





These paintings are the work of Elam School of Design student Roseanne Waetford, winner of the Air New Zealand Elam Design Competition. Their depiction of fine arts, dance, theatre, and music, seem an appropriate way to represent our proud involvement with all forms of the arts at all levels.



the Wind in the Willows

It is my pleasure to welcome you to the final production of Auckland Theatre Company's 1998 Montana Season, *SEVEN PLAYS OF PASSION*, Alan Bennett's sparkling adaptation of *THE WIND IN THE WILLOWS*.

In the ninety years since its first publication, Kenneth Grahame's tale of the riverbank adventures of Toad, Badger, Rat and Mole has become a true classic of English literature, inspiring generations of devotees, young and old. Derived from stories told to quiet the childhood tantrums of his only son Alastair (undoubtedly source material for Toad's outbursts), it was first adapted for the stage by A A Milne as *TOAD OF TOAD HALL*. The version you are about to see was commissioned by the National Theatre in London and premiered in 1990. Alan Bennett's brief, to weave Grahame's life-story, (marred by Alastair's tragic suicide at age 20) into the fabric of his famous novel, was discarded in favour of a new rendition of the original material. Bennett's own extraordinary talents as a playwright introduced a wry and savvy humour to the civilised riverbank wit and wisdom. The result is a joyous testament to friendship, (a cautionary tale on the perils of allowing a Toad behind the wheel of a car!) and a life-affirming parable of happily ever after.

THE WIND IN THE WILLOWS is Auckland Theatre Company's most ambitious project to date. We welcome those artists making their ATC debut, particularly Musical Director Matthew Brown and Choreographer Vicky Haughton, who, alongside Director Raymond Hawthorne, Designer Tracy Grant and Lighting Designer Bryan Caldwell, have played principle roles in bringing Kenneth Grahame's magical world to life.

We salute our cultural partners, particularly Principal Sponsor Montana Wines and Supporting Sponsor The British Council and gratefully acknowledge the continuing support of TVNZ, The Carlton Hotel, Air New Zealand, Arthur Andersen, BDO, Alternative Rentals, Canon and NewstalkZB. Tonight's performance is made possible through major funding from Creative New Zealand and Auckland City's Arts Alive Programme. ATC is indebted to Roberta Tills and the team at Sky City Theatre for its support.

We extend our appreciation for your support throughout this eventful year and trust that you have enjoyed a memorable season of passion. On behalf of us all, we wish you safe and happy holidays and look forward to greeting the millenium with another outstanding year of theatre.

Until then.

Poop! Poop!

Simon Prast
PRODUCER



Photo: Latham Gaines





Dear Auckland Theatre Company Patron

Part of life's charm lies in whimsy. Those quirks which captivate and enchant, those illusive agents of serendipity that tweak the curiosity and add just another layer of complexity.

The Auckland Theatre Company's portrayal of *THE WIND IN THE WILLOWS* charmingly captures the timeless innocence of this childhood classic. Toad, Mole, Rat and Badger captivate the child in us all in this delightful tale about misdeeds redeemed.

Introduced to us as a fickle trickster, Toad rises to glory defending his ideals. He draws together a team with his magnetic charm and the resultant outcome is stronger than the efforts that one alone could command. As winemakers Montana recognises both teamwork and whimsy: the importance of bringing together collective talents whilst allowing individuals the ability to pursue their own dreams.

Montana is once again proud to restate its commitment to Auckland Theatre Company. As the 1998 Montana SEVEN PLAYS OF PASSION Season draws to a close, we salute the Company's ongoing commitment to excellence and to the Auckland community.

We wish you a happy and safe festive season and look forward to welcoming you in 1999 to another exciting season of theatre!

Peter Hubscher

Managing Director

Montana Wines Ltd



"I feel I should never be surprised to meet myself as I was when a little chap of five, suddenly coming round a corner... I can remember everything I felt then; the part of my brain I used from four till about seven can never have altered."

From *Kenneth Grahame* by Peter Green (John Murray 1959).



KENNETH GRAHAME 1859-1932

Kenneth Grahame's mother died when he was five. His father, an Edinburgh advocate, sent him south with his brothers and sisters, to be raised by his grandmother in Berkshire (the site of Toad Hall). Denied the opportunity of going to university, he went into the Bank of England and rose to be its Secretary from 1898 to 1908.

He published essays in various prestigious magazines. His books, *The Golden Age* (1895) and *Dream Days* (1898), although not specifically for the young, demonstrated the style that was to influence future children's literature. Grahame's only other work, *The Wind in the Willows*, one of the few great children's classics, appeared in 1908.

Grahame married in 1899, at the age of 40. His only child, Alastair, was born premature and partially blind. Kenneth Grahame began to tell him bedtime stories about the animal dwellers by the river Thames and about a Mr Toad whose tantrums, rather like those of the spoiled Alastair, brought very serious consequences. These were written down and became *The Wind in the Willows*. Alastair Grahame, unhappy at Eton and later Oxford, took his own life in 1920 at the age of 20. Grahame retired to Pangbourne on the Thames and died in his sleep on 6 July 1932.

SYNOPSIS

Tired of Spring-cleaning, Mole burrows his way up to the sunlight and finds himself on a riverbank. Here he befriends Rat. Rat and Mole go for a picnic and Rat asks Mole to stay with him and meet his chums, Badger and the incorrigible Toad. Toad, who lives in Toad Hall, has a passion for caravans, cars and trains that soon propels the genteel quartet into a series of riverbank adventures.

After stealing a car, which he drives into a pond, Toad is sentenced to twenty years in a dungeon for car-theft and calling the judge "Big Nose". Toad escapes with the help of the gaoler's daughter, only to find that stately Toad Hall has been taken over by dastardly Wild Wooders - ferrets, stoats and weasels. With the help of Rat, Badger and Mole, Toad regains his home, is pardoned for his crimes and, as a reformed animal, lives with his friends close by, happily ever after.



AUCKLAND, A CITY WITH A PASSION FOR OUTSTANDING PERFORMANCES



AUCKLAND CITY IS PROUD TO SPONSOR AUCKLAND THEATRE COMPANY'S 1998 SEASON OF PASSION

Alan Bennett first appeared on stage in 1960 with Peter Cook, Dudley Moore and Jonathon Miller in the revue *Beyond the Fringe*. His first stage play *Habeas Corpus* opened in 1973 starring Alec Guinness, who also starred in Bennett's *The Old Country* in 1977. Other stage plays include *Getting On*, and *Enjoy* in 1980 and Kafka's *Dick*, which was produced by the Royal Court Theatre in 1988.

Bennett's work for television includes: *A Day Out*, *Sunset Across the Bay*, *A Visit from Miss Prothero*, *Me, I'm Afraid of Virginia Woolf*, *Doris and Doreen*, *The Old Crowd*, *Afternoon Off*, *One Fine Day*, *All Day on the Sands*, *Intensive Care* (in which he played the leading role), *Our Winnie*, *Marks*, *Rolling Home*, *Say Something Happened*, *A Woman of No Importance* and highly acclaimed, award winning *An Englishman Abroad* which starred Alan Bates.

His television play *The Insurance Man* was broadcast by the BBC in 1978, starring Daniel Day-Lewis. His collection of monologues *Talking Heads* was transmitted by the BBC in 1989, received unanimous praise, and won the Hawthornden Prize.

His first feature film, *A Private Function*, starring Maggie Smith and Michael Palin, was released early in 1985. His second screenplay, *Prick Up Your Ears*, received wide acclaim – it was directed by Stephen Frears and starred Gary Oldman (as Joe Orton), Alfred Molina and Vanessa Redgrave.

