

BECKET



J.J. Cooper

W.M. Comb
J. Hodge

Timothy Geoff Peters
Supp

CARISBROOKE GRAMMAR SCHOOL

Laurine Jackson

DRAMA AND POETRY SOCIETY

Jane Way

presents

an experiment in theatre

a programme of excerpts from the plays of

Ju. Mr. S.T. MAR

JEAN ANOUILH

Paul Evleugh

Boo - (including)
Carmine Lawte

Philip I. Rawl

Matth & Worrougho (ANTIGONE)
John (TIME REMEMBERED)
Charles Laming

and

"BECKET"

David Thacker

Richard Irem

Stephen Lee

Produced by Miss M. Perkins

H.A.C. Hay Thomas
Weller

Abc
a m m

ANTIGONE

This play is a modern version of the classical Greek tragedy by Sophocles. Polynices, brother of Antigone, has been killed while leading a rebel army against the city in an attempt to regain the throne from his twin brother Eteocles, who was also killed in the battle. Their uncle Creon, now King, has proclaimed that Eteocles' body should be buried with all due ceremonial but his brother's left on the battlefield, unburied. Antigone feels it is her duty to disobey Creon's orders and to try herself to bury Polynices' body. She is just returning after doing this as our excerpt begins.

Cast in Order of Appearance

ANTIGONE	-	Ann Rendle
NURSE	-	Jean Healey
ISMENE	-	Jane Charleston
HAEMON	-	Geoffrey Peters

TIME REMEMBERED

This play is a fantasy whose atmosphere varies between that of a dream and that of a nightmare. Since this excerpt is the first scene of the play any further explanation would destroy the feeling of mystification intended by the author.

Cast in Order of Appearance

AMANDA	-	Jane Way
THE DUCHESS OF DU PONT-AU-BRONC	-	Nola Gentle
LORD HECTOR	-	Jeremy Cooper
BUTLER	-	Richard Ivens
WAITERS	-	Paul Eveleigh
		Martin Donougho
		William McComb
		Hugo Haig-Thomas

BECKET

The purpose of this play is not to tell the story of Thomas Becket, that is already well known. The historical setting is here simply a background for the development of a human situation which might arise at any time in any place; the chief protagonists in this case being Henry II, Norman King of 12th century England, and Thomas Becket, son of Saxon "collaborators" (an historical inaccuracy inherited by Anouilh from a French historian).

Becket is the King's constant companion and adviser in pleasure and government alike. Henry has made him Chancellor of England and together they are fighting to combat the growing power of the Church in their realm. When the Archbishop of Canterbury dies, the King believes he can solve the problem once and for all by having Becket elected Archbishop.

Cast in Order of Appearance

MESSENGER	-	Jeremy Boyland
KING HENRY II	-	David Machell
THOMAS BECKET	-	Jeremy Cooper
PAGE TO HENRY	-	Charles Cawley
YOUNG QUEEN	-	Mary Dudgeon
QUEEN MOTHER	-	Catherine Cawte
THE PRINCES	-	Simon Bevis
	-	Timothy Jupp
SECRETARY TO THE ARCHBISHOP	-	Martin Donougho
GILBERT FOLLIOT, BISHOP OF LONDON	-	Paul Eveleigh
FIRST MONK	-	Richard Fenton
SECOND MONK	-	William McComb
LITTLE MONK	-	Alec Adams
BISHOP OF OXFORD	-	John Ridge
BISHOP OF YORK	-	Kenneth Fraser
LOUIS, KING OF THE FRENCH	-	Geoffrey Hurst
BARONS	-	Geoffrey Hurst Hugo Haig-Thomas
	-	Joe Pagnam
PAGE TO LOUIS	-	Graham Weller
COUNT OF ARUNDEL	-	Philip Row
THE POPE	-	Martin Davis
CARDINAL ZAMBELLI	-	

ACKNOWLEDGMENTS

Prompters Margaret Hayton, Julia Scott,

Costumes designed and made by Miss M. Perkins with the assistance of Maureen Mackintosh, Julia Scott and Friends.

