

1960 "The Prodigious Snob" by Moliere.

March 1960



The Staff's presentation of Moliere's 'The Prodigious Snob', produced by **Mr. Owen** (photo left), provided us with a lively piece of entertainment. It has been said of Moliere that 'the idea of laughter which sweeps away care, restores health and proportion is one from which he never strayed for long'. Judging by the response of packed audiences during the play's run of four nights in the School Hall this is a valid assessment of the French dramatist's artistic purpose. The satire, which is directed against vain social pretensions and an erroneous conception of 'education', provides ample scope for the producer and actors who have a sense of that comedy which without bitterness exposes human foibles by dramatically transforming them into a source of delight in the theatre. Mr.

Owen and his players made a commendable effort to realise the potentialities of the text.

For sheer enthusiasm, all concerned deserve great credit. Our only criticism here is that in certain scenes the play was allowed by the actors to lapse into very simple farce and was thereby deprived of some of the polish, energy, craftsmanship and intellectual acumen we associate with the French genius. Moliere's work, which embodies a shaping idea, should rouse that laughter which by unshackling the human spirit from the bonds of deluding egotism enables the audience to perceive the necessity for good sense in the art of living. Our actors at times ignored the author's intention and played for that undiscerning laughter whose virtue dies with the last gurgle.



Mr. Owen showed discrimination in the distribution of parts and resourcefulness in shaping into a successful well-knit team a large cast which included several inexperienced players. Mr. Crompton played with great gusto the role of Jourdain, the tradesman who allows 'fantastic notions of gentility and gallantry' to suppress his commonsense (though not completely, as could be observed, for instance, in his scene with the philosopher). In Mr. Crompton we have an actor whose grasp of the comic situation is enhanced by a satisfying stage sense. His long part he was able to sustain without any flagging of facial expressions, gestures and general drive. He chose to play Jourdain as a Frenchman from Yorkshire and, while this appealed to the audience, it had to be done at the expense of some of the original subtlety of the character. On the whole his was a strong and pleasing performance.

Satirists (e.g. Shaw) often choose to express commonsense through women whose hearts are in the right place while their feet are firmly on the ground. Such a one is Mrs. Jourdain, played by Mrs. Williams. She acts as a foil to her husband's ridiculous ambitions and endeavours to show him that he can only get the best out of life by being most truly himself. Although there were moments when her performance lacked attack, the sincerity of Mrs. Williams' playing was projected with ease across the footlights. Mrs. Jourdain's good sense is consolidated by that of her spirited maid, Nicole. She was played by Mrs. Whittaker whose technique on occasions was rather obvious, though this, however, did not mar an otherwise sound character study.

Miss Child portrayed the daughter of Jourdain as a charming but rather restrained young lady. She certainly made Lucille appear worthy of the adoration of her lover, Cjéonte, played by Mr. Cookson. Both performances were delightful in spite of the fact that they lacked some versatility in their exchanges. Occasionally Mr. Cookson could have taken a leaf from Miss Child's book and exercised some moderation in his delivery. Mr. Sale, as Covielle, the servant of Cléonte, carried the part with enthusiasm and, on the whole, with the right emphasis and timing. On occasions we did feel that he could have practised more artistic control over stage movement, but this did not prevent him from giving us a most enjoyable character study.

Both Mr. Oliver and Mr. Losasso made the most of their respective parts as the music and dancing masters. Mr. Oliver timed his delivery well whilst Mr. Losasso, without allowing gesture to carry the character into obvious caricature, gave us a rather foppish dancing master who knew on which side his bread was buttered. Miss Higham and Mr. Williams (with madrigal choir experience behind them) were two very earnest looking singers indeed. Mr. Fuller enjoyed himself as the Fencing master and his skill with the sword seemed quite authentic. Mr. Reed, as the aged philosopher, developed a neat little character study with a sensitive awareness of climax. The outburst of self-righteous temper which shattered his detached philosophical pose came off very well indeed.



