

1955 Twelfth Night



The school presented, last December 1955, "Twelfth Night", one of Shakespeare's most delightful and mature comedies; and, in every sense, this was a SCHOOL production. The cast of twenty-five included Sixth-Formers, like Anne Wood and Garbett; brand new first formers, like the charming, efficient pages, Pat Lockett and Doreen Tyrell; and an array of other talents from all the intervening years - talents found and proved in the school's own training ground, the annual Dramatic Competition. This is not the place to summarise the well-known plot. But the essence of "Twelfth Night" is in the combination of skilful, sophisticated romance and boisterous fun. The school production brought out both the blend and the individual charm of each aspect. Eileen Hirst, as Olivia, and Holdcroft, T., as Orsino, maintained, with well-spoken verse and grave air, the sophistication; Anne Wood, as Viola, unwound her own emotions and the general plot, with feeling; Kathleen Cooper nicely modulated her part as Viola's twin, Sebastian; while Snookes, as Sir Toby, and his belching

crew, Deeley, as Sir Andrew, and Vickers, as Fabian, cavorted and laughed with that spontaneity which only comes from carefully-planned movement and timed articulation. The mischievous Maria was played, with amazing assurance, by Shirley Challenger; and in their highly individual and very exacting roles, Riggott, J. excelled as the superior Malvolio, and Foster, A., as the ready Fool. Disciplined production with skilful lighting and a careful music-pattern, made full use of each area in the permanent set, the set in itself deceptively simple. The audience saw clearly the sequence of events and all the time had a variety of setting and location.

We record our appreciation of the efforts of the entire cast, all of whom - Lords, Ladies, Captains, Officers, Priest - we would have liked to name; of the assisting Staff, especially Mr. Atack, Mr. Farrar, Miss. Fleming and Mrs. Podmore and the horde of pupil helpers. Above all, we acknowledge a real debt to Mr. Walker for yet another of his spirited yet precise productions. We may be biased; but can anything better be done by any school, anywhere ?

Alec Wall U6A, Price

HEMSWORTH GRAMMAR SCHOOL PRESENTS
TWELFTH NIGHT by W. SHAKESPEARE

Cast in order of appearance

ORSINO DUKE OF ILLYRIA	T. HOLDCROFT
CURIO GENTLEMAN TO THE DUKE	C. NORTON
LORD AS ABOVE	A. G. LOCKETT
VALENTINE	J. STEVENS
VIOLA LATER DISGUISED AS A MAN, CESARIO	A. WOOD
A SEA CAPTAIN FRIEND TO VIOLA	C. APPLEBY
SAILOR	P. RICHMOND
SIR TOBY BELCH UNCLE TO OLIVIA	M. SNOOKES
MARIA WAITING-WOMAN TO OLIVIA	S. CHALLENGER
SIR ANDREW AGUECHEEK	J. T. DEELEY
FESTE A CLOWN, SERVANT TO OLIVIA	A. FOSTER
OLIVIA	E. M. HIRST
MALVOLIO	J. M. RIGGOTT
LADIES ATTENDANTS TO OLIVIA	W. TAYLOR
.....	G. D. FARNSWORTH
FABIAN SERVANT TO OLIVIA	R. VICKERS
SEBASTIAN BROTHER TO VIOLA	K. COOPER
ANTONIO A SEA CAPTAIN, FRIEND TO SEBASTIAN	C. S. GARBETT
OFFICERS	B. MOORE
.....	J. ABBOTT
PRIEST	N. LEARY
PAGES	S. J. BUTCHER
.....	J. J. LINDLEY
.....	P. A. LOCKETT
.....	D. TYRRELL

THE SCENE IS ILLYRIA. THE SET IS PERMANENT. SCENES ENACTED MOSTLY ON (AUDIENCE'S) LEFT OF STAGE ARE IN ORSINO'S COURT, ON RIGHT IN OLIVIA'S HOUSE.

