

# South Coast Repertory

Julianne Argyros Stage • February 8 - 24, 2008

## Theatre for Young Audiences

presents

# Charlotte's Web

by **E.B. White**

adapted by **Joseph Robinette**

Set Design  
**Sibyl Wickersheimer**

Costume Design  
**Paloma H. Young**

Lighting Design  
**Sara Broadhead**

Sound Design  
**Tom Cavnar**

Production Manager  
**David Leavenworth**

Stage Manager  
**Chrissy Church\***

directed by **Shelley Butler**

**Bank of America**  
Honorary Producer 

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

Produced by special arrangement with Dramatic Publishing, Woodstock, Illinois



## The Cast

Wilbur ..... **GUILFORD ADAMS\***  
Mrs. Arable/Sheep/Carter/Uncle/President ... **DIANA BURBANO\***  
Arable/Templeton/Lurvy ..... **SOL CASTILLO\***  
Fern/Goose/Spectator ..... **JENNIFER CHANG\***  
Avery/Homer/Gander/Spectator ..... **PRESTON MAYBANK\***  
Charlotte/Baby Spider ..... **PAMELA SHADDOCK\***

\* 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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MAGAZINE

# South Coast Repertory

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*Artistic Director*

PAULA TOMEI  
*Managing Director*

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JEFF GIFFORD  
*Production Manager*

BIL SCHROEDER  
*Marketing & Communications Director*

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*General Manager*

SUSAN C. REEDER  
*Director of Development*

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STAGE MANAGEMENT INTERN  
ASSISTANT TO THE DIRECTOR  
LIGHTING DESIGN ASSISTANT  
HAIR/WIG TECHNICIAN  
SOUND BOARD OPERATOR  
LIGHT BOARD OPERATOR  
DRESSER  
DECK CREW

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

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Joanne DeNaut

THEATRE FOR YOUNG AUDIENCES COORDINATOR  
CASTING DIRECTOR

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Jon Lagerquist, *Technical Director*  
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*

### 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*  
Heather Bassett, Catherine Esera, Sunita Mager,  
Ashley Rhodes, *Additional Costume Staff*

### 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*

### 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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# Charlotte's Web

by E.B. White

From Chapter 1: Before Breakfast

When Mr. Arable returned to the house half an hour later, he carried a carton under his arm. Fern was upstairs changing her sneakers. The kitchen table was set for breakfast, and the room smelled of coffee, bacon, damp plaster, and wood smoke from the stove.

"Put it on her chair!" said Mrs. Arable. Mr. Arable set the carton down at Fern's place. Then he walked to the sink and washed his hands and dried them on the roller towel.

Fern came slowly down the stairs. Her eyes were red from crying. As she approached her chair, the carton wobbled, and there was a scratching noise. Fern looked at her father. Then she lifted the lid of the carton. There, inside, looking up at her, was the newborn pig. It was a white one. The morning light shone through its ears, turning them pink.

"He's yours," said Mr. Arable. "Saved from an untimely death. And may the good Lord forgive me for this foolishness."

Fern couldn't take her eyes off the tiny pig. "Oh," she whispered. "Oh, look at him! He's absolutely perfect."

She closed the carton carefully. First she kissed her father, then she kissed her mother. Then she opened the lid again, lifted the pig out, and held it against her cheek. At this moment her brother Avery came into the room. Avery was ten. He was heavily armed — an air rifle in one hand, a wooden dagger in the other.

"What's that?" he demanded. "What's Fern got?"

"She's got a guest for breakfast," said Mrs. Arable. "Wash your hands and face, Avery!"

"Let's see it!" said Avery, setting his gun down. "You call that miserable thing a pig? That's a fine specimen of a pig — it's no bigger than a white rat."

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“Wash up and eat your breakfast, Avery!” said his mother. “The school bus will be along in half an hour.”

“Can I have a pig, too, Pop?” asked Avery.

“No, I only distribute pigs to early risers,” said Mr. Arable. “Fern was up at daylight, trying to rid the world of injustice. As a result, she now has a pig. A small one, to be sure, but nevertheless a pig. It just shows what can happen if a person gets out of bed promptly. Let’s eat!”

