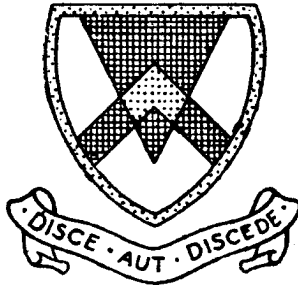


**THORNBURY
GRAMMAR SCHOOL**

1606 — 1962



1606

presents

MACBETH

by WILLIAM SHAKESPEARE

preceded by

The Play Scenes from

'A MIDSUMMER NIGHT'S DREAM'

*Thursday and Friday,
December 13th and 14th, 1962*

at 7.15 p.m.

MACBETH

by WILLIAM SHAKESPEARE

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|---------------------|---|
| MACBETH | David Greves |
| LADY MACBETH | Patricia Heal |
| DUNCAN | Duncan Smith |
| MALCOLM | Andrew Browning |
| BANQUO | Alan Taylor |
| MACDUFF | Paul Gregory |
| LENNOX | John Constable |
| ROSS | John Punter |
| LADY MACDUFF | Audrey Wright |
| GENTLEWOMAN | Diana Lovell |
| WITCHES | Tina Lippi, Annette Tyrell, Hazel Deeks |
| A DOCTOR | Roger Newman |
| A PORTER | Geoffrey Robbins |
| BOY, Son to Macduff | Christopher Bell |
| SIWARD | John Lavis |
| YOUNG SIWARD | John Sansum |
| FLEANCE | Stephen Evans |
| SEYTON | Nicholas Derham |
| MURDERERS | |

Donald Mendus, Robert Perry,
Robert Hitchcock

| | |
|-----------|-------------|
| MESSENGER | Paul Potter |
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Produced by Mr A. G. QUEST

Play Secretary and Prompter JOHN LAVIS

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|---------|--------------|
| Drummer | ROGER SAVAGE |
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*Set Designed by Catherine Haste and constructed by the Art
Department*

A Midsummer Night's Dream

by William Shakespeare

The play Scenes presented by Form 3A

| | |
|-------------|-----------------------------------|
| QUINCE | Stephen Evans |
| SNUG | Warwick Jones |
| SNOUT | Michael Ash |
| FLUTE | John Trayhurn |
| BOTTOM | Nicholas Tazewell |
| STARVELING | Ivan Weekes |
| PUCK | Lesley Hill |
| TITANIA | Susan James |
| Two FAIRIES | Catriona Leslie, Patricia Beetham |
| THESEUS | Francis McCormick |
| HIPPOLYTA | Elisabeth Irvine |
| PHILOSTRATE | David Rogers |
| COSTUMES | Carolyn Davis Susan Weeks |

Produced by Mr. A. G. QUEST

This is a shortened version of the production put on by Form 2A. as it then was, in the Junior Play Performances last March. The actors are a little older, but have lost none of their youthful zest, and we certainly found before that their enjoyment was infectious.

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| STAGE MANAGER | Mr. C. A. Jaques |
| WARDROBE MISTRESS | Miss P. A. Morris |
| SOUND | Mr. J. A. Stubbs |
| LIGHTING | Mr. P. J. Ingram |
| MAKE-UP | Mr. J. A. Stubbs Miss R. Bintcliffe (and sixth form girls) |
| STAGE | Mr. K. P. Jenkins |
| BUSINESS MANAGER | Mr. L. R. Gwilliams |
| BOX OFFICE | Miss E. M. Walker |
| REFRESHMENTS | Miss M. M. Hunter |

PRODUCER'S NOTE

These plays are more than 350 years old, but I have not set out to produce curiosities of historical scholarship. They are still intensely alive, and I have tried to keep to the spirit of them rather than the letter.

Success is in impact. The play must move a particular audience at a particular time. I believe Shakespeare would smile at us (and even ridicule us in another *Midsummer Night's Dream*) if, out of respect to him, we retained lines, speeches or even scenes which would only puzzle or bore our own audience.

Our "Lamentable Comedy" is only a comic extract from a play which actually has much more than a comic purpose. We have had a romp with it and mixed our humour with Shakespeare's own. The Hippopotamus Song is not Elizabethan, nor, in spite of 1606 and all that, is the school cap. I haven't cut Puck's final plea for pardon; we may need it.

Macbeth is a powerful and relevant play about an ambitious couple who succeed by foul means—and have their reward. Shakespeare wrote it to be effective, and it is out of respect for his intention that we have omitted parts that, because of the passing of time, are immediately effective no longer. For example, in rehearsal we found it more effective for the man of action to spit out "Lay on, Macduff" than to declaim "... Lay on, Macduff and damned be he that first cries, Hold, enough!" It is not so easy to be effective with a full complement of ghosts, apparitions, poltergeist-pulled' daggers, and of course the witches. These parts must be serious and they can all too easily be comic. With the apparitions, the gain of producing them successfully is not worth the risk. Banquo's ghost makes an ironic point; it's worth risking it. The witches remain. The acceptable modern way would be to regard them as figments of *Macbeth's* imagination, but, on the stage, figments are no good, because the audience cannot tell what sort of figments they are. I rather wish I had dared to produce them all-out as African witch-doctors, frenzied incantations and black magic, but I wanted more parts for girls. I hope at any rate we have avoided the disastrous combination of "Three little maids from School are we" and "Here we go round the Mulberry Bush".

So, you see, we've not been too serious. Other people, including schoolboys and the parents of schoolboys, have been much more serious about Shakespeare's plays than he was himself. We've tried to take the setness out of the set book. It isn't an ordeal by Culture. Relax and enjoy it.