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**CROW & WEASEL**

**THEATRE**

5-15 March, 1997  
Margetts Theatre



# Philip N. and Elizabeth Bateman Margetts Margetts Arena Theatre



**Philip Nephi Margetts**



**Elizabeth Bateman Margetts**

Philip Nephi Margetts was born in England on February 10, 1829. At the age of 18 he left England for America, securing a job in St. Louis with Thomas Bateman, captain of a train leaving for Salt Lake City.

On November 5, 1850, shortly after his arrival in Salt Lake City, he married Elizabeth Bateman, daughter of the train captain. The couple had 14 children: Philip Henry; Elizabeth M. Rudd; Parthenia M. Mulhall; Viulate, who died in infancy; George Bateman; Frederick Bateman; Julia Ann, who also died as an infant; Nellie, who died just before her fourth birthday; Minnie Isabelle Ross, the only surviving child, now 91 years old; Albert Edward; and Richard Bishop, who died at the age of 11.

Philip was a member of the cast of the first play presented in the Old Bowery in 1851. He also organized the first stock company in Utah. His success in organizing the Mechanics' Dramatic Association so impressed President Young that he made immediate plans for the construction of the Salt Lake Theatre. Philip became an outstanding figure in dramatics in Utah, performing leading roles in many plays, six nights a week for 50 years.

Always a dedicated Church member, he fulfilled a mission to England from 1857 to 1858, returning when Johnson's army marched to Utah. His wife took part in a march 300 miles south from Salt Lake City with three young children. He also was one of 72 missionaries sent by President Brigham Young with handcarts to the East on a special mission.

He remained alert in old age and justified his reputation for having the keenest memory in the theatrical world. He died, revered and respected, on September 1, 1914.

The Margetts Arena Theatre, built in 1965, was named after Philip Nephi Margetts.

# THEATRE

THE BYU DEPARTMENT OF THEATRE & FILM  
PRESENTS



## **CROW & WEASEL**

*adapted for the stage by*  
**Jim Leonard, Jr.**

*from a story by*  
**Barry Lopez**

*Music by*  
**John Luther Adams**

*Based on the book by Barry Lopez with illustrations by Tom Pohrt*

**DIRECTED BY**  
**D. Terry Petrie**

**MOVEMENT SPECIALIST**  
**Pat Debenham**

**SCENIC DESIGN**  
**Blake Rothstein**

**COSTUME DESIGN**  
**Stephanie Foster Breinholt**

**LIGHTING DESIGN**  
**Christopher Harper**

**SOUND ENGINEER**  
**Kevin Anderson**

**PRODUCTION STAGE MANAGER**  
**Emily Hutchinson**



# Cast

*in order of vocal appearance*

Crow

Aaron Swenson

Weasel

Shawn T. Bitters

Mountain Lion/Grizzly Bear

Travis Hubble

Mouse

Melanie Joy Kieffer

Raccoon/Weasel's Horse

Rachel Kimsey

Mother Weasel

Melissa Parker

Red Fox/Inuit Elder

Ryan B. Peterson

Badger

Morgen Pinnock

Narrator/Porcupine

Jackie Summers

Mother Crow

Heather A. Telford

Marmot/Crow's Horse

Melissa Yacktman

## Setting

Time: During a mythical time of creation

Place: North America

CROW & WEASEL was originally commissioned and developed by The Sundance Children's Theatre and premiered at Minneapolis Children's Theatre Co.

# Director's Note

*by D. Terry Petrie*

The writer of the story, Barry Lopez, and the writer who adapted the story for the stage, Jim Leonard, Jr., say it best. "The play *Crow & Weasel* is not based on a North American story, but the values celebrated here—the importance of gift exchange, considering the needs of the community ahead of an individual's desires, cultivating a spiritual awareness of the world—are emphasized in indigenous North American traditions. . . . Crow and Weasel travel from the plains of North America to the arctic circle, and home again. For Crow's and Weasel's journey is to grace; and grace, for them, is in community." The theatre is community at its best. I am thankful for the endless energy of youth, the creative insights of talented university students, and the collective experience of the BYU theatre community. Presenting this play has not been an easy journey, but it has been a satisfying and fulfilling one. It has been community at its best.

