Kenneth Grahame's

The Wind in the Willows

Adapted by Alan Bennett
Directed by Char Nelson
Original Music Composed by Murray Boren

May 28–June 14, 2003, Pardoe Theatre
Harris Fine Arts Center, Brigham Young University

Produced by special arrangement with SAMUEL FRENCH, INC.
Pardoe Series

George Bernard Shaw
Misalliance
William Shakespeare
The Winter's Tale
John Leiber and Mike Stoller
Smokey Joe's Cafe
John Gay
The Beggar's Opera
Tom Fitzgerald
Papa Married a Mormon

Margaretts Series

Tony Gunn
Smart Single Guys
Oscar Saul and Lewis Lantz
Flight
C.S. Lewis
The Lion, the Witch and the Wardrobe
Michael Frayn
Copenhagen

Season renewal notices will be mailed in June
HFAC Ticket Office: 378-4322
www.byu.edu/hfac

Setting

Cast
Mole ........................................ RACHEL HOWE
Rat ............................................ SHELLEY TUCKFIELD GRAHAM
Toad ........................................... CAITLIN WISE
Badger ....................................... BENJAMIN N. HESS
Albert ........................................... PETER BIGGS
Chief Weasel ................................ LAURA REYNA
Otter, Stoat, Gerald ....................... BARRY PRICE
Hedgehog, Mouse, Stoat ................... KELLY KING ANDERSON, KATHY BRUDERER
JAKOB LAU SMITH TICE
Rabbit, Mouse, Weasel ..................... DENISE CUTLIEF, KRISTEN HASKELL,
ANGELICA ZHANG
Humans ....................................... MICHELLE CLAWSON, MORONAI KANEKO

Production Staff
Director ........................................... CHAR NELSON
Composer ........................................ MURRAY BOREN
Dramaturgy Team ....................... KELLY KING ANDERSON, BENJAMIN N. HESS,
CHAR NELSON, KIKA VILLA NOVA
Production Stage Manager ........ CHARLENE GAN
Scenic Designer ............................... ERIC FIELDING
Associate Scenic Designer .................. CURT R. JENSEN
Costume Designers .................... RORY SCANLON, MORELIA DIAZ
Make-up and Hair Designer .......... ROCHELLE KNIGHT
Lighting Designer ......................... MICHAEL G. HANDLEY
Assistant Stage Managers ........ BRITTANY PETERSON, ELIZABETH MOSS
Movement and Fight Choreographer .... DAVID MORGAN
Fight Captains ........................... BARRY PRICE, JAKOB LAU SMITH TICE
Dialect Coach ............................ SHELLEY TUCKFIELD GRAHAM

THERE WILL BE ONE TEN-MINUTE INTERMISSION
How Are We Getting Along?
by Char Nelson

While we hope that watching animals play out our human weaknesses proves entertaining, we also hope that audience members will discuss important issues embedded in the performance. Consider the idea of “getting along.” We can use the term “getting along” in two very different contexts, and see both at work within our production of The Wind in the Willows. One way of “getting along” involves an individual or group achieving success at the expense of another. The second way focuses on a generous-spirited appreciation of the value of the other and a sensitivity to his or her needs—a willingness to bend one’s own objectives in order to bless and serve another.

We often find ownership of property or the exercise of power at the center of this kind of relationship. The song around the campfire, during the caravan journey in the play, begins with the more compassionate invitation to share food and the land, and ends with the fracturing struggle for ownership. The rabbit’s and hedgehog’s racial stings become another self-serving way of “getting along.” This attempt at gaining social superiority is repeated when the weasels and stoats attack Mole in the Wild Wood. The verbal abuse is even more intimidating than the physical attack. “Getting along” becomes a strategy for subverting with an oppressive class structure.