Capes, copes and cassocks lent by Nikki Le Roy and Rev. P. Deacon.

Make-up supervised by Miss M. Perkins and Miss J. Preece assisted by Jennifer Lee, Maureen Mackintosh, Eleanor Williams and cast.

Set Art and Woodwork Departments.

Lighting Mr. J. Denham, G. Williams.

Stage Manager J. Holman.

Stage Crew J. Dowling, E. Goldsborough, C. Moody.

Theme and incidental music to the play composed by D. Machell.

The Musicians :

Tenors : K. Fraser, A. Green, R. Ivens.

Basses : J. Cooper, M. Donougho, T. Dumper, R. Fenton, A. Loan.

Organ D. Machell, J. Smart.

Percussion M. Donougho, R. Spencer.

Sound Recording R. Ivens.

The music was recorded in St. Mary's Church, Carisbrooke, by kind permission of the Rev. W. M. A. Potts.

Cover designed by Carol Edmunds

School's excerpts

from Anouilh

ISLAND amateur dramatic clubs would reap a rich harvest if they could look to Carisbrooke School for up-and-coming talent.

Excerpts from three vastly different plays by Jean Anouilh, presented by the school's poetry and drama society last week, illustrated once again that youth need be no barrier to articulate and inspiring stage performances.

Main excerpt was from Anouilh's "Becket," and Jeremy Cooper — who did so well in the school's production of "The Mikado" — breathed clear sincerity into the role of Becket.

King Henry's love-hate relationship with Becket was equally well captured by David Machell, and Mary Dudgeon's portrayal of the young queen was also commendable.

"Antigone" — the modern version of the classical Greek tragedy by Sophocles — formed the subject of another excerpt. Ann Rendle, Jean Healey and Jane Charleston were all excellently cast as Antigone, the nurse and Ismene respectively.

The third excerpt came from the "Alice in Wonderland"-type fantasy, "Time Remembered." Nola Gentle squeezed every drop of eccentricity from the Duchess role and it was hard not to feel a growing sympathy for Jane Way as Amanda, who was unwittingly caught up in the Duchess's schemes.

Miss M. Perkins was the able producer.

G. C.

EXCERPTS FROM ANOUILH

CARISBROOKE GRAMMAR SCHOOL EXPERIMENT

The shadow of the examination room was illuminated by the spotlight of the stage at Carisbrooke Grammar School on Thursday and Friday week. The school's Drama and Poetry Society presented excerpts from three Jean Anouilh plays, as an experiment in theatre; and the venture was inspired by the fact that one of these, "Becket," figures on the syllabus for A level French.

Miss M. Perkins, the producer, who teaches senior French (as well as junior Latin) chose the programme as a means of bringing the subject to life. It was an ideal arrangement, too, for combining work with play and, in the process, providing splendid entertainment for audiences comprising scholars, parents, friends and general public.

The first night attendance was comparatively low, 80-100; but the second night total, 200-250, was more worthy of this ambitious project. It was a notable first effort at production by Miss Perkins, who, however, has acting experience, including appearances with Newport Repertory Club and the Vectis Company (staff of Cowes Secondary School). In some of the scenes pace was lacking a little, and movements of one or two of the characters was a trifle stilted perhaps; but, as an entity, it was an excellent excursion into a difficult realm. It was also very well rehearsed and, what was particularly important in the context of the experiment, well understood.

The school present an interesting miscellany in their annual theatrical productions, ranging from the three-act plays of a few years past to Gilbert and Sullivan light opera, house plays and now this "essay in Anouillism." There is to be added measure this year, as another Gilbert and Sullivan is planned for the end of March, in which some of the Anouilh cast will be appearing.

Programme planning was perfect. Excerpts from the first and third plays, while varied in nature and story line — the legendary ("Antigone") and the historic ("Becket") — had a twin theme. This was the quality of devotion to an ideal at the expense of personal consideration; duty before self. Sandwiched between these two heroic tragedies was a whimsical delicacy, "Time remembered."

