

WILTON'S MUSIC HALL
PRESENTS

WORLD
PREMIERE
POOP
POOP!



THE
WIND IN THE
WILLOWS
WILTON'S

by Piers Torday

24 NOV - 31 DEC 2022

WILTON'S
MUSIC HALL

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Left to right: Corey Montague Sholay, Tom Chapman, Rosie Wyatt, Paula James, Chris Nayak, Melody Brown, Darrell Brockis

CREATIVE TEAM

Writer	Piers Torday
Director.....	Elizabeth Freestone
Associate Director	Joanna Bowman
Designer.....	Tom Piper
Lighting Designer.....	Zoe Spurr
Composer and Sound Designer.....	Chris Warner
Movement Director.....	Emma Brunton
Puppetry Designer	Samuel Wyer
Casting Director.....	Helena Palmer
Assistant Director.....	Segen Yosef

CAST

Darrell Brockis	Toad
Melody Brown	Badger
Tom Chapman	Weasel
Paula James	Duck
Corey Montague Sholay.....	Mole
Chris Nayak.....	Otter
Rosie Wyatt.....	Rat
Adam Redmore	Understudy (Mole, Rat, Badger, Toad)

PRODUCTION TEAM

Production Manager	Cath Bates
Stage Manager.....	Sophia Dalton
Stage Manager.....	Debs Machin
Assistant Stage Manager.....	Daiva Aleksiuaitė
Costume Supervisor.....	Caroline Hughes
Wardrobe Person.....	Michelle Jury



Left to right: Tom Chapman, Portly the Otter, Chris Nayak

ADAPTING THE WIND IN THE WILLOWS

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The *Wind in the Willows* is one of the most enduring children's books ever written - still in print since 1908, currently available in over fifty different editions, from picture books to pop up versions. Kenneth Grahame's charming tale has instilled a love for British wildlife in generations of readers (including this one). It was foundational to my imaginative development, read to me by my parents at bedtime. The idea of such vulnerable mammals with such forthright characters, living out a permanent summer holiday existence was an appealing fantasy that spoke to me then and still does now - inspiring my own fiction.

Yet few animals in fiction are as far from nature as these picnicking, smoking, motor racing characters. The book breaks every rule of modern children's literature - it is episodic, with no overarching plot, literally meandering in places, written in a quixotic blend of pastiche styles. And what child in their right mind wants to read a story where Rat tells Mole never to explore the Wide World, where Mole in turn dissuades Rat from foreign travel, and where Badger, Mole and Rat all intervene to stop Toad having adventures of any kind?



Left to right: Corey Montague Sholay, Rosie Wyatt, Darrell Brockis, Melody Brown

Photo credit - © Nobby Clark

So why is this eccentric, contradictory, dated book so often adapted?

One word: friendship. The shy, homebody Mole, brought out of his hole by the relentlessly chipper but perennially wistful Rat, the solitary, curmudgeon Badger with a heart of gold, and the appalling, careless, narcissist Toad who it is impossible not to feel affection for despite his reckless behaviour. Loosely inspired by Grahame's own friends and family, this quartet seem to embody some of the most delightful and infuriating qualities of true friendship. That to me, is the central message of the book - nothing about picnics or motor cars - but rather that true friends stand by each other, through thick and thin, even when they drive each other up the wall (or into the river).

So we decided to build our adaptation of this timeless story around two central strands from the book. One is the exquisitely rendered changing of the seasons on the river, which gave us our four acts, and the other is the shifting meaning of home for all the animals, from homebody Mole to wanderer Rat, hermit Badger to the playboy Toad.

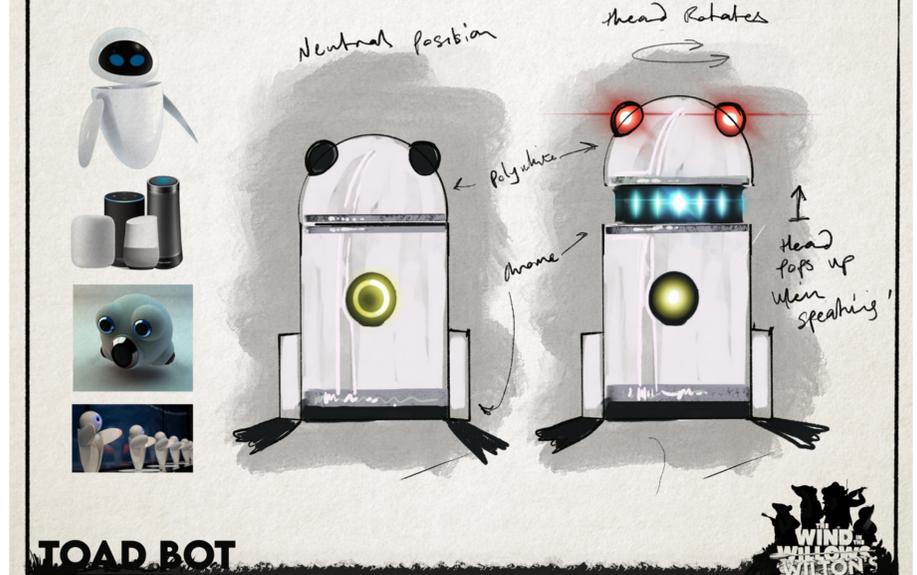


Original drawings by Puppetry Designer - Samuel Weyer

We also agreed that we also did not want to indulge in pure nostalgia about an already nostalgic book. As the UK Environment Agency's latest report revealed that 41% of our native flora and fauna species have considerably decreased since 1970, with 15% at serious risk of extinction - it felt imperative to touch on the genuine peril the real water rats, moles, toads and badgers of this country face. Yes, even at Christmas!

For such an iconic London venue, as Wilton's, I also decided to relocate the action from the Berkshire stretch of the Thames downstream to the river as it runs through the capital. Wildlife in the city is often overlooked and ignored, but we have moles and badgers here too! Our characters would be contemporary versions of the same immortal friendship group, with Mole making his home in a park and Toad living in a luxury riverside mansion. But whether you consider yourself a Mole, Rat, Badger or Toad - you are very welcome on our river this Christmas and we hope you enjoy the ride!

Piers Torday - November 2022



Original drawings by Puppetry Designer - Samuel Weyer

CAST BIOGRAPHIES

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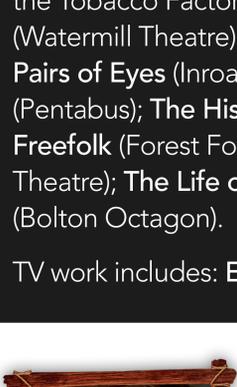


DARRELL BROCKIS

Toad

Darrell Brockis trained at the Webber Douglas Academy of Dramatic Art.