Toad “gets along” by spending money to satisfy one self-centered passion after another, never considering how his choices might affect others. Toad emotionally manipulates friends and strangers to “get along.” Toad thoroughly abuses his employee, Albert, in his insensitive treatment of the horse, and fails to appreciate Albert’s hard work and intelligence. Toad cannot even recognize Albert outside the domestic setting of ownership, and later mistakes the very name he probably gave Albert in the first place. Toad’s actions allow him to “get along” in achieving exactly what he wants for himself, and having others serve him. We may wonder how
permanent Toad’s change of heart is at the end of the play.

Badger “gets along” in a comfortable relationship with Mole, an animal with burrowing habits and instincts similar to his own, by making jokes about his old friend Rat. “Getting along” becomes a struggle over control of a new friend. Badger, in his mature wisdom, recognizes the folly in Toad’s “getting along,” while wrestling with the consequences of his own “getting along.”

Rat and Mole also exhibit the more self-serving “getting along.” Rat “gets along” by pressuring others to conform to his own rules of behavior and speech. He writes his poetry his way, ignoring Mole’s suggestion of another choice of words. His insistence on having things done his way has isolated him to a certain degree. He admits to Mole that the other animals find him rather mean and stingy. Mole’s impulsive desires to satisfy himself become a more gentle and naive form of Toad’s extreme method of “getting along.” No wonder he feels a special fondness for Toad. “Getting along” or getting what you want is fun!—as both Toad and Mole actually say in the play.

But the most deeply satisfying moments in the play come as Rat and Mole discover more generous ways of “getting along,” which involve a sensitivity to and desire to serve the other. How appropriate that we see this discovery in the two characters who appear most throughout the play. It takes time and effort to “get along” in this way—to develop a deeper understanding of one another. The first glimmer of this method of “getting along” occurs at the beginning of the play, when Rat decides to share his boat and ample lunch with Mole, who has just learned the name for “river.” The first impulse at “getting along” is their friendship.

We choose how we “get along” in this world. The world, like the play, is filled with plenty of selfish “getting along,” but we have an example in Jesus of a better way. He taught by precept and example that we should love another—that to find our life, we must, indeed, lose it in the service of others.

On the Road with C.C.A. Christensen
The Moving Panorama
Now Through February 14, 2004

Free 40-Minute panorama performance
Monday evening at 7:30 p.m. and Thursday evening at 7:00 p.m. and 8:00 p.m.
Please call (801)422-8287 for reservations.
The World of the Play
by Kika Villa Nova

The Wind in the Willows is one of the few books we've taken with us out of childhood and still love. Half the fun in reading the book is the illustrations, which come alive in this fun and engaging performance.

Every scene from the classic English countryside tale is brought to life in this on-stage recreation. We will walk along the River Bank, through the Wild Wood, into Badger's house and so on through all twelve chapters of this delightful adventure story. Theatrical lighting, sound, and our own imaginations magically transport us into the world of Ratty, Mole, Badger, and of course, the irrepressible Toad.

Let's look in on Mole's first introduction to the river and the adventurous life when he hooks up with the good-natured, boat-loving Water Rat, the boastful Toad of Toad Hall, the society-hating Badger who lives in the frightening Wild Wood, and countless other mostly well-meaning creatures:

Mole thought his happiness was complete when, as he meandered aimlessly along, suddenly he stood by the edge of a full-fed river. Never in his life had he seen a river before—this sleek, sinuous, full-bodied animal, chasing and chuckling, gripping things with a gurgle and leaving them with a laugh, to fling itself on fresh playmates that shook themselves free, and were caught and held again.

Looking at this beautiful piece of writing, the production team faces a problem in maintaining the richness of the written word when transforming narrative form into theatre. There is a wonderful space for the imagination in the words of Kenneth Grahame, and through dialogue, a flexible setting, costumes, action, and most important of all, the audience's open mind, it is possible to create a rich performance of this beloved story.