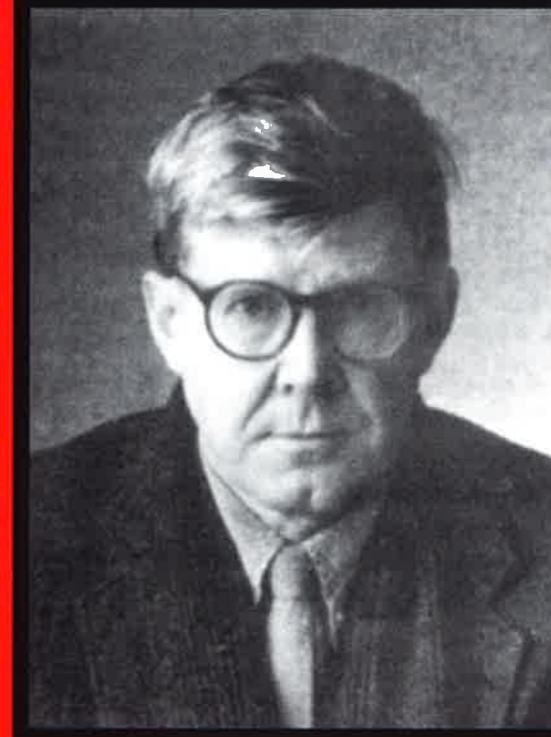
Alan Bennett's two plays, *An Englishman Abroad* and *A Question of Attribution*, were produced in 1988 as a double bill at the Royal National Theatre under the title *Single Spies*. This transferred to the West End to Queen's Theatre. After closing at the Queen's, the play toured extensively in the UK. BBC Television has subsequently shown *A Question of Attribution* starring James Fox.

His adaptation of Kenneth Grahame's *The Wind in the Willows* opened at the National's Olivier Theatre in 1990. It was remounted by the National in 1991 and returned again at the end of 1993 and 1994.

In 1991 Alan directed two of his monologues, *A Woman of No Importance* and *A Lady of Letters*, for the Chichester Festival Theatre.

Poetry in Motion, transmitted on Channel Four in 1990 and repeated recently, was a series on six leading poets including Sir John Betjeman and AE Housman - the series was presented in the form of lectures by Alan Bennett.

ALAN BENNETT



Two of his monologues from the *Talking Heads* collection – *A Chip in the Sugar* and *A Lady of Letters* – together with an earlier monologue *A Woman of No Importance* opened at the Comedy Theatre in 1992, starring Patricia Routledge and Alan Bennett, who also directed the production. The show won the Laurence Olivier Award for Outstanding Entertainment of the Year, and Alan Bennett won the award for the Most Outstanding Performance of the Year in a Musical or Entertainment.

In 1992 the BBC ran a special season of repeats of some of his television plays. A tour of *Talking Heads* took place in 1993, directed by Alan Bennett.

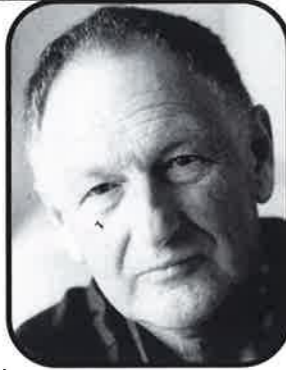
Alan's play *The Madness of George III*, a Royal National production, opened at the Lyttleton Theatre in 1991 with Nigel Hawthorne playing George III, and toured America, Greece and Israel. The feature film, starring Nigel Hawthorne and Helen

Mirren, was released in 1995 under the title *The Madness of King George* and was nominated for two Oscars.

Writing Home, his collection of prose writing, was published by Faber in 1994 and in paperback in 1995.

RAYMOND HAWTHORNE

Director



Directing: Theatre: ATC: *Julius Caesar, The Herbal Bed, Three Tall Women, Angels in America, Lovelock's Dream Run.* UNITEC School of Performing and Screen Arts: *The End of the Golden Weather, Macbeth, The Beggar's Opera, Agamemnon, A Midsummer Night's Dream, The Dairy of Anne Frank.* Aotea Centre: *My Fair Lady.* Mercury Theatre: *The Rose Tattoo, Hamlet, The Cherry Orchard, A View from the Bridge, Three Musketeers, Twelfth Night, A Streetcar Named Desire, Major Barbara, Camille, The Widowing of Mrs Holroyd, Absurd Person Singular, The Mouseman, A Marvellous Party, Jacques Brel Is Alive and Well and Living in Paris, The Misanthrope, You Can't Take It With You, You Never Can Tell, Charlie's Aunt, Skin of Our Teeth, Forget Me Not Lane.* Theatre Corporate: *The Three Sisters, Cabaret, Who's Randy, Hamlet, Phaedra, The Sleeping Beauty, Murder in the Cathedral, Tartuffe, The Seagull, Twelfth Night, Spring Awakening, The Dolls' House, The Plough and the Stars, Sweeney Todd, The Caretaker, Richard III, Under Milkwood, East Street, Pygmalion, The Fantastiks, Tom Sawyer, Two Tigers, The Cherry Orchard, The Clowns, Measure for Measure, Bluebeard, Cider with Rosie, A Christmas Carol, Love on the Dole, A Midsummer Night's Dream, The Beatles, Beauty and the Beast, The Apple Tree, The Passion of Christ The Beggars Opera.* Central Theatre Auckland: *Two Tigers, The Winslow Boy, The Importance of Being Earnest, Waiting for Godot, The Trail of the Catonsville Nine, Romeo and Juliet.* Christchurch Arts Festival: *Tartuffe.* **Opera:** National Opera of Wellington: *Otello.* NZ Symphony Orchestra: *Das Rheingold.* Canterbury Opera: *Rigoletto.* Indiana University: *Madame Butterfly.* Hawkes Bay Opera: *Tosca, Lucia Di Lammermoor.* National Opera of New Zealand: *The Turn of the Screw, The Rise and Fall of the City of Mahogany.* Mercury Opera: *Porgy and Bess, The Marriage of Figaro, The Barber of Seville, Turandot, Don Giovanni, Faust, Madame Butterfly, Lucia Di Lammermoor, The Mikado, The Tales of Hoffman, La Traviata, Tosca, Carmen.* Auckland Symphonia: *La Traviata.* **Musicals:** Mercury Theatre: *The Rogers and Hart Show, The Irving Berlin Show, Let's Do It, Carousel, South Pacific, The Sound of Music, West Side Story.* **Acting:** ATC: *Travels With My Aunt, Oleana, Someone Who'll Watch Over Me.* Theatre Corporate: *A Kind of Alaska, Hornsby, One for the Road, Betrayal, A Winter's Tale, King Lear, Lady with Lapdog, The Elephant Man.* Christchurch Festival: *The Royal Hunt of the Sun.* Mercury Theatre: *Macrune Guevara, The Three Sisters, Conduct Unbecoming,*

Canterbury Tales, A Man for All Seasons, As You Like It, Oh What a Lovely War. **Training:** Royal Academy of Dramatic Art (RADA) London 1959, NZ Players 1957. **Positions:** Current Director The Actor's Space and Head of Major in Directing/Writing, UNITEC School of Performing and Screen Arts. Artistic Director Mercury Theatre 1985-1992, Director National Opera of NZ 1982, Theatre Corporate 1975-1981, Director Mercury Theatre 1971-1973, Director and Tutor RADA 1959-1971.

