HANS CHRISTIAN ANDERSEN'S

THE NIGHTINGALE

ADAPTED FOR THE STAGE BY
TIMOTHY MASON

DIRECTED BY
JULIA ASHWORTH
KORI WAKAMATSU

SEPT 27–OCT 12, 2013
MARGETTS THEATRE
HARRIS FINE ARTS CENTER
CAST
In Order of Appearance

NARRATOR
Cosette Hatch

NIGHTINGALE / YOUNG MAN’S WIFE
Nicole Dugdale

I-MING / WITCH
Jennifer Bozeman

YOUNG MAN / GLORIOUS GENERAL
Clayton Cranford

HIGH LORD CHAMBERLAIN
Scott Savage

EMPEROR
Jordan Nicholes

DEATH / EMPEROR OF JAPAN
Noah Kershisnik

WOO-LING
Esmeralda Veda

PRINCIPAL DANCER / LADY OF THE COURT
Allie Limas

THE NIGHTINGALE production was made possible by generous grants from The Laycock Center for Collaboration in the Arts, MEG Grants, and Fulton Funding.
DIRECTORS’ NOTE

Dear Friends,

Eighteen short months ago we agreed to combine our talents in theatre and dance and to co-direct The Nightingale. From the beginning we have been equal partners in this endeavor and it has provided us with an extremely meaningful creative and collaborative process.

We were drawn to the play for different reasons. Kori was interested in the physical storytelling that used the body, arms, and legs. What appealed to Julia were the non-traditional uses of dialogue and the simplicity of the narrative. As we began to study the script together, several themes emerged, primarily the idea of true friendship. A secular view of the story shows that the Emperor discovers the value of true friendship through the kind acts of the Nightingale. And yet, as we became more familiar with the script, we began to see the story as a Christian allegory. Our production concept focuses on the idea of being in the world, but not of the world. The emperor is very much of the world—his palace is full of many dazzling, beautiful, and delicate things. Although nothing is inherently wrong with the emperor’s palace, these things lead him to forget what is truly important—his friends, family, and loved ones. And through a selfless act, the Nightingale helps him remember what is truly important and provides him with a second chance.

Neither of us could have anticipated the opportunities that this adventure would present, taking us on a figurative and literal journey across the world. As we studied the script, the idea of a Young Company trip to China unfolded. After a series of missteps, mistakes, and miracles, cast and crew traveled to China, studied with the Peking Opera and facilitated sister-school relationships between schools in China and schools in the United States. Endless hours of working with the cast and the wonderful people of China, gave us ample time to consider the various aspect of Hans Christian Andersen’s story. Our respect for the characters grew—particularly for the Nightingale herself. She not only represents genuine beauty, graciousness, and true friendship, she is also a symbol of deliverance, a symbol of hope.

As you watch The Nightingale, we hope that you observe the details and enjoy the visual spectacle. Beyond the set, costumes, acting and dancing, we hope you are as struck as we have been with the simplicity of the message—that love and kindness transcend the “glitter” of this world.

Thank you for being here tonight—for supporting the arts and for letting your imaginations run wild as you journey with us to ancient China!

谢谢

Julia Ashworth and Kori Wakamatsu
MEET THE COMPANY

Jennifer Bozeman
I-Ming / Witch

From Helena, AL. Sophomore in pre-acting. Recent credits include Jojo in Seussical. She was awarded Best Actress in a Studio Theatre Performance at the Alabama State Trumbauer Festival in 2011.

Clayton Cranford
Young Man / Glorious General

From Worden, MT. Sophomore in pre-acting with a minor in Spanish. Recent credits include The Geek and Todd Browning in Sideshow with Utah Repertory Theatre Company. He was awarded first place in the Montana Speech and Drama State Competition in the category of Humorous Solo in 2008.

Nicole Dugdale
Nightingale / Young Man’s Wife

From Carthage, MO. Junior in dance performance. Recent credits include dancEnsemble’s Cowboy Poetry and Vital Signs and Mormon Tabernacle Choir’s 2011 Christmas production.

Cosette Hatch
The Narrator

From Colorado Springs, CO. Junior in the BFA acting program. Recently seen in BYU’s production of The Servant of Two Masters, LDS Online Seminary, FERPA informational videos, and BYU’s Student Tours App. Cosette is also a member of the BYU Figure Skating Team.

Noah Kershisnik
Death / The Emperor of Japan

From Kanosh, UT. Senior in media arts. Recent credits include head of wardrobe for Jacob Johnson’s short film Weeping, Production designer for Gone Missing/The Cleverest Thief at BYU.

Allie Limas
Lady of the Court / Principal Dancer

From Salt Lake City, UT. Senior in dance performance. Recent credits include BYU dancEnsemble’s Cowboy Poetry and Vital Signs. She received the award for Outstanding Choreography for her dance piece, “Splitting the Sky in Two.”