## Emergency Exits

Emergency exits are located on either side of the theatre. Please identify the exit closest to your seat.

## Late Patrons

Late patrons will be seated only at the discretion of the house manager.

## Recording Prohibited

The use of film, video, or audio recording equipment in the theatre during a performance is expressly prohibited.

## Electronic Devices

Thank you for turning off pagers, cellular phones, and wristwatch alarms during the performance.

## Restrooms

Restrooms are located on the east side of the first, second, and third floors.

The Kennedy Center  
American College Theater Festival XXIX

the kennedy center



american college  
theater festival

Presented and produced by the John F. Kennedy Center for the Performing Arts. Supported in part by The Kennedy Center Corporate Fund, The U.S. Department of Education, Ryder System

This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Productions entered on the participating level are eligible for inclusion at the KC/ACTF regional festival and can also be considered for invitation to the KC/ACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC, in the spring of 1997.

Last year more than 900 productions and 18,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.



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#### ACT IV

*(a Saturn showroom, Saturday afternoon, customers and salespeople stroll the floor)*

*ENTER a couple. A salesperson approaches.*

MAN: *(to his wife, under his breath)* Just let me do the talking and we'll be fine.

SALESPERSON: Hi there. Can I help you?

MAN: *(tentatively)* Actually...we're just here to look around.

SALESPERSON: Sure. Take your time. I'll be over here if you have any questions.

*EXIT salesperson. The man and woman exchange a look.*

WOMAN: *(softly)* Wow...that was kinda weird.

*The couple now notices a green sedan STAGE LEFT. The woman hops into the driver's seat, grinning. The man takes a look under the hood. A red coupe STAGE RIGHT at this point catches the couple's eye. They move toward it.*

SALESPERSON: *(from offstage)* Hey—can I get you two anything to drink?

Saturn of Orem  
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Orem, UT 84058

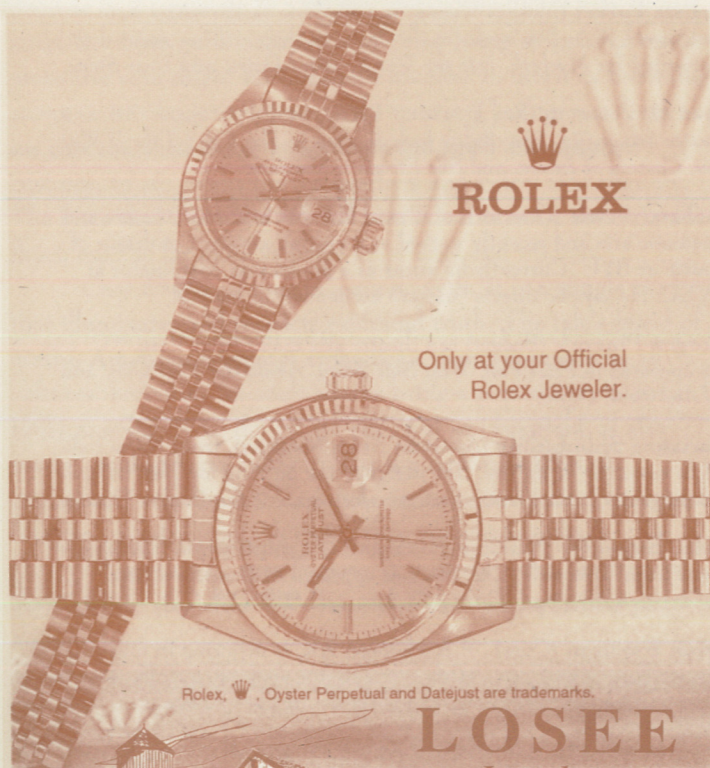



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# Who's Who

in the cast and crew

**Shawn T. Bitters** (Weasel) is a theatre major from Orem. Theatre has been a reigning factor in his life since he was eight. Favorite plays include *Diary of Anne Frank*, *Romeo and Juliet*, and *Where Have All The Lightning Bugs Gone?*

**Pat Debenham** (Movement Specialist) has taught modern dance and music theatre for 19 years. His choreography has been seen at Sundance, UVSC, the Scera Shell, and BYU. Chocolate, great bread from big cities, and CDs are his weaknesses.