TRACY GRANT

Designer



Theatre: ATC: *Vita & Virginia, The Herbal Bed, Master Class, Arcadia, Dancing at Lughnasa.* Melbourne Theatre Company: *The Herbal Bed*, Arcadia*, Hysteria*.* Sydney Theatre Company: *The Threepenny Opera*.* Downstage Theatre: *Let's Do It.* Mercury Theatre: *Hamlet, Yerma, Wild Honey, Romeo and Juliet, Hayfever, Cat on a Hot Tin Roof*, Squatter, Camille, Ladies Night, The Normal Heart, The Widowing of Mrs Holroyd, Rivers of China, Summit Conference, Summer, Loving Women, 'Night Mother.* **Opera:** Opera New Zealand: *Il Trovatore*, Don Giovanni*.* Mercury Theatre: *La Traviata, Lucia Di Lammermoor, Carmen*, Faust, Don Giovanni, Turandot.* Metropolitan Opera/Mercury Theatre: *The Marriage of Figaro.* Auckland Opera: *The Flying Dutchman*, The Magic Flute*.* Victoria State Opera: *Don Giovanni*, The Pearl Fishers.* Opera Australia: *Falstaff*.* **Musicals:** Mercury Theatre: *West Side Story, South Pacific, A Slice of Saturday Night, A Marvellous Party, Peter Pan - The Musical, Stepping Out, The Pack of Women.* Aotea Centre: *My Fair Lady.* **Film:** *Possum.* **Special Projects:** Placido Domingo at Western Springs, Kiri Te Kanewa at the Mission (IMG), CEPsi Opening Ceremony (Christchurch). **Training:** Bachelor of Spatial Design 1996, A.I.T. **Positions:** Head of Design and Associate Director Mercury Theatre 1984-1990. **Awards:** Finalist NZ Film & Television Awards Best Craft in Short Film Drama 1997, Winston Churchill Memorial Fellowship 1987. **Exhibitions:** Prague Quadriennial, Czechoslovakia 1991. * Costume Design only.

BRYAN CALDWELL

Lighting Design



Stage: ATC: *Vita & Virginia, Julius Caesar, Twelve Angry Men, Honour, Master Class, All My Sons, Arcadia, Molly Sweeney, Uncle Vanya.* International Festival of the Arts: *Quick.* Aotearoa Young People's Theatre: *Legacy.* Douglas Wright Dance: *Forbidden Memories.* Watershed: *Assassins, The Changeling, Into The Woods, Jack and the Beanstalk, Pinocchio, Aladdin, Hamlet, Cabaret, The Hungry City.* Mercury Theatre: *Gershwin by George, Rivers of China, The Homecoming, Ladies Night, The Cherry Orchard, Courting Blackbird, Amadeus, Private Lives, The Rose Tattoo, Secret Rapture, The Sex Fiend, A Marvellous Party, Shirley Valentine.* Inside Out Theatre: *The Lover and Beloved, Decline and Fall of A Good Family, The Song of The Civilised Thief, A Spectacle of One, The Crossing, The Holy Sinner.* Maidment Youth Theatre: *Cool Gangs, Alice in Cyberspace, Fire in The Heart, Still Speeding, The Judas Zoo, Blood and Bone.* Auckland Ballet: *Giselle.* Independent: *The Boat, The Threepenny Opera, Under Milkwood, Dark of the Moon, Taming The Shrew, East, Equus, Folie à Deux, Manawa Taua/Savage Hearts.* **Script & Design:** *Alice in Wonderland.* **Events:** 1993/94 Axis Advertising Awards, DB Warriors Opening Match, Telecom Xtra Launch, Sky Orange Channel Launch, *My Fair Lady Ball, Carmen Ball, Hero 3.* **Installations** (with Tracey Collins): *Our Name is Object, I Had A Thought.* **Positions:** Technical Director: Watershed 1992-1994, Auckland Comedy Festival 1997. Event Coordinator: Auckland Comedy Festival 1996. Producer (with Aotea Centre) & Production Manager: *Alice in Wonderland.* TV Producer & Director (with C De Nave & P Horan): Auckland Comedy Festival Gala 1996 & 1997. **Travel Grants:** Lighting Design Seminar, London 1995, Theatre in the 21st Century London 1997.

MATTHEW BROWN

Musical Director



Theatre: ATC: Debut. Tours: *Joseph & The Amazing Technicolour Dreamcoat (NZ & Asia), The Secret Garden, Cats, Evita.* **Television:** *Star Runner, Miles Turns 21, Laughinz, Spaceknights, Strangers, Porters, Adventurer, Children of the Dogstar, Mortimer's Patch.* **Radio:** *Petty Crime, The Chinese Figure, The Boat, The Balloon Watchers, Voices of Gallipoli, Moonrise, Striking the Happy Media, Matthew Brown-Solo, Darien Takle* *Sings Piaf, Grant Bridger and Friends, Predicament.* **Positions:** Tutor School of Performing and Screen Arts (UNITEC) 1996, Director Contemporary Music Nelson School of Music 1993, Composer in Residence Nelson School of Music 1991, Company Musical Director Theatre Corporate 1981.

CRAIG ANCELL

Rabbit Ronald/Fox/Weasel

Theatre: ATC: *Julius Caesar*. Unreal Theatre Company: *The Baltimore Waltz*. The Cherry Orchard Ltd.: *The Cherry Orchard*. Theatre-In-The-City: *Blood Wedding*. The Graduate Company: *The Lower Depths*, *Woyzeck*. UNITEC School of Performing and Screen Arts: *The Beggars Opera*, *The Three Sisters*, *Don Quixote*, *The Tempest*, *Kabaret*, *Lysistrata*, *The Frogs*, *Lady Precious Stream*. Hamilton Playbox Company: *The Dresser*. Four Seasons Theatre Company: *Brighton Beach Memoirs*. **Television:** *Xena*, *Hercules*, *Saving the Queen*. **Film:** *The Tempest*. **Training:** UNITEC School of Performing and Screen Arts.



SARAH ASHWORTH

Rabbit Rose/Monica

Theatre: ATC: *Julius Caesar*. Prometheus Productions: *Macbeth*, *A Midsummer Night's Dream*, *Twelfth Night*, *The Crucible*. Journeyman Theatre: *The House of Bernarda Alba*. The Graduate Company: *The Lower Depths*, *Woyzeck*. UNITEC Performing Arts School: *The Beggars Opera*, *Three Sisters*, *Don Quixote*, *The Tempest*, *Kabaret*, *The Frogs*, *Lysistrata*, *Lady Precious Stream*, *Spinning Tales*. National Shakespeare Competition: *Macbeth*. Stratford Shakespeare Theatre: *A Midsummer Night's Dream*. New Plymouth Repertory: *God's Favourite*. New Plymouth Operatic Society: *Peter Pan*, *Oliver*. **Film:** *The Lunatic's Ball*, *The Tempest*. **Training:** UNITEC School of Performing and Screen Arts.



GRANT BRIDGER

Albert

Theatre: ATC: *The Herbal Bed*. Independent: *The Secret Garden*, *Jesus Christ Superstar* (New Zealand and Australia Tour). Court Theatre: *She Loves Me*. One Man Show: *Footlights and Fancy Free*. Watershed Theatre: *Aladdin*, *Otello*, *Cabaret*. Mercury Theatre: *Lucia Di Lammermoor*, *South Pacific*, *Beauty and the Beast*, *Footrot Flats*, *Sweet Charity*, *Pirates of Penzance*, *Shadowlands*, *Julius Caesar*, *A Slice of Saturday Night*, *The Duchess of Malfi*, *Merchant of Venice*, *Carousel*, *Sweeney Todd*, *Jesus Christ Superstar*, *Godspell*, *A Midsummer Night's Dream*. Fortune Theatre: *Side by Side by Sondheim*. New York Theatre of Actors: *Fair Play for Eve*, *Success*. Customhouse Theatre: *Sesshin*. Downstage Theatre: *The Biograph Girl*. More Canterbury Tales: *Trumpets and Drums*, *Well Hung*. Central Theatre: *You're a Good Man Charlie Brown*. **Television:** *Hercules*, *Xena*, *High Tide*, *Ray Bradbury Theatre IV*, *Sinking of the Rainbow Warrior*, *Issues/More Issues*, *Heroes*, *Both Sides of the Fence*, *Childsplay*, *Gather Your Dreams*, *Radio Waves*, *A Going Concern*. **Film:** *Which Way Home*, *Minders*, *Merry Christmas Mr. Lawrence*. **Concerts:** Schweppes Showtime, Symphony Under the Stars, Soloist Auckland Philharmonic Orchestra's Light Series, Soloist Christchurch Symphony Orchestra's Light Series. **Awards:** Nominee Best Performance *The Herbal Bed* Entertainer of the Year 1998.