And how is it possible to enter the world of these characters? It so happens that this production of The Wind in the Willows appeals to the imagination, to the creativity of both actors and audience, all of those involved. This is the magic of theatre—that each member of an audience can be involved on a different level, can be part of the performance in a different way, and can finally be touched and changed in a different manner. There is a unique space in this production for the imagination of each audience member, and perhaps if we were to gather the audience afterwards and hear their ideas and memories of the performance, we would discover that many new plays could be written just from that experience.

So open your mind and heart to the performance of Kenneth Grahame's most well known work, let your imagination flow as those characters take you by the hand and lead you into a world new to you, and retell that story to a friend, to your family, to a loved one. It will then have become your story, your experience, and a welcome part of your life.

After the performance come have ice cream at the BYU Creamery on Ninth

BYU CREAMERY

Corner of 9th East & Heritage Dr.
Open Monday-Saturday 7am-Midnight
Meet the Company

Kelly King Anderson (Hedgehog, Mouse, Stoat), Burbank, CA, is a graduate student in theatre for young audiences. She teaches "Theatre in the Elementary Classroom" at BYU, and has directed A Thousand Cranes and Afternoon of the Elves.

Peter Biggs (Albert), Ipswich, England, is a graduate student in theatre history and criticism. He has performed in Barefoot in the Park (BYU Mask Club), Twelfth Night (Stageright Theatre Co.), and Cyrano (BYU Young Company).

Murray Boren (Composer), Orem, UT, has earned a BM, MM, and DMA in music, and is Composer in Residence at BYU. He has composed the music for BYU's productions of The School for Wives, Antigone, The Seating of Senator Smoot, and Macbeth.

Kathy Bruderer (Hedgehog, Mouse, and Stoat), is a senior in theatre education, minoring in English teaching. She stage managed Adaptation (536 project), assistant stage managed The Passing of the Third Floor Back (Little Brown Theatre), and performed in The Insanity of Mary Girard (BYU Mask Club).

Michelle Clawson (Human 1), Victor, NY, is a junior majoring in theatre studies and minoring in business. She was recently seen as Mrs. Johnstone in the Mask Club, Blood Brothers.

Denise Cutilf (Rabbit, Mouse, and Weasel), Saginaw, MI, is a senior majoring in theatre studies and minoring in English. She has performed in I am Jane and To Kill a Mockingbird, and in BYU's production of Voices from Black Canyon.

Morelia Diaz (Costume Designer), Mexico City, Mexico, is a graduate student studying costume design. She has worked on Ladyhouse Blues, Carmen, and Crazy for You.

Eric Fielding (Scenic Designer), Orem, UT, is the Resident Set Designer for BYU Theatre and head of the scenic design curriculum for the BYU Department of Theatre and Media Arts. His work was recently seen in The Crucible, Soft Shoe, and Great Expectations.

Charlene Gan (Production Stage Manager), Sandy, OR, is a senior in theatre studies with a minor in Chinese. Her recent stage management credits include the BYU Mask Club Crimes of the Heart and assistant stage manager on the premiere of Soft Shoe.

Shelley Tuckfield Graham (Rat), Aiken, SC, received her BA in theatre education from BYU and is a graduate student in theatre history, theory, and criticism. She has performed in March Tale (Actors' Repertory Theatre Ensemble) and Rashomon (BYU), and was the dramaturg for BYU's productions of The Three Sisters and Archipelago.

Kristen Haskell (Rabbit, Mouse, and Weasel), Orem, UT, is a senior studying acting. She has appeared at BYU in No Exit, An Ideal Husband, and Voices from Black Canyon.

Michael G. Handley (Lighting Designer), Orem, UT, is Resident Lighting Designer for BYU.
Benjamin N. Hess (Badger), Orlando, FL, is a senior applying to the theatre major. He has performed in The Crucible, Great Expectations, Lady in Waiting, and The Clearing at BYU, and recently stage managed the Young Company's touring production of Grimm Tales.