The headmaster played the part of Count Dorante, a rather deceitful aristocrat who was prepared to make a fool of Jourdain by working upon his social aspirations. The character was clearly defined but could, perhaps, have been further enhanced by gesture and a little more flexibility. The part of Dorimène, an aristocratic lady whom Dorante wishes to marry and whose presents from him are paid for by the duped Jourdain, was played by Miss Evans. Though somewhat restrained, this was a pleasing performance.

Mr. Hudson and Mr. Hodgson played the tailor and his assistant. Although they carried their parts well, they could, possibly, have lightened their touch with more expressive gesture, so that - and this applies to the production as a whole - if we could not through translation have the original French delicacy, we might at least have had French mustard with our solid English fare.



The flunkeys, played by Mr. Burnell (the long one) and Mr. Wharton (the short one) carried out their duties with humorous dignity and decorum in the face of their master's forthrightness. As the cook and maid, Mr. Catley and Miss Tate looked as if they had been born to their trades. Mr. Twigg ably played the strong and certainly very silent Turk and Mr. Knox delighted with his performance of Mufti. The Dervishes, acted by G. L. Ackroyd, J. Adamson, R. H. Thompson and E. Waring, with well-rehearsed timing, entered gleefully into the spirit of the last act. The seductive dancing girls, whose parts were taken by Misses Kay and Musgrave, came in for their share of the audience's approbation.

Mr. Burnell's setting was simple but effective and, as regards costumes, we are inclined to believe that Moliere, who always showed great interest in these matters, would have been satisfied with the way in which the show was dressed. The performances ran without a hitch in the capable hands of Stage Managers, Messrs. Tate and Booth, assisted by Mr. Williams (Lighting), Brailsford, Kenningley, Marley, Stead, Winterburn, T. Cosgrove and M. Bromley (Stage Assistants), Mr. Twigg and

Miss Ward (Properties), Miss Smith and Mr. Collette (Prompters), Miss Tate and Miss Metcalfe (Wardrobe) and Mr. Davies who spared no pains to see that the actors were ready for their entrances.

Mr. Leonard, although away on sick leave, showed his interest in the Production by preparing make-up charts for all the actors. Mr. Hodson was a most conscientious business manager. The Composer's song was arranged by Miss Evans from the original by John Hotchkiss.

There is little doubt that the producer, actors and all concerned, looking in retrospect upon this rendering of 'The Prodigious Snob', will recall with pleasure the delight afforded by their 'hour or two allowed by the traffic of the stage'.



David B. Kennedy

1961 "Waiting for Gillian" by Ronald Millar

March 15th, 16th and 17th 1961



For his latest production, **Mr. Kennedy** (photo) turned away from the temptation of comedy which would have been an almost certain success. "Waiting for Gillian" was his eventual choice. Whether he chose this because the staff found it difficult to follow the burlesque antics of the senior students in the School Play, or whether he thought it would give them ample scope to exercise their histrionic ability in other fields is uncertain. Nevertheless, Ronald Millar's tense, modern drama proved extremely worthwhile and made an exhilarating change for both actors and for the more discriminating members of the audience.

The tragic theme of the play centres on a 'hit and run' incident which takes place in a lonely Buckinghamshire lane on a dark March evening. James Manning, a wealthy cigarette manufacturer and local J.P. is most eager to bring the criminal to justice. His suspicions are immediately brought to rest upon the Honourable William Stephen Bule, a family acquaintance whose car bears a recent scratch mark and whom Manning already despises for his lack of moral character. His urgent sense of justice is shattered, however, when his wife Jill (Gillian) shocked by the subsequent death of the victim admits that she had been driving the car at the time of the accident. Manning's soul is torn when he discovered that Jill had been having an affair with Bule and eventually they part. In a dramatic climax, Jill returns home. Gaining moral strength from her husband she confesses to the victim's wife, Elsie, and to the police.