Theatre credits include: **Private Lives**, **The Hound of the Baskervilles**, **Blithe Spirit** (Mill at Sonning); **House & Garden** (Watermill Theatre); **For All Time** (Southwark Playhouse); **A Midsummer Night's Dream**, **The Comedy of Errors**, **Twelfth Night**, **The Taming of the Shrew**, **Henry V**, **The Merchant of Venice** (Propeller); **Robin Hood** (City Varieties); **Across the Dark Water** (The Point); **The Trial of Jane Fonda** (Assembly Rooms); **Batman Live** (World Tour); **Peter Pan** (O2 Arena & US tour); **Messenger** (Shunt); **A Number**, **Dick Barton**, **Dead Funny** (Theatre by the Lake, Keswick); **Hamlet**, **The Grapes Of Wrath**, **Summer Lightning**, **Chimneys** (Pitlochry Festival Theatre); **Killing Time**, **Don't Dress For Dinner**, **Cash On Delivery**, **The Man Upstairs** (Aldeburgh & Southwold); **The Lady Vanishes**, **The BFG**, **Equiano** (UK Tours); **Othello** (Southwark Playhouse); **Romeo and Juliet** (World Tour); **The Taming of the Shrew** (Creation); **The Focus Group**, **Flow My Tears The Policeman Said**, **Crash** (The Oval House); **The Glass Menagerie**, **The Arcade** (BAC). **The Death of Grass** (BBC R4).



MELODY BROWN

Badger

Melody trained at Manchester Polytechnic School of Theatre and recently worked for the RSC in **Measure for Measure** and **The Taming of the Shrew**.

Theatre work includes: **Midsummer Mechanicals** (Shakespeare's Globe); **Henry V** (Shakespeare at the Tobacco Factory); **House and Garden**, **Bubbles** (Watermill Theatre); **Tamburlaine** (Yellow Earth); **Two Pairs of Eyes** (Inroads Productions); **Last Journey** (Pentabus); **The History Boys** (Selladoor Productions); **Freefolk** (Forest Forge); **Fungus the Bogeyman** (Pilot Theatre); **The Life of Pi** (Twisting Yarns); **The Firebird** (Bolton Octagon).

TV work includes: **Eastenders** (BBC).



TOM CHAPMAN

Weasel

Tom trained at the Guildhall School of Music and Drama and the National Youth Theatre.

Theatre credits include: **The Axiom of Choice** (Claire Gilbert Productions Oxford University); **As You Like It**, **The Tempest**, **A Midsummer Night's Dream** (Shakespeare's Globe & Tour); **What Do You See?** (Pappy Show, London International Mime Festival), **Macbeth** (The Shakespeare Project); **For All The Women Who Thought They Were Mad** (Hackney Showrooms); **Voices In The Dark** (Shakespeare's Globe); **Twelfth Night**; **A Midsummer Night's Dream for people with Autism**; **Hamlet**, **Who's There?** (Flute Theatre with ETT, Orange Tree Theatre, Bridge Theatre & Chichester Festival Theatre); **Luck Out** (The Yard); **Oedipus** (Matchstick Theatre); **The Girl and The Moon** (Courtyard Theatre); **Great Expectations** (Attic Theatre); **Some Tiny Plays About How Fucked We All Are** (Middle Child & Paines Plough); **En Folkefiende** (Squint Theatre); **King John** (Rose Theatre Kingston); **Lights! Camera! Improvise!** (Mischief Theatre).

Television credits include: **To Be Continued**, **Poppy Cat**.

Short Film credits include: **The Morning Afters**, **The Window**.

Radio credits include: **Dombey and Son**.



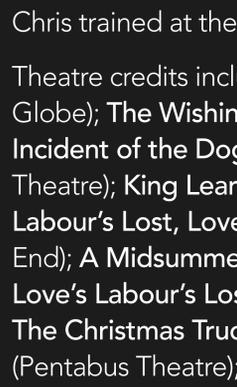
PAULA JAMES

Duck

Paula James is an actress and musician who trained at the Drama Studio London.

Theatre credits include: **Our Man In Havana** (Watermill Theatre); **Beauty & The Beast** (Rose Theatre, Kingston); **Gin Craze!** (Royal and Derngate); **The Snow Queen** (Park Theatre); **Honour** (Angry Bear Scratches); **Collapsing Creation** (Kakariki Theatre); **Hamlet** (Iris Theatre); **Henry V**, **A Christmas Carol**, **Thy Eternal Summer**, **Love's Labour's Lost**, **Robin Hood**, **Julius Caesar** (Guildford Shakespeare Company); **A Comedy Of Errors** (RSC); **Hoard: Rediscovered a trilogy of digitally reimagined plays** (New Vic & National Theatre).

Short film roles include **Ham** and **Tatterhood**.



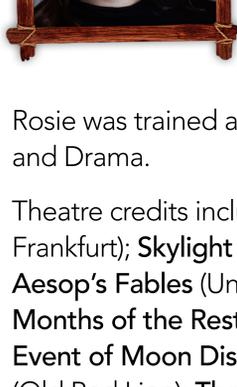
COREY MONTAGUE SHOLAY

Mole

Corey trained at the Bristol Old Vic Theatre School.

Theatre credits include: **The Prince** (Southwark Playhouse); **The Trumpet and the King** (Terra Nova Productions); **Bacon** (Finborough Theatre); **Wendy & Peter Pan** (Leeds Playhouse); **She Stoops to Conquer**, **As You Like It** (Guildford Shakespeare Company); **The Whip and King John** (RSC), **This Island's Mine** (King's Head Theatre); **Henry V** (Shakespeare at the Tobacco Factory); **The Enchanted** (The Bunker); **Normal** (Rift Theatre & Styx); **Snow White** (Sixteenfeet Productions); **The Hotel Cerise** (Theatre Royal Stratford East); **Little Revolution and ICU** (Almeida Theatre); **Carpe Diem** (National Theatre).

Short film credits include **Kite Strings**, **Angry Face**, **Callum**, **Our Night and Home**.



CHRIS NAYAK

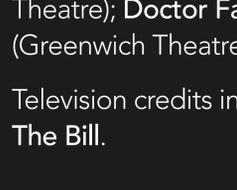
Otter

Chris trained at the Bristol Old Vic Theatre School.

Theatre credits include: **Macbeth** (Shakespeare's Globe); **The Wishing Tree** (Little Angel); **The Curious Incident of the Dog in the Night-Time** (National Theatre); **King Lear** (Shakespeare's Globe); **Love's Labour's Lost**, **Love's Labour's Won** (RSC & West End); **A Midsummer Night's Dream**, **Maydays**, **Love's Labour's Lost**, **Much Ado About Nothing**, **The Christmas Truce** (RSC); **Stand Up Diggers All** (Pentabus Theatre); **There or Here** (Park Theatre); **Anita and Me** (Theatre Royal Stratford East); **Macbeth** (Little Angel); **All Is True** (Shakespeare's Globe); **Invasion!** (Soho Theatre); **Arthur and George**, **East is East**, **Wind in the Willows** (Birmingham REP); **A Passage to India** (Shared Experience); **The League of Youth**, **She Stoops to Conquer** (Nottingham Playhouse); **Indian Ink** (Salisbury Playhouse); **Romeo and Juliet**, **Lisa's Sex Strike** (Northern Broadsides); **The Marriage of Figaro** (Tara Arts); **Mother Goose and the Wolf** (Greenwich Theatre); **Punchkin**, **Enchanter** (London Bubble).