**Travis Hubble** (Mountain Lion/Grizzly Bear), from Temple, TX, is an English major. His credits include *A Midsummer Night's Dream*, *Inherit the Wind*, *The Music Man*, and *South Pacific*. However, his true love is plumbing.

**Emily Hutchinson** (Stage Manager) is a theatre major from Fairfax, VA. Aside from acting in *As You Like It*, *Miracle Worker*, and *Godspell*, she was stage manager for *Separate Tables* and assistant stage manager for *The Glass Menagerie*.

**Neal C. Johnson** (Assistant Director), from Orem, UT, is a BYU graduate in music dance theatre. He has been director for *Baby with the Bathwater* and *She Loves Me* as well as assistant director for *Noises Off*. He loves Chaplin, antique canes, and the artwork of James Christensen.

**Melanie Joy Kieffer** (Mouse) is a theatre education major from Bountiful, UT. Her credits include Scout in *To Kill a Mockingbird*, Renee in *The Odd Couple—Female Version*, and Jenny in *San Juan Outpost*. She also served a full-time mission in São Paulo, Brazil.

**Rachel Kimsey** (Raccoon/Weasel's Horse), of Cameron Park, CA, is majoring in theatre arts. She is excited to be part of this ensemble for her first BYU main stage production. She has appeared in *Damn Yankees* and *A Midsummer Night's Dream*.

**Melissa Parker** (Mother Weasel) is a costume design major from Vancouver, WA. She works in the costume shop and has assisted with costuming for *Macbeth*, *Into the Woods*, *Blind Dates*, and *Dear Stone*.

**Ryan B. Peterson** (Red Fox/Inuit Elder), from Fort Scott, KS, is a theatre arts major. His credits include roles in *You Can't Take It With You*, *Comedy of Errors*, and *She Stoops to Conquer*.

**D. Terry Petrie** (Director), of Orem, UT, has a PhD in theatre and cinematic arts and recently worked as a visiting assistant professor of theatre at BYU. Currently he works as a production coordinator at UVSC. He says he directs "to have excitement in my life!"

**Morgen Pinnock** (Badger) is a theatre arts major from Vass, NC. She has appeared in *Peter Pan*, *West Side Story*, *Annie Get Your Gun*, and *Frosted Glass Coffin*.

**Marianne Shindurling** (Assistant Stage Manager), from Idaho Falls, ID, is majoring in theatre. She designed the lighting for *The Foreigner* and currently is the assistant master electrician of the Pardoe Theatre.

**Jackie Summers** (Narrator/ Porcupine) is a construction management major from Troutdale, OR. She has appeared in *Rosencrantz and Guildenstern Are Dead*, *Lost in Yonkers*, and *Hello Dolly!*

**Aaron Swenson** (Crow), of Anchorage, AK, is majoring in music dance theatre. Some of his favorite performances include roles in *The Lion in Winter*, *Arsenic and Old Lace*, *Godspell*, and *Guys and Dolls*.

**Heather A. Telford** (Mother Crow) is a theatre major from Auburn, WA. Her credits include appearances in *Separate Tables*, *Quilters*, *A Midsummer Night's Dream*, *Sound of Music*, and *Crimes of the Heart*.

**Melissa Yacktmann** (Marmot/Crow's Horse), from Arlington Heights, IL, is a theatre major. She has been featured in *South Pacific*, *My Fair Lady*, and *West Side Story*. This is her first main stage play at BYU.

# A Not-So-Tall Tale

by Nola Smith

A legend is a story of an enthralling person whose deeds, real or just imagined, are a little larger than humdrum life. Usually the hero fights through daunting challenges, but with admirable cunning, brawn, or sheer obstinate human grit triumphs. We recount such tales to amuse ourselves, to create a cultural bond—even to secretly strut in the reflected glory of our rapport with such potent beings.