CLAIRE DOUGAN

Squirrel Shirley

Theatre: ATC: *Four Cities*. UNITEC School of Performing and Screen Arts: *Macbeth*, *The End of the Golden Weather*, *Our Town*, *King Arthur*, *The Beggars Opera*, *Agamemnon*, *Kabaret*. **Training:** UNITEC School of Performing and Screen Arts, Royal Academy of Dancing, American Jazz Dance.



GLEN DRAKE

Rabbit Robert/Rupert/Policeman

Theatre: ATC: Debut. National Tour: *Joseph & The Amazing Technicolour Dreamcoat*. Beaves Las Vegas Production: *Trainspotting*. Court Theatre: *The Way of the World*, *Big River*, *Ladies Night II*, *The School for Scandal*, *Treasure Island*, *Flatmates Wanted*, *The Crucible*, *A Day in Hollywood/A Night in the Ukraine*, *Hamlet*, *Ladies Night*. NZ Drama School: *A Midsummer Night's Dream*, *All My Sons*. **Television:** *Hercules*, *Flatmates*, *Shortland Street*. **Film:** *Permanent Wave*, *Heavenly Creatures*. **Training:** New Zealand Drama School 1994/95, Apprentice Actor Court Theatre 1992/93.



ROSS DUNCAN

Chairman Weasel/Gypsy/Otter

Theatre: ATC: *The Herbal Bed*, *Molly Sweeney*, *Arcadia*, *Market Forces*, *Travels with My Aunt*, *Dancing at Lughnasa*, *Daughters of Heaven*. Mercury Theatre: *The Rose Tattoo*, *Weed*, *Merchant of Venice*, *Shadowlands*, *The Crucible*, *Cat on a Hot Tin Roof*, *Single Spies*, *Turandot*, *Hamlet*, *Courting Blackbird*, *The Cherry Orchard*, *A View from the Bridge*, *The Three Musketeers*, *Nana*, *South Pacific*, *The Homecoming*, *Twelfth Night*, *Ladies Night*, *Oedipus Rex*, *The Sound of Music*, *Breaking the Code*, *Romeo and Juliet*, *A Streetcar Named Desire*, *Peter Pan - The Musical*, *The Winslow Boy*, *Tales of Hoffman*, *The Siamese Twins*, *Bert and Maisie*, *The Normal Heart*, *The Mouse Man*, *The Misanthrope*, *Macbeth*, *The Rocking Cave*, *Kean*, *Jumpers*, *Annie Get Your Gun*, *Lear*, *Lulu*, *Mister King Hongi*, *Guys and Dolls*, *Kiss Me Kate*, *The Lady's Not for Burning*, *The Threepenny Opera*, *Skin of Our Teeth*, *Love's Labour's Lost*, *Conduct Unbecoming*, *A Man for All Seasons*, *Macrune Guevara*. Central Theatre: *The Tempest*, *See How They Run*, *A Streetcar Named Desire*, *Boys in the Band*. Four Seasons Theatre: *Equus*. Fortune Theatre: *You're a Good Man Charlie Brown*, *Dracula*, *The Nuns*, *The Maids*, *Medea*. Centrepont Theatre: *Music Hall*, *Night at the Races*, *A Dolls' House*, *Dusa Fish Stas and Vi*, *The Foursome*, *Middle-Aged Spread*, *Twelfth Night*. Theatre Corporate: *Happy End*, *Fen*, *Tom and Viv*, *Wednesday to Come*, *A Winter's Tale*, *Shuriken*, *Three Sisters*, *Cabaret*, *The Ragged Trousered Philanthropists*, *King Lear*, *The Threepenny Opera*, *Vinegar Tom*, *A Street Called Straight*, *Riptide*, *Lady from the Sea*, *The Trial*, *Fanshen*, *La Ronde*, *Waiting for Godot*, *Total Eclipse*, *Accidental Death of an Anarchist*. **Television:** *Riding High*, *Young Hercules*, *Hercules*, *Xena*, *Mysterious Island*, *Plainclothes*, *Marlin Bay*, *Shortland Street*, *Kurt Vonnegut-Monkey House*, *Heart of the High Country*, *Ray Bradbury Theatre*, *Buck House*, *Away for the Weekend*, *The Deb Ball*, *Hunters Gold*. **Film:** *Every Woman's Dream*. **Training:** New Zealand Drama School 1971; apprentice actor Mercury Theatre 1972-73.



NORMAN FORSEY

Magistrate/Hedgehog

Theatre: ATC: *Arcadia*. Bruce Mason Theatre: *Performance Anxiety*. Aotea Centre: *Macbeth, Romeo and Juliet, My Fair Lady*. Watershed Theatre: *Cabaret, Hamlet*. Mercury Theatre: *Shadowlands, Amadeus, The Crucible*. **Tours:** *Me and My Girl*. **Television:** *Pio, Letter To Blanchy, Citylife, Xena, Adventurer, Marlin Bay, Hercules, Shortland Street, Billy T James Show, Mortimer's Patch*. **Film:** *Memory and Desire, Aberration, Brotherhood of the Rose, Sylvia, Scarecrow, Merry Christmas Mr Lawrence, Sleeping Dogs, Beyond Reasonable Doubt*.



CALUM GITTINS

Portly/Young Rabbit

Theatre: ATC: *All My Sons*. Calum is an avid reader and also enjoys movies, loud music and computer games. He is very fond of his pet cat Mario, has a good sense of humour and, like his character Portly, takes swimming lessons.



PHOEBE GITTINS

Young Rabbit

Theatre: ATC: Debut. Phoebe has played two small parts for Television. She loves singing and is a member of the Maungawhau School Cultural Club. She also enjoys swimming, reading, hanging out with her friends, looking after her pet mouse Moose and giving her brother Calum a hard time.



MICHAEL HALLOWS

Weasel/Norman

Theatre: ATC: *Julius Caesar, Twelve Angry Men*. Bruce Mason Theatre: *West*. Downstage: *West*. Centrepoint Theatre: *Ladies Night II*. The Drama Centre (London): *A Midsummer Night's Dream, The Symposium, The Matchmaker, Kiss of a Spider Woman, A Winter's Tale, Dresser, Thickset Man*. **Television:** *Life Class, Xena, Plainclothes, Shortland Street*. **Training:** Drama Centre London, Claude Watson School of Performing Arts Toronto, Artform Toronto, Northland Youth Theatre, Auckland Youth Theatre.



MARK HADLOW

Toad

Theatre: ATC: *The Seagull*. Fortune Theatre: *The Herbal Bed, Charlie's Aunt*. Watershed Theatre: *Otello*. Court Theatre: *Charlie's Aunt, The Wind in the Willows, Tons of Money, A Little Shop of Horrors*. Circa Theatre: *Footrot Flats*. Downstage Theatre: *Gulls*. Mercury Theatre: *Man Friday, Writer's Cramp, Privates on Parade, Uncle Vanya, A Midsummer Night's Dream, Falstaff, School for Scandal, Robin Hood, Prisoners of Mother England, Comedians, Once a Catholic*. Adelaide Festival: *S.N.A.G*. Edinburgh Festival: *S.N.A.G*. **Tours:** *Rush the Musical, The Rocky Horror Picture Show, Jesus Christ Superstar, S.N.A.G, Darling Mr London*. **Television:** *Black Beauty, Shark in the Park, Laughinz, Open House, What Now, Louise and Friends, Mortimer's Patch, The Neighbourhood Network, The Billy T James Show, Kaleidoscope, Tears of the Mist, McPhail and Gadsby, Close To Home, You're Only Young Twice, Children of Fire Mountain*. **Film:** *Willy Nilly, Savage Islands, Scarecrow, Prisoners, Just Me and Mario, Battletruck, Shadowlands, Beyond Reasonable Doubt*. **Awards:** Entertainer of the Year 1995, Best Theatrical Performance *S.N.A.G*. 1994.