COVER LINO-CUT BY J. D. COMBS
THE PLAY PRODUCED BY A.W.WALKER

STAGE MANAGER	Mr E. ATACK
ASST. STAGE MANAGER	Mr C. DODD
BUSINESS MANAGER	Mr A. STEWART
DECOR	Miss J. E. PARKIN
WARDROBE & CURTAINS	Miss B. FLEMING
.....	Miss M. METCALFE
LIGHTING & EFFECTS	Mr W. FARRAR
PROPERTIES	Miss A. I. COLLINS
MAKE-UP	Mr W. J. LEONARD
.....	Mr E. C. O' LUEY
.....	Mr R. S. JOHNSTON
.....	Mr K. B. SALE
SONGS TAUGHT BY	Miss J. E. CARTER
.....	D. JACKSON
PROMPTER	J. SNOOKES
STAGE STAFF -- BACON: HAMBLETON; CROFTS: KELLY	

PART	1
INTERVAL OF 15 MINS	
PART	11
INTERVAL OF 5 MINS	
PART	111

THESE PROGRAMMES HAVE BEEN PRINTED THROUGHOUT AT THE SCHOOL BY MR. J. D. COMBS, ASSISTED BY A. EDWARDS AND M. GOODLIFFE

14, 15, 16, DECEMBER 1955

Twelfth Night Page Boys



Photo from Dee Tyrrell. Thank you, Dee.

L-R: Jennifer Lindley, Dee Tyrrell, Patricia Lockett, Susan Butcher



This year the School presented Terence Rattigan's "Adventure Story", and Mr. Colley produced results from his youthful actors and actresses (many of whom were inexperienced in stage work) of which he can justly be proud. Alexander (Neil Spruce) round whom the play revolves is an earnest and sensitive young Macedonian king, whose life's work is conquest, the only way by which he believes, he can become a god. He succeeds in conquering the known world, mainly at the expense of Darius, King of the Persians (a difficult part, well played by T. Holdcroft). The Queen Mother of Persia, compassionately played by Eileen Hirst, is brought captive to the Macedonian camp by Clitus, whose incorrigible loyalty to Alexander was vigorously played by M. Snookes. After the murder of the fleeing Darius by Bessus (J. Sudworth) Alexander remains alone to prove the bitter-sweet of victory and the killing of his friends Clitus and Philotas (M. Randall) What we saw in the performance was the product of many hours of hard work on the part of producer, cast and stage staff. Their work was not wasted and we thank them for the enjoyment the performance gave us.

Sheila Farmer U6A

CAST OF CHARACTERS:	SYNOPSIS OF SCENES:
PERDICCAS (A Macedonian Officer) .. Peter Richmond	PROLOGUE—The Palace, Babylon.
PTOLEMY (A Macedonian Officer) Michael Goodliffe	ACT ONE.
MAZARES (A Persian Servant) Anthony Reeve	Scene 1—The Temple, Delphi.
ALEXANDER Neil Spruce	Scene 2—A Terrace, The Palace, Babylon.
QUEEN MOTHER OF PERSIA Eileen Hirst	Scene 3—Darius's Tent, Issus.
ROXANA Kathleen Priestley	Scene 4—A Terrace, The Palace, Babylon.
THE PYTHIA (Priestess of Delphi) .. Gloria Farnsworth	Scene 5—Alexander's Tent, Gaugemela.
HEPHAESTION (A Macedonian Officer) .. John Lamprey	Scene 6—A Desert Place, Parthia.
PHILOTAS (Son of Parmenion) Maurice Randall	INTERVAL OF TEN MINUTES.
DARIUS (King of Persia) Terence Holdcroft	ACT TWO.
BESSUS (Saurap of Bactria) John Sudworth	Scene 1—Alexander's Tent, Bactria.
QUEEN OF PERSIA Pat Beevers	Scene 2—A Terrace, The Palace, Babylon.
PRINCESS OF PERSIA Vivienne Toft	Scene 3—Alexander's Tent, Alexandria-at-the-End-of-the-World.
CLEITUS (A Macedonian Officer) Melvin Snookes	Scene 4—The same.
PARMENION (Alexander's Chief of Staff) .. John Mansfield	EPILOGUE—The same as the Prologue.
GREEK SOLDIERS Geoffrey Cartledge Gerald Ackroyd	STAGE MANAGER Mr. Atack.
PERSIAN SOLDIERS Graham Guest Peter Kaye	ASST. STAGE MANAGER Mr. Dodd.
A PERSIAN PALACE OFFICIAL John Porter	STAGE STAFF .. Lockett, Kelly, Edwards, Lee, Oliver, Ventom.
THE PYTHIA'S ATTENDANT Jennifer Lindley	PROPERTIES .. Miss Ward with J. Martin, V. Martin.
	WARDROBE and CURTAINS .. Miss Fleming, Miss Metcalfe, with A. Booth, J. Wilson.
	DECOR .. Miss Harrison, with Edwards, North, Nunn.
	LIGHTING and SOUND Mr. Farrar.
	MAKE-UP .. Mr. Leonard, with Miss Harris, Mrs. Street, Mrs. Whittaker, Messrs. Walker, Owen, Sale and Colley, E. Picken.
	PROMPTERS J. Newton and W. Taylor.
	CALL BOY V. Higham.
	BUSINESS MANAGER Mr. Swinbank.
The play produced by Mr. E. C. Colley.	The Producer gratefully acknowledges sundry helps from Messrs. Walker, Collins, Wharton, Burnett, Boyd, A. Lewis and F. Booth.
<i>The action of the Play extends over a period of about thirteen years— roughly from 336 to 323 B.C.</i>	

