

South Coast Repertory
Theatre for Young Audiences
presents

the world premiere of

The Wind in the Willows

by **Richard Helleesen**

music and lyrics by **Michael Silversher**

based on the book by Kenneth Grahame

Set Design

Donna Marquet

Costume Design

Angela Balogh Calin

Lighting Design

Chris Rynne

Musical Direction/Sound Design

Michael Silversher

Dramaturg

Jerry Patch

Dialect Consultant

Pamela Vanderway

Production Manager

Jeff Gifford

Stage Manager

Richard Soto*

directed by **Art Manke**

Honorary Producer

American Express Company

The creation and development of Theatre for Young Audiences has been made possible in part by a generous grant from

The Whittier Family Foundations

Julianne Argyros Stage • June 4 - 20, 2004

The Wind in the Willows

the cast

Ensemble	DARIN ANTHONY*
Ensemble	JENNA COLE*
Mole	NATHANAEL JOHNSON*
Ensemble	PHIL JOHNSON*
Badger	JOHN-DAVID KELLER*
Rat	DANNY SCHEIE*
Toad	TOM SHELTON*
Ensemble	AMY TOLSKY*

The story takes place on the Riverbank, on the Open Road, and in the Wild Wood.

The following people played important roles in getting the play ready for you.
(Some of them are backstage now, helping to run the show.)

*Erin Nelson	ASSISTANT STAGE MANAGER
Hisa Takakuwa	ASSISTANT DIRECTOR
Ken Merckx	FIGHT CHOREOGRAPHY
Heather McClain	STAGE MANAGEMENT INTERN
Laurie Donati, Stacy Nezda	DRESSERS
Keith Friedlander	LIGHTING BOARD OPERATOR
Craig Brown	SOUND BOARD OPERATOR
Dianna De Martino	DECK CREW
Rob Blaney	REHEARSAL PIANIST

* denotes members of Actor's Equity Association, the union of professional actors and stage managers

fyi Everyone must have a ticket. No babes in arms allowed.

Latecomers will be asked to watch the lobby monitor until an appropriate time that 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 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.



The Songs

Act I

1. Haven't Got Time Mole
2. Messing About in Boats Rat, Mole
3. This is the Life! Toad
4. Caravanning Toad, Rat, Mole
5. Poop Poop! Toad
6. In the Wild Wood Badger
7. The Hour of Toad Badger, Mole, Rat
8. Animal Etiquette Badger, Mole, Toad
9. Poop Poop! (1st reprise) Toad

Act II

1. The Trial of Toad, Part One Ensemble, Toad
2. The Trial of Toad, Part Two Ensemble
3. Toad's Escape 1: The Gaoler's Daughter Toad, Gaoler's Daughter
4. Toad's Escape 2: The Engine Driver Toad, Engine Driver, Ensemble
5. Toad's Escape 3: The Barge Woman Toad, Barge Woman
6. Poop Poop! (2nd reprise) Toad
7. When the Toad Came Home Toad, Mole, Rat, Badger
9. Something in the Air Mole
9. Joy Shall Be Yours in the Morning Field Mice
10. My Little Home Mole