POETIC PERFORMANCE

A shining star of the excerpt

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POETIC PERFORMANCE

A shining star of the excerpt from "Antigone" was Ann Rendle in the title role. She gave a poetic performance, beautifully spoken, made good use of pause and inflection, and underlined the interpretation with a free range of facial expression. Jane Charleston made a good foil, in a smaller role, as the less idealistic Ismene; and Jean Healey's portrayal of the apple-cheeked old nurse, an affectionate disciplinarian, was presented with discernment in character, voice — and shuffle. Geoffrey Peters made a curtain line appearance as Haemon.

Star of the light sandwich-filler "Time remembered" was Nola Gentle, who gave an excellent and highly amusing study in eccentricity as the duchess. In a contrasting role Jane Way was convincing as the bewildered Amanda. Teamwork was a feature of this excerpt, including also the efforts of players with smaller (and in some cases silent) parts — Jeremy Cooper (Lord Hector), Richard Ivens (butler), and Paul Eveleigh, Martin Donougho, William McComb and Hugo Haig-Thomas (waiters).

The programme progressed to a grand climax. To use an appropriate French metaphor "Becket" was the "piece-de-resistance." Rather than select isolated, unrelated extracts, it was decided to present the whole of the third act, and it gave opportunity to 22 players. Teamwork again was noted, both on stage and with the link backstage. This was important, as effects and smooth scene-change were called for — and well satisfied.

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Outstanding performances in the plum roles of Henry II and Thomas Becket were given by David Machell and Jeremy Cooper, each in his inimitable way portraying (like Antigone in the first play) an unflinching resolve in a self-proscribed course of unpalatable action. David reflected superbly the many moods of the king; and Jeremy gave an excellent interpretation of the sensible, sensitive and saintly archbishop. Mary Dudgeon (the young queen) and Catherine Cawte (Queen Mother) were a formidable pair of hen-peckers on the distaff side of palace life, albeit there was substance in their complaint.

SPLENDID SUPPORT

Two pupils with limited acting experience shone in widely different roles — Paul Eveleigh, a commanding figure as the Bishop of London, and Geoffrey Hurst, presenting with aplomb an amusing cameo on granting audience to ambassadors. Philip Row (the Pope) and Martin Davis (Cardinal Zambelli) presented a well-reasoned "cross talk act." Among the smaller roles, Alec Adams made a good impression as the little monk. Other parts were well played by Jeremy Boyland (a hot-foot messenger up the aisle of the hall), Charles Cawley (page), Simon Bevis and Timothy Jupp (princes), Martin Donougho (archbishop's secretary), Richard Fenton and William McComb (monks), John Ridge and Kenneth Fraser (Bishops of Oxford and York), Geoffrey Peters and Hugo Haig-Thomas (barons), Joe Pagnam (page to Louis), and Graham Weller (Count of Arundel).

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Theme and incidental music for "Ezket" was composed by the talented David Machell, based on existing plainsongs and chants; and he directed the musicians—K. Fraser, A. Green and R. Ivens (tenors), J. Cooper, M. Donougho, T. Dumper, R. Fenton and A. Lonn (basses), with the composer and J. Smart at the organ, and M. Donougho and R. Spencer percussion. R. Ivens was responsible for the recording, at St. Mary's Church, Carisbrooke, by permission of the Rev. W. M. A. Potts (vicar).

Some of the ecclesiastical costumes were loaned by the Rev. P. Deacon, of Gurnard. Many of the other costumes were designed and made by Miss Perkins, assisted by Maureen Mackintosh, Julia Scott and friends. The cost was negligible; the effect authentic and colourful.

The art and woodwork departments excelled in a simple but effective set, the latter department also being responsible for impressive thrones. Splendid lighting was arranged by Mr. J. Denham and G. Williams, and others associated with this exciting experiment included J. Holman (stage manager), J. Dowling, E. Goldsborough and C. Moody (stage crew) and Margaret Hayton and Julia Scott (prompters).—L.R.L.

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