



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



2003-04 SEASON

Department of Theatre and Media Arts

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

Margetts 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
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Cast & Production Staff



Setting

The River Bank, the Wild Wood, and the Wide World somewhere in England.

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 CUTLIFF, KRISTEN HASKELL,
	ANGELICA ZHANG
Humans	MICHELLE CLAWSON, MORONAI KANEKOA

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



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Director's Notes



How Are We Getting Along? by Char Nelson

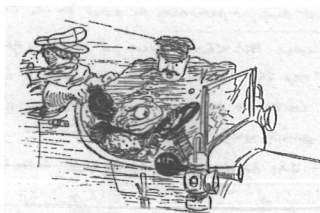
While we hope that watching animals play out our human weaknesses proves entertaining, we also hope that audience members will discuss important issues embedded in the performance. Consider the idea of "getting along." We can use the term "getting along" in two very different contexts, and see both at 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



"Getting what
you want
is fun!"

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



How Are We Getting Along?

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

We have an example in JESUS of a better way.

followed later by a scene important to the developing friendship. After their adventure in the Wild Wood, Rat—clearly anxious to return to the familiar comforts of his River Bank home—fails to acknowledge Mole's sudden discovery of his old underground home. Upon discovering his mistake, Rat lays aside his own objectives and turns instead to meeting Mole's needs. At the end of the scene Mole acknowledges Rat's sacrifice by placing the value of the friendship over his passion for his home. Later, as they prepare for the battle at Toad Hall, Rat and Mole share a moment that reflects the deep joy and satisfaction they find in

their friendship.

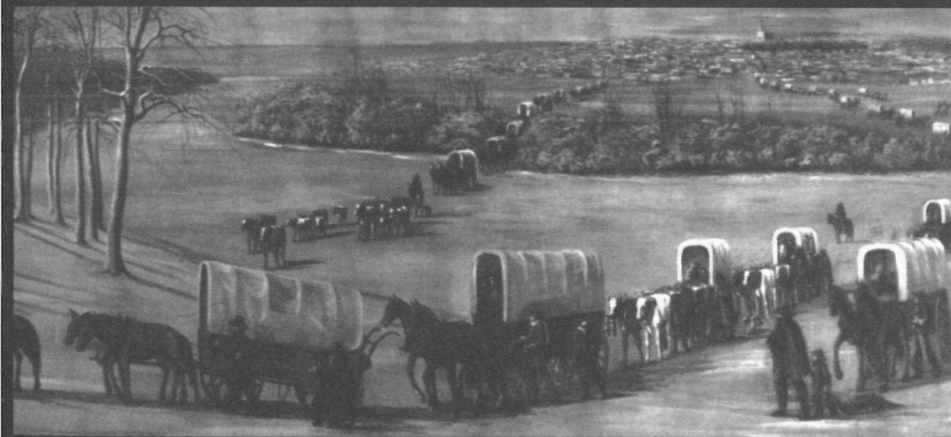
We choose how we "get along" in this world. The world, like the play, is filled with plenty of selfish "getting along," but we have

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. *W*



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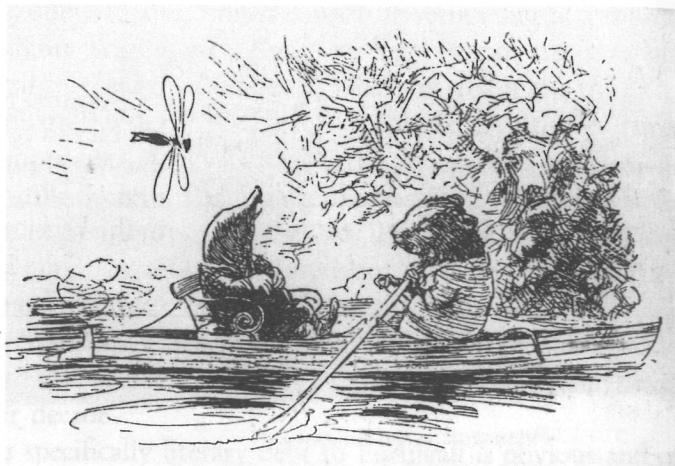
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Dramaturg's Notes

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

The World of the Play

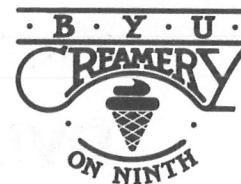


flexible setting, costumes, action, and most important of all, the audience's open mind, it is possible to create a rich performance of this beloved story.

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.

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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 Cutliff (*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.



Meet the Company

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 Kanekoa (*Human 2*), Kahului, HI, is a senior majoring in acting and exercise science, and minoring 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 *W;t* (536 Project) and *The Music Man* (Lehi Arts Council).

Barry Price (*Otter and Stoot 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*.

Meet the Company



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 Stoot*), 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 (*Toad*), 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.



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