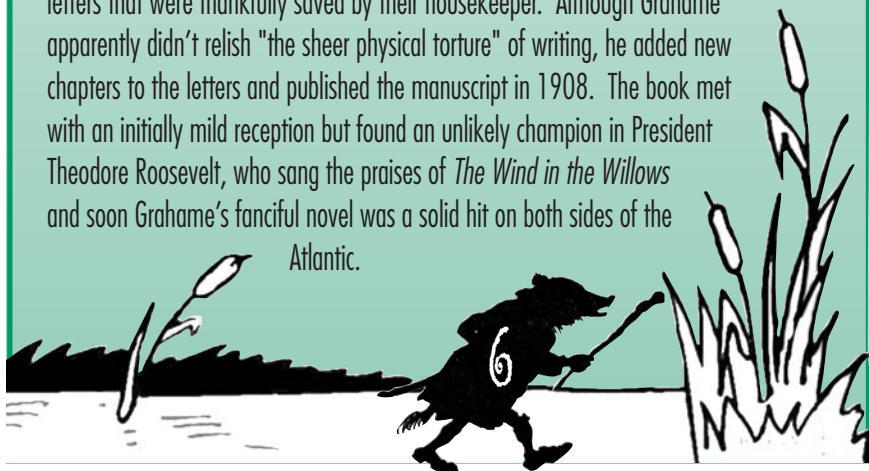
The Original Storyteller

KENNETH GRAHAME was born in Edinburgh, Scotland in 1859, but after his mother died when he was 5, Kenneth went to live with his grandmother in the English village of Cookham Dene. His childhood years were spent playing with his brothers and sister on the banks of the River Thames. Although he grew up to be a banker working in Victorian London, he spent most of his free time walking along the Thames and dreaming of becoming a writer. In 1895, *The Golden Age*, a collection of short stories about the adventures of five children, was published, followed by its sequel, *Dream Days*, which contains the now-familiar tale of "The Reluctant Dragon."



Although both early works were popular, it was *The Wind in the Willows* that established Kenneth Grahame as one of the world's great authors of children's literature. The masterpiece began innocently enough as a series of stories Grahame made up to soothe his rambunctious young son, Alastair, at bedtime. The stories, which featured familiar animals of the English countryside, continued in letters when father and son were apart,

letters that were thankfully saved by their housekeeper. Although Grahame apparently didn't relish "the sheer physical torture" of writing, he added new chapters to the letters and published the manuscript in 1908. The book met with an initially mild reception but found an unlikely champion in President Theodore Roosevelt, who sang the praises of *The Wind in the Willows* and soon Grahame's fanciful novel was a solid hit on both sides of the Atlantic.



The New Storytellers

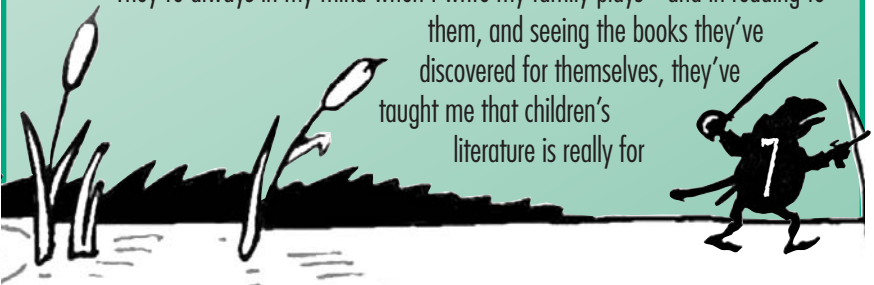
RICHARD HELLESEN

I wish I could write music, but I write plays instead. Which I never planned to do; it just turned out that way. I grew up in the City of Orange, where I always liked doing plays in school; I wrote my first short play in third grade, and another in fifth grade. (That year my teacher read a wonderful book called *The Wind in the Willows* to us.) I really got involved in theatre in high school. Thanks to a particularly generous (and patient) drama teacher, I wrote and performed more short plays and my first long one.



We also took field trips to a theatre called South Coast Repertory, which was a lot of fun although I could never imagine actually working there.... When I went to college at Cal State Fullerton I studied Serious Things, but in my spare time found myself – guess what – acting and writing. Finally I realized I had to make a choice, and since Serious Things would always be there, I thought I'd give theatre a try. I'm still trying many years later. I've written several long and short plays for adults produced at theatres across the country, including SCR, and won a few awards and worked with many wonderful people. In 1990, Michael Silversher and I began writing musicals that would tour to schools; our most recent ones, which you might have seen, include *Bad Water Blues*, *Power Play*, *Indian Summer*, and this year's *The Pride of Weedpatch Camp*. *The Wind in the Willows* has been our biggest challenge, but I've been lucky to have the help of a great story, brilliant director, a marvelous cast, and a composer who gives my work another, richer voice. As ever, I've also taken inspiration from my own family, especially my son and daughter.

They're always in my mind when I write my family plays – and in reading to them, and seeing the books they've discovered for themselves, they've taught me that children's literature is really for



everybody. And that helping children grow may be the most Serious Thing of all....That may sound a bit like Badger, but more often I feel like I lead Rat's life: messing about in a boat called "theatre." It's actually much like the boat called "life": if you take a friend, and a luncheon basket, and row hard sometimes, and sometimes let the river take you where it wants to, you'll have a wonderful adventure. And you might get a poem out of it, too. This is one of mine. I hope you enjoy it!