CAST (In order of appearance)		<i>STAGE MANAGERS</i> Messrs. L. Tate and A. Gregory
James Manning	James Reed	<i>DECOR</i> Mr. D. W. Burnell
Jill Manning, his wife	Patricia Evans	<i>LIGHTING</i> Mr. B. Booth
The Honourable William Stephen Bule	Richard Whittaker	<i>STAGE HANDS</i> Brooke K., Brooke A., Richards J., Key B., Brailsford J., Crossland C., Miles D., J. Merrington
Police Constable Eddie Cater	Thomas Crompton	<i>PROMPTERS</i> Messrs. L. Collette and E. G. Lock
Police Sergeant Groves	R. W. Hamilton	<i>PROPERTIES</i> Miss K. Ward, Mr. D. Hudson, Miss M. Metcalfe
Mrs. Elsie Pearce, Eddie's sister and maid to the Mannings	Dorothy Whittaker	<i>WARDROBE</i> Miss I. Tate
The play produced by David B. Kennedy		<i>MAKE-UP</i> Mr. W. J. Leonard
Dr. Barry Frewen	Cyril Owen	<i>BUSINESS MANAGER</i> Mr. R. G. Hodson
SYNOPSIS OF SCENES		<i>(Ice cream will be on sale during the intervals)</i>
ACT I		
Scene I	The living-room of the Mannings' house in Buckinghamshire. A Friday evening in March.	
Scene II	The same. The following Sunday afternoon.	
<i>INTERVAL</i>		
ACT II		
Scene I	The same. Five minutes later.	
Scene II	The same. An evening a few weeks later.	
<i>INTERVAL</i>		
ACT III		
The same. After dinner, six weeks later.		

Mr. Reed played the role of James Manning - the cool businessman who found himself faced with a choice between his unfaithful wife and social justice. He mastered the lengthy part with confidence and he acted with understanding and sympathy, bringing out the inward emotions of the character he was portraying. He was matched by the equally brilliant performance of Miss Evans. Playing the part of Jill, she found herself faced with the extremely difficult task of playing the woman who, being unsatisfied with her husband's love had turned to Bule for companionship and self - confidence and her final confession could hardly have been played more convincingly. Mr. Whittaker was ideally cast as William Bule, the happy-go-lucky, out-for-a-good-time and "leave-it-to-you-old-boy" type. He gave the part all the energy it demanded and his calculated bursts of over-acting were appreciated by all who saw the play. The only fault here was Mr. Whittaker's make-up which gave him a much too puerile appearance. Mrs. Whittaker, although playing a smaller part (in length only) than usual, gave to it all the truth and sincerity with which we are all so accustomed to seeing her act. Portraying Elsie, the victim's wife, she recognised the full scope of the part and towards the end of the play she created a very moving scene packed with pathos. The Headmaster's ardent support of 'Dixon of Dock Green' reaped him benefit when he handled the role of the Police Sergeant. Here, just as in the television series, we found a policeman whose paternal and gentle manner carefully concealed the 'iron hand of the law'. Mr. Hamilton, well-suited to the part, must be congratulated on his remarkable and pleasing impersonation. Constable Eddie Cater, Elsie's brother, who was over-anxious to find the car and its driver was forcibly played by Mr. Crompton whose southern accent was very effective. Mrs. Whittaker too must be complimented in this respect. The final member of an extremely strong cast was Mr. Owen. Despite the omission of his name from the programme he proved to be just as conscientious as the rest. His portrayal of the understanding doctor was tuned almost to perfection.

Work 'off-stage' was just as industrious as that 'on'. One of the joys of a permanent set is that it can be realistically built and Manning's living-room was no exception. Indeed it was a first-class job of which Mr. Gregory and his 'lads' could be proud. Decor, by Mr. Burnell and properties handled by Miss Ward, Miss Metcalfe, Mr. Hudson and their 'gang' added the final touch. Minor slips occurred, as one might expect, and it could be said of this play that never before had so much happened in so short a time, for the hands on the clock over the mantelpiece never moved throughout the performance. Miss Tate was in charge of the wardrobe, and in particular she must be complimented on the blue dress of Mrs. Manning (worn in the last scene) which she herself made. Lighting was very effective, in particular in the final scene where car headlights dramatically shone through the French windows. Sound effects too were realistic, and both lighting and sound were in the capable hands of Mr. Booth. Our thanks must also be extended to Mr. Tate as assistant stage manager; to Mr. Leonard, who once again delighted in 'splashin' about the grease paint; to Mr. Hodson, whose cheerful smile induced the buying of many tickets, and also to all others who so willingly gave up their time and energy. Finally, we must thank Mr. Kennedy for a remarkable and outstanding production. 'Waiting for Gillian' can safely be added to his increasing list of successes.



