Man*, *The Little Prince* and *The Emperor's New Clothes* in previous seasons. She has also designed *Pig Farm*, as well as numerous Players productions at SCR. Other recent designs include *Jekyll & Hyde* for Fullerton Civic Light Opera, 3-7-11 for Cornerstone Theater Company, *Carmina Burana* for the Pacific Chorale at OCPAC, and *Cinderella* for Inland Pacific Ballet. In addition, she teaches lighting at the Orange County High School of the Arts. Christina received her MFA in Lighting Design from UC Irvine.

Sound Designer **TOM CAYNAR** has been fascinated with sound and music since he was very young. He learned to play guitar when he was nine, and sang in a professional boys choir when he was ten. Tom was introduced to theatre by drama teacher Anne K-M as a freshman in high school, and has been busy working in theatres across the country ever since. He has designed sound for nine productions at SCR, including *The Prince and the Pauper*. Tom has also created sound designs for several children's theatre pieces at Kansas City's The Coterie Theatre, including *After Juliet* and *Zorro*. Tom got his BA in Theatre from Western Michigan University, and his MFA in Theatre Sound Design from the University of Missouri, Kansas City.

Stage Manager **KRISTIN AHLGREN\*** became a stage manager because she discovered it was much more fun than piano lessons, dance class or acting camp. She has worked for Long Wharf Theatre, La Jolla Playhouse, Opera Pacific, Independent Shakespeare Company, Pacific Resident Theatre, Ensemble Theatre Company and Disneyland, where she got to set the Rivers of America on fire every night for two summers working on FANTASMIC. This is her fourth production at SCR in recent memory; previous work includes *James and the Giant Peach* last year. Kristin is really pleased to be part of another story, like *James*, where just about anything can happen.


# Ears Looking at You ★★


make your own BFGears!


## What you need:


2 paper plates  
Pen or pencil  
Ruler, scissors, glue


A plastic headband  
String, wire or pipe cleaners  
Paint and paintbrush





★ 1.  Draw a straight line to mark off roughly 1/3 of the right side of the paper plate. Now draw a 2-inch wide rectangle starting from the middle of the line and extending to the edge of the plate.

2.  Cut around the lines, leaving the rectangle joined to make a tab. Round off the corners to create an ear shape. Now repeat this procedure with a second plate, being sure to mark off 1/3 of the left side of the plate this time.

3.  Smear the tabs with glue. Wrap them tightly around either side of a plastic headband and press them down onto the front of the ear shapes. Hold in place until the glue dries.

4.  To make hair, cut five pieces of string, wire, or pipe cleaners. Glue each piece onto the top of the headband so that they stick straight up.

5.  Paint the front side of each ear, either to match your own skin tone or with any other crazy color you like. When dry, turn ears over and paint the back side. Mix some more paint to match your hair. Paint the headband and its stringy "hair." When completely dry, have fun wearing your gigantic BFGears!

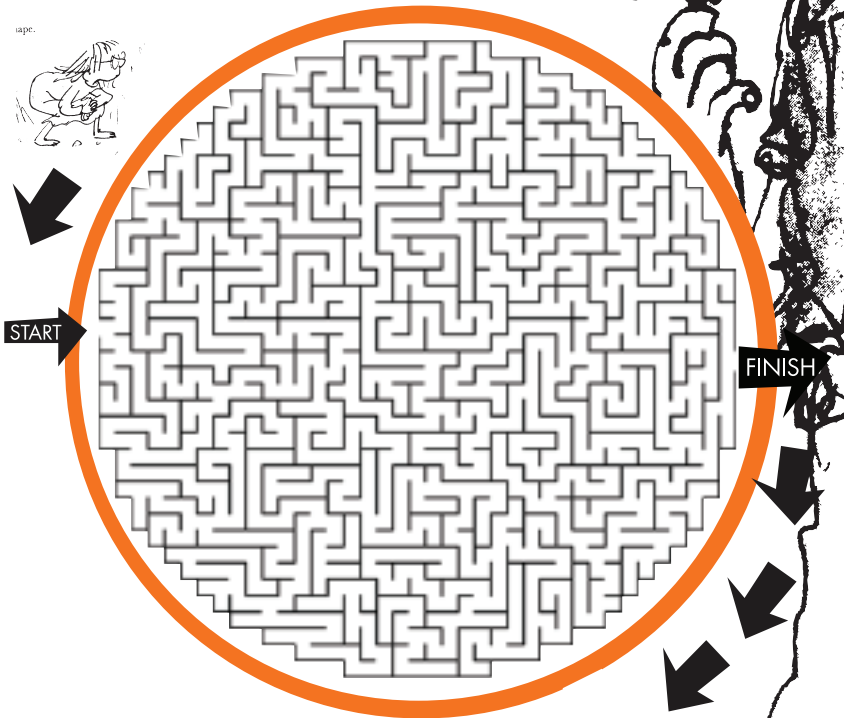


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# Saving Sophie

The mean giants are chasing Sophie to gobble her up. Only the BFG can protect her. Can you help get Sophie through the maze?



## What's New in the Theatre Shop

### The BFG: A Set of Plays

Written by Roald Dahl and Adapted by David Wood



Everybody loves *The BFG* and now you can bring him to life! You'll have a phizzwizzardly good time joining the Big Friendly Giant and Sophie on their exciting adventures. These dramatizations based on Roald Dahl's beloved book can be performed in school and at summer camp, acted out at home, or simply read together by a group of friends. With useful tips on staging, props, and costumes, these plays are easy to perform and are sure to be great fun for everyone!

#### Contents:

The Snatching of Sophie	Sophie and the Queen
Sophie in Giant Country	Breakfast at Buckingham Palace
Snozzcumber and Frobscottle	The Gunzleswiping of the Giants
Dream-Catching and Dream-Watching	

### A message from the playwright:

"Roald Dahl had a mission to encourage children to read books. The huge popularity of his stories is a measure of his success. My aim is to introduce children to the excitement of live theatre. So the invitation to adapt *The BFG* for the stage was a challenge I couldn't resist. Several teachers and parents suggested I might further adapt *The BFG* as a group of short plays for children to read and maybe perform themselves.

Thanks to Puffin Books, here they are! I have tried to make them varied in length. Some give the opportunity for a whole class or group of children to take part; some have a smaller cast for more experienced players. All can be staged without complicated scenery or effects. Some are suitable for one-act play festivals. Above all I have tried to make them fun — it has always seemed to me no coincidence that the word "play" has two meanings.

Finally, I'd like to say how whoopsey-splunkers it was to write these plays, based on such a scrumdiddlyumptious book. May you have a glumptious time reading and performing them.

David Wood

(Introduction to *The BFG: A Set of Plays*. New York: Puffin, 1993)