MICHAEL SILVER\$HER

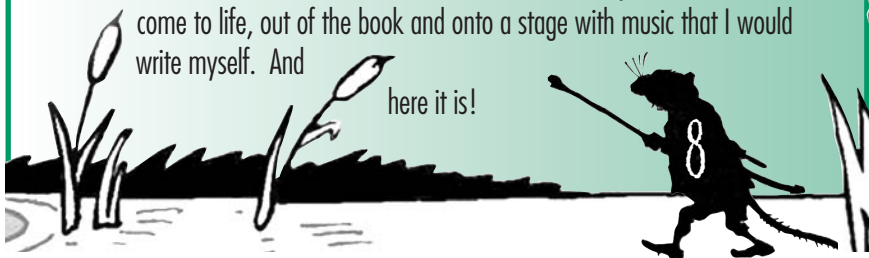
I write songs, mostly. I also write music by itself, without words on occasion, but mostly I write songs with words. I've been writing songs from the time I was 8 years old. I just always heard music in my head. I'd ask everyone I knew if they'd heard this piece of music before, and when they said "No," I figured I had written it. And I had!

I've written a lot of songs with my partner Patty Silversher for Disney — mostly for television and video movies, like *Little Mermaid 2* and *Return of Jafar*, "Winnie-the-Pooh" specials and TV theme songs ("Gummi Bears" and "Tale Spin," currently on the Toon Disney). Also for Jim Henson and the Muppets — the TV series "Animal Jam" on the Learning Channel, "Muppet Classic Theatre," and "Elmo in Grouchland." That won a Grammy Award for Best Children's Album with Music in 1999. We've also been nominated for three Emmy Awards for Best Individual Achievement in Songwriting for Television.

I won a scholarship to Berklee School of Music in Boston way back in 1969 and attended a summer there. I've been writing theatre music for 33 years, and I still love doing it.

I hope you enjoy the music you hear in *The Wind in the Willows* as much as I have enjoyed writing it. It's one of my favorite stories. My mother used to read it to me before I even knew how to read, and I've always wanted to see it come to life, out of the book and onto a stage with music that I would write myself. And

here it is!



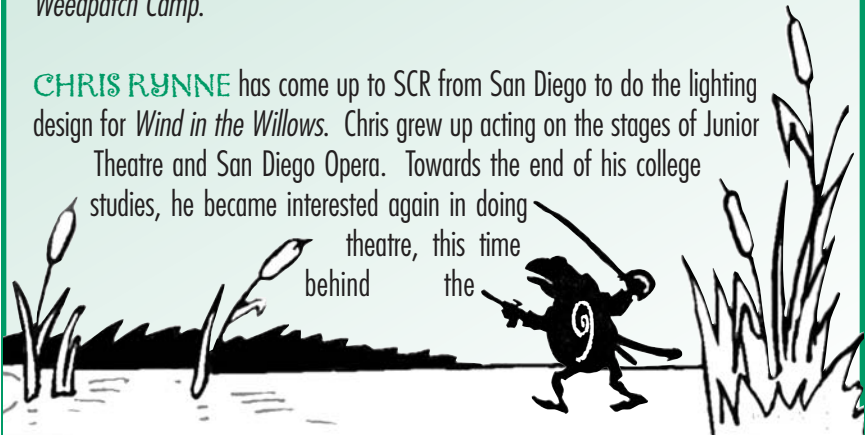
The Rest of the Creative Team

Director **ART MANKE** knew what he wanted to do when he grew up from the time he was 8. Originally from Chicago, he began performing in plays and musicals at age 13, and directed and produced Edward Albee's *American Dream* in high school. He studied theatre at the University of Illinois and gained a Master of Fine Arts degree in acting from the American Conservatory Theatre in San Francisco. Since that time he has worked in various capacities as an actor on stage and in television, as a producer, director and choreographer, and in 1991 co-founded a classical theatre company in Los Angeles called A Noise Within for which he was Artistic Director for ten years. He has worked on several plays at South Coast Repertory, most recently serving as period movement consultant for the 17th Century world of *Cyrano de Bergerac*.

Set Designer **DONNA MARQUET** has designed all three Theatre for Young Audiences productions this inaugural season. She loves to design, draw, paint and especially likes to work on shows that are as much fun as *The Wind in the Willows*. Her background includes college in Ohio and a Master's degree in California and she feels "education is the most important gift you can give yourself."

Romanian-born Costume Designer **ANGELA BALOGH CALIN** has designed SCR's recent productions of *Mr. Marmalade* and *Sideways Stories from Wayside School*, and the recent Educational Touring Show Production *The Pride of Weedpatch Camp*.

