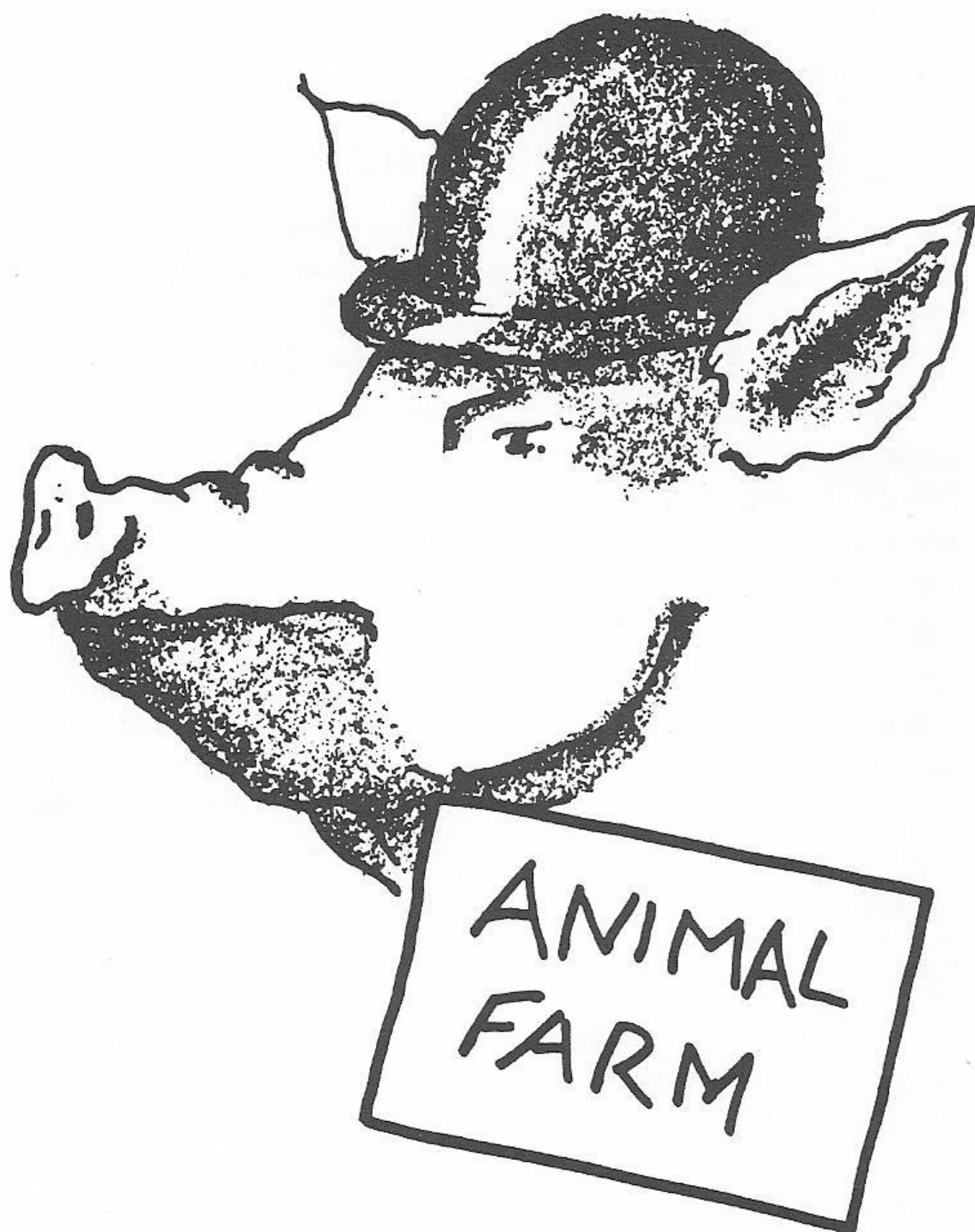


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 THE QUESTORS THEATRE COMPANY