Adventure Story

1956



Photos from John Sudworth. Thank you, John

Adventure Story photo notes from John Sudworth:

Bottom left: Bessus (John Sudworth) helps the dying Darius (Terry Holdcroft) to his feet.

Top left: Alexander the Great (Neil Spruce) and Cleitus (Med Snookes) look and listen as Ptolemy (Mick Goodliffe) reads out the charges of treason and murder against Bessus (John Sudworth).

Middle: Philotas (Maurice Randall) negotiates with Darius. In the photo: L-R: Geoff Cartledge, John Porter, Maurice Randall, John Sudworth, Graham Guest, Holdcroft and Peter Kaye.

Right: Bessus (John Sudworth)

Scene : Bulgaria;
the house and garden of Major Paul Petkoff.

ACT I.
Raina's bedroom. November, 1885.

ACT II.
The garden. March, 1886.

INTERVAL.

ACT III.
The library. Later on the same day.

CAST

(in order of appearance)

Raina	...	...	...	Jacqueline Leonard
Catherine	...	...	...	Susan Butcher
Louka	...	...	...	Shirley Challenger
Bluntshli	...	...	...	Melvin Snookes
Russian Officer	...	...	...	Peter Sell
Nicola	...	...	...	Maurice Randall
Petkoff	...	...	...	Peter Lockett
Sergius	...	...	...	Terence Holdcroft

PRODUCER	...	...	...	Mr. J. REED.
STAGE MANAGER	...	...	...	Mr. E. ATACK.
BUSINESS MANAGER	...	...	...	Mrs. M. LUMB.
DECOR.	...	...	...	Miss J. HARRISON.
WARDROBE	...	...	...	Miss M. METCALFE Miss M. McGLADE.
LIGHTING & SOUND EFFECTS	...	...	...	Mr. W. FARRAR.
PROPERTIES	...	...	...	Miss K. WARD, ANNE BREAR PAMELA HALL
MAKE-UP	...	...	...	Mr. W. J. LEONARD Mr. E. C. COLLEY.
PROMPTER	...	...	...	WINNIE TAYLOR
STAGE STAFF	...	...	...	LOCKETT, VENTOM, KAYE, LEE, TAYLOR.



Bernard Shaw's "Arms and the Man" was successfully presented in December by a cast who did well to overcome the difficulties of a play in which there is much talk and little action. Jacqueline Leonard, Susan Butcher, Peter Lockett and Peter Sell are particularly to be congratulated on their first school performances. Jacqueline portrayed with feeling and understanding the young and emotional Raina, while Susan had great success as Raina's domineering but well-intentioned mother. Lockett as Petkoff, acted the henpecked, bewildered father with considerable humour, while Sell, in a small part as the Russian Officer, did his best to support the others in their difficult tasks. Of the four other players, Melvin Snookes excelled in the role of Bluntschli, a confident and unromantic soldier of fortune, while Terence Holdcroft gave a sincere and thoughtful portrayal of Sergius, Raina's affected suitor. Shirley Challenger played the saucy servant, Louka, with pert assurance, and Maurice Randall brought a sinister calculation to the part of Nicolas, the efficient but worldly-wise manservant. I know that the cast would like to thank those members of staff and pupils who in various ways made the production possible, and Mr. Reed for his hard work, patience and understanding during the rehearsals and performance.

Winnie Taylor, L6A.