Peter Kaye, L6A

1962 "Dead on Nine" by Jack Popplewell

April 11th, 12th, and 13th 1962



This year's Staff Play, produced by Mr. Crompton, had the intriguing title of "Dead on Nine". A tense modern thriller by Jack Popplewell, it centres round Robert Leigh, a writer, and his wife, Esmerelda, who live together in a state of mutual hatred so intense that each plots to kill the other. When Robert's plan misfires, Esmerelda enlists the help of Tom Hammond, and tension builds up in the last scene when she contrives to make her husband stand in front of the window at a certain time, not knowing that Hammond, who was to shoot him, had already been murdered. Richard Farrow, a detective and a friend of the family, realises the truth, but the authorities do not, and an ironic situation develops at the end of the play where Leigh and his wife are astonished to find that their apparently cast-iron alibis have been destroyed and that they are about to be arrested - for the wrong crime.

Robert Leigh, a combination of hatred and moral weakness, was admirably portrayed by Mr. Parkinson. He was well supported by Miss Evans who, in the part of Esmerelda, was faced with the difficult task of playing the woman who utterly despised her husband and who had found in Hammond the companionship she lacked.

Cast

in order of appearance

Robert Leigh	Gordon Parkinson
Tom Hammond	Martin Butler
Marion Dale, Robert's secretary	Dorothy Bistis
Esmeralda Leigh, Robert's wife	Patricia Evans
Richard Farrow	Cyril Owen
Gladys, the Leighs' maid	Beryl Williams
Leslie Booth	R. W. Hamilton

The play produced by Thomas Crompton

Synopsis of Scenes

The action takes place in the living room of the Leighs' weekend cottage, situated on the South Coast.

Time — the present

ACT I

Scene I	A September afternoon.
Scene II	The following afternoon.
Scene III	Two o'clock the following morning.

ACT II

Scene I	Ten a.m. the same day.
Scene II	Two days later. Early afternoon.

ACT III

Scene I	Next morning.
Scene II	Evening of the same day.

Stage Managers	Messrs. A. Gregory and B. Williams
Décor	Mr. D. W. Burnell
Lighting	Mr. P. Glenn
Prompters	Miss M. Smith and Mr. L. Collette
Properties	Mr. D. Hudson and Miss M. Metcalfe
Wardrobe	Miss E. Tate
Make up	Mr. C. Owen
Business Manager	Mr. D. Hassall

Ice cream will be on sale during the intervals

Mr. Butler gave a forceful performance as the young and handsome Mr. Hammond, while Mrs. Bistis was convincing as Marion Dale, the secretary to whom Robert Leigh had turned for love and affection when his wife had rejected him. The role of Richard Farrow was played by Mr. Owen, who brought out all the shrewdness and discernment of the character. Mr. Hamilton played Leslie Booth, a friend of the Leighs, who created such an agony of suspense in the final scene when he insisted on going to the window to pour himself a drink. Mrs. Williams gave a pleasing performance as Gladys, the maid.



Nova Websdale, 5A

To all of these we extend our thanks; as well as to those whose work off-stage helped the play to run smoothly: to Messrs. Gregory and Williams, the stage managers; to Miss Smith and Mr. Collette, prompters; to Mr. Owen for the make-up; to Miss Tate for the wardrobe, and to Mr. Hassall the business manager. Special mention must be made of Mr. Burnell's decor, and the properties handled by Mr. Hudson and Miss Metcalfe which added the final touch. The lighting controlled by Mr. Glenn was very effective, especially during the thunderstorm.

Above all, we must congratulate Mr. Crompton on his highly successful production which provided such fascinating entertainment for everyone.