# GEORGE ORWELL'S

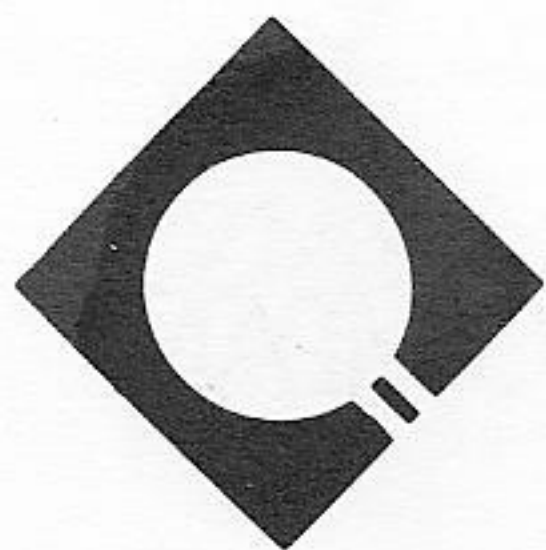


*adapted by*  
**PETER HALL**

*Lyrics by* **ADRIAN MITCHELL**

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# THE QUESTORS THEATRE COMPANY

PRESIDENT: JUDI DENCH OBE

VICE-PRESIDENTS: SIR BRIAN BATSFORD, ALFRED EMMET OBE,  
ROGER REES, MICHAEL WILLIAMS

*First performance: 20 June 1987*  
at THE QUESTORS THEATRE, EALING

*First performance: 17 August 1987*  
at THE MINACK THEATRE, PORTHCURNO, CORNWALL

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## DIRECTOR'S NOTE

Eric Blair — for that was Orwell's real name — was born on 25 June 1903 in Bengal, where his father was serving as a member of His Majesty's Indian Civil Service.

When he was four, he returned with his family to live at Henley on Thames. "I was the middle child of three," he writes in his autobiography, "and I barely saw my father before I was eight. For this and other reasons I was somewhat lonely and I had the lonely child's habit of making up stories and holding conversations with imaginary persons."

After attending the local primary school and a preparatory school he won a scholarship to Wellington College, then moved to Eton as a King's Scholar. He did not go on to university, but followed his father into the Indian Civil Service, serving in Burma for five years.

Orwell's writing career began inauspiciously; none of the early pieces was published but later he used his experiences in Paris and amongst the tramps as a basis for his later book *Down and Out in London and Paris*, which told of his experiences in those capitals amongst the poorer classes. *Burmese Days* harked back to his time in that country. *The Road to Wigan Pier* was a commissioned work, in writing which he spent some months amongst the working classes in the North of England. *Homage to Catalonia* recorded his view of the Spanish Civil War, where he fought, (and was wounded) as part of a Marxist revolutionary group. During the second world war he was unfit for military service.

*Animal Farm* was written in 1943, when Stalin was regarded as a friend and ally, and Orwell's biting criticism of the Soviet Union and his analysis of the pursuit of

*continued on page four*



# GEORGE ORWELL'S **ANIMAL FARM**

*adapted by*  
**PETER HALL**

## *Cast of Characters*

<b>Polly Andrews</b>	.....	Cow
<b>Jo Barwick</b>	.....	Sheep, Man
<b>Derek Bullock</b>	.....	Boxer
<b>Sam Cocking</b>	.....	Young Pig
<b>John Downs</b>	.....	Moses, Pigeon
<b>Heather Godley</b>	.....	Clover
<b>Oenone Grant</b>	.....	Cow
<b>David Jenkins</b>	.....	Cow, Farmer, Dog
<b>John Kelly</b>	.....	Old Major, Bull, Pilkington, Man
<b>Kimberley Lancaster</b>	.....	Young Pig
<b>Roger Lewis</b>	.....	Napoleon
<b>Renata Nash</b>	.....	Mollie, Hen, Pig, Dog
<b>Fiona Nicholson</b>	.....	Cat, Pigeon
<b>Jonathan Plunkett</b>	{ .....	Snowball, Dog, Sheep Man, Cart-Horse
<b>Georgia Reid</b>	.....	Narrator, Hen
<b>Iain Reid</b>	.....	Sheep, Whymper, Man, Dog
<b>Mike Robotham</b>	.....	Jones, Dog, Man
<b>Phillip Sheahan</b>	.....	Squealer
<b>John Stacey</b>	.....	Sheep, Hen, Dog
<b>Margaret Turner</b>	.....	Hen, Minimus
<b>Oliver Turner</b>	.....	Hen, Stable Lad
<b>Paul Vincent</b>	.....	Benjamin
<b>Ffrangon Whelan</b>	.....	Muriel
<b>Megan Whelan</b>	.....	Narrator, Hen