But Fern couldn’t eat until her pig had a drink of milk. Mrs. Arable found a baby’s nursing bottle and a rubber nipple. She poured warm milk into the bottle, fitted the nipple over the top, and handed it to Fern. “Give him his breakfast!” she said.

A minute later, Fern was seated on the floor in the corner of the kitchen with her infant between her knees, teaching it to suck from the bottle. The pig, although tiny, had a good appetite and caught on quickly.

The school bus honked from the road.

“Run!” commanded Mrs. Arable, taking the pig from Fern and slipping a doughnut into her hand. Avery grabbed his gun and another doughnut.

The children ran out to the road and climbed into the bus. Fern took no notice of the others in the bus. She just sat and stared out the window, thinking what a blissful world it was and how lucky she was to have entire charge of a pig. By the time the bus reached school, Fern had named her pet, selecting the most beautiful name she could think of.

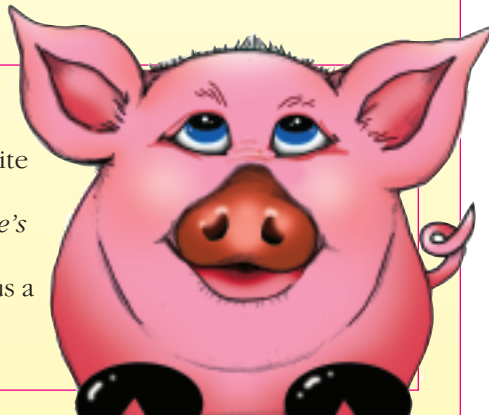
“Its name is Wilbur,” she whispered to herself.

She was still thinking about the pig when the teacher said: “Fern, what is the capital of Pennsylvania?”

“Wilbur,” replied Fern, dreamily. The pupils giggled. Fern blushed.

## Visit SCR Online

Be sure to check out our website — [www.scr.org](http://www.scr.org) — for the “Playgoer’s Guide” to *Charlotte’s Web*, which features additional information about the play, plus a variety of other educational resources.



# Arachno Facto



**W**hen you hear Charlotte introducing herself to Wilbur as “Charlotte A. Cavatica,” you may think that’s just a strange-sounding name made up by the author. Not true! Charlotte is a barn spider, whose official scientific name at the time E. B. White wrote his novel was *Aranea Cavatica*. *Aranea* is the Latin word for “spider’s web” and *cavatica* is an adjective that means “hollow, hole or pit.” So Charlotte’s name tells us that she’s an orb web-weaving spider who lives in shady places such as barns, caves and overhanging cliffs in the northeast part of the United States and Canada. Barn spiders are common residents of the Maine countryside — the location of E. B. White’s farm.

## Test Your Spider Arithmetic

1. The first spiders lived on Earth about **300** million years ago, even before the dinosaurs.
2. There are **30,000** different kinds of spiders in the world, and new kinds are still being discovered.
3. Spiders have **2** parts to their body and **8** legs; insects have **3** parts to their body and **6** legs.
4. Hunting spiders such as tarantulas and wolf spiders can live up to **30** years.
5. Web-weaving spiders build **4** basic types of webs.
6. A spider eats **2,000** insects each year.
7. Spiders have **6** spinnerets, or glands which produce silk.
8. There may be as many as **500** spiderlings in each egg sac.

## The Seven S’s of Spider Silk

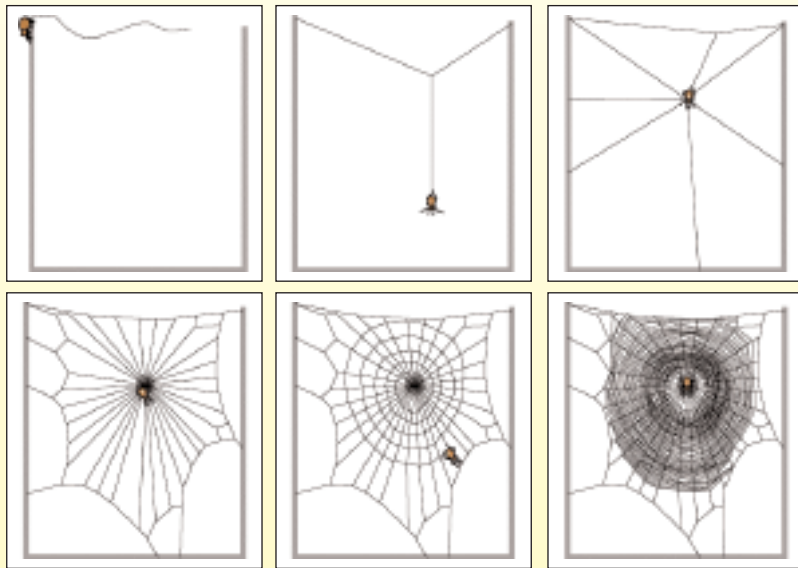
**S**pider silk is as strong as steel, twice as elastic as nylon, and more difficult to break than rubber, yet it’s remarkably lightweight. In fact, a strand of spider silk long enough to encircle the globe would weigh less than one pound!