VICKY HAUGHTON

Bargewoman/Weasel

Theatre: Drama: ATC: Debut. Mercury Theatre: *M Butterfly, Nana, Camille, The Share Club, Yerma, Noises Off*. **Musical:** *Tours: Me And My Girl*. Mercury Theatre: *Judy, West Side Story, Peter Pan, The Rink, Gypsy, Porgy and Bess, The Sound of Music, Stepping Out, Sweet Charity, The King and I, A Slice of Saturday Night, Jesus Christ Superstar, The Pirates of Penzance, Chicago, Oliver!, The King of Hearts, The Mikado, Victorian Music Hall, The Rodgers and Hart Show, Let's Do It, This Joint is Jumpin, The Irving Berlin Show, Gershwin by George*. **Opera:** Mercury Theatre: *Lucia de Lammermoor, Carmen*. Aotea Centre: *Carmen, Faust*. **Tours:** *The Pearl Fishers*. **Television:** *Marlin Bay, In Touch F.M., Raiders of the South Seas, Deep Water Haven, Ray Bradbury Theatre, Heroes*. **Film:** *Jack Be Nimble, Rapa Nui*.



SOPHIA HAWTHORNE

Gaoler's Daughter/Hedgehog

Theatre: ATC: *Social Climbers, The Seagull*. Downstage Theatre: *She Stoops to Conquer*. Watershed Theatre: *Simon Bennett's Into the Woods*. Maidment Theatre: *Titus Andronicus*. Herald Theatre: *Michael Hurst's Romeo & Juliet*. Mercury Theatre: *The Sound of Music, The Crucible*. **Film:** *When Love Comes, Savage Honeymoon*. **Short Film:** *Destroying Angel*. **Awards:** TVNZ Young Achievers Award 1995.



GEORGE HENARE

Rat

Theatre: ATC: *Julius Caesar, Uncle Vanya*. Downstage Theatre: *Othello*. Mercury Theatre (20years): *Godspell, Joseph and the Amazing Technicolour Dreamcoat, Sweeney Todd, Shylock, Toad, Petruchio, Henry V, Country Wife, MacHeath, Lost in the Stars, King Lear, Snoopy, Lenin, Pirate King, Ugly Sisters*, et al. Melbourne Theatre Company: *I'm Not Rappaport, Othello*. Downstage Theatre: *Two Gentlemen of Verona, Apple Tree, America Hurrah, Awatea, Irma La Douce*. Auckland Opera: *The Magic Flute*. New Zealand Opera Company: *Porgy & Bess, The Mikado, Madam Butterfly*. Maori Theatre Trust: *He Mana Toa 1970 World Tour*. **Tours:** *Chess, Jesus Christ Superstar, Phantom of the Opera, The Secret Garden*. **Television:** *Shortland Street, Hercules, The Lost World, Greenstone, William Tell, Ocean Girl, Ray Bradbury Theatre, Porters, Xena, Tales of the South Seas, Park Terrace Murder, The Flying Kiwi, Gloss, Gather Your Dreams, Stars on Sunday, Governor*. **Film:** *Once Were Warriors, Mananui, Rapa Nui, The Silent One*. **Concerts:** Narrator for Auckland Philharmonic Orchestra. **Awards:** Entertainer of the Year Awards Best Theatrical Performance *Jesus Christ Superstar* 1994, Talking Book Ward for Best Reader Royal NZ Foundation for The Blind 1992, OBE for Services to NZ Theatre 1987.



MICHAEL LAWRENCE*Chief Weasel*

Theatre: ATC: *Julius Caesar, Twelve Angry Men, The Herbal Bed.* Maidment Theatre: *True West, The Homecoming, The Caretaker, The Boat, The Lucky Spot, Exile, Hitting Town.* Galaxy Theatre: *Equus.* Mercury Theatre: *Judy, East, A View from the Bridge, The Three Musketeers, M Butterfly, Burn This, The Homecoming, Twelfth Night, Squatter, Death of a Salesman.* Independent: *Out in the Cold (New Zealand Tour).* Theatre Corporate: *King Lear, The Trial, Badjelly the Witch, Children's Theatre.* Magic Productions: *The Wind in the Willows, Badjelly the Witch, The Lover, The Dumb Waiter.* **Television:** *Duggan, High Tide, Private Eyes, Open House, Out in the Cold.* **Film:** *Fluff, The Painting, East End Rockers, The Vistant, Came a Hot Friday, Savage Islands.*

**ELIZABETH MCRAE***Washerwoman/Hedgehog*

Theatre: ATC: *Social Climbers, Uncle Vanya.* Mercury Theatre: *Summer, Setting the Table, Secrets, Bodies, Once A Catholic, Middle Age Spread, Dirty Linen, Marat/Sade, Country Wife, Zorba the Greek, Under Milkwood, The Crucible, Caucasian Chalk Circle, Dark of the Moon, Admirable Crichton.* Theatre Corporate: *Pygmalion, The Plough and the Stars, Happy Days, Not I, Vinegar Tom.* Tantrum Theatre Co: *End of the Golden Weather, Comedy of Errors, Great Expectations, The Wedding Party, Trifecta.* International Festival of the Arts: *Ricordi.* Court Theatre: *Three Tall Women.* **Film:** *Scarecrow, Never Say Die, An Angel at My Table, Death in the Family, Return Journey, The Secret, Gordon Bennett, One of Those Blighters, A Dolls' House.* **Television:** *Home Movie, Pio, Shortland Street, Growing Rich, Hotshotz, Steel Riders, Country G.P., Radio Times, Pioneer Women, Mortimer's Patch, The Games Affair, A Going Concern.* **Training:** Maria Dronke's Studio.

**PAUL MINIFIE***Badger*

Theatre, as Actor: ATC: *The Herbal Bed, All My Sons.* Maidment Theatre: *Titus Andronicus.* Aotea Centre: *My Fair Lady, The Magic Flute.* Downstage Theatre: *The Life and Times of Galileo.* Central Theatre: *Biggles.* Mercury Theatre: *A Man for All Seasons, Conduct Unbecoming, Te Raukura, Love's Labour's Lost, The Threepenny Opera, The Normal Heart, Major Barbara, Camille, Squatter, Single Spies, The Cherry Orchard, Cat on a Hot Tin Roof, The Crucible, Skin of Our Teeth, The Three Musketeers.* Theatre Corporate: *The Seagull, Murder in the Cathedral, Lady from the Sea, King Lear, A Winter's Tale, The Three Sisters, Gulls, Cabaret, The Ragged Trousered Philanthropists, Duet for One.* Centrepoint Theatre: *The Real Inspector Hound, You're a Good Man Charlie Brown, Butley, The Birthday Party, Glidetime.* Gateway Theatre: *Private Lives, Arms and the Man, The Glass Menagerie, Waiting for Godot, Blithe Spirit.* National Tour: *The Rocky Horror Picture Show.* **Theatre,** as Director: Centrepoint Theatre: *The Nuns, The Two Tigers, Kennedy's Children, Twelfth Night, Masterpieces, The Caretaker, Clowntime, Welcome to Andromeda, The Importance of Being Earnest.* Theatre Corporate: *Metamorphosis, The Elephant Man, Bent, The Song of Johnny Muscle, Betrayal, One For the Road, The End of the Golden Weather, Schweyk in the Second World War, Design for Living, Summer of the Seventeenth Doll, Kids Stuff.* Mercury Theatre: *Sweeney Todd, Peter Pan, Romeo & Juliet, Fiddler on the Roof, Ladies Night, Shirley Valentine, Shadowlands, Gypsy, The Share Club, Brighton Beach Memoirs, Nana, The Secret Rapture, Single Spies, M. Butterfly, A Slice of Saturday Night, Private Lives, A Marvellous Party.* **Television:** *Hercules, Xena, Marlin Bay, Mrs Pigglegiggles, One West Waikiki, Just Passing Through.* **Film:** *Queen City Rocker, Jack Be Nimble.* **Position:** Director, Maidment Theatre University of Auckland.