Rachel Howe (Mole), Rancho Cucamonga, CA, will be graduating with honors in June with a BA in theatre arts studies and a minor in English. She appeared in Sweeney Todd (Actor’s Repertory Theatre Ensemble), Footloose (SCERA Shell), and The Sound of Music (Villa Playhouse).

Curt R. Jensen (Associate Scenic Designer), Salt Lake City, UT, recently graduated from BYU in theatre with an emphasis in scenic and costume design. While at BYU he designed the costumes for The Trojan Women and won the award for Outstanding Design in Performance at the American College Theatre Festival for his scenic design for Ladyhouse Blues.

Moronai Kaneko (Human 2), Kahului, HI, is a senior majoring in acting and exercise science, and minor in business management. He has performed in two BYU Mask Clubs, The Servant of Two Masters and Trifles, and BYU’s main stage production of The Trojan Women.

Rochelle Knight (Make-up and Hair Designer), Billings, MT, is a junior studying exercise science and minoring in business management. She received an American College Theatre Festival nomination for her make-up and hair design for the premiere of Soft Shoe.

Elizabeth Moss (Assistant Stage Manager), Winnemucca, NV, is a senior studying theatre education and minoring in English. Her acting credits include The Dark at the Top of the Stairs.

Char Nelson (Director), Provo, UT, received a BFA in acting from the University of Utah and an MA in English from Middlebury College, and is currently working on an MA in theatre. She has performed in Macbeth (BYU-Hawaii) and The Crucible (BYU), and directed The Blacker the Berry and Little Women, Parts I and II at BYU.

Brittany Peterson (Assistant Stage Manager), Bluffdale, UT, is a sophomore studying theatre education and minoring in Teaching English to Speakers of Other Languages (TESOL). She recently designed the sets for The Music Man (Lehi Arts Council), and has stage managed Wtj (536 Project) and The Music Man (Lehi Arts Council).

Barry Price (Otter and Stout Gerald), Charlotte, NC, is a sophomore applying to the acting track. Acting credits include two BYU Mask Clubs: The Servant of Two Masters and Trifles.

Laura Reyna (Chief Weasel), Lyford, TX, is a senior majoring in acting. She has appeared at BYU in The Trojan Women, Ladyhouse Blues, Yellow China Bell, Everyman and Magnificence, and The Three Sisters.

Rory Scanlon (Costume Designer), Gooding, ID, received his MFA from the University of Illinois at Champaign-Urbana and has taught here for 20 years. He recently designed sets for BYU’s Crazy For You and the premiere of Hancock County, and is currently redesigning the costumes for The Hill Cumorah Pageant. He now direct the Division Design and Production.

Jakob Lau Smith Tice (Hedgehog, Mouse, and Sloat), Middletown, DE, is a junior studying theatre education. He has performed in several Mask Clubs, including Doors and The Rogues’ Trial, and in BYU’s production of The Cherry Orchard.

Caitlin Wise (Towl), San Diego, CA, is a junior studying theatre. She has appeared locally as Lady Macbeth in Macbeth and Peter Pan in Peter Pan.