Television credits include: **We Hunt Together** (Showtime); **The Job Lot**, **Primeval**, **Love Soup**, **Doctors**, **Judge John Deed**, **Casualty** (BBC); **Coronation Street**, **The Bill** (ITV).

Audio credits include: **Spirit Rangers** (Netflix); **Bindi Business**, **The Brummie Iliad**, **Letters from a Young Indian Revolutionary** (BBC Radio); **The Secret World**, **Age of Conan** (Funcom); **Just Cause 2** (Eidos); **Dragon Age 2** (Bioware).



ROSIE WYATT

Rat

Rosie was trained at the Royal Welsh College of Music and Drama.

Theatre credits include: **The Effect** (English Theatre Frankfurt); **Skylight** (Chipping Norton Theatre); **Aesop's Fables** (Unicorn Theatre); **The Last Nine Months of the Rest of Our Lives** (Vault Festival); **In Event of Moon Disaster** (Theatre 503); **Mumburger** (Old Red Lion); **The Cardinal** (Southwark Playhouse); **Spine** (Soho Theatre); **The Boy in the Striped Pyjamas** (Chichester Festival Theatre); **Worst Wedding Ever** (Salisbury Playhouse); **Virgin** (Watford Palace); **One Man, Two Guvnors** (National Theatre); **Blink** (Nabokov & Soho Theatre); **Mogadishu** (Lyric Hammersmith); **Love, Love, Love** (Paines Plough); **Bunny** (Nabokov).

TV and Film credits include: **Turn Up Charlie** (Netflix); **Inspector George Gently** (BBC); **New Tricks** (Wall to Wall); and **Doctors** (BBC).

Radio credits include: **Pride and Prejudice**, **How Did I Get Here?** (BBC).

ADAM REDMORE

Understudy
(Mole, Rat, Badger and Toad)

Theatre credits include: **Mission Control**, **Wonderman**, **Tonypandemonium** (National Theatre of Wales); **Pavillion** (Theatre Clwyd); **Sugar Baby** (Edinburgh Fringe Festival); **Milked** (Pentabus); **Roberto Zucco**, **Caligula**, **Serious Money** (Chapter Arts); **Maudie's Rooms**, **Clytemnestra** (Sheman Theatre); **Doctor Faustus**, **School for Scandal** (Greenwich Theatre).

Television credits include: **Doctors**, **Silent Witness**, **The Bill**.



Photo credit – © Nobby Clark

Rehearsal photo
Back row left to right: Chris Nayak, Tom Chapman, Paula James.
Front row Portly the Otter and Tommy the Fieldmouse

‘BUT RATTY,’ SAID MOLE, [^ Back to Contents](#) ‘I NEED TO GO HOME. WINTER IS COMING.’

When Kenneth Grahame wrote those words in 1913, he imagined Mole happily snuffling off to his tunnel after a few months of lovely picnics and boating with Ratty on their beautiful river, a comforting conclusion to the first part of the animals’ adventures in *The Wind in The Willows*. Today, by contrast, we can’t help but hear Mole’s words in a different light. His home is probably no longer a place of sanctuary and safety. Natural habitats are spoiled, green spaces are earmarked for urban development, and numerous species are suffering drastic declines. Many of the animals who feature in our story are amongst those in danger. Ratty (despite her name, actually a water vole) represents a species that has seen a 90% decline over the past 40 years, the steepest of any British mammal. Rattys are now officially classed as Threatened on the Endangered Species List. Otter and his little daughter Portly are part of a family of animals who nearly became extinct in the 1980s due to pollution and pesticide use and are only now beginning to make a comeback thanks to intense conservation work, including an otter reintroduction scheme in London’s Lea Valley. And Toad - well, even toads are now a Priority Species under the UK Government’s Post-2010 Biodiversity Framework (although don’t tell Toad that, he would be insufferable).

Like everyone, theatre-makers can’t ignore these and all the other kinds of impacts that humans are having on the environment. We need to do our bit to help tackle the many environmental problems we all, humans and animals, face. For our production of **The Wind in the Willows Wiltons**, we are attempting to do this in two ways. The first is practically, through the way we are making the production: the materials we’re working with, the energy we’re using, the waste we’re trying not to create. And the second is imaginatively, through the story we’ve chosen to tell: the themes we are amplifying, the worldview we are sharing, and the ideas we are exploring with the audience.

Practically, our production of **The Wind in the Willows Wiltons** is aiming to be zero-waste. The timber on stage is sourced from driftwood; the costumes are from charity shops; the props are made by our team from found materials and sourced ethically. The puppets have been created from odds and ends of fabrics. Some of our props and instruments will be donated to local schools after the run of the show has ended. Our technical equipment is low-energy. We have re-used, re-paired, and re-cycled as much as we possibly can. Of course, there is more we can do (there is always more) but our aim has been to be as green as possible in the making of the show. We’ve done this in a spirit of creative problem-solving and positivity. We have found that by doing so we have made a significant impact in reducing our carbon footprint and created very little waste.

Theatre exists to bring people together, to tell stories that capture our collective imaginations, and to entertain and inspire through the magic of drama, song and dance. Imaginatively, **The Wind in the Willows Wiltons** is aiming to be an eco-positive production. The story follows our animals as they face the unavoidable truth that their riverbank world is under threat. If they don’t do something about it, the world that they know and love will be lost forever. The characters must pull together to fight back against the might of Weasel Corps, the company that puts profit above wellbeing. Ratty, Mole, Badger and Toad - helped by their friends Otter, Duck and Hedgehog - learn how friendship, community, adaptability and resilience might just be some of the ways in which they can come together to protect their shared home, not just for themselves but for future generations.

Caroline Lucas, Green Party MP, has said that the climate crisis is at its root a failure of imagination - a failure to imagine a new way of living, thinking and being in the world. Theatre can help us imagine different outcomes by telling new stories about the ways we might want to live better. In *The Wind in the Willows Wiltons* our animals refuse to give up hope. They believe their world is worth fighting for and, with light hearts and determination (helped along the way by excellent snacks, mad adventures, and a sing-song or two), they set about to get it back. As Greta Thunberg might say, our animals prove that no-one is too small to make a difference, even a Field Mouse.

Elizabeth Freestone, Director, November 2022



Photo credit – © Nobby Clark

The cast in the Mahogany Bar
Back row left to right: Tommy the Fieldmouse, Tom Chapman, Darrell Brockis, Chris Nayak, Portly the Otter, Rosie Wyatt, Corey Montague Sholay. Front row: Paula James, Melody Brown

CREATIVE BIOGRAPHIES

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PIERS TORDAY

Writer

Piers Torday began his career in theatre and then television as a producer and writer. He is a trustee of The Unicorn Theatre and an Artistic Associate at Wilton's Music Hall.

Theatre producer credits include: **Ben'n'Arn** (Perrier Comedy Award Best Newcomer); **The Dybbuk** (BAC James Menzies Kitchin Memorial Award); **Resident Alien**, **Julie Burchill is Away** (Soho).