CHRIS RYNNE has come up to SCR from San Diego to do the lighting design for *Wind in the Willows*. Chris grew up acting on the stages of Junior Theatre and San Diego Opera. Towards the end of his college studies, he became interested again in doing theatre, this time behind the



scenes. Chris has designed sets and lights for several youth productions in San Diego, including ones produced by The Old Globe, San Diego Junior Theatre, La Jolla Jewish Community Center. Some of his favorite shows to design have been *Alice in Wonderland*, *James and the Giant Peach*, *Cyrano de Bergerac* and *Pippi Longstocking*.

Dramaturg **JERRY PATCH** has written many plays that traveled to Orange County elementary schools as part of SCR's Educational Touring Production, and assisted in the creation of nearly 150 plays by other writers. Among the writers he's enjoyed working with are Richard Greenberg, Donald Margulies and Margaret Edson. In 2000, he co-conceived *The Education of Randy Newman* with Michael Roth and singer/songwriter Randy Newman.

Dialect Consultant **PAMELA VANDERWAY**'s job is to help each actor sound like he or she is really someone else. As part of her job she interviews people from different countries and cultures, making recordings of these interviews. She uses these recordings to help actors accurately learn how their characters might speak. (Today you'll hear that the characters are from several areas of England.) Some of her clients have won Oscars, Tonys and Emmys. Because of her unusual job, Pamela has been interviewed by the *Los Angeles Times*, and "CNN Headline News."

Stage Manager **RICHARD SOTO*** has been on "General Hospital" and "The West Wing" and loves comic books and cartoons. He has acted and stage managed 13 SCR Educational Touring Productions, digs Elvis, and loves his daughter Shanna.

Originally from Richmond, Virginia, **ERIN NELSON***, Assistant Stage Manager, is thrilled to be in California and working with SCR again after working on *The Emperor's New Clothes* and *Sideways Stories* from *Wayside School*.





Darin Anthony (Ensemble) is glad to be working at SCR again having just finished the Educational Touring Production tour last month. You may have seen *The Pride of Weedpatch Camp* at your school. Darin played six roles in the show but it was Will Hansen, the 12-year-old singing cowboy, who was his favorite. Darin grew up in Orange County, attended Los Alamitos High School and then went to Chicago to train as an actor. It was his time in Chicago that changed his life. The people, the cultural diversity and just the weather had a profound effect on him. Darin has been an actor since he was in eighth grade and has worked at many theatres in Los Angeles, ranging from slapstick to Shakespeare. He's proud to be a part of SCR's new program Theatre for Young Audiences.

Jenna Cole (Ensemble) began her performing career in Minneapolis at the age of 5 as a tap dancing chipmunk. She became inspired by a production of *King Lear* at the Guthrie Theater, and after attending college and then the American Conservatory Theatre in San Francisco, she moved to Los Angeles. She is a resident artist and instructor at A Noise Within in Glendale.



Nathanael Johnson (Mole) remembers that "to help us learn our multiplication tables, my third Grade teacher, Mrs. Hall, would play songs about them on the record player. Using my ruler as a microphone, I got up and started to lip-sync to them. My friends in class joined me, and inevitably 'The Multiplication Times Table Band' was formed; we were a sensational hit! Seeing how earnest I was to perform, Mrs. Hall suggested that I should be an actor when I grew up. Since that day, acting has been my passion. I moved to L.A. after graduating from the Yale School of Drama and am pleased to be back after playing

Emperor Marcus in *The Emperor's New Clothes.*"



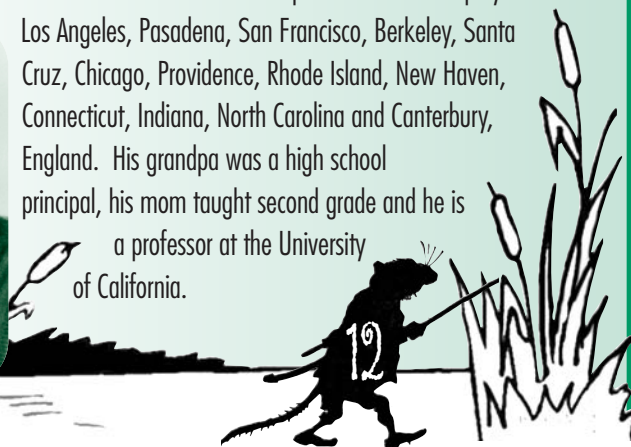


Phil Johnson (Ensemble) thinks he is a comedian. Sometimes he stands up in front of people and they laugh at him, which could be traumatic, but he seems to like it. Other times he was on Broadway with the musical *Les Misérables* and traveled around with *Sunset Boulevard* and *Miss Saigon*. This year he went on as The Grinch in *How The Grinch Stole Christmas* at The Old Globe in San Diego. He sings, so he has an album. (You have to, y'know?) He does a lot of shows where he plays all the parts and is the only one onstage. This is because sometimes no one else wants to play with him. Feel sorry for him.