1964 "Fools Rush In" by Kenneth Horne



Mr. Owen (producer)

Each year the producer of the Staff Play is faced with the problem of choosing a play that is worth doing, or one that will be commercially successful. Ideally, of course, he wants a play that will cover both. This year he chose "Fools Rush In", a farce by Kenneth Horne. The producer and his cast started with a great disadvantage - the play itself. The plot was briefly - daughter of divorced mother is about to be married when her father arrives. His appearance so upsets the daughter that she decides not to be married - I'm still not really sure why. If you add a bewildered fiancé, a scatter-brained and flirtatious bridesmaid, a weeping old nanny, a sedate and respectable middle-aged friend of the family wanting to marry the divorcée mother, and finally a charwoman, you have a picture of this and of fifty per cent of all other farces ever written.

That the producer and his cast managed to make anything of this is remarkable, especially in view of the fact that Miss Alliott had to take the part of the divorcée mother at extremely short notice owing to the unfortunate illness of Miss Evans. This was very difficult, for apart from having the longest part in the play, she had to hold the play together. Miss Alliott, in the short time available, learned a large amount of her part, but she had to use her script for the remainder. Just how successful she was may be judged by the fact that one was hardly conscious of the script at all. As the mother trying to deal with her daughter's problems as well as her own, a stuffy suitor and an ex-husband, she was very good.

Miss Williams played the mixed-up daughter and kept our interest throughout the play as did the bewildered fiancé, played by Mrs. Smith. That they both did so, in spite of their limiting parts, is a compliment to their acting. Miss Mathers, Miss Jennings and Miss Tate - the bridesmaid, the nanny and the charwoman respectively - had less exacting roles, but each one is needed to build up a composite picture of the household and the ridiculous situation there. Each one played her part competently.

The other parts of the middle-aged suitor and the ex-husband were taken by Mr. Hamilton and Mr. Knox. Each was well cast, one bluff and respectable and the other debonair and rather man-about-town, and within these limits they were good, but there was some lack of co-operation between them. They were rivals for the mother's hand but the rivalry was often lacking.



Mr. Owen may be congratulated on producing an enjoyable evening's entertainment and thanks are due also to all those whose capable help enabled the play to be staged: Messrs. Glenn and Twigg (stage-managers), Mr. Hassall (business-manager), Misses Ward, Alliott and Couperthwaite (properties and wardrobe), Mr. Burnell (decor), Mr. Parkinson (lights), Mr. Collette and Miss Smith (prompters), Tate, Cookman, Smith and Hurst (stage-hands).

R. Warren

1965 "The Zodiac in the Establishment" by Bridget Boland.



Miss Evans, producer.

This year's play, "The Zodiac in the Establishment" by Bridget Boland was a comedy as entertaining as last year's and well received in spite of its strange subject. The play is centred around John, who, despite his humble position as a new laboratory assistant in a Government Research Establishment, manages to create quite a stir and brings chaos into the lives of his colleagues. John is immortal, a result of having mistakenly drunk the elixir of life when he was an assistant to an alchemist several centuries previously. He has since held many jobs in many countries but has never stopped searching for the antidote. John is exhausted from the effort of keeping pace with the changing world and the play really consists of his search for death.

Although the theme seems tragic, the play is, in fact, very light-hearted and has an unusual twist at the end. Whilst the characters are both amusing and fascinating. Bob Tunstall is John's superior, a witty if somewhat quick-tempered man. Mr. Connolly was excellent in the part and responded well to the varied situations which he had to face. Mary Tunstall, his wife, also works at the Establishment, although this forces her to leave their son in the care of a day nursery. This arrangement coupled with Bob's lack of ambition, causes continual bickering between the two of them. Miss Alliott, as Mary, was very convincing and the quality of her performance whilst quarrelling with Bob caught the imagination of many pupils in the audience.

Leslie Firestone is in charge of security. He is good-natured, but his military background is very much in evidence and so is his abundant sense of humour which fails to amuse anyone except himself. He is rather gullible, lacking scientific knowledge, among other things, and in general is the subject of much ridicule. Mr. Wilkinson's characterisation of Leslie was perfect - so good that the mere mention of the name had the audience smiling in anticipation.