1958 A Midsummer Night's Dream



Few works of art can be further from our mid-century attitudes of mind than this Elizabethan commentary on romantic love. Almost everything in the play is a challenge to both producers and actors: the enchanted wood, the idealisation of marriage, fairies, dewy May mornings, ancient tradition, the confusion of myth and reality; moreover, the modulations of Shakespearean blank verse, even in its less developed form, do not rise easily to young lips any more than the variety of pace demanded by courtly dignity, fairy nimbleness and rustic rumbustiousness occurs to young minds. I mention the hazards at the outset so that I may make clear how valuable an achievement this year's production was. David Hawcroft (whose speech could have been slower and clearer) as Theseus, and Susan Butcher as a very dignified and queenly Hippolyta set the courtly tone from rise of curtain; a solemn stability against which the adventures of the lovers and the rustics are to be contrasted. Introduced by

the irascible Egeus (Peter Richmond) the lovers set a gradually increasing pace to their contrapuntal cavortings in the forest. Diana Wood's convincing, and at times moving, portrayal of the jilted Helena was appropriately met by Doreen Tyrrell's fiery Hermia. These two were hardly matched in positive performance by their male counterparts Lysander (Peter Kaye) and Demetrius (Roger Wilson) who played in a more subdued manner, though Kaye is to be commended on his handling of some of the blank verse passages. The lovers have extensive and difficult roles, and all four developed clear characters to lend conviction to our willing deception. It is even more difficult to be a fairy. Peter Lockett gave a neatly varied and assured performance as Oberon while Pat Snow as Titania provided a graceful link between the quite human world of Athens and the ethereal world of Cobweb (Elizabeth Stevens), Mustardseed and their tripping companions whose very naiveté gave them more fairy qualities than any producer could have devised. In the most demanding role, however, Morrissey as Puck played with lively movement and vivacious expression and managed to overcome many of the inherent difficulties of the part.



Photo from Elizabeth Stevens. Thank you.

Back Row L-R: 1, 2

Fifth Row L-R: Peter Lockett (Oberon), Pat Snow (Titania)

Fourth Row L-R: Margaret Woodward, Sandra Chapman

Third Row L-R: Elizabeth Stevens (Cobweb), 2

Second Row L-R: Marjorie Gascoigne, John Morrissey, Shirley Deighton

Front Row L-R: 1, Vivienne Toft, Griffiths

The rustics, led by Melvin Snookes as Bully Bottom, provided excellent comedy. Although there were faults of slurred speech, they performed as a team with energy and precise timing, giving us relief from romance with their earthly clowning. Bottom, in spite of the handicap of an asphyxiating ass's head, was a strong centre to the buffoonery, though he spoke in a startling variety of accents. He did give the impression, in the words of Michael Drayton, of . . . 'a Man that in some Trance hath seen more than his wond'ring utt'rance can unfold'. But he was supported: Thisbe's nonsensical elegance, Moonshine's mute mystification, Wall's near imbecility, Lion's laughter and Quince's quavering are things that will be remembered. He would be humourless indeed who did not enjoy this performance. Mr. Losasso and Mr. Kennedy deserve our congratulations for their resourcefulness in producing Shakespeare through the mouths of young actors, and our thanks for the many hours of work they devoted to our entertainment.

James Reed.

Cast

THESEUS, Duke of Athens	.. .. .	David Hawcroft
EGEUS, Father to Hermia	.. .. .	Peter Richmond
LYSANDER } in love with Hermia	.. .. .	Peter Kaye
DEMETRIUS }	.. .. .	Roger Wilson
PHILOSTRATE, master of the revels to Theseus	.. .. .	James Evison
QUINCE, a carpenter	.. .. .	Ray Vamplew
SNUG, a joiner	.. .. .	Roy Lockwood
BOTTOM, a weaver	.. .. .	Melvin Snookes
FLUTE, a bellows-mender	.. .. .	Roger Toft
SNOUT, a tinker	.. .. .	Peter Dickens
STARVELING, a tailor	.. .. .	Graham Guest
HIPPOLYTA, Queen of the Amazons, betrothed to Theseus	.. .. .	Susan Butcher
HERMIA, in love with Lysander	.. .. .	Doreen Tyrell
HELENA, in love with Demetrius	.. .. .	Diana Wood
OBERON, King of the fairies	.. .. .	Peter Lockett
TITANIA, Queen of the fairies	.. .. .	Pat Snow
PUCK or ROBIN GOODFELLOW	.. .. .	John Morrissey
PEASE BLOSSOM } fairies	.. .. .	Valerie Watkin
COBWEB }	.. .. .	Elizabeth Stevens
MOTH }	.. .. .	Shirley Deighton
MUSTARD SEED }	.. .. .	Margaret Woodward
FIRST FAIRY	.. .. .	Janet Noble
OTHER FAIRIES..	.. S. Chapman, M. Gascoigne, J. Griffiths, N. Websdale, V. Toft	
ELVES	.. .. .	H. Brook, R. Fowler, D. Squires
ATTENDANTS ON THESEUS AND HIPPOLYTA	.. .. .	P. Griffiths, W. Killoran
SOLDIERS	.. .. .	D. Backhouse, C. Potts

