



Winsor & Newton
A little part of every great talent

Winsor & Newton Limited, Wealdstone, Harrow, Middlesex.

Harrow Arts Council Jubilee Programme
Shakespeare's

A Midsummer Night's Dream

Byron Hall Harrow Leisure Centre
Monday-Saturday June 27-July 2



Not since George Woollands' Harrow Arts Council production of 'Will Shakespeare', many years ago, have the drama societies of Harrow combined their talents. Now in the Arts Council Jubilee year we have joined together for this production. Actors, technical and administration staffs have been drawn from societies all over the Borough. It seems a pity that without our own premises we cannot do this more often.

Seemingly the Harrow Arts Council has failed to stimulate the support of Borough Councillors for the use of either the former T.A. centre or the Annex at Harrow Weald as a Community Arts Centre.

We must not be deterred by this setback but continue to maintain that the Borough Council has the wrong priorities in its allocation of scarce accommodation resources in the Borough. The lively arts and the visual arts in this town are fragmented and their