Is the story of *Crow & Weasel* a legend? On one level it is just such an entertaining tale. Two youngsters bravely set out on a quest, overcome the perils of the harsh wilderness and their own fears, and bear home the prize. Along the way they learn to use their wits and discover unsuspected strengths. The pair behave just as heroes should; yet somehow they are anything but legendary. Friends Crow and Weasel are hardly irrepressible Robin Hoods or light-saber-flourishing Skywalkers. They are just *boys*. Even in their triumphant return, they are merely wiser than when they set out. They remain quite life sized. So why tell this tale?

This story shows the importance of the journey the two boys accomplish. After setting out to make their mark on the world, the world (as the playwright remarks in his notes) makes its mark on *them*. In trying to face their fears of living and dying, the two learn they must find new strength—not just from within, but from their relationship to the larger world. For example, they must attend to the spiritual dimensions of the landscape as well as the physical. In doing so they discover that there is as much to emulate in a mouse as in a mighty grizzly; that hard knocks can strike fire from quite ordinary souls; that being stripped of one's protective skin might not mean destruction so much as becoming receptive to a larger existence. The maturing young men learn to see past the obstacles of appearance and smell and different customs, to see others for the brothers and sisters that they are. The prize that Crow and Weasel bear home is not a useless golden fleece but the far more valuable knowledge and wisdom.

*Crow & Weasel* then is a quest myth. It is a simple story that illuminates and reenacts profound truth. The tale's blend of Native American trappings embodies a theme common to all cultures: becoming an adult means being a person who goes out to bring new vitality to the group, and, just as important, it also means coming home ready to bear the responsibilities of community and family. Those who manage that journey may not become legendary, but, in truth, they are heroes indeed.

"Sometimes," says Beaver, "a person needs a story more than food to stay alive." We hope that this tale nourishes you.

## Scene Breakdown

ACT I  
Traveling North

10-Minute Intermission

ACT II  
Returning Home



BYU Department of  
**Theatre & Film**

ARTISTIC DIRECTOR.....	Eric Fielding
DIVISION OF ARTS DIRECTOR.....	Kenneth V. Crossley
DIRECTOR.....	D. Terry Petrie
ASSISTANT DIRECTOR.....	Neal C. Johnson
MOVEMENT SPECIALIST.....	Pat Debenham
PRODUCTION MANAGER.....	Michael G. Handley
RESIDENT STAGE MANAGER.....	Loraine Edwards
PRODUCTION STAGE MANAGER.....	Emily Hutchinson
ASSISTANT STAGE MANAGER.....	Marianne Shindurling
FACILITY STAGE MANAGER.....	Eric Orton

COSTUME DESIGNER.....Stephanie Foster Breinholt  
ASSISTANT COSTUME DESIGNER.....Karie Keebler  
COSTUMER.....Cathie McClellan  
ASSISTANT COSTUMER.....Carolyn Smith  
CUTTER.....Lara Beene  
FIRST HAND.....Carey Hanson  
STITCHERS.....Priscilla Allen, Amy Carr  
Rachel Davenport, Jennifer Graff  
April Lewis, Shannon Olsen, Melissa Parker

MAKEUP AND HAIR DESIGNER .....Richard J. Clifford  
MAKEUP EXECUTION AND RUNNING CREWS .....Karie Keebler  
Jennine Hollingshaus  
Theatre and Film 327 Students

WARDROBE SUPERVISOR.....Candi Nichols  
DRESSER.....Shawna Lee Emerson

TECHNICAL DIRECTOR.....	O. Lee Walker
ASSOCIATE TECHNICAL DIRECTOR.....	Frank G. Weight
PRODUCTION TECHNICAL DIRECTOR .....	Troy Cadwallader
TECHNICAL ASSISTANT .....	Matthew Smith
EXPEDITOR.....	Nathan Munson
TECHNICAL CREW .....	Danny Stiles
TECHNICAL SECRETARY.....	Felina Khong