**CRAIG MULLER***Squirrel Raymond/
Policeman/
Clerk of the Court*

Theatre: ATC: Debut. Centrepoint Theatre: *Blue Sky Boys, Biggles on Top.* Court Theatre: *Blue Sky Boys.* Downstage Theatre: *Witchmother, She Stoops to Conquer, The Rover.* Fortune Theatre: *Witchmother.* Calico Young People's Theatre: *Speed of Light.* Tauranga Operatic Society: *Big River: The Adventures of Huckleberry Finn.* Solo Performance: *I See Red.* **Television:** *Xena, Citylife.* **Training:** New Zealand Drama School 1993/94. **Awards:** Nominee Best Male Newcomer for *She Stoops To Conquer* Chapman Tripp Awards 1995.

**CRAIG PARKER***Mole*

Theatre: ATC: *Arcadia, The Seagull.* Aotea Centre: *Macbeth.* Centrepoint Theatre: *Weed.* **Theatresports.** **Television:** *Young Hercules, Xena, A Twist in the Tale, Citylife, Coverstory, Shortland Street, Mother Tongue, Gold, Gloss, Hotshots.* **Film:** *Tommyknockers, Man Made.*

**WILLIAM PLUMB***Ferret Fred/Weasel*

Theatre: ATC: Debut. Bats Theatre: *Blue Vein.* Circa Theatre: *Mojo.* Downstage Theatre: *Cabaret, The Visit.* St James Theatre: *La Boheme.* **Television:** *William Tell.* **Film:** *Saving Grace.* **Training:** Victoria University. **Awards:** Wellington High School Drama Prize 1992.

**GEOFF SNELL***Hedgehog Herbert/Train
Driver/Parkinson/
Sgt. Fred*

Theatre: ATC: *The Learner's Stand, The Seagull.* Aotea Centre: *My Fair Lady, Romeo and Juliet, The Cherry Orchard.* Watershed Theatre: *Jack and the Beanstalk, The Changeling.* Centrepoint Theatre: *Dead Funny.* Mercury Theatre: *Squatter, The Sound of Music, Share Club, Gypsy, Oedipus Rex, Ladies Night, The Cherry Orchard, Our Country's Good, A View from the Bridge, The Rover, Fiddler on the Roof, Twelfth Night, Amadeus, The Crucible, Hamlet, The Merchant of Venice, The Three Musketeers, Private Lives, Weed, Shadowlands, Glorious Ruins.* Theatre Corporate: *Hamlet, Bent, Foreskin's Lament, The Elephant Man, Mother Courage, As You Like It, Piaf, The End of the Golden Weather, Accidental Death of an Anarchist, Out in the Cold, The Threepenny Opera, King Lear, Badjelly the Witch, Three Sisters, Shuriken, The Ragged Trousered Philanthropists.* **Television:** NZ: *Xena, Citylife, Shortland Street, Marlin Bay, Crimewatch, Gloss, Both Sides of the Fence, Close to Home, Hercules, Fallout, Homeward Bound, Fair Go, Verdict on Erebus, Sky Crane, Pinocchio.* UK: *The Bill, Enemy at the Door, Blake's Seven, Big Deal.* **Film:** *Alex, Neat and Tidy, Trespasses, The Passenger, The Footstep Man, Avondale Dogs, Death Warmed Up, Bad Blood.* **Training:** Bristol Old Vic.

**AARON WARD***Stoat Gerald*

Theatre: ATC: *Julius Caesar.* Ugly Shakespeare Company (National Tour): *Rush the Musical.* Hawkes Bay Summer Shakespeare: *Macbeth.* Hastings Comedy Playhouse: *The Learner's Stand.* Eastern Institute of Technology: *Somewhere Over the Rainbow, Murder in the Cathedral, C D Romance, Caucasian Chalk Circle, So Shakespeare Said.* Hastings Group Theatre: *Do We Ever See Grace.* **Opera:** Hawkes Bay Opera: *Tosca.* Napier Operatic Society: *Les Miserables, Canterbury Tales, West Side Story.* Hastings Operatic Society: *There was an Old Woman.* **Film:** *Channelling Baby.* **Short Films:** *The Parking Nazi, Loualla.* **Training:** The Actor's Space, Eastern Institute of Technology.



the Wind in the Willows

Adapted from the novel
by Kenneth Grahame

Music and Lyrics by
Jeremy Sams

By Alan Bennett

The Royal National Theatre first staged *The Wind in the Willows* in Dec 1990

directed by Nicholas Hynter

Seventh production of the ATC's 1998 Montana Season

Cast

Rat
Toad
Mole
Badger
Washerwoman/Hedgehog
Albert
Chief Weasel
Chairman Weasel/Gypsy/Otter
Bargewoman/Weasel
Hedgehog Herbert/Train Driver/Parkinson/Sgt. Fred
Magistrate/Hedgehog
Weasel Norman
Gauler's Daughter/Hedgehog
Stoat Gerald
Squirrel Shirley
Rabbit Ronald/Fox/Weasel
Squirrel Raymond/Police/Clerk of the Court
Rabbit Robert/Rupert/Police
Rabbit Rose/Monica
Ferret Fred
Portly/Young Rabbit
Young Rabbit

George Henare
Mark Hadlow
Craig Parker
Paul Minifie
Elizabeth McRae
Grant Bridger
Michael Lawrence
Ross Duncan
Vicky Haughton
Geoff Snell
Norman Forsey
Michael Hallows
Sophia Hawthorne
Aaron Ward
Claire Dougan
Craig Ancell
Craig Muller
Glen Drake
Sarah Ashworth
William Plumb
Callum Gittins
Phoebe Gittins

Director	Raymond Hawthorne	Assistant Stage Manager	David Bell
Designer	Tracy Grant	Technical Manager	T.O. Robertson
Lighting Designer	Bryan Caldwell	Sound Operator	James Woods
Musical Director	Matthew Brown	Mechanist	Bernie Brown
Choreographer	Vicky Haughton	Flyman	Neil Fenwick
Wardrobe	Elizabeth Whiting	Props	Suzanne Gratkowski
Stage Manager	Fritha Walker	Set Construction	Third Stage Ltd

Additional music arranged and played by Matthew Brown

There will be a 15-minute intermission

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THE INVISIBLE CLOTHES-LINE

by
Alan
Bennett



I don't recall reading *The Wind in the Willows* as a child, or indeed any of the classics of children's literature. This was partly the library's fault. In those days Armley Junior Library at the bottom of Wesley Road in Leeds bound all their volumes in heavy maroon or black, so that *The Adventures of Milly Molly Mandy* looked as forbidding as *The Anatomy of Melancholy*. Doubtless *The Wind in the Willows* was there somewhere, along with *Winnie the Pooh* and *Alice* and all the other books every well brought-up Children's Hour-listening child was supposed to have read. Actually I think I do remember looking at *Alice* and being put off by the illustrations. "Too old fashioned," I thought, "looks like a classic." And back it went on the shelf.

It was only in the sixties when I was rather haphazardly reading round the Edwardians with some vague idea of writing a history play, which eventually became *Forty Years On*, that I read Kenneth Grahame's *Dream Days* and *The Golden Age*, with *The Wind in the Willows* left until last because I thought I had read it already, this being almost the definition of a classic - a book everyone is assumed to have read and thinks that they have done.