Sir Cecil Fortescue, affectionately known as "cissy", is the head of staff, an "unflappable" almost docile man, adept at the more usual type of internal politics. Mr. Hamilton handled the part competently and seemed - as would be expected from his many appearances - to be completely at ease in his part.

Ted Blake is a common or garden physicist who seems to have a knack for stepping into the middle of trouble. He stumbles into the Firestones' domestic problems, has to meddle in the feud between Bob and Leslie, and starts a quarrel between John and Bob. Despite the fact that the part was a small one, Mr. Parkinson gave a good performance and was at his "embarrassed" best.

The most important character, John, is a fascinating person if only by virtue of his background, but it is to Mr. Bavister's credit that his interpretation was such that the audience was completely in sympathy with him. The character offers unlimited scope - tragic, yet amusing; worldly, yet meek - so that there are many varied moods to be caught, and Mr. Bavister dealt with the complex characterisation very adequately.

The play is set in two entirely different places, at the laboratory and at the garage of Bob's home, and it would be a serious omission not to mention the hard work which the stage managers, Messrs. Cooling and Smith, put into this very complex set. They did a fine job, complete with all 'mod cons' and moving parts. The stage-hands also performed sterling work in the persons of Tate, Gundill, Johnson and Rayner. Further thanks must be given to Mr. Warren for providing sound effects and lighting, to Mr. Burnell who provided very authentic decor, and to Miss Tate who was in charge of the wardrobe. Mr. Plummer, assisted by M. Wigham and Moody, struggled manfully with the numerous properties during Miss Ward's absence. The make-up was in the care of Mr. Burnell. Miss Williams and Mr. Warren, assisted by E. Jones, C. Longfield and P. Ogle. Mr. Pacy proved to be a very efficient business manager. There are many others whose names are not mentioned but who must also be thanked for contributing to the smooth running of the performances. Above all we must congratulate **Miss Evans** on her unbounded patience and skill which produced such successful entertainment for everyone.



Christine Longfield

1966 "Home at Seven" by R.C. Sheriff

March 29th, 30th and April 1st 1966



Mr. Jones, producer

This year's staff play, "Home at Seven" by R. C. Sheriff must have proved very difficult to produce as it needed that extra activity and originality to change it from just another "Who dun it?" That the play only partly succeeded was evident from the restlessness of the audience at certain points. One quickly grew tired of hearing Mr. Preston relating what he thought must have happened to him first, to his wife, then to a friend, later to the doctor and to the police. On the whole, however, these criticisms reflect the probably unfortunate choice of play rather than error of production. The performance itself ran quite smoothly.

The plot was centred around Mr. Preston, a pleasant, middle-aged ordinary character whose usually routine existence is suddenly disrupted. He returns home one evening to find that he has been missing for 24 hours. Unable to recollect what had happened, he realised he must have had temporary amnesia. When a robbery and a murder take place nearby the police question Mr. Preston who panics and invents an alibi. This is later proved false and suspicion is only removed from him when Peggy Dobson arrives on the scene. Apparently, when Mr. Preston had called in his usual pub, as he did every evening, he was startled suddenly and lost consciousness. Peggy Dobson, who owned the pub with her brother and sister, allowed him to spend that night in a spare room. He returned home at his usual time, having regained his memory on the return journey. The play ended after the inspector had entered to say that the criminal had been caught.

CAST <i>in order of appearance</i>	
MRS. PRESTON PATRICIA EVANS
DAVID PRESTON JOSEPH BAKER
DR. SPARLING JOHN MILLICAN
MAJOR WATSON R. W. HAMILTON
INSPECTOR HEMINGWAY DOUGLAS COATES
MR. PETHERBRIDGE, a solicitor TERENCE CONNOLLY
PEGGY DOBSON SHEILA RANKIN
Producer — Mr. H. G. JONES	
SYNOPSIS OF SCENES	
The action of the play passes in the sitting-room of David Preston's home at Bromley, Kent.	
Time — Autumn. The present.	
ACT ONE	
Scene 1.	Seven o'clock on a Tuesday evening.
Scene 2.	Half an hour later.
(Interval)	
ACT TWO	
Scene 1.	Nine o'clock the next morning.
Scene 2.	Half an hour later.
(Interval)	
ACT THREE	
Towards seven o'clock the following evening.	