Children's book credits include: **The Last Wild** (shortlisted for the Waterstones Children's Book Award); **The Dark Wild**, (Guardian Children's Fiction Prize winner); **There May Be A Castle** (The Times Children's Book of the Year); **The Lost Magician** (Teach Primary Book Award); **The Wild Before**.

Piers has also completed an unfinished novel by his late father Paul (author of **Salmon Fishing in the Yemen**), **The Death of an Owl**.

Theatre adaptation credits include: **The Box of Delights** based of the novel by John Masefield; Charles Dickens' **Christmas Carol** and Elizabeth Gaskell's **The Old Nurse's Tale** – as **The Child in the Snow** (Wilton's Music Hall).

ELIZABETH FREESTONE

Director

Theatre credits include: **Nora: A Doll's House** (Citizens & Young Vic); **Queen Margaret** (Royal Exchange); **Crooked Dances**, **The Rape of Lucrece**, **Here Lies Mary Spindler**, **The Comedy of Errors** and **The Tragedy of Thomas Hobbes** (RSC); **Much Ado About Nothing** and **Henry V** (Shakespeare at the Tobacco Factory); **House and Garden** (Watermill Theatre); **The Duchess of Malfi**, **Dr Faustus**, **The School for Scandal** and **Volpone** (Greenwich Theatre); **Romeo and Juliet** (Shakespeare's Globe & European tour); **Endless Light** (Southwark Playhouse); **The Water Harvest** (Theatre 503); **As The Crow Flies, Here I Belong**, **The Lone Pine Club**, **Each Slow Dusk**, **From Land to Mouth**, **Stand Up Diggers All**, **For Once** and **Blue Sky** (as Artistic Director of Pentabus Theatre Company);

As Associate Director for the National Theatre credits include: **People, Places and Things** and **A Caucasian Chalk Circle**.

She is the co-author of **100 Plays To Save The World**, a book about plays that tackle the climate crisis. She mentors a number of young directors and is trustee on the board of Theatre By The Lake and the National Rural Touring Forum. She trained at Rose Bruford College and the National Theatre Studio.

JOANNA BOWMAN

Associate Director

Director credits include: **Sing Yer Heart Out For The Lads** (Chichester Festival Theatre, Revival Director); **She Wolf** (Edinburgh Festival Fringe); **The Metamorphosis: Unplugged** (Vanishing Point); **Alright Sunshine**, **Mary and Ada Set the World to Rights** (Óran Mór); **Fox-Pop**, **Smiles Better** (Edinburgh International Festival & Mahogany Opera); **Chaos** (Perth Theatre).

Associate Director credits include: **Carousel** (Regent's Park Open Air Theatre); **The Good Life** (Fiery Angel & UK Tour); **The Metamorphosis** (Vanishing Point, Emilia Romagna Teatro Fondazione & Tron Theatre).

Assistant Director credits include: **Sing Yer Heart Out for the Lads** (Chichester Festival Theatre); **A Midsummer Night's Dream** (Regent's Park Open Air Theatre); **Cyrano de Bergerac** (National Theatre of Scotland, Citizens Theatre & Lyceum Theatre); **Nora: A Doll's House**, **A Christmas Carol**, **The Macbeths** (Citizens Theatre); **Toy Plastic Chicken** (Traverse & Óran Mór).

Joanna is Associate Director of the Tron Theatre in Glasgow, and a Creative Associate of Vanishing Point. She was a finalist for the 2022 JMK Award.

TOM PIPER

Designer

Tom was Associate Designer at the RSC for ten years and has designed over thirty productions for the company. He is Associate Designer at Kiln Theatre.

Theatre design credits include: **Medea** (Edinburgh International Festival & National Theatre of Scotland); **Girl on an Altar**, **White Teeth** (Kiln Theatre); **The Scent of Roses**, **Lyceum Christmas Tales**, **The Duchess** (of Malfi), **Rhinoceros**, **Mrs Puntilla**, **Hay Fever** (Royal Lyceum Theatre, Edinburgh); **The Child in the Snow**, **Christmas Carol**, **The Box of Delights** (Wilton's Music Hall); **Faith** (RSC & Coventry City of Culture); **Nora: A Doll's House** (Young Vic); **Endgame**, **King Lear**, **Hamlet**, **Nora** (Citizens' Theatre); **Rusalka**, **Pelléas Et Mélisande**, **Don Giovanni** (Garsington Opera); **Frankenstein**, **Hedda Gabler** (Northern Stage); **iHo**, **The Haystack** (Hampstead Theatre); **Harrogate** (HighTide & Royal Court); **A Midsummer Night's Dream**, **Romeo and Juliet** (RSC & UK Tour); **Cyrano de Bergerac** (National Theatre of Scotland, Royal Lyceum Theatre, Edinburgh & Citizens' Theatre); **The King's Speech** (Birmingham REP, Chichester Festival Theatre & UK Tour); **Orfeo** (Royal Opera House at the Roundhouse); **The Great Wave** (National Theatre).

Design credits: **Blood Swept Lands** and **Seas of Red** (South Bank Arts Award) at the Tower of London and received an MBE for services to Theatre and First World War commemorations.

Awards include: Olivier Award for Best Costume Design for **The Histories** (RSC).

ZOE SPURR

Lighting Designer

Zoe is a theatre lighting designer whose work has been seen in the West End, throughout the UK and internationally.

Lighting design credits include: **The Importance of Being Earnest** (ETT); **Good** (Harold Pinter Theatre); **Manic Street Creature** (Roundabout @ Summerhall, Edinburgh Fringe); **Migrations** (Welsh National Opera); **Our Generation** (National Theatre); **Bonnie and Clyde The Musical** (Theatre Royal, Drury Lane); **She Described It To Death** (Royal Opera House, Linbury Studio); **Fantastically Great Women Who Changed The World** (Kenny Wax Family Entertainment for MAST Mayflower & UK Tour).

Award credits include: 2019 Theatre and Technology Award Lighting Design for **The Unreturning** (Frantic Assembly UK Tour); The Lightmongers' ALD Award 'New Talent in Entertainment Lighting'; OFFIE Award for Best Lighting Design on **Tiny Dynamite** (Old Red Lion Theatre).

CHRIS WARNER

Composer & Sound Designer

Chris is an East-Anglian based artist working across theatre, television, film and education.

Composer and sound designer credits include: **Streets Alive**, **Booming Voices**, **From Rushmere With Love** (Eastern Angles Theatre); **Blue Stockings**, **Sadie**, **Double Cross** (Lyric Belfast, BBC4); **Blackwater Mermaids** (BBC Radio 4 Extra); **Much Ado About Nothing**, **Macbeth Schools** (RSC), **David Mitchell's History of British Comedy** (BBC Radio 2); **The Boat Factory** (59E59 Off-Broadway).

Arranger, orchestrator and producer credits include: **The Ipress File** (ITV); **The Rise of the Tudors** (SKY); **The Mauritanian** (BBC Films), **The Merry Wives of Windsor** (RSC) **McMafia** (BBC1), **Waiting Room** (Thüringen Staatsballet) and **Make a Musical** (BBC Learning, BAFTA Nominated).