Producer : C. H. LOSASSO

Associate Producer : D. B. KENNEDY

ACT I.

Scene 1.	Athens. Palace of Theseus.
Scene 2.	Athens. Quince's House.

ACT II.

Scene 1.	A Wood near Athens.
Scene 2.	Another part of the Wood.

ACT III.

Scene 1.	The Wood.
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I N T E R V A L

Scene 2.	Another part of the Wood.
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ACT IV.

Scene 1.	The Same.
Scene 2.	Athens. Quince's House.

ACT V.

Scene 1.	Athens. Palace of Theseus.
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Stage Manager	Mr. E. Atack
Business Manager	Mr. D. A. Hassall
Decor	Miss J. Harrison
Wardrobe	.. .. .	Misses M. Metcalfe and M. McGlade
Properties	.. .. .	Mr. T. Crompton
Lighting	.. .. .	Mr. W. Farrar
Prompter	.. .. .	Mr. J. Reed
Music arranged by	.. .. .	Mr. C. M. Boyd
Dances arranged by	.. .. .	Miss O. Walker
Stage Hands	.. .. .	D. Crossley, P. Drury, P. Ventom
Stage Assistants	.. .. .	H. Gascoigne, S. Kelsall, P. Firth, N. Hughes, A. Kelly

ICE CREAM WILL BE ON SALE DURING THE INTERVAL



Photo from Wray Vamplew. Details from Graham Guest. Thank you.

L-R: Graham Guest (Robin Starveling as Moonshine), Melvin Snookes (Bottom the weaver, playing Pyramus), Peter Dickens playing wall, Roger Toft playing Thisbe, Roy Lockwood playing Lion, Wray Vamplew as Peter Quince the narrator.

The first night of the School Play



On Wednesday, 10th December 1958, at 4-15 p.m., a time when the School is almost empty, the sound of many voices could be heard from the Domestic Science Room. To the surprise of those who passed, a crowd of people were eating sandwiches and drinking tea. They were the cast of "A Midsummer Night's Dream". By 4-30 p.m. most of the crowd had departed - the boys went to Room 7 and the girls to Room 6. What happened behind the door of Room 7 is unknown, but a number of grunts, sighs and bangs were heard by those outside. When the door opened, the boys who went in dressed in flannels and blazers, came out arrayed in pieces of sacking and curtain. In Room 6 there was a minor upset. The fairies had forgotten to have their shower. They were duly packed off to the Gym, and fifteen minutes later had to be literally dragged away from a place which normally they would not go near. For a time there was an uneasy peace while an assortment of half-dressed girls smeared their arms and legs with make-up materials. There was a major interruption when a rather

heavy-footed fairy knocked the liquid make-up bottle over the skirt of a helping Sixth Former, who for the rest of the evening paraded round the School in a very bright orange smock.

Gradually, a procession of people made their way to the Make-up room. Here, members of Staff thoroughly enjoyed themselves, because they were free to mess up their pupils' faces without any danger of being arrested for assault and battery. The pupils, looking stranger than ever, returned to their respective rooms to finish dressing. The usual phrase from Room 6 was, "Mind my wings!" At last everybody assembled once more in the Domestic Science Room. The call-boy asked for the cast for the first scene, and the School Play had begun.

A transformation occurred in the usually tidy room. Cards appeared, fairies played 'lotto' and Bottom (Snookes) played the guitar. The call-boy vainly tried to make himself heard above the din. Actors came and went, looking either dejected or elated. The air became heavy with the cigarette smoke of the Staff. After Act IV, Scene 1, several people dashed into the corridor to help the shivering 'props' man with a very quick change of scene. The final curtain over, there was a motley rush of fairies, soldiers, lovers and clowns making for the changing rooms. The producers looked like cats who had taken the cream off the milk, and the first night of the School Play was over.