John-David Keller (Badger) has directed more *plays* for children and more children *in plays* than anyone at SCR. He was the director of *The Emperor's New Clothes* and *A Christmas Carol* earlier this season (and *all 23 Carols* before). And, as the director for all of the Educational Touring Productions, he sends plays to local schools including this year's *The Pride of Weedpatch Camp*.



Danny Sheie's (Rat) first professional stage role was as a pig in *Fargo*, North Dakota. Prior to that he had played a tree and a gypsy in school and had an apple shot off his head as the son of *William Tell* at summer camp. He has been in plays in Los Angeles, Pasadena, San Francisco, Berkeley, Santa Cruz, Chicago, Providence, Rhode Island, New Haven, Connecticut, Indiana, North Carolina and Canterbury, England. His grandpa was a high school principal, his mom taught second grade and he is a professor at the University of California.



Tom Shelton (Toad) appeared in SCR's stagings of *Galileo*, *The Merchant of Venice*, *Hotel Paradiso* and as Topper in SCR's first staging of *A Christmas Carol*. He was in the Educational Touring Productions of SCR's *The Communication Show* and *The Right Self* and participated in its 1980 Summer Conservatory.

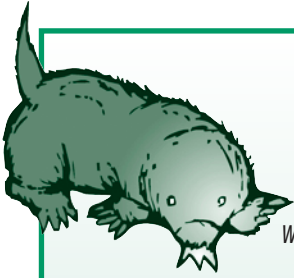


Tom's most recent work with The Laguna Playhouse was *The Constant Wife* and before that *Who's Hot Who's Not*, *Communicating Doors*, *The Woman in Black*, *Company*, *Don't Dress for Dinner*, *Travels with My Aunt* and *Inspecting Carol* among others. Two seasons ago he appeared in the Playhouse's 23-city national tour of *Copenhagen*. As a 15-season veteran of L.A.'s Hillside Repertory, he appeared in *Travesties*, *Harvey*, *Hay Fever*, *HMS Pinafore* and *Shadowlands* among many others. Tom is also a voice-over artist, pianist, teacher, award-winning composer-lyricist and co-author of several long-running murder thrillers for *The Gourmet Detective*.

Amy Tolsky (Ensemble) started acting in high school and never stopped! Her career has taken her around the world. She toured Europe as Jeanie in *Hair*. For years she lived in England where she loved going to see her favorite actors onstage as well as pursuing her own career in theatre, TV, film and radio. Since moving back to "the States," she has enjoyed many diverse roles including Olivia/Maria in Shakespeare's *Twelfth Night*, a wacky nurse on "Scrubs" and characters on "Strong Medicine" and Nickelodeon's "The Amanda Show." Amy finds that acting is a great way to learn about the many different people who inhabit our wonderful world.



The Animals



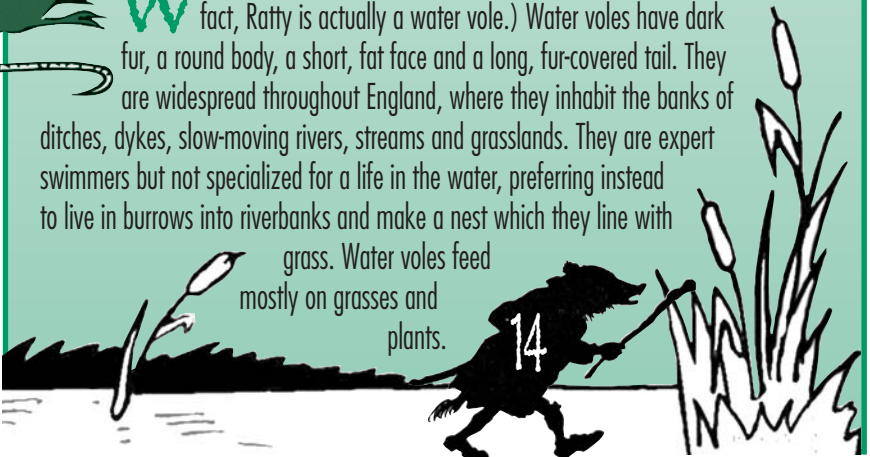
These are the animals Kenneth Grahame encountered on his walks through the English countryside.