Original music credits include: the albums **Immersive Stories**, co-composed with song-writer Sue Verran and percussionist Dame Evelyn Glennie, and **Wonders of The Cosmos**, recorded on location at Ely Cathedral and Abbey Road Studios.

Collaboration credits include: live performance poetry with Classic FM presenter Zeb Soanes and children's illustrator James Mayhew, and live concerts with electronic artists Floex and Tom Hodge.

Other credits include: immersive audio experiences for award-winning company Now>Press>Play and a 4-part documentary **Music Education in the UK** for the Talking Classical Podcast.

EMMA BRUNTON

Movement Director

Emma trained at Tring Park and Central School of ballet.

Associate & Aerial Director credits include: **Kan Yama Kan** (Wonder Junkie & Anthology Theatre).

Associate Director credit include: **Dragons & Mythical Beasts & Dinosaur World Live** (Nicoll Entertainment).

Puppet Movement and Movement Director credits include: **Christmas Carol** (Wilton's Music Hall); **L'Enfant et les Sortilèges** (Royal Academy of Music); **Madagascar The Musical** (Selladoor Productions); **The Christmasaurus** (Tom Fletcher); **La Cenerentola** (Opera Holland Park and Danish National Opera); **Dust** (Elusive Circus); **Pages** (Pacific Playhouse); **Boris and Sergey II** (Pleasance Courtyard).

Assistant Choreographer credits include: **The Thief of Baghdad**, **Pleasure's Progress**, **Faeries**, **The Wind in the Willows**, **The Secret Garden** (Sarasota Ballet); **Pinocchio** (The National Ballet of Canada); **Elizabeth** (The Royal Ballet).

Associate choreographer credits include: **West Side Story** (Sage, Gateshead); **The Soldier's Tale** (Parco, Japan).

Performer credits include: Blind Summit, Scottish Ballet, The Royal Opera, ENO, Glyndebourne, The Hanger Arts Trust, and Decca Records.

SAMUEL WYER

Puppetry Designer

Samuel Wyer is a scenographer, puppet designer and artist.

Recent credits include: **Wolf, Witch, Giant, Fairy** (Royal Opera House & Little Bulb Theatre - winner of the Olivier Award for Best Family Show); puppetry and costume design for **The Ocean At The End Of The Lane** (National Theatre, West End & UK tour - Olivier Award nomination for Best New Play); **Lazuli Sky** (Sadlers Wells & Birmingham Royal Ballet - Sky Arts Award nomination 2021); **Forest Fables** (NAIADS & the National Trust); **Alice's Adventures Underground** (returning 2023, Olivier Award nomination for Best Entertainment), **The Terrible Infants**, **The Trench**, **Dinner At The Twits** (Les Enfants Terribles); **Marvin's Binoculars** and **WILD!** (Unicorn Theatre); **The Elephantom** (National Theatre & Gyre & Gimble).

HELENA PALMER

Casting Director

Helena is a freelance casting director with over 20 years' experience, specialising in theatre. She began her casting career at the Royal Exchange Theatre, Manchester and then with the National Theatre. She was most recently Casting Director at the RSC where she worked for twelve years on a variety of classical and contemporary plays.

Recent theatre includes: **Dmitry** (Marylebone Theatre); **Sarah** (The Coronet); **Blackmail** (Mercury Theatre, Colchester); **The Fever Syndrome** (Hampstead Theatre); **The Mirror and the Light** (Gielgud Theatre); and **Antigone** (Mercury Theatre, Colchester); **The Child in the Snow** (Wilton's Music Hall).

Casting for the RSC includes: **Wolf Hall/Bring Up the Bodies** (Swan Theatre, Aldwych Theatre & Winter Gardens, New York); **Queen Anne** (Swan Theatre & Haymarket Theatre) and **Crooked Dances** (The Other Place, Stratford).

Helena is a member of the Casting Directors' Guild.

SEGEN YOSEF

Assistant Director

Segen recently graduated from the MA Directing course at LAMDA where she directed **Desert Boy** by Mojisola Adebayo. Segs's interests include making work which reflects people like her, following the themes of race, migration, gender and social equality.

Recent direction includes: **The Changing Room** (Arts University Bournemouth); **Motherhood** (Lyric Hammersmith & Evolution Festival); **Dear Daughter** (Camden People's Theatre & Calm Down Dear Festival); **Encore** (Shoreditch Town Hall & Dare Festival).

Recent associate and assistant direction includes: **Room On The Broom** (Tall Stories Tour); **The Fever Syndrome** (Hampstead Theatre); **The Winston Machine** (New Diorama); **The Delegation** (Coney Zoom Bar); **Bad Roads** (Royal Court); **Boat** (Battersea Arts Centre).

Recent co-direction includes: **The Common** (Coney).



Photo credit – © Nobby Clark

The cast at Wilton's

Back row left to right: Darrell Brockis, Paula James, Rosie Wyatt, Melody Brown

Front row: Tommy the Fieldmouse, Tom Chapman, Corey Montague Sholay, Chris Nayak, Portly the Otter

THE WIND IN THE ~~WILLOWS~~ WILTON'S WORD SEARCH

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[Click here to download the word search](#)

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

WORDS TO FIND:

Otter

Multibillionaire

Portly

Stoat

HMS Belfast

Vegan Sushi

Toadbot

Weasel Crisps

Grey Squirrel

River

Picnic

Pan

Hyde Park

Wild Wood

Toad Hall

Molerina

Dabbling

Iceskate

RAT'S PICNIC SUGGESTIONS

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- Fried chicken** – needs to be finger licking
- Kebabs** – shish or donner both acceptable
- Chips** – proper French fries, potato wedges are not for picnics
- Salt beef** – great with bagels, mustard and pickles
- Spam** – other forms of potted meat are available
- Egg and cress bap** – white bread preferable
- Ginger beer** – lashings of

To be eaten with good friends preferably on the banks of a river.