One consideration that had kept me away from the book for so long, that gave it a protective coating every bit as off-putting as those black and maroon bindings of my childhood, was that it had fans. Fans are a feature of a certain kind of book. It is often a children's book - *Winnie the Pooh*, *Alice* and *The Hobbit* are examples - or it is a grown-up children's book, such as those of Wodehouse, E F Bensen and Conan Doyle. But Jane Austen and Anthony Trollope are nothing if not adult and they have fans, too, so children are not the essence of it.

What is common to all these authors, though, is the capacity to create self-contained worlds; their books constitute systems of literary self-sufficiency in ways that other novels, often more profound, do not. And though exceptions

occur to me even as I write (the Brontes? - fans of the lives more than of the books; Hardy? - fans of the scenery) I have always found fans a great deterrent: "It's just your kind of thing." "Really? And how would you know?"

For all his conventional appearance (and despite the "Kitchener Needs You" moustache) Grahame was never altogether an establishment figure. Born in 1859 he never had (as he put it) "a proper equipment of parents", and was effectively orphaned at the age of five when his mother died and his drunkard of a father packed him off to Cookham in Berkshire to live with his grandparents. He was sent to St Edward's School at Oxford, where he did moderately well, and was looking forward to going to university there when his family - or the "grown-ups", as he thought of them all his life - decided he should go into the City as a clerk ("a pale-faced quill-driver") in the Bank of England.

Disappointed though he was (and it was a disappointment that did not fade), Grahame did well at the bank and eventually became Secretary at the early age of 39. Still, he was never happy behind a desk and even in those relaxed days soon acquired a reputation for sloping off early. When he was at his desk, he was often not doing the bank's work but writing articles for the *National Observer* and *The Yellow Book*.

Grahame comes over as a sympathetic character who, even when he begins to acquire a literary reputation, still has about him the air of a much humbler clerk, longing for escape and dreaming of the country, like one of those little men on the loose who crop up in Wells or, later, in Priestley and Orwell. Of course it's easier if you're an animal. Mr Polly has to burn his draper's shop and fake his own death before he can escape; with Mole it's just a matter of flinging aside his duster and brush, saying "Hang spring cleaning" and then "out he comes into the sunlight and the warm grass of a great meadow and a new life..."

A new life of a different sort began for Grahame in 1899, when he was 40. Hitherto every much the bachelor, he suddenly - and to the surprise and consternation of his friends - became engaged to Elspeth Thompson whom in due course he rather resignedly married. A Scot like himself, she was fey as well as formidable - insisting, for instance, on wearing a daisy-chain to their wedding - and their courtship was conducted largely in baby-talk. Their union produced one child, Alastair, who was born in 1900, premature and half blind.



Photo: Richard Speaight, The Dorneywood Trust

He was a precocious boy - Elspeth, in particular, insisting on his charm and ability - with the result that he

was much spoiled and given to tantrums, during which he would beat his head on the ground in fits of grief and rage. When his father started to write a letter to him telling him the stories that, in 1908, would become *The Wind in the Willows*, Mr Toad's tantrums were intended to ring a bell.

The book was far from being an immediate success. ("As a contribution to natural history," wrote *The Times* critic, "the book is negligible"), but at least this saved Alastair Grahame from the fate of A A Milne's son Christopher Robin, dogged always by his fictional counterpart.

My additions and alterations to *The Wind in the Willows* are, I am sure, as revealing of me as the original text is of Grahame. Grahame knew this very well: "You must please remember that a theme, a thesis, is in most cases little more than a sort of clothes-line on which one pegs a string of ideas, quotations, allusions and so on, one's mental undergarments of all shapes and sizes, some possibly fairly new but most rather old and patched; and they dance and sway in the breeze and flap and flutter, or hang limp and lifeless; and

some are ordinary enough, and some are of a private and intimate shape, and rather give the owner away and show up his or her peculiarities. And owing to the invisible clothes-line they seem to have some connexion and continuity."

Unlike Rat, I've never fallen under the spell of boats. I went out in the obligatory punt as an undergraduate but Eliot's "Strong, brown God" left me wet, cold and bored and not seeing what the fuss was about. I was also put off by the special contempt dispensed by those who serviced the activity, like the man who, having hired you the boat, never bothered to hide his impatience with your

incompetence. Yachtsmen have it too, and television gardeners and the proprietors of riding schools - anyone maybe who makes a profession

out of what other people regard as a hobby. Some of that irritability has crept into Rat, more perhaps than there is in the book, though an essential element in Grahame's tale is the schooling of Mole via Rat's rules and rigidities.

I imagine most writers are gratified that there is an invisible clothes-line, if only because it suggests that there are things going on in their heads that they are unaware of. Who knows, these unintended recurrences might amount, if not to Significance, then, at least to Subtext. My only previous piece at the National was *Single Spies* in 1988, but I had forgotten until I was adapting *The Wind in the Willows* that Guy Burgess, the protagonist of *An Englishman Abroad*, had in his final rumbustious days at the Washington Embassy acquired a 12-cylinder Lincoln convertible, in which he had frequent mishaps. "He drove it," said a fellow diplomat, Lord Greenhill, "Just like Mr Toad." Poop poop.

An extended version of this article appears in the published text of Alan Bennett's version of *The Wind in the Willows*.

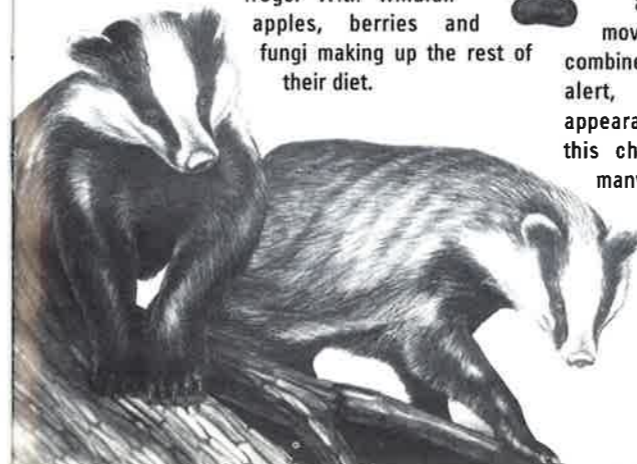


Animals of THE WIND IN THE WILLOWS

BADGER

A bear like animal with black and white fur and a stocky three foot long body, short tail and short but powerful legs armed with strong claws on the front feet. Its feet have five toes. The most striking part of the badger is the head with two broad black stripes running from behind the ears to the tip of the muzzle. It usually walks on all four legs yet can walk on just the hind legs. It is nocturnal and generally so wary that it is rarely seen.

Similar to a stoat and weasel, a badger has stink or musk glands at the base of the tail. However, badgers do not use these glands to mark objects, only when they are excited or frightened do they emit a smell. Badgers live in setts, as badger-holes are called. Their large size and the masses of rocks and earth at the entrance distinguish them. Badgers belong to the Carnivora or flesh-eaters and on examination, it would seem they are capable of attacking and consuming large prey. However, a badger generally lives on a wide variety of soft foods such as earthworms, snails, beetles and even frogs. With windfall apples, berries and fungi making up the rest of their diet.



FERRET

A ferret has a long body with short legs, a sharp pointed muzzle, small ears and a short tail. A domestic ferret is usually cream coloured and can weigh up to five pounds.

In the United States, the ferret's main enemy is the prairie dog. Unsuccessfully used as a means to eradicate rabbits in New Zealand, the ferret will take over another animal's home.

FOX

The head and body of the fox measures just over two feet with a tail of sixteen inches. The sharp pointed muzzle, the erect ears and quick movements of the eye combine to give the fox an alert, cunning appearance. In the past, this characteristic has led to many invented stories of its astuteness.