Signals (woven into the web)	Safety (for jumping and escape)
Spirals (for wrapping their catch)	Sacs (for protecting eggs)
Snares (for capturing prey)	Sticky stuff (for gluing everything together)
Shelter (for hiding and resting)	

# True Masters of Web Design

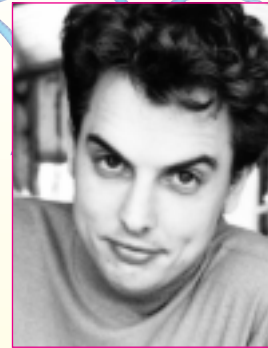
**H**ow do you think Charlotte and other orb web spiders construct their intricate works of art? Do they fly? Do they walk down one side and up the other carrying a thread? Does one spider enlist the help of another spider? Those are all good guesses, but none of them is correct. In fact, it's all a matter of wind and timing — and good luck.

The hardest part seems to be getting that first thread in place. To accomplish this, the spider releases a silken line that is blown away on the wind. Wherever the breeze carries the thread to a spot where it sticks, the first bridge is formed. The spider cautiously crosses the line, walking back and forth to reinforce it with more silk until it's strong enough to hold a second thread, which she attaches at the bottom to form a Y-shape. These are the first three spokes (or radials) of the web.



She continues adding more radials from the center of the new web to the outer edges, making sure that the sticky spokes are close enough together that she can easily span them with her long legs. Then she begins to spin the circular threads, starting at the center and going around and around in one long continuous spiral. For the final step, she weaves lots of sticky thread in between the circular spirals. When she's done, the spider takes a well-deserved rest in the center of the web... and she waits!

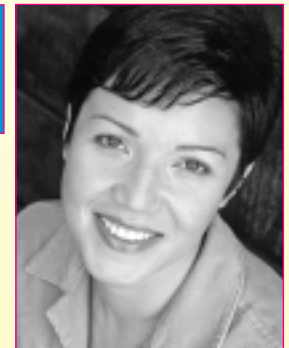
# Who's Who in the Cast



**GUILFORD ADAMS (*Wilbur*)**

Howdee Partners, this is my fourth production at SCR. In previous productions, I have played a spurned lover in *Two Gentlemen of Verona*, a red headed southern aristocrat in *The Last Night of Ballyhoo*, a troubled four year old in *Mr. Marmalade* and now finally a pig named Wilbur! I have been performing in theatres all over Arizona, Tennessee, Texas and California from Los Angeles to San Bernardino and Laguna Beach. I just recently played guitar in a show about an old country singer named Hank Williams down in Laguna Beach just south of this theater. When not on stage I do a bunch of commercials and TV stuff. I recently was on a fast food commercial where I was shaking a cow! What's with all the farm animals? Well...I am from Texas! Oh, I also own and operate a company called Los Angeles Clown in L.A.! I dedicate this performance to clowns and pigs.

**DIANA BURBANO  
(*Mrs. Arable/Sheep/Carter/  
Uncle/President*)**



One of my first shows was *Charlotte's Web*. I was about nine and I played Wilbur. I got teased a little for playing a pig, but I was really proud of my piggy pink costume and curly little tail. My sister was really brave and sang "Chim Chim Cheree" with me in a school talent show and we got teased A LOT, but I thought it was cool that everyone remembered all year what song we did, so I didn't mind being teased. I've been in a lot of musicals, plays and some TV and film. Here at SCR I've played Miss Spider in *James and the Giant Peach*, Chester in *Bunnicula* and Miss Pickles in *The Hoboken Chicken Emergency*. I've played a few humans, but it's way more fun to be an animal. I speak English and Spanish which comes in handy, and I have a little baby boy named Lionel who loves to watch me be goofy. He especially likes it when I do funny voices. I hope you do, too.

