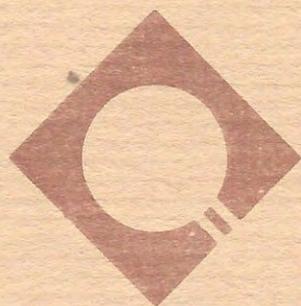


TOAD OF TOAD HALL



THE QUESTORS THEATRE COMPANY

Christmas 1977



The Questors Theatre Company

First performance 28 December 1977

TOAD OF TOAD HALL

A play from KENNETH GRAHAME's book
'The Wind in the Willows'

by **A.A. MILNE**

Music by H. FRASER-SIMSON

Cast, in order of appearance:

Marigold

Nanny

Mole

Rat

Badger

Toad

Alfred

Alfred's Back Legs

Chief Weasel

Chief Ferret

Chief Stoat

Weasels

Ferrets

Stoats

First Fieldmouse

Second Fieldmouse

**Fieldmouse Carol-
singers**

ABIGAIL CRUTTENDEN

JILLYANN HEALY

DUNCAN LIVINGSTONE

ANTHONY BARBER

DAVID PEARSON

KEITH GODMAN

JOHN FRANCIS

MIKE GARCIA

RICHARD GAUNT

COLLEEN JOHNSON

COLIN THOMAS

FIONA DUKES, LYNN HARMAN, KAREN BANKS, OLIVIA AARONS, WILLIAM WEST, MICHELE HODGES, ISEULT FOLEY, ALWYN PARSONS, NICOLA PERFECT, MATTHEW BLAKSTAD

PAULINE MCHUGH, EMMA HARRISON, YACOB PASHA, BERYL MALCOLM, JOHANNA BARWICK,

JACQUELINE FURLONG, VIVIEN FOSTER, HEATHER CHANDLER, DANIELLA INBAR

ANDREW GROVES, ALEXANDER BARBER, SASHA UDELL, JUSTINE WEST,

ROSIE O'CONNOR, MICHAEL-JOHN BANKS, JANET ANDERSON,

JACQUELINE DEFFERARY, KATE PARSONS

POLLY DUVAL

ANIKA UDELL

RODNEY HOOD, JOANNE HODGETTS,

JUSTINE SNASDELL, MARTIN WEBSTER,

IRENE PENFOLD, RICHARD GEORGE,

SIMON MAYNARD, RHIAN BARRINGTON,

SOPHIE MILLER, REBECCA ALLBUTT,

KATHRYN BARBER, SOPHIE DUVAL.

**Usher
Policeman
Jurors**

SIMON SURTEES
COLIN THOMAS
DALE RANDALL, ROSALYN BURNS,
EDDIE GROSSMAN, OENONE GRANT,
AMANDA SUMMERS, TERRY PARSONS,
VYVYEN JENKINS, AMANDA ARON,
ALAN HALE, VIC POMPINI, SUSAN HULME

**Phoebe
Washerwoman
Mama Rabbit
Lucy Rabbit
Harold Rabbit
Fox
Horse**

SONIA PEARSON
JILLYANN HEALY
VYVYEN JENKINS
GRACE DADIAN
HAL CRUTTENDEN or NADIA PASHA
DOROTHY BOYD-TAYLOR
GEORGE CROOK
MIKE GARCIA

**Bargewoman
Young Stoat
Brave Stoat**

COLLEEN JOHNSON
ALEXANDER BARBER or SASHA UDELL
ANDREW GROVES

Produced by ROBIN DUVAL

Sets designed by NORMAN BARWICK - Musical Director STEPHEN KIRBY
Choreography by JUDY EMMET and DOROTHY BOYD-TAYLOR
Musicians: STEPHEN KIRBY, JULIA COOKE, SHARON SHOULMAN,
ALISON COLSTON-LAKE

'Wind in the Willows' song sung by KAY BARWICK

Our thanks are due to North Ealing School for the use of the fieldmouse chorus.

Stage Manager —
Deputy Stage Manager
Assistant Stage Managers

DOUG BROWN
LAURA BOND
TERRY AMIS, AMANDA ARON, JOE BIRCH,
CINDY CROCKETT, GEORGE CROOKE,
TERRI FRECKER, MIKE GARCIA,
ALAN HALE, LESLEY HARRIS,
TINA HARRIS, TIM HAYWARD,
JACKIE HAZEL, SALLY HILL,
ROGER KELLY, GORDON PEARCE,
VIC POMPINI, DALE RANDALL,
MARTIN UDALL, CHRIS WILLIAMS

Associate to the Designer
Wardrobe

BETH CROWLEY
MARY ANDERSON, with HILDA COLLINS,
AMY HOPPER, EDITH RICKETTS,
JANET WOOLBAR and other members of
The Questors Wardrobe.

We thank Nottingham Payhouse for the hire of some of the costumes.

Lighting —
Sound —
Properties —

IAN HOWLETT and BRIAN MCLOUGHLIN
COLIN HORNE assisted by ELAINE STANLEY
IRIS PHELPS with JOAN CURRY,
BEVERLEY MANNIN

Construction —

RICHARD LEWIS, ROY BRIERLEY,
MIKE GARCIA, GEORGE CROOKE,
ALAN HALE, GORDON PEARCE,
TERRY AMIS, TERRI FRECKER,
JACKIE HAZEL, JOE BIRCH.

THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES

PRODUCER'S NOTE

Kenneth Grahame's novel 'The Wind in the Willows' was a favourite of A.A. Milne's. In fact, the styles and subjects of the two writers have much in common. So the author of the Pooh books would seem to be the ideal man to adapt 'The Wind in the Willows' to another medium. The play he wrote — *Toad of Toad Hall* — was first produced in 1929, 21 years after the novel's original publication.

Is the play a faithful enough adaptation of the book? Well, the first thing you notice is that in *The Wind in the Willows* Mole is very much the central character through whose eyes the major events are seen. In 'Toad of Toad Hall', the central character of course is the eponymous Toad (or as a character in the play calls him, 'the indigenous Toad', which sounds even ruder). Then again, in the novel a great deal is made of the English countryside, its traditions, beliefs, seasons, inhabitants. There is an almost mystical quality about this — you may remember the extraordinary, but quite central, chapter about the god on the island. In the play, a lot of this atmosphere goes by the board. Other things have to take precedence. So the play concentrates instead on incident and adventure (Toad's escapades are more elaborated) and, naturally enough, on theatrical effect. It is after all a Christmas show, for a Christmas audience, with very recognizable elements of traditional Pantomime.

This is one of the two most popular Christmas plays in the language. Why? Maybe because there really is something for everyone of every age. It's by turns funny and sad, and clever and sentimental, and exciting and frightening. And the main characters are all quite real, not cardboard. They may technically be animals but, as someone says in the play, 'they are as human to themselves as we are to us'.

ROBIN DUVAL

*Wind in the willows is whispering low,
Still is the meadow which dreams in the sun,
Blue overhead and green your bed,
Sleep, little people, to Lullaby.*

KENNETH GRAHAME (1859-1932)

Born in Edinburgh, but brought up in Berkshire after his parents' deaths, he finished his education at St. Edward's School, Oxford. He joined the Bank of England and became its Secretary in 1898.

Writing was always secondary to his work and his personal life and he was, like the 'Sunday painter', a 'Sunday writer'.

He married in 1899 and his one son, Alastair, for whom 'The Wind in the Willows' was written, died in an accident at twenty, Grahame never recovered from the sorrow.

When, in 1907, his health broke down he retired from the bank and never wrote again. When asked why, he replied that he was 'not a professional writer'.

Grahame is always compared with Lewis Carroll, but their resemblance is really slight. There is not an ounce of rebellion in Alice, she is the good little girl whose parents are always right. Grahame's children, on the other hand, live quite consciously in a world of their own opposed to that of grown-ups, and half their energy is employed in circumventing and evading these loving enemies.

In 'The Wind in the Willows' the animals are real animals in the midst of fantasy, and the whimsicality never becomes mawkish.

ALAN ALEXANDER MILNE (1882-1956)

A Londoner, he became a journalist after Trinity College, Cambridge. He was offered assistant editorship of *Punch* magazine in 1906 and remained in the post until 1914.

After service in the first World War he decided not to return to *Punch* and became a full-time author. Inspired by the childhood of his son Christopher Robin, he wrote series of verses, stories and plays, including the volumes dealing with Winnie-the-Pooh.

Although best known for these, he also wrote several comedy plays — *Mr Pim Passes By*, *The Dover Road*, *The Truth About Blayds* — which were immensely popular.

The work he would prefer to have been known for was a powerful and impassioned plea against war — 'Peace With Honour' (1934). He is, however, so inextricably woven in the public mind with the gossamer strands of Christopher Robin and Winnie-the-Pooh that when he came to write his autobiography he found it necessary to devote the larger part of it to his childhood.

HAROLD FRASER-SIMSON (1878-1944)

Born into a London middle-class family, he was eventually sent to France to study the coffee trade, but divided his time studying music with the local organist. Back in England, he combined the City with amateur and professional composition until the record-breaking success of his operetta 'The Maid of the Mountains' in 1916 enabled him to concentrate on music full time. Later, his friendship with A.A. Milne, and his great fondness for children, produced — among other things — settings by Fraser-Simson of 67 Milne songs. He had a very happy personal life and was married to the novelist Cicely Devenish. His dog 'Henry Woggins' was a great personal friend of Christopher Robin Milne. The *one* sadness of his and his wife's life together was the absence of children of their own. They lived in a castle near Inverness (bought with the profits of 'The Maid of the Mountains') where he died after a fall down a marble staircase — at the height of his powers — in 1944.

Next Production

ROSMERSHOLM

by Henrik Ibsen, translated by Michael Meyer

A powerful and gripping drama, this play enjoyed a recent West End revival and is considered by many to be Ibsen's finest piece.

Directed by Tony Rushforth, whose production of *The Family Reunion* last season was well received.

28, 29, 31 January; 1, 2, 3, 4 February at 7.45 p.m.
Members FREE, Guests: £1.25, £1.00 and 75p

IN THE STUDIO:

A MIDSUMMER NIGHT'S DREAM

by William Shakespeare

19 to 22 January at 7.45 p.m.
Members and Guests 50p

THE QUESTORS FILM SOCIETY presents

THE SEVENTH SEAL

director: Ingmar Bergman
starring Max von Sydow

6 January at 11p.m. in the Theatre

CABARET

director: Bob Fosse
starring Liza Minnelli and Michael York

13 January at 7.45 p.m. in the Theatre
Each film: Film Society members 50p, Guests: 75p

EXHIBITION

During the run of *Toad Of Toad Hall* there will be an exhibition in the Foyer of the work of JOHN MARKS.