Although the fox lives mainly on the ground there are many instances of it climbing trees. Foxes are largely nocturnal with most of the day spent in an 'earth' which is more of a cavity than a burrow. They may make this



themselves or use a badger or rabbit burrow. Their main diet includes rats, mice and voles. Foxes are credited with a particular stratagem, called 'charming' to attain their end. However a more likely explanation is their playfulness. Like some other mammals, foxes will, without obvious cause, suddenly behave as if they have taken leave of their senses, bounding about, bucking and even somersaulting. Rabbits and birds may stop to watch and if the fox is hungry the spectators may suffer. It is possible that a fox playing in this way and finding birds and rabbits attracted to it might use this tactic again. This would not be beyond a fox's intelligence.

HEDGEHOG

The male grows to ten and one-quarter inches long and can weigh up to two and two-thirds pounds. A hedgehog's neck and body are short in relation to its bulk. The back and top of the head are coated in sharply pointed spines. The rest of the body is covered in coarse hair. All four feet have five clawed toes and five pads on the sole.

A hedge bottom is a typical place to find a hedgehog. It will sleep there until evening when it will come out to forage. Hedgehogs hibernate through winter; some sleep continuously, others only intermittently, until near the end of the season.



Snails, slugs, insects and worms form the normal hedgehog diet. Mice, rats, frogs, berries and acorns also form a part of their diet.

Foxes and badgers are the principal enemies apart from man. When undisturbed it moves quickly over the ground, despite its short legs, but any unfamiliar sound or movement makes it stop dead in and draw the spines on the top of the head forward. This is preparatory to rolling up if its alarm increases. The head and legs will be withdrawn and the edges of the prickly mantle being drawn around them to present an almost complete ball of spines.

HORSE

A very large and tall four-legged mammal which in modern times is domesticated. A horse is not of the carnivora or flesh-eater and usually eats a combination of grains.

MOLE

Its body is cylindrical, five and one-quarter inches long with a club shaped tail. The snout is long and pointed, the eyes very small and hidden in the fur and the external ear is no more than a ridge. The head and snout are beset with bristles, the velvet fur dark grey to almost black. Moles are restless creatures; busily, and almost excitedly, throughout the day and night, they hunt and feed for four and a half hours then rest for three and a half hours. They live wholly underground.



seldom coming to the surface and then only for short spells. Their entire body is adapted to a burrowing life. They live in permanent tunnels three to twelve inches beneath the earth's surface. A mole cannot survive more than three hours without feeding. And will store its top resource of food, the earthworm, when they are plentiful.

OTTER

Otters are long bodied, short legged mammals, with a stout tail thickened at the root and tapering towards the tip. There is a pair of scent glands under the tail. The head is flattened with a broad muzzle and numerous bristling

whiskers. The ears are small and almost hidden in the fur. Each foot has five toes, bearing claws in most species, the fore feet are small, and the hind feet large and webbed.

Except during the mating season, otters are solitary, extremely elusive and secretive, and always alert for any sign of disturbance. Otters live in seas, lakes and rivers. They generally swim and if on land move by humping their back and then gliding sometimes at distances of four to five feet. If on a steep slope an otter may glide for over fifty feet and often will return to glide again as if 'playing' or tobogganing.

Their main source of food seems to be eels and slow moving fish, sometimes salmon and trout; with crayfish being the favourite.

Sometimes otters will eat vegetation.



RABBIT

A rabbit has long ears and large prominent eyes. The strong hind legs are stronger than the forelegs and provide the main force in running. Instead of having a pad on the soles, protecting the feet is a thick coating of hair, which grips the feet either on hard rock or slippery snow. The tail is short and turned up at the end.

Rabbits mainly live in grasslands where they dig extensive burrows. They are gregarious and live close together so the warrens may cover a wide area.

Almost exclusively vegetarians, their chief sources of food are grass and tender shoots. In winter they will also eat bark.

The rabbit's chief



enemies, in addition to man, are weasels, rats, owls and hawks to name a few.

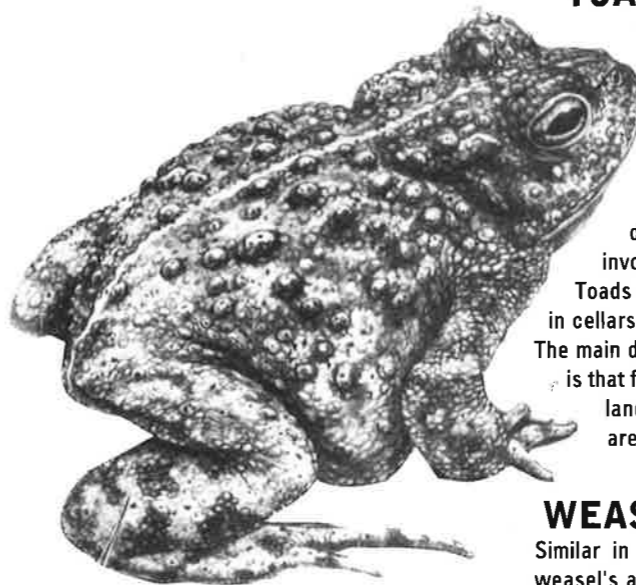
When alarmed, a rabbit will make a thumping noise to warn other rabbits.

And if terror stricken, a rabbit will sometimes emit a loud scream.

RAT

The larger cousin of mice, they have small bodies, six inches to one foot in length, with their tails longer than their bodies. A highly adaptable ground dweller, the rat will turn up wherever there is undisturbed shelter or unprotected food.

TOAD



Similar in appearance to a frog, but with more warts, the toad is a four-legged amphibian that spawns in the same body of water each year. The spawning season is in spring. The toad lays the eggs in the body of water and departs. There is no further care involved.

Toads do hibernate and will often be found in cellars or sheds near the spawning water. The main difference between a toad and a frog is that frogs live in water whereas toads are land based preferring to live in wooded areas.

The natural enemies of the weasel are hawks, owls, foxes, cats and even stoats, with man not far behind.

Sources: *The International Wildlife Encyclopedia, BPC Publishing Ltd. 1970 Vols. 1, 6, 8, 11, 12, 14, 17 & 19.*

Grzimek's Animal Encyclopedia Vol. II, Mammals II, Van Nostrand and Reinhold Company, 1975.

WEASEL

Similar in form to its relative the stoat, the weasel's average body length is eight and one half inches plus a tail of two and three-quarter inches. It has short limbs, a long neck and small head giving it a snake like appearance.

Although mainly nocturnal, it is sometimes active during the day and when possible it has alternating spells of activity and rest. Like other members of its family, it is courageous and ferocious out of all proportion to its size. The weasel's food includes rats, mice voles, moles and frogs.

SQUIRREL

A tree dwelling mammal with four legs and a long tail. They live in dreys made of twigs, leaves, moss and grass. Squirrels eat acorns and fruit and are known for burying their food for winter.

Throughout the world there exists the flying squirrel which has a webbed body of fur that it uses to glide from tree to tree.

STOAT

A relative of the polecat, the stoat is seventeen inches in length and can weigh up to one pound. Like many other mammals the stoat can secrete an offensive smell.

A truly carnivorous animal, it will eat little else. Stoats may also employ the 'charming' tactics of foxes.



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Auckland Theatre Company wishes to thank all donors, including those who do not wish to be named, for their continuing support.



DUCK'S DITTY

All along the backwater,
Through the rushes tall,
Ducks are a-dabbling,
Up tails all!

Ducks' tails, drakes' tails,
Yellow feet a quiver,
Yellow bills all out of sight
Busy in the river!

Slushy green undergrowth
Where the roach swim -
Here we keep our larder,
Cool and full and dim.

Everyone for what he likes!
We like to be
Heads down, tails up,
Dabbling free!

High in the blue above
Swifts whirl and call -
We are down a-dabbling
Up tails all!

From *The Wind in the Willows*
By Kenneth Grahame



Visit *The Wind in The Willows* Web Page for ideas: <http://users.nbn.net/~jseltzer/willows.html>



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