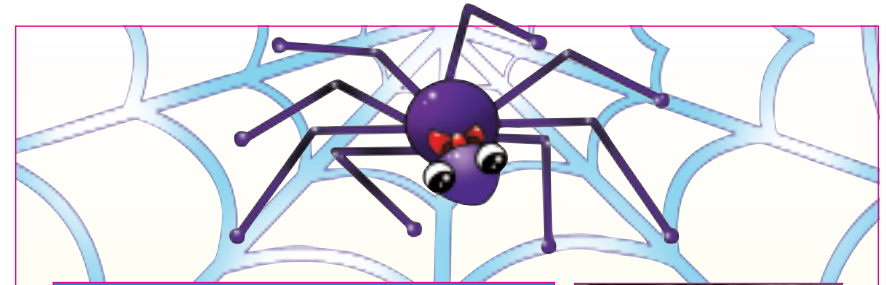
**SOL CASTILLO**  
(*Arable/Templeton/Lurvy*)

If your family has attended SCR's *La Posada Mágica* in recent years, then you've seen me in the role of Refugio, the young posadero who finally gets his chance to sing the show-stopping number "Lovin' Santa." That isn't my only singing credit, however. I played the title role in *Bye Bye Birdie* and appeared in *Damn Yankees*, *West Side Story* and *Buy, Buy Navidad*. At SCR you may also have seen me as a student at *Wayside School* and underwater as The Great Big Lobster in *The Adventures of Por Quinly*. Other theatre roles include *The Hollow Lands* at SCR, *Noche De Risa Y Susto* at the Mark Taper Forum and the national tour of *Veteranos: A Tribute*. I was featured in the television film *The Alamo: 13 Days* and "Resurrection Blvd." My films include *High Riders* and *Graffiti*. I dedicate this performance to Jenny and Amada for their love.



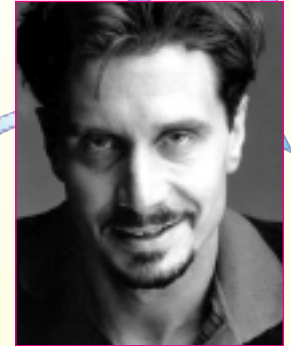
**JENNIFER CHANG**  
(*Fern/Goose/Spectator*)

I'm very excited to be performing at SCR for the first time. I was really, really shy growing up but I loved to play make-believe (mostly that I was Cinderella or Little Orphan Annie) and I guess that's when I first started acting. Since growing up, I have traveled around the U.S. and performed at theatres in Minneapolis, MN, New York City, NY, Philadelphia and Lancaster, PA, among others. I recently moved to Los Angeles after getting my second college degree in Acting (can you believe that I love to study?) and I've started appearing in TV, films and commercials. I hope you enjoy the play!



**PRESTON MAYBANK**  
(*Avery/Homer/Gander/Spectator*)

I was in the third grade when I appeared in my first production of *Charlotte's Web*, playing Wilbur the pig, and to this day I remember some of the lines. "How can anything be less than nothing? If something were less than nothing, then nothing wouldn't be nothing, it would be something" ... can't argue with that. Since that time I have appeared in countless shows in theatre, film and television. I am delighted to be returning to SCR for the tenth time. Young audiences may have seen me in *The BFG (Big Friendly Giant)*, *The Little Prince*, or the *Hoboken Chicken Emergency*. I live in Los Angeles with my wife and very own children, Olivia and Holt.



**PAMELA SHADDOCK**  
(*Charlotte/Baby Spider*)

Part of the fun in being an actor is bringing some of my favorite characters and stories to life. I often get cast as the nurturing and sympathetic caretaker so it's only fitting that as Charlotte I get to take care of Wilbur. I've played an art teacher on Nickelodeon's "Unfabulous" and a social worker on "Women's Murder Club," but often I get to be a nurse and have played a nurse on "Desperate Housewives," "Crossing Jordan," "Strong Medicine" and a new show for HBO called "12 Miles of Bad Road." I also love to sing. One of my favorite singing roles was in the musical *Dreamgirls*. *Charlotte's Web* is one of my favorite childhood stories so I'm so excited to be here. Thanks, SCR!