Angelica Zhang (Rabbit, Weasel, and Mouse), Provo, UT, is a sophomore at Timpview High School. She is pleased to be making her debut at BYU.
Artistic Director ........................................ Bob Nelson
Division of Arts Director .............................. Jon Holloman
Production Manager ................................. Russell D. Richins
Stage Management Advisor ......................... Sarah Alleman
Resident Stage Manager .............................. Matt McLane
Costume Shop Manager .............................. Deanne DeWitt
Costume Shop Assistant ............................. Tara DeGrey
Cutter/Draper .......................................... Tara DeGrey
Assistant Cutter ....................................... Priscilla Hao
First Hand .............................................. Jen Jenkins
Stitchers ................................................ Bethani Jensen, Rachel Margetts,
Sarah Lock, Ann Poulsion
Costume Crafts ........................................ Sarah Lock, Candida Nichols
Hair and Makeup Supervisor ....................... Lucy Barber
Wardrobe Supervisor ................................ Jen Jenkins
Dressers ................................................ TMA 360 Students
Technical Director ..................................... Doug Ellis
Expeditor ............................................... Adam Baillio
Draftsman .............................................. Matt Rice
Master Carpenter ...................................... Ward Wright
Special Projects Coordinator ....................... Frank Weight
Scenic Studio Crew ..................................... Aaron DeJesus, Celestia Frei,
Heidi Hathaway, Matt Lewis, Marc Macialek,
Craig Smith, Keith Smith, Drew Soderborg
Scenic Artists .......................................... Heidi Hicken, Richard Gordon-Smith
Properties Advisor .................................... Doug Ellis
Properties Manager ................................... Jenni Nelson
Prop Master ............................................ Diane Rane
Assistant Set Dresser ................................. Susan Sanchez
Props Specialty Carpenter ......................... Jason Yancey
Lighting Advisor ...................................... Michael G. Handley
Assistant to Lighting Advisor ...................... Marianne Ohran
Master Electrician .................................... Frank Fuels
Electrics Crew ......................................... Erin DinneIl, Matt Georgeson,
Monika Gray, Ben Meyers, Christina Smith,
Jakob Lau Smith Tice, Nathan Twyman
Production Assistants ............................... Emily Provance, Jenni McCall
Box Office Manager ................................. Paul Deurden
Publicity Editor ....................................... Bob Nelson
Publicity and Marketing ............................. Ken Crossley
Publicity Photographer .............................. Mark Philbrick
Business Manager .................................... Kyle Nelson
Accountants .......................................... Matt Leech, Brian Stucki, Kim Gardner

BYU College of Fine Arts and Communications
Department of Theatre and Media Arts

Full-time Faculty

Bob Nelson
DEPARTMENT CHAIR
Tom Leifer
ASSOCIATE CHAIR
Rodger Sorensen
ASSOCIATE CHAIR

April Chabries
Dean Duncan
Mary Farahnakian
Stan Ferguson
Eric Fielding
Larrrie Gale
Laurie Harrop-Purser
Barta Heiner
Amy Petersen Jensen
Megan Sanborn Jones

Darl Larsen
Kelly Loosli
David Morgan
George Nelson
Tom Russell
Eric Samuelson
Rory Scanlon
Janet Swenson
Sharon Swenson
Tim Threlfall

Administrative Staff

Elizabeth Funk
Carolyn Hanson
Russ Nielson

Adjunct Faculty, Part-time Faculty, & Staff

Sarah Alleman
Rob Allen
Travis Allen
Dane Allred
Richard Baker
Lisa Bean
Lara Beene
Shirene Bell
Allison Belnap
Marion J. Bentley
Nancy Bliss
Roxanna Boyer
Brenda Butterfield
Jeff Carter
Tawnya Cazier
Michael Chadbourne
Randall Champion
Chris Cutri
Peter Czerny
Jim D'Arc
Tara DeGrey
Deanne DeWitt

Morelia Diaz
Paul Duerden*
Doug Ellis*
Steve Enfield
Stephanie Freeman
Shelley Graham
Linda Gold
Michael G. Handley*
Scott Hill
Wynn Hougaard
Karla Huntsman
Tim Irwin
McKay Jensen
Steven Kingsolver
Sarah Lock
Steve Olpin
Nathan Mitchell
Kurt Mortensen
David Neyman
David Nystul
Jason Parker
Chris Peterson
Karen Peterson
Munn Powell
Reese Purser
Gayanne Ramsden
Megan Ann Rasmussen
Heidi Reed
Kristee Roach
Duane Roberts
Jill Robinson
Jan Shelton
Jerry Stayner
Bruce Sundstrom
Anne Sward-Hansen
Ben Unguren
Kika Villa Nova
Ron Wilkinson
Diona Wilson
Elain Witt
Brad Wolz
Mark Woodruff
Ward Wright*

*Member of the College Division of Design and Production