MOLE: European moles have black, velvety fur and a rounded body. Their stumpy front legs are spade-like with sharp claws, and their back legs are small and weak. They have a pink pointed snout, small eyes, and a short furry tail. Moles live throughout England wherever soil is deep enough for tunneling, which they can dig at the rate of 60 feet per day! Moles feed mostly on earthworms, but they also eat insect larvae, slugs, and snails.

BADGER: Badgers are the largest members of the weasel family in England. They live in groups of up to 12, digging tunnels and chambers in small woodland clearings. Badgers are largely nocturnal animals that communicate by smell. Their hearing is sharp but they don't have very good eyesight. Badgers are easy to recognize by the black and white stripes running from nose to shoulder. Their wedge-shaped bodies and short, strong legs are perfectly adapted to digging. Badgers eat frogs, rodents, birds, eggs, lizards, insects, seeds, berries and bulbs, but earthworms are their favorite food.



WATERVOLE: Water voles are often mistaken for rats. (In fact, Ratty is actually a water vole.) Water voles have dark fur, a round body, a short, fat face and a long, fur-covered tail. They are widespread throughout England, where they inhabit the banks of ditches, dykes, slow-moving rivers, streams and grasslands. They are expert swimmers but not specialized for a life in the water, preferring instead to live in burrows into riverbanks and make a nest which they line with grass. Water voles feed mostly on grasses and plants.





T**OAD:** Toads have rough, dry skin and short legs on which they can only crawl along, unlike frogs that leap using their long back legs. The bumps, or warts, on a toad's skin are used in self-defense, for if a toad is threatened, these glands produce a sticky white liquid strong enough to make even a dog feel sick. Toads are amphibians, which means they spend most of their time in damp habitats. The European toad is nocturnal, hiding under stones and logs during the day and emerging at dusk to feed on insects, worms, and slugs.

W**EASEL:** The weasel is the smallest meat-eating animal in England. They are reddish-brown in color with a cream underbelly, long thin bodies and short tails. These tiny mammals live in a variety of habitats



including towns, farmland, woodland, moors and marshes. Weasels are fearless and will put up quite a fight when attacked, but as they are so small, they often get eaten by hawks and owls. They eat small rodents like mice and voles, often making dens in the nests of their victims.



S**TOATS:** Stoats are similar to weasels, but they are bigger with a black tip on the end of their tails and a brown coat that turns white in winter. During this time, they're called ermines. Stoats are found all across Northern Europe and Great Britain, where they live in hollow trees or rock crevices in marshes near the woods, along shorelines and in the mountains. They have a good sense of sight, smell, and hearing, and can live as long as 10 years.

Stoats are carnivorous, preferring voles, mice, and rabbits.

Have you ever seen
any of them?



Find the Food

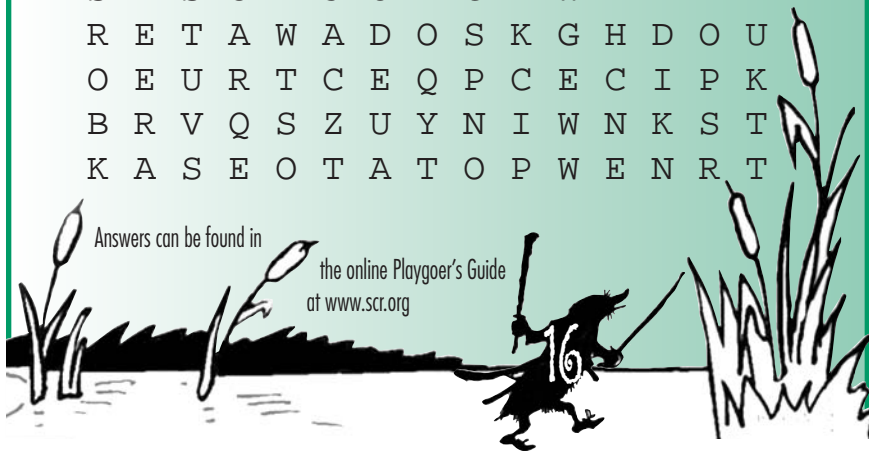
Ratty's luncheon basket is bursting with loads of delicious food, but the contents are all mixed up. First separate the jumbled letters into 14 different items, then search for each item in the puzzle.