Pamela Firth, L6A

1959 The Queen and the Rebels



Back Row L-R: John Morrissey, Keith Twigg, John Robinson, Dave Nicol, Peter Dickens, Peter Kaye

Middle Row L-R: 1, 2, Jeffrey Stevens, Roger Toft

Front Row L-R: 1, 2, Sandra Chapman, Teresa Cosgrove, Dee Tyrrell, Jacqueline Leonard

Players: John Morrissey, Keith Twigg, John Robinson, David Nicoll, Pete Dickens, Pete Kaye, Colin Oxley, Alan Lascelles, Jeffrey Stevens, Philip Vickers, Roger Toft, Derrick Day, Colin Evison, Sandra Chapman, Teresa Cosgrove, Dorren Tyrrell, Jackie Leonard

Other names associated with this dramatic offering :-

Jim Reed (producer), Mr Atack (Stage Manager), Mr J A Wharton (Asst. Stage Manager), Mr D A Hassall (Business Manager), Mr D Burnell (decor!), Miss M Metcalfe (costume), Mr C H Owen (Lighting and Sound effects), Misses K Ward, Vivienne Toft, Ingrid Berrisford, Margaret Bromley are "properties". Mr C.H.Owen (Make-up a surprise!) Pat Snow (prompter), Philip Drury, Brian Stead, Leslie Winterburn, Chris Kenningley, Michael Taylor, and Neville Edwards



This year's School Play, by Ugo Betti, was a somewhat unusual choice on the part of the producer, Mr. Reed. Theme and action were contemporary, and both author and play were, in general, unknown to the audience. This change was indeed refreshing, and although the subject was essentially a serious one it proved to be a most interesting and entertaining production.

The entire play was set in a hall in the main public building of a hillside village, and the carefully chosen, simple scenery effectively captured the poverty of the country, while at the same time the eye-catching flag on the wall served as a symbol of the future prosperity which the revolution ideally hoped to achieve.

From the conversation of the first scene the audience were thrown into the midst of the noises and smells of a country in revolt, and simultaneously their interest was aroused, chiefly through the sinister questions of Commissar Amos, then thought to be a civilian, and the worried queries of the Engineer (Keith Twigg). Why, in fact, had these people been stopped in this isolated spot? The Engineer put forward the views of the average citizen, and he made it quite clear that the deposed Queen would get no help from the people.

It soon emerges that the reason for the delay is that the rebels believe, rightly, that ex-Queen Elisabetta is among the travellers. The Queen was played by Jacqueline Leonard who gave a most realistic and often moving portrayal of a terrified woman who has no friend to turn to; by no means an easy task. It was ironical that after all her fear and suffering she died as a peasant woman, her true identity known only to Raim and Argia, the only other woman traveller.

Even more ironical was the fact that the rebels took Argia who, in Raim's blunt words was a 'cheap, low, dirty slut', for the Queen. Doreen Tyrrell played this difficult role with strength and confidence (which, I hastily add, is no reflection on her true character). She skilfully showed how Argia, at first as morally contemptible as Balm, gradually grew to realise her worth as a human being, shook off her past and emerged as a woman of dignity and nobility, attempting to save the Queen but dying in her place. Argia's ultimate nobility was effectively emphasised by the cowardice and completely subdued spirit of Orazio, the hall porter, a minor but important character well played by Terence Donohue.

The Third scene, the trial, was the most dramatically effective and a credit to both cast and producer. In it we saw Argia, accused of being the Queen, trapped; on one side by General Biante (John Morrissey) and Commissar Amos (Peter Kaye), and on the other by a bitter and angry group of peasants. This bitterness was indeed realistic, and the way in which they piled accusation after accusation on the 'Queen' was very effective. Morrissey's performance as the General was fiery and intense, and helped by a magnificently bloody sling he really made the audience feel his pain. Not everyone would take his death as calmly as Commissar Amos.

Special mention should be made of Peter Kaye who, as the Commissar, played excellently. He is a very accomplished actor and really lives his part; his fine speaking voice and natural movement deserve particular praise. The very hard work done by Kaye and Doreen Tyrrell in exacting roles was, I am sure, appreciated by all who saw the play. To all members of staff and pupils who worked behind the scenes our thanks are due, and our gratitude for a memorable production.

J.M. Cooper, U6A