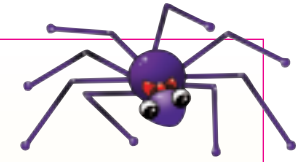
# Behind the Scenes

**ELWYN BROOKS (E.B.) WHITE** started out as a reporter and ended up as one of the most celebrated children's authors of the 20th century. Born in Mount Vernon, New York, in 1899, he began his career as a journalist shortly after graduating from Cornell University in 1921, working for UPI, the *Seattle Times* and for many years as a contributing editor for *The New Yorker* magazine. In 1939, White moved his family to a farm in North Brookline, Maine, where he wrote three of his most famous works: *Stuart Little* (1945), *Charlotte's Web* (1952) and *The Trumpet of the Swan* (1970). He also revived William Strunk's legendary manual, *The Elements of Style*, which is still required reading in writing courses everywhere. White won many awards during his lifetime, including a special Pulitzer Prize in 1978. He died at his farm on October 1, 1985.

**JOSEPH ROBINETTE** is the author of more than 20 published plays, musicals and adaptations, including *Anne of Green Gables*; *The Lion*, *The Witch and the Wardrobe*; and *A Rose for Emily*. His children's plays have been performed at Lincoln Center, The Goodman Theatre, Stage One of Louisville, Alliance Theatre of Atlanta and Honolulu Theatre for Youth. The winner of numerous playwriting awards, Robinette is Professor of Speech and Theatre at Rowan College in New Jersey and has taught playwriting at the Cape Cod Writers' Conference, Philadelphia Writers' Workshop and Ohio State University Writing Series.

Director **SHELLEY BUTLER** is happy to return to SCR after directing *James and the Giant Peach* last year. Shelley began her life in the theater playing the role the Carrot in *The Magic Toothbrush*. Not long after this experience, Shelley realized what she really 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. Since finishing school, she has been lucky enough to travel around the country telling stories and directing new plays. Shelley also spent time working on many television shows including "ER," "Bones" and "The Unit." This play taught Shelley that spiders, rats and pigs need love too!

Set Designer **SIBYL WICKERSHEIMER** became a set designer because she loves to create environments for actors to play on, like kids play on a playground. She has designed in Southern California since 1999 when she graduated from UCLA with an MFA in Set Design for Theatre, Film and Television. She is looking forward to starting a design for



a bilingual production called *Dos Pueblos* created by a collaboration between theatre companies in Portland, OR and Mexico City, Mexico. Sibyl's current projects also include designing the set for *Toy Story* to be performed on a Disney Cruise ship, *Carnage* at The Actors Gang, *Some Girl(s)* at the Geffen Playhouse and *No Child* at the Kirk Douglas Theatre. See her designs at [www.sawgirl.com](http://www.sawgirl.com).

Costume Designer **PALOMA H. YOUNG** was spending a long day in the library in Berkeley, advancing towards a successful career in fact-checking for history books — which is basically the equivalent of study hall for the rest of your life — when she realized that she missed working with live people and making new things. Now she uses costumes to tell stories to people of all ages. In the last few years she has helped create many kings, brides, fairies, a lion, a donkey and the moon in places as close as San Diego and as far as the Czech Republic. She teaches design and classes about movies at University of California, San Diego.

Lighting Designer **SARA BROADHEAD** grew up in Detroit, Michigan, and received an Accounting and Theater degree from Western Michigan University. Sara moved to Southern California in the fall of 2004 to pursue her Master's degree at the University of California, Irvine which she received in 2007. Sara has been involved with the theater since her very first year in high school and has been enchanted ever since. Now working as a professional, Sara is working in Foothill Ranch, California, for Brite Ideas doing lighting for major corporate, concert and fundraising events.