SCENIC DESIGNER .....	Blake Rothstein
MASTER CARPENTER .....	Frank G. Weight
ASSISTANTS TO MASTER CARPENTER .....	Daniel Erikson
	Glenn Kubricky

STAGE CARPENTER.....Eric Orton  
SCENIC STUDIO CREW .....Troy Cadwallader, Burton Holmes

SCENIC ARTIST ..... Richard J. Clifford  
ASSISTANT TO SCENIC ARTIST ..... Benjamin Hoppe

PROPERTIES ADVISOR.....Loraine Edwards  
PROP MASTER .....Danny Stiles  
PROP ASSISTANTS.....Jeremy Hoop, Katie Foster, Alison Thomas  
LIGHTING DESIGNER .....Christopher Harper  
MASTER ELECTRICIAN .....Roger Larsen  
ELECTRICIANS .....Task Force  
LIGHT BOARD OPERATOR .....Merilee Pettersen  
SOUND ENGINEER.....Kevin Anderson

SCHEDULING MANAGER.....Britt Pearson  
EVENT SECRETARY.....Beth Birchfield  
PRODUCTION OFFICE ASSISTANTS.....Jon Wangsgard

BOX OFFICE MANAGER.....	Rachel Emmers
BOX OFFICE ACCOUNTANT.....	Paul Duerden
HOUSE MANAGER.....	Jason Esplin
MARKETING MANAGER.....	Melissa Myatt
PUBLICITY.....	Paul Duerden
	Megan Henrie, Lane Hunter

PUBLICITY PHOTOGRAPHER.....Mark Philbrick  
PROGRAM .....Melanie Wood  
PROGRAM EDITORS .....Judy Garvin, Bob Nelson  
BUSINESS MANAGER.....Russell Nielson  
ACCOUNTANTS.....Pamela Glenn, Brad Holman, Reed Matthews

## Full-Time Faculty

Marion J. Bentley† <i>Associate Chair</i>	John Lee	Rory Scanlon†
Ivan Cróslund	David Morgan	Tim Slover
Dean Duncan	Bob Nelson	Rodger Sorensen
Stan Ferguson	George Nelson	Janet Swenson†
Eric Fielding <i>Department Chair</i>	Harold Oaks†	Sharon Swenson <i>Associate Chair</i>
Larrie Gale	Karl Pope	Tim Threfall
Barta Heinert†	Eric Samuelsen	Lee Walker*

## Administrative Staff

Danae Friel <i>Administrative Assistant</i>	Tom Leffler <i>Film</i>
Carolyn Hanson <i>Film Program Assistant</i>	Cornelia Wilson <i>Office Administrator</i>

## Adjunct Faculty/Staff

Lisa Bean <i>Creative Dramatics</i>	Laurie Harrop-Purser <i>Acting</i>	Dave Neyman <i>Film Production Management</i>
Michael Chadbourne <i>Film</i>	Shiela Heindel <i>Theatre for Young Audiences</i>	Kelly Peterson <i>Film</i>
Peter Czerny <i>Film Production</i>	Rosemarie Howard <i>Puppetry</i>	Ted Sharon <i>Stage Combat</i>
James V. D'Arc <i>Film Critical Studies</i>	Jean Jenkins† <i>Acting and oral Interpretation</i>	Carolyn Smith* <i>Assistant Costume Shop Manager</i>
Loraine Edwards* <i>Resident Stage Manager &amp; Properties Supervisor</i>	Paul Larsen <i>Screenwriting</i>	Frank Weight* <i>Scene Shop Manager</i>
Matt Hamilton <i>FSSS Supervisor</i>	Cathie McClellan*† <i>Costume Shop Manager</i>	Brian Wilcox <i>Cinematography</i>
Michael Handley* <i>Lighting Design</i>	Carrie Morgan <i>Acting</i>	Scott Wilkinson <i>Acting</i>
Elizabeth Hansen <i>Playwriting &amp; Screenwriting</i>		

*\* Members of the College  
Division of  
Arts Production*

† Members of  
Theta Alpha Phi