Jordan Nicholes
Emperor of China

From Fort Worth, TX. Sophomore in pre-acting. Recently seen in BYU’s productions of Holiday and The Servant of Two Masters.

Scott Savage
The High Lord Chamberlain

From Springville, UT. Sophomore in pre-theatre education major with a minor in Chinese teaching. Recent credits include assistant directing The Winter’s Tale at American Leadership Academy, as well as coaching award-winning monologues at the Utah Shakespeare Festival.

Esmeralda Vera
Woo-Ling / Chinese Narrator / Court Member

From Austin, TX. Senior in international relations with a minor in Chinese.
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DRAMATURG’S NOTE: FUSING CULTURES

Welcome to mythical China! Brigham Young University’s Young Company production of *The Nightingale* is a fusion of Eastern and Western cultures. As you watch the show, you may notice some things that look familiar to you, while other things may seem a little strange. The purpose of this production is to blend both Chinese and U.S.-American cultures together, to provide the audience with something both new and familiar and to engage with the story of *The Nightingale* in a different way.

Our directors and performers had the rare opportunity to go to China and train with the Peking Opera, a prominent performance company in China that still follows traditional Chinese theatre and dance practices. The training they received in costuming, vocal work, makeup, and facial and body movements allowed them to better understand the characters and culture in the play. They also taught in Chinese classrooms and soaked in cultural practices and historic monuments like the Terra Cotta Warriors, the Forbidden City, and the Great Wall of China. With the knowledge the cast gained in China, they were better able to recreate that world and help you imagine it as it once was. As you watch the play, can you see the different kinds of movement the different characters use in the show? Do you feel that you have been transported to the ancient Chinese emperor's palace?

The music you hear is also influenced by both Eastern and Western cultures. It was composed by Melanie Park, music major from Brigham Young University. She and Ronald Saltmarsh, an Emmy Award winner and professor of music at BYU, worked together to bring a unique sound to this production, reminiscent of ancient China but still modern with some American influence. Listen carefully for sounds you may recognize. It may sound different, but you may be surprised at how familiar it can be.

One of the most important aspects of the show is the message it tells. The emperor, like so many people, gets caught up in the riches of the world and forgets what is really important—friendship and people you care about. So, not only is *The Nightingale* intended to transport you to a land far away, it is also meant to help you look into your own heart. Who is special to you? How do you show them you care for them? How we see the world around us and treat the people in it can change not only our own lives but those we meet along the path as well.

The following pages will introduce you to the playwright and some interesting facts and information about China. Every piece of information plays a part in the production, so keep your eyes open and try to guess how.

Thank you for joining us and enjoy the show!

Lola Taylor Danielson, dramaturg
Hans Christian Andersen was born in Odense, Denmark, on April 2, 1805. He received little education as a child and worked in factories before moving to Copenhagen at the age of 14 to become famous in the theatre. Andersen wrote and submitted plays to Copenhagen's Royal Theatre, but found he needed schooling to take his writing to a professional level. He went back to school to learn how to write and began to write plays and fairytales. He became quite popular around Europe and even received a grant from the king of Denmark to travel around Europe so he could see other countries and gain new knowledge for his stories. Andersen met many people in his travels and throughout his life that seemed to find a way into his writing. One such person was Jenny Lind, a famous Swedish opera soprano whom Andersen fell in love with and who became his inspiration to write The Nightingale. Andersen asked Lind to marry him, but she turned him down, saying she thought of him as a brother. Andersen never married, and he died in 1875. At the time of his death, Andersen's writing was treasured by many, and he was internationally known and revered. Some of his other fairytales that you might know are The Princess and the Pea, Thumbelina, The Little Mermaid, and The Emperor's New Clothes.

Timothy Mason

Timothy Mason is a playwright and a novelist. He is best known for his musical adaptation of Dr. Seuss’ How The Grinch Stole Christmas. His plays have been produced across the United States and in London. Mason originally adapted The Nightingale, based on Hans Christian Andersen’s fairytale, in partnership with Seattle Children’s Theatre and Children's Theatre Company of Minneapolis for their 1975–76 seasons.