Stage Managers	Mr. L. Plummer, Mr. L. Cooling
Stage Hands	Bridgwater, A.; Kaye, J.; Upson, G.; Wilkinson, R.; Wright, J.
Lighting and Sound Effects	...	Mr. R. Warren, Mr. G. Parkinson
Assistant Electricians	Firth, A.; C. Andrew; L. Whittaker.
Décor	Mr. D. Burnell.
Wardrobe	Miss M. Metcalfe, Miss S. Rankin.
Properties	Miss K. Ward.
Assisted by	B. Green, A. Hamilton, M. Jones, R. Saley.
Make Up	Mr. C. H. Owen, Miss W. Williams, Mr. D. Burnell
Assisted by	L. Hall, J. Jones, J. Peace, M. Smith.
Prompters	Miss M. Smith, Mr. B. R. Groome
Business Manager	Mr. R. G. Hodson.
Telephone by courtesy of the G.P.O.		
ICE CREAM on sale during the Intervals.		

Miss Evans must be congratulated on playing a wonderfully distraught Mrs. Preston and Mr. Baker played her husband with equal competence. The part of Dr. Sparling was played by Mr. Millican who must have been a prompter's nightmare as he apparently ad-libbed through much of his performance. Even so, his acting of the patient, sometimes annoyingly calm, family doctor must be commended. Mr. Hamilton blustered onto the stage in such an energetic and convincing manner as Major Watson, that one wonders whether or not he has chosen the right career. Only by checking the programme could the audience tell that Mr. Connolly was playing the part of Mr. Petherbridge, a solicitor. His make-up and costume were excellent - his acting equally effective. Mr. Coates and Miss Rankin as Inspector Hemingway and Peggy Dobson respectively had comparatively minor parts, which nevertheless were played well.



Dianne Sell, Talbot House

Thanks are due to Mr. Jones who produced the play and to all the various people who helped behind the scenes Messrs. Plummer and Cooling (Stage Managers), Mr. Hudson (Business manager), Misses Metcalfe, Rankin and Ward (properties and wardrobe), Mr. Burnell (decor), Messrs. Warren and Parkinson (lights), Mr. Groome and Miss Smith (prompters), Bridgwater, Kaye, Upson, Wilkinson and Wright (stage hands), Mr. Owen, Miss Williams and Mr. Burnell (make-up) who were assisted by L. Hall, J. Jones, J. Peace and M. Smith.

1967 "My Three Angels" by Samuel and Bella Spewack

March 15th, 16th and 17th 1967



Mr. Walsh, producer

This year's staff-play, "My Three Angels", was a comedy and provided an excellent contrast to last year's thriller. The action of the play took place in the home of M. Felix Dulay, a shopkeeper in French Guiana, and its humour was dependent largely on the antics of three convicts who came to spend Christmas with the family.

Convict 3011, known as "Uncle Joseph", had been imprisoned for fraud and displayed an appropriate degree of craftiness and an eye for quick if not always honest profit. Mr. Connolly played this part most convincingly, convict-accent and all, even though he did have some difficulty with his false nose. The more understanding Jules, convict 6817, was benignly played by Mr. Waters. The

third convict, Alfred, fell in love with Marie-Louise, the daughter of the house. This contradiction in character led to many amusing situations, as when he knocked her out and then carried her in over his shoulder, an act which fired the pupils' imaginations. Mr. Baker was very convincing as M. Dulay, a weak shopkeeper whose generosity invariably leads to trouble, especially when the owner of the shop decides to check the books. Mm. Dulay was well played by Mrs. Plummer. The acute shortage of lady members of staff made it necessary for Christine Stevens to play the part of Marie-Louise, the



beautiful and innocent daughter of M. Dulay. Miss Evans as Mme. Parole and Mr. Hamilton as Gaston Lemare both acted with their usual degree of ease and competence. Mr. Harrison was most amusing as Gaston's nephew.



We thank especially **Mr. Walsh** for his entertaining and successful production.

Margaret Preece, U6A