Sound Designer **TOM CAVNAR** 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. He was introduced to theater by drama teacher Anne K-M as a freshman in high school, and has been working in theaters across the country ever since. He has designed sound for ten productions at SCR, including *The BFG*. He also created sound designs for several children's theater pieces at Kansas City's Coterie Theatre, including *After Juliet* and *Zorro*. He 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 **CHRISSEY CHURCH\*** got her start in FRONT of the audience playing Cinderella's Evil Stepmother in her high school's production of *Into The Woods*. Luckily for America's audiences, she discovered her real interest was in Stage Management, and Chrissy began her life behind the scenes. She studied theater in college and found that the best way to learn about theater was to just do it! Favorite moments from her Theatre for Young Audiences career include playing with buckets of confetti in *The Little Prince*, making the whale sneeze in *Pinnocchio* and of course corralling the barnyard animals in *Charlotte's Web*!

# Bard of the Barnyard

**W**here did the ideas for *Charlotte's Web* and *Stuart Little* come from? Why did E. B. White choose to write about a pig? Did his stories really happen? Read the answers in this letter, which the author wrote to all kids everywhere shortly before his death in 1985.

Dear Reader:

I receive many letters from children and can't answer them all — there wouldn't be enough time in a day. That is why I am sending you this printed reply to your letter. I'll try to answer some of the questions that are commonly asked.

Where did I get the idea for *Stuart Little*? Well, many years ago I went to bed one night in a railway sleeping car, and during the night I dreamed about a tiny boy who acted rather like a mouse. That's how the story started.

As for *Charlotte's Web*, I like animals and my barn is a very pleasant place to be, at all hours. One day when I was on my way to feed the pig, I began feeling sorry for the pig because, like most pigs, he was doomed to die. This made me sad. So I started thinking of ways to save a pig's life. I had been watching a big grey spider at her work and was impressed by how clever she was at weaving. Gradually I worked the spider into the story that you know, a story of friendship and salvation on a farm. Three years after I started writing it, it was published. (I am not a fast worker, as you can see.)

Sometimes I'm asked how old I was when I started to write, and what made me want to write. I started early — as soon as I could spell. In fact, I can't remember any time in my life when I wasn't busy writing. I don't know what caused me to do it, or why I enjoyed it, but I think children often find pleasure and satisfaction in trying to set their thoughts down on paper, either in words or in pictures. I was no good at drawing, so I used words instead. As I grew older, I found that writing can be a way of earning a living.

Are my stories true, you ask? No, they are imaginary tales, containing fantastic characters and events. In real life, a family doesn't have a child who looks like a mouse; in real life, a spider doesn't spin words in her web; in real life, a swan doesn't blow a trumpet. But real life is only one kind of life — there is also the life the imagination. And although my stories are imaginary, I like to think that there is some truth in them, too — truth about the way people and animals feel and think and act.

Yours sincerely,  
E. B. White



# Word Search

**C**an you find twelve words (listed below) that are hidden in the puzzle? Hint: Words are spelled left-to-right and top-to-bottom.

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

CHARLOTTE  
WILBUR  
FARM  
ZUCKERMAN  
FERN  
PIG  
BARN  
LURVY  
TEMPLETON



WEB  
SPIDER  
TERRIFIC

# Farm Family Fun

**W**hen is a goose not really a goose? When it's a gander or a gosling! Animal mothers, fathers and babies all have different names. Fill in the blanks below with the correct name of each male (left), female (center) and baby (right) farm animal.

Bull	Sow	Duck	Chick	Stallion	Boar
Drake	Cow	Hen	Rooster	Mare	Calf
Ewe	Lamb	Duckling	Foal	Piglet	Ram

		
_____	_____	_____
		
_____	_____	_____
		
_____	_____	_____
		
_____	_____	_____
		
_____	_____	_____

Answer Key: First Row: Ram, Sow, Lamb; Second Row: Rooster, Hen, Chick; Third Row: Boar, Sow, Piglet; Fourth Row: Bull, Cow, Calf; Fifth Row: Stallion, Mare, Colt

# Major Rattitude



**T**empleton the rat has a thing about food. His favorite thing to do in life is eat, and when it comes to his preferred bill of fare, almost anything will do. When he goes to the fair with Wilbur and Fern, he stays out all night long eating everything he can get his paws on. Help Templeton get through the maze so that he can be reunited with his beloved rotten egg. Be careful not to break it or you'll be sorry!