DUCK AEROBICS

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ALL ALONG THE BACKWATER

- Star Jumps:** Through the rushes tall
- Squats:** Ducks are a-dabbling
- Push-Ups:** Up tails all.
- Plank:** Ducks; tails, ducklings tails
- Donkey Kicks:** Yellow feet a-quiver
- Lunges:** Yellow bills all out of sight
- Bicycle Kicks:** Busy in the river!
- Mountain Climbers:** All together now!
- Star Jumps:** Everyone for what he likes!
- Squats:** We like to be
- Push-Ups:** Heads down, tails up
- Plank:** Dabbling free!
- Donkey Kicks:** High in the blue above
- Lunges:** Swifts whirl and call
- Bicycle Kicks:** We are down a-dabbling
- Mountain Climbers:** Uptails all!
- Collapse**

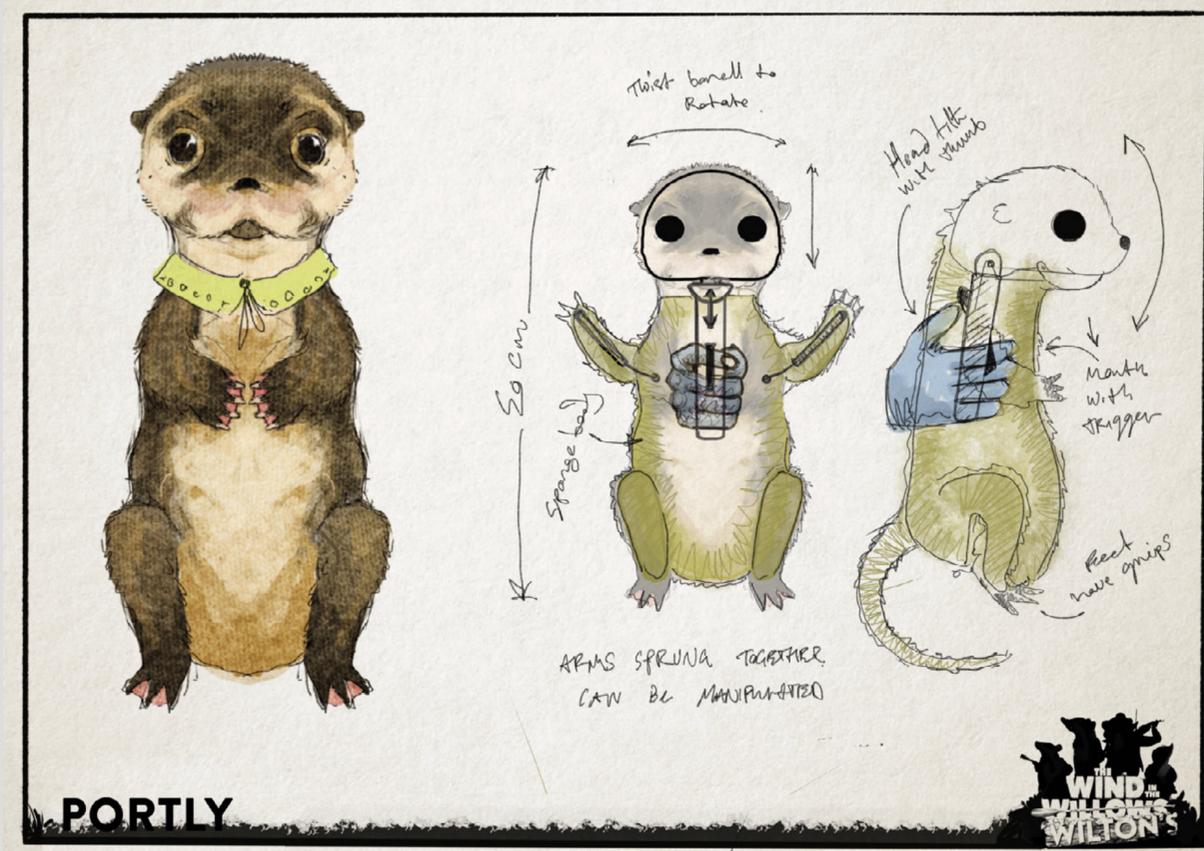


Left to right: Darrell Brockis, Melody Brown, Paula James, Tom Chapman



INTERESTING OTTER FACTS

- 1 Thirteen different species of otter exist all around the world. Some are small river otters, and some are larger sea otters. Have you ever seen an otter?
- 2 The majority (90%) of all sea otters live on the coast of Alaska.
- 3 Baby otters are called pups and they are incredibly cute.
- 4 An otter pup's fur is too thick for it to swim underwater. So, their mother leaves them floating while she searches for snacks, until their adult fur grows and they can swim underwater.
- 5 Sea otters can stay underwater for 5 minutes, and river otters can hold their breath for even longer - 8 minutes! Maybe Little Portly was hiding under the water.
- 6 They're hungry animals! Sea otters eat a quarter of their body weight in food every day. That's probably even more than Toad!
- 7 They like to eat clams, mussels and crabs, amongst other things. They use their sea whiskers to find small creatures to eat, and their paws to dig for clams.
- 8 Otters are cunning, they'll use rocks to crack open the clams. They carry rocks and store food in the loose skin under their armpits - they don't use plastic bags, they are definitely a little less weasel.
- 9 Unlike most marine mammals, they don't have a layer of blubber, although they do have the thickest fur of all animals.
- 10 Otters like to stick together, so when they sleep they will wrap themselves in seaweed and float together in a group. A group of resting otters is called a raft. Rumour has it that a pair of otters often hold paws when they sleep, so they can't drift apart.



MOLE RISK ASSESSMENT

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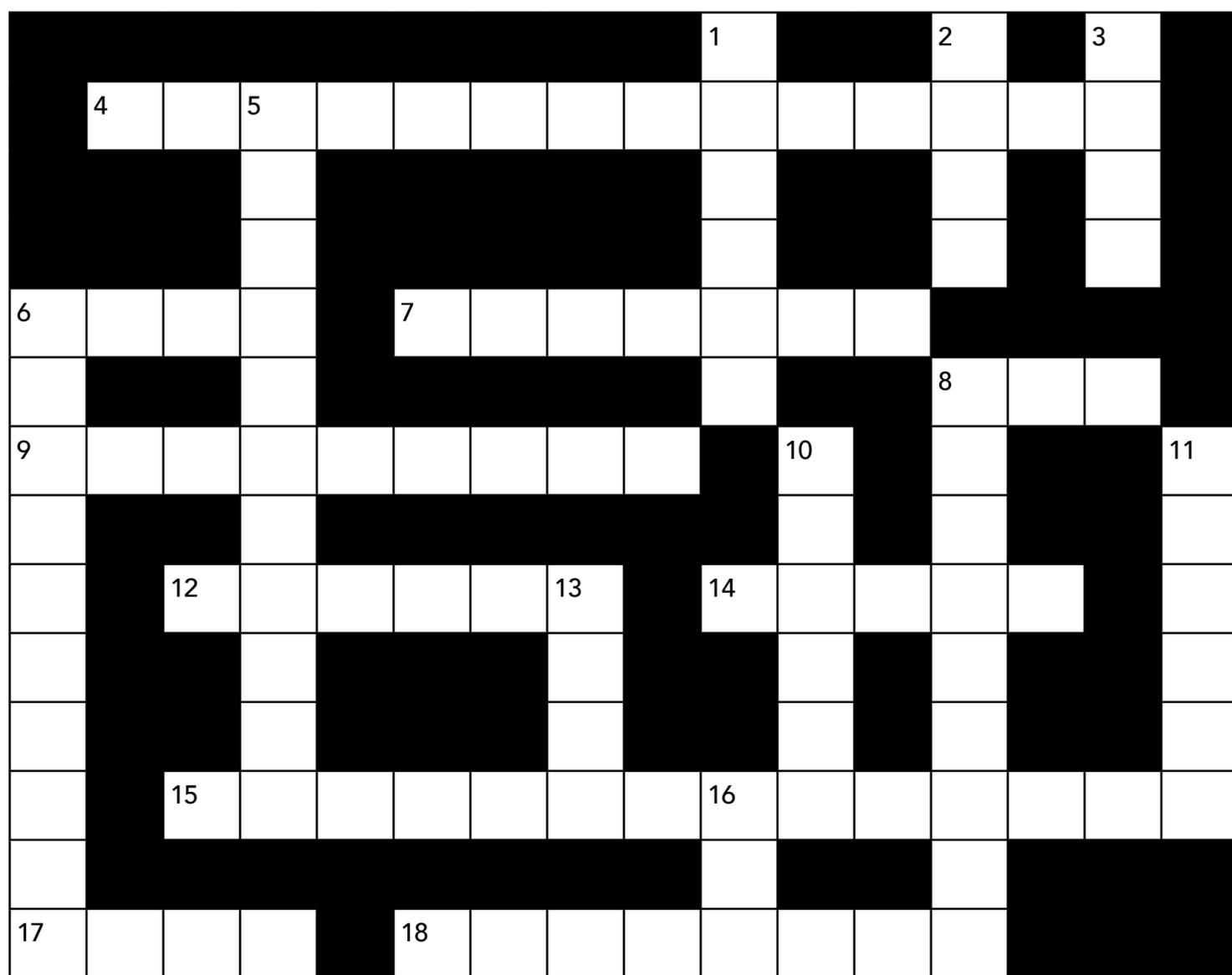
RISK LIKELIHOOD		
Description		
Do not believe it will happen (unless Toad is involved)	Rare	1
Could occur at some time, not expected but possible (could be made more likely be weasel interference)	Unlikely	2
May occur at some time (monthly but made more likely when boating)	Possible	3
Will probably occur (weekly and is recorded by Toadbot)	Likely	4
Likely to occur on many occasions (daily, sometimes hourly for moles)	Almost Certain	5