**DID YOU KNOW...**

- That dragons were invented by the Chinese? The dragon is the symbol for the emperor. Do you see any dragons in the show?
- That yellow was reserved for the emperor? The Forbidden City is the only place in China with yellow tiles on its roof.
- That the phoenix and the color purple were reserved for the empress?
- That China was one of the first countries to play soccer?
- That Chinese checkers is not actually a Chinese game? It was invented in Germany.
- China had 24 dynasties? A dynasty is a period of time where a certain family or group ruled the country. The first dynasty began with the Qin (pronounced like chin) Dynasty in 221 B.C. and ending with the fall of Yuan Shikai (yyahn shee-kahy) in A.D. 1916. There were a total of 557 emperors of China during this time period.
DEPARTMENT OF THEATRE AND MEDIA ARTS

MEMBERS OF THE IMPERIAL COURT

The Emperor of China

The Chinese emperor was known as the “Son of Heaven” to his people and was viewed as the ultimate power in the country and the ruler of all under heaven. Visitors would have to kowtow to the emperor, touching their forehead to the ground nine times to show respect. The emperor was considered holy and very few people were allowed to touch him. Even the royal physician had to take his pulse at a distance with a member of the court attaching a thread to emperor’s wrist and the physician grasping the thread. The only way one could really challenge an emperor’s power was to overthrow the dynasty.

The Imperial High, High Lord Chamberlain

There is no historical reference to a High Lord Chamberlain, but our character is an advisor, which we know emperors used frequently. Since emperors rarely ventured outside their palace, they had advisors and other helpers that would do things for him. Our High, High Lord Chamberlain takes on the Chinese theatre and dance role of the clown, a characteristic recognizable by the traditional white circle on his forehead.

The Glorious General of the Imperial Armies

Generals were very important to the emperor since it seemed that there was always someone else trying to take the country from him. Generals were in charge of military campaigns and ensuring that the emperor was safe. Like any member of the court, generals were required to take the Imperial Examination. This was a three day examination that tested not only their ability to ride a horse and fight, but to read, do arithmetic, and have knowledge of art and rituals. Every member of the court was expected to be intelligent and able to protect the emperor.
The Emperor of Japan

Japan and China first made contact in the first century. There were embassies between the two countries from A.D. 581–894. During this time, the king of Japan broke with tradition and adopted the Chinese title of emperor, causing Chinese Emperor Yang of Sui to think the Japanese were insolent. In Japan, they still have an emperor, Emperor Akihito, whose role is similar to the monarchy in England—a figure of the country, but without the power.

The Nightingale

Animals are very important in Chinese culture and hold many different meanings. Different kinds of birds in China symbolize love, good luck, abundance, freedom and happiness. The Chinese nightingale looks very different from the brown-colored nightingale that is found in other parts of the world. They usually have a golden-colored throat, an orange or red breast, yellow or red combined with blue in the wings, and a blue-tipped tail. Just like in our story, nightingales are known for the sweet songs they sing.

Women and Children of the Court

Life in China was very different for women and children, especially in the palace. Women and children were not allowed into the throne room of the palace unless they were summoned by the emperor. Women would learn how to play instruments and perform ceremonies and were responsible for the upbringing and education of the children. Children were expected to study hard and do well in school so they could pass their exams and get a good job to make their family proud. The eldest son of the emperor was especially looked after and protected so the dynasty could be preserved.

Chinese Theatre and Dance

Characters in Chinese performance are carefully designed through their clothing and makeup to depict the characters’ social status, occupation, and personality. For example, a character of good moral character would have dignified makeup, while the evil character would look ugly. Chinese theatre and dance uses these techniques to open the eyes to the window of the soul. In other words, through visual techniques, the play opens the window to the character’s emotions and actions so the audience can more fully engage in the message of the story.
THE SIGNIFICANCE OF COLOR

You may have been taught that all colors have meaning, and they do. However, colors can mean different things in different countries. Here is a comparison of Chinese and U.S.-American meanings of color. There are many different meanings for one color; these compare some of the many meanings associated to a color.

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<tr>
<th>U.S.-America</th>
<th>Color</th>
<th>China</th>
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<tbody>
<tr>
<td>Danger, Strength, Power, Passion, Love</td>
<td>Red</td>
<td>Devotion, Bravery, Righteousness, Loyalty</td>
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<tr>
<td>Peace, Trust, Loyalty, Wisdom, Faith</td>
<td>Blue</td>
<td>Unyielding, Intrepid, Personality</td>
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<td>Envy, Nature, Fertility, Harmony</td>
<td>Green</td>
<td>Chivalry</td>
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<td>Joy, Happiness, Intellect, Energy</td>
<td>Yellow</td>
<td>Ferocity, Cruelty</td>
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<tr>
<td>Wisdom, Power, Nobility, Ambition</td>
<td>Purple</td>
<td>Wisdom, Justice, Resourcefulness</td>
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<tr>
<td>Death, Elegance, Evil, Mystery, Fear</td>
<td>Black</td>
<td>Loyalty, Uprightness</td>
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<tr>
<td>Purity, Goodness, Innocence, Light</td>
<td>White</td>
<td>Death</td>
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WHAT KIND OF DRAGON ARE YOU?