*Set, Costumes & Masks designed by* **Sue Ferguson**

*Lighting designed by* **Francis Stevenson**

*Musical Director and Piano* **Liz Kendall**

*2nd Keyboard* **Stuart Dollin**

*The Play directed*

*and the Music for this production composed by*

**JEFFREY SMITH**



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## CREW

Julie Allan	Lighting assistant
Steve Anderson	Stage Manager
Lisa Anderson	ASM
Daryl Athill	ASM
Kathryn Austin	Lighting assistant
Alice Bates	Prompter
Eleanor Belfrage	DSM
Mathew Belfrage	Assistance with masks
Sue Blake	Chickens
Arthur Boardman	Construction
Amelia Burke	Assistance with masks
Maigread Carson	DSM
Jim Craddock	Construction
Simon Crombie	ASM
Beth Crowley	Assistance with animal feet & artwork
Andrew Davie	Lighting assistant
Maria Duffy	Assistance with masks and wardrobe
Sean Graham	Construction
Liz Hodges	Sound Operator
Paul Jiggins	Mask consultant
Ken Josh	Assistance with animal feet
Diana Kilburn	ASM
Doug King	Flying
Matt Kirby	ASM
Carole Lashmar	Wardrobe
James Linehan	Lighting Operator & assistance with masks
Andrew Maddocks	Sound
Geoff Moore	Flying
Brian Moorhouse	Costume Realisation
Hilary Philpot	Wardrobe
Katy Sayers	Assistance with painting
Jonathan Scoffield	Assistance with painting
Tania Scott-Wilson	Assistance with masks & painting
Vanessa de Souza	ASM
Ian Thomas	Props
Fiona White	Assistance with masks & painting

### *Special Thanks to:*

**Roger Brace, Norman Barwick, Jo Perse, Harriet Bowes, Chris Sydenham, Tessa Curtis, Gwenan Evans.**

### *The Stage Manager would like to thank:*

**Christine Thomas** of Charing Cross Hospital Physiotherapy Department and Staff of Ealing Hospital Physiotherapy Department.

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**THERE WILL BE ONE INTERVAL OF 15 MINUTES**

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The production of **ANIMAL FARM** is sponsored by

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*continued from page one*

power, was refused by four publishers before being accepted. Once published, it became an instant best-seller and was eventually translated into over 30 languages.

*The book works on various levels: as a fable or fairy story; as a satire on contemporary society, comparable to Gulliver's Travels; and as an allegory — principally of the seizure of power during the Russian revolution and the subsequent corruption during the Stalinist era. It develops many of the ideas trailed in Orwell's earlier works, and certainly he uses the book to get over his message. "He would not blow his nose," said Cyril Connolly, "without moralising on conditions in the handkerchief industry." But the work has earned its place as a classic of English literature. And its message can be translated to apply to many social and political circumstances other and later than those which originally inspired it. We leave you to do that, and with Orwell's final message, as expressed in Nineteen Eighty-four: "if you want a picture of the future, imagine a boot stamping on a human face — forever".*

JEFFREY SMITH

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## **COMING EVENTS**

### **IN THE PLAYHOUSE**

10, 11, 16, 17, 18 July at 7.45pm  
12 July at 3pm

### **THE MAN WHO CAME TO DINNER**

by Moss Hart and George S. Kaufman

A STUDENT GROUP PRODUCTION

*supported by* **MIDLAND BANK PLC**

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### **IN THE STUDIO**

11, 12, 13, 14, 15, 16, 17, 18 July at 7.45pm

### **ALBERTINE in FIVE TIMES**

by Michel Tremblay

Translated by John van Burek and Bill Glasscow

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## **HOTPLATE**

Delicious Hot and Cold food is available in the Upper Foyer from 6.30pm during the run of Playhouse evening performances.

Refreshments also served in the interval.

(Please note *no hot meals* will be provided at the Sunday matinées.)

Patrons are respectfully asked to refrain from taking refreshments into the auditorium.

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## **ARE YOU A MEMBER OF THE QUESTORS?**

Full details are available in the leaflets by the Box Office or you can telephone the Theatre Manager during the day on 01-567 0011 (10am — 5pm). Why not attend one of our NEW OR PROSPECTIVE MEMBERS EVENINGS and have a conducted tour of the Theatre Complex, starting at 8.00pm, every WEDNESDAY, from The Grapevine Bar.

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