RISK ASSESSMENT			
Description	Likelihood	Risk Factor	Risk
Tripping, falling, getting unpleasantly wet when getting into a stolen boat	5	2	Minor
Boating without a life jacket, falling in and getting very, very soggy	5	4	Moderate
Boating without an emergency whistle, getting lost and then being found by weasels	5	4	Moderate
Boating in a life boat without a life boat...	5	2	Minor
Navigating the waterway on stolen property, being thrown in jail and having Cousin Molerina confiscated	5	5	Major
Getting bored whilst messing about in a boat	4	2	Minor
Trying to swim in the river but finding it filled with Weasel Crisps, Weasel plastic bottles and Weasel wet wipes, which stick to your fur and get caught in your tail	5	3	Moderate
Eating a picnic whilst bobbing about on a boat and thus getting indigestion	4	2	Minor
Taking the wrong turn and ending up in the Wild Wood	5	5	Oblivion

THE WIND IN THE WILLOWS WILTON'S CROSSWORD

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[Click here to download the crossword](#)



ACROSS

- 4 A. A. Milne adapted the book for stage in 1929 what was this version called ?
- 6 Otters might eat these; they live in rivers and are not weasel crisps?
- 7 Their friends are stoats and ferrets?
- 8 Which Greek deity makes a cameo appearance in The Wind in the Willows?
- 9 Where was Kenneth Grahame born?
- 12 Name the ski resort in Switzerland where Toad, in our play, claims to have a chalet?
- 14 Which animals sing the ditty that begins, "All along the backwater...?"
- 15 Who played Toad in the National Theatre's production in 1990/1?
- 17 In what part of London is Wilton's?
- 18 What is the animal financial district also known as?

DOWN

- 1 Who lives in the Wild Wood?
- 2 What do rats have instead of hands?
- 3 In the original book, The Wind in the Willows, what colour is Rat's boat?
- 5 Who played Chief Weasel in the 1996 film version?
- 6 What type of animal is Tommy?
- 8 Which British rock band released their first album in 1967, named after Chapter 7, Piper at the Gates of Dawn?
- 10 Floras and...?
- 11 In The Wind in the Willows what are Mole and Mustard's favourite flavours?
- 13 Found in Richmond Park and Clissold Park and used to roam freely all over England?
- 16 Native English tree - ancient and toxic, providing a home to woodland animals?

PRODUCTION TEAM

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CATH BATES

Production Manager

Cath has worked as Production Manager for Wilton's on the last 4 Christmas shows, and is really pleased to be back again to help create this new production for 2022. Outside of Wilton's Cath works extensively as Production manager, Site Manager & Project Manager for festivals, events, capital projects and theatre productions in the UK and abroad.

.....

SOPHIA DALTON

Stage Manager

Theatre Company Stage Manager credits include: **The Long Christmas Dinner** (Abbey Theatre); **Purple Snowflakes and Titty Wanks** (Abbey Theatre & Royal Court); **The Wider Earth** (Dead Puppet Society); **Sand in the Sandwiches** (Oliver Mackwood Productions); **Romeo and Juliet** (National Theatre Learning).

Theatre Stage Manager credits include: **Living Newspaper - Edition 3, A History of Water in the Middle East, Total Immediate Collective Imminent Terrestrial Salvation, Who Cares, Fireworks, Adler & Gibb** (Royal Court); **Firebird, The Empty Quarter, A Human Being Died That Night** (Hampstead Theatre); **The Removalists, Eating Ice Cream With Your Eyes Closed, Ruby Moon, Beckett x3** (Queensland Theatre).

Theatre Deputy Stage Manager credits include: **Manon Lescaut** (The Grange Festival); **Nora: A Doll's House, Wings** (Young Vic); **Father Comes Home From The Wars Pts 1, 2 & 3**; (Royal Court); **The Glass Menagerie** (Second Half Productions); **Frozen** (Jonathan Church Productions); **The Judas Kiss** (Hampstead Theatre); **Genesis Inc., Filthy Business, Wild Honey, Hapgood, Good People, Drawing The Line, The Judas Kiss** (Hampstead Theatre); **Thérèse Raquin, Relative Values** (Theatre Royal Bath).

Sophia trained at the Queensland University of Technology, Australia.

.....

DEBS MACHIN

Stage Manager

Theatre credits include: **Jerusalem** (SFP, Apollo Theatre); **The Shark is Broken** (SFP, Ambassadors Theatre); **Dr Who: Time Fracture** (Immersive Everywhere); **Measure for Measure, The Taming of the Shrew** and **As you Like it** (RSC Stratford, The Barbican & Regional Tour); **Hamlet, As You Like It, Raleigh: The Treason Trial, Twelfth Night, Vivaldi's Four Seasons: A Reimagining** and **The Taming of the Shrew** (Shakespeare's Globe); **The Inheritance, Wings, Once in a Lifetime** and **The Trial** (Young Vic); **The Nature of Why** (Southbank Festival & Paraorchestra); **Snow Mouse** and **Into the West** (Travelling Light Theatre Company & the Egg).

Television and Film includes: **The School of Good and Evil** (Netflix); **After Ever After** (Sky); **Kidsmas** (Bernados Live stream).