CHEESEPLATECOLDBEEFCOLDCHICKENCOLDHAMCOLDTONGUEFRENCHROLLSGINGERBEER
KIDNEYPILOBSTERSALADNEWPOTATOESPICKLEDGHERKINSPOTTEDMEATSODAWATERTUR
NIPGREENS

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

Answers can be found in

the online Playgoer's Guide
at www.scr.org



Who Says What?

Can you match these characters to the following lines of dialogue?

A. BARGE WOMAN

D. WEASEL

G. FIELD MICE

J. CHIEF MAGISTRATE

B. SENTRY

E. BADGER

H. WATER RAT

K. STOAT

C. MOLE

F. DRIVER

I. TOAD

L. RABBIT

- _____ 1. Hold up! Sixpence, please, for privilege of passing by the private road.
- _____ 2. All the dusting and scrubbing and whitewashing and I've barely made a dent!
- _____ 3. And so fast! And even faster . . . and faster still! Be careful, washerwoman!
- _____ 4. Villagers all, this frosty tide, let your doors swing open wide.
- _____ 5. Believe me, my friend, there is nothing—absolutely nothing—half so much worth doing than simply messing about in boats.
- _____ 6. Let's make it a round twenty and be on the safe side.
- _____ 7. Shall we show him what happens to them that's not polite in the Wild Wood?
- _____ 8. Live for others! That's my motto in life! Live for others!
- _____ 9. We must take Toad seriously in hand—we'll stand no nonsense whatsoever.
- _____ 10. Seize him! Seize him! Grab him by the knees-him!
- _____ 11. A horrid, nasty, crawly Toad! Now that is a thing I will not have!
- _____ 12. Just 'aving a bit 'o fun. Would you like to join us?



South Coast Repertory

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MARTIN BENSON, *Artistic Director*

PAULA TOMEI, *Managing Director*

NICKI GENOVESE
General Manager

MARCIA LAZER
Marketing & Communications Director

TOM ABERGER
Production Manager

EVIE TOLE
Development Director

Here are some more people who worked on 'The Wind in the Willows'

Linda Sullivan Baity

THEATRE FOR YOUNG AUDIENCES COORDINATOR
AND PRODUCTION DRAMATURG

Joanne DeNaut

CASTING DIRECTOR

THESE FOLKS BUILT THE SCENERY

Jon Lagerquist, *Technical Director*
John Gaddis IV, *Assistant Technical Director*
Brian Altieri, *Master Carpenter*
Jesus Soto, *Scenic Carpenter*
Amanda Horak, *Scenic Carpenter*
Judy Allen, *Lead Scenic Artist*
Kenneth Verdugo, *Scenic Artist*
Krista Zaloudek, *Scenic Artist*

THESE PEOPLE CREATED THE PROPS

John Slawson, *Property Shop Manager*
Byron Bacon, *Assistant Property Shop Manager/Buyer*
Jennifer E. Westie, *Properties Artisan*
Jeffery G. Rocky, *Properties Artisan*

THE FOLLOWING MADE THE COSTUMES

Amy L. Hutto, *Costume Shop Manager*
Valerie Bart, *Design Assistant*
Laurie Donati, *Full Charge Costumer*
DeAnna Rowe, *Cutter/Draper*
Julie Keen, *Costume Design Assistant*
MK Steeves, *Wig Master*
Jennifer Cottrell, *Wig Maintenance Technician*
Stacey Sarmiento, *Wardrobe Supervisor*
Bronwen Burton, Ruth Enriquez-Bague, Tracy Gray,
Yoshiko Ikezawa, Amber Johnson, Lisa Kovarik,
Stacey Nezda, Peggy Oquist, Cynthia Shaffer,
Swantje Tuohino, *Additional Costume Staff*

THIS GROUP DEALS WITH LIGHTS & SOUND

Jay Vincent Jones, *Master Electrician*
Keith Friedlander, *Julianne Argryos Stage Electrician*
B.C. Keller, *Audio Engineer*
Jeff Deckner, *Audio Technician*

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