In ancient China, they believed that dragons existed before the dinosaurs. They revered dragons and thought they were great sources of power and bringers of rain. The dragon became the symbol for the emperor because the people saw them as such a mighty symbol of strength and power. Different colors of dragons were said to be responsible for different duties. Read through the different types of dragons and decide which one best suits your personality. Are you a protector of nature or great at getting along with others?

Earth Dragon (Green):
Earth dragons guard the earth, crops and mountains and value cooperation.

Fire Dragon (Red):
Guardians of wind, fire, lightning and sky, fire dragons are outgoing and short-tempered.

Metal Dragon (Gold):
Metal dragons are successful, but selfish, guardians of precious metals and gems.

Wood Dragon (Brown):
As guardians of the forest, wood dragons are imaginative, curious, are unselfish and share well with others.

Water Dragon (Blue):
Water dragons guard rivers, rain, wells and water. They get along with others and are good at building things.

“None of the animals is so wise as the dragon. His blessing power is not a false one. He can be smaller than small, bigger than big, higher than high, and lower than low.”
—CHINESE SCHOLAR LU DIAN AD 1042–102
CHINESE PROVERBS

Our adaptation of *The Nightingale* merges elements of dance and storytelling, with the narrator speaking English and the other characters speaking Mandarin Chinese. The stories are also based around proverbs which are popular phrases used to express truth through messages of common sense or reflections on humanity. Here are a few examples of Chinese proverbs:

- A closed mind is like a closed book; just a block of wood.
- The longer the night lasts, the more our dreams will be.
- Of all the stratagems, to know when to quit is the best.
- Better a diamond with a flaw than a pebble without one.
- One joy scatters a hundred griefs.
- If you want happiness for a lifetime; help someone else.
- With true friends...even water drunk together is sweet enough.
- To attract good fortune, spend a new coin on an old friend, share an old pleasure with a new friend, and lift up the heart of a true friend by writing his name on the wings of a dragon.
- The death of the heart is the saddest thing that can happen to you.

While there are many Chinese proverbs, some more bizarre than others (i.e. Play a harp before a cow), the production you will see here uses proverbs that are recognizable to younger audiences. Like Hans Christian Andersen, Timothy Mason, the playwright, used his knowledge and experience with China to influence his work, but blended English phrases and culture into the script as well.

This is a Chinese proverb. It says, “Learn till old, live till old, and there is still one-third not learned.” It means that no matter how old you are, there is still more learning or studying left to do.

BIBLIOGRAPHY

For a full bibliography and resource guide, scan the QR code or go here: http://4thwalldramaturgy.byu.edu/the-nightingale-bibliography
PRODUCTION STAFF

Julia Ashworth  
Co-Director  
Julia has worked in the field of arts education, both in Utah and New York, as an artist, administrator, and K–12 teacher for more than fifteen years. Her duties in the BYU Department of Theatre and Media Arts include serving as artistic director for The Young Company and acting as program director for the Theatre Education program. Her work focuses primarily on theatre for young audiences and applied theatre practices.

Alecia Holmes  
Production Stage Manager  
From Cedar Hills, UT. Sophomore in theatre studies, with an emphasis in stage management. Recent credits include Production Stage Manager of Sleeping Beauty, Assistant Stage Manager of Cosi Fan Tutte, Assistant Stage Manager of the Shaklee Convention in Nashville

Kori Wakamatsu  
Co-Director  
Kori Wakamatsu, MA, is an assistant professor at Brigham Young University in the Contemporary Dance Area. Before entering higher education, she taught dance and drama in the Utah public school system. During her time at BYU she has been honored to work on collaborative projects like The Nightingale and Thought of You.

MyungWha Buck (Park)  
Composer  
MyungWha Buck (Park) is a senior in music composition at BYU. She began taking piano lessons at age seven and grew up enjoying piano improvisation. While studying biology at BYU–Idaho, her dream to learn more about writing music grew bigger and she moved to Provo. Her recent composition projects include the History of the Saints on KSL and “Sight and Sound” in the Nelke Theatre at BYU.

Ron Saltmarsh  
Composer  
Ron Saltmarsh is an Emmy Award-winning composer, producer, arranger, engineer, performer, and studio musician. He recently add associate teaching professor to those titles when he joined BYU’s School of Music as the head of the Commercial Music Division. With a music career that has spanned more than 25 years, he has written, recorded, and performed music that can be heard on most any television network, and has toured all over the world as a performing artist.

THE 4TH WALL

Get behind the scenes information on BYU’s new dramaturgy blog, the 4th WALL. You will find everything from historical context, insider information from the rehearsal room, conversations with the creative team, and so much more. Find it at: 4thwalldramaturgy.byu.edu.
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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). 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 KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, D.C., in the spring of 2013.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, BYU Theatre and Media Arts is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.
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