Debs is also a Globe Ensemble Associate Artist and member of the Creative Council for Shakespeare's Globe.

.....

CAROLINE HUGHES

Costume Supervisor

Caroline has worked extensively in the costume business for many years as Costume Supervisor and Costume Designer for theatre, opera, dance and film.

Design credits include: **L'Orfeo** (Academy of Ancient Music); **By Jeeves, Happy Birthday Peter Rabbit, Where is Peter Rabbit, Tell Me On A Sunday, Meeting Bea, Sherlock's Last Case, Housewife 49, The Hired Man, Untold Stories** (Old Laundry Theatre); **Whalesavers Raindance, Original Features, Good Intentions, Fizz** (W11 Opera); **Macbeth, Othello** (Second Age Theatre Co. Dublin - Winner Irish Times Theatre Award- Best Costume); **Emperor of Atlantis, Erismena** (Opera Theatre Co. Dublin); **Dirty Wonderland** (Frantic Assembly); **Enigma of Sin, Fetch Boy, Fox, Singles, P.O.V.** (Ricochet Dance Company).

Costume Supervisor credits include: **Much Ado About Nothing** (Shakespeare's Globe); **Macbeth** (Grange Festival); **The Child In The Snow, Christmas Carol - A Fairytale, The Box of Delights** (Wilton's Music Hall); **Macbeth** (Chichester Festival Theatre); **Talent, Abigail's Party, Shadowlands, Cage Aux Folles, Telstar, Ruthless** (West End). **Funny Girl** (UK Tour); **Un Ballo in Maschera, Die Walkure, La Fanciulla Del West, Samson et Delila, La Boheme, Peter Grimes, Dialogues des Carmelites, Madama Butterfly, Rigoletto, Capriccio** (Grange Park Opera); **Othello, As you Like It**, (Shakespeare's Globe); **The Moderate Soprano** (Hampstead Theatre); **Baskerville** (Liverpool Playhouse); **Plenty, Breath of Life** (Sheffield Crucible).

.....

MICHELLE JURY

Wardrobe Person

Michelle trained at South Essex University in collaboration with The Royal Opera House. She is an established costume technician and supervising maker assisting, in numerous establishments in the West End and for The National Trust.

Recent credits include: **Underwater** (Polka Theatre & Madame Tussaud's, New York).

.....

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LIGHTING PROGRAMMER

David Stone

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PRODUCTION

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THANKS TO

Mica Taylor	Royal Court Theatre
Kate Aisling Jones	Young Vic Theatre
Sophie Sierra	Unicorn Theatre
Jack Champion	National Theatre
Bruce O'Neill	RSC
Kerry Frampton	for the loan of her double bass

Thanks to the following who took part in **The Wind in the Willows** Wilton's workshop:

Sophie Trott, David Osmond and Evie Wollaston

This production of **The Wind in the Willows** Wilton's has been supported by:

- Boris Karloff Charitable Trust
- Chapman Charitable Trust
- Coral Samuel Charitable Trust
- Golsoncott Foundation
- Old Possums Practical Trust
- Roger and Caroline Dix

WILTON'S MUSIC HALL

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Duty Technician	Rye Milligan
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Venue Manager Front of House	Scott Butler
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Marketing and Communications Manager	Paul Cook
Venue Manager – Box Office and Reception	Zhalah Bahraini
Interim Development Manager	Caroline Green

Wilton's Casual Workers include:

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WILTON'S MUSIC HALL



Photo credit – © James_Perry

“This theatre is a national treasure. It’s a magical and unique space, one which invites theatre makers and audience members alike to think and experience differently.”

(Cate Blanchett, Vogue December 2020)

Wilton's is of international significance as it is the only surviving Grand Music Hall in the world. Wilton's has been a Grade II* listed building since 1971 and is situated in a conservation area.

The Music Hall was built in 1858 by the entrepreneur John Wilton. John also procured the Prince of Denmark pub, otherwise, and still, known as the Mahogany Bar and adjoining houses. The building opened in 1859 to much acclaim with some of the great music hall stars such as Champagne Charlie and Arthur Lloyd regularly performing. Due to Wilton's location to the docks there was an international cast and audience alike.

In the 1880's fire regulations changed and the Music Hall closed as a music hall and was purchased by a Wesleyan Mission and used by them until the 1950's, during which time they:

- Fed 2,000 people a day during the Dockers strike of 1889;
- Housed the first Ethiopian working men's club in 1920's;
- Supported the East End Anti-fascists in the 1930's providing a safe haven during the Battle of Cable Street in 1936;
- Ran free Sunday activities for local children and gave them free fruit;
- Ran free cinema screenings for the local community;
- Offered skills training in sewing, woodwork and literacy;
- Offered shelter in World War I and World War II for the people of East London.

The Methodists departed in 1950 and the building fell into disrepair despite a failed restoration attempt in the 1980's, which actually left the building gutted and structurally dangerous.

In 2022 the picture has changed somewhat. In 2015 we completed a three-year Heritage Lottery Funded capital project, which has conserved the Hall, maintaining the beautiful barley twist columns and the handsome balcony. In 2021 we completed our Beautiful Word capital project, chaired by Sir David Suchet, enhancing the acoustics and transforming the seating. In 2021 we finished our Beautiful Word campaign, chaired by Sir David Suchet, to enhance the acoustics and significantly improve the seating.

Wilton's mission is to sustain the East End building and its unique spirit with a programme of extraordinary theatre and music, made for all of London and everyone with a curious imagination. Our building is now open and accessible every weekday, with an affordable artistic programme running all year round, which has recently included work by: 1927, Balletboyz, English National Opera, and Watermill Theatre to name but a few.

Wilton's has also offered a lot to a number of films as a unique, historic setting. Not only does this mean that Wilton's has been immortalised in a range of extraordinary films ensuring the building's historic splendour is shared with a much wider public but the hires from such films have enabled Wilton's to continually subsidise our artistic and engagement programmes. Some of the films shot at Wilton's include: **Bleak House; Chaplin; Dancing on the Edge; De-Lovely; Dorian Gray; Interview with the Vampire: The Vampire Chronicles; Kiss Kiss (Bang Bang); Mr Selfridge; Muppets Most Wanted; Nicholas Nickleby; Penelope; Sherlock Holmes: A Game of Shadows; Suffragette; The Grave Matter of Notorious Serial Killers Burke and Hare; The Krays; The Importance of Being Ernest** and others.

Wilton's has always been an exceptional place for an audience to hear live music but we have also built up a reputation for world-class musicians recording their music videos in the space such as: Marc Almond, Adam Ant, Billy Bragg, Kate Bush The Coral, Bryan Ferry, Frankie Goes to Hollywood Kelis, Kwabs, Laura Marling, Mumford and Sons, Paul Nutini, Frank Turner, and Wild Beasts.

Wilton's will always be grateful for the unprecedented level of support it received during the Covid-19 pandemic. However, we are still in need of support. If you would like to give a donation to Wilton's visit:

<https://www.wiltons.org.uk/support/donation>

For more information about Wilton's Music Hall visit www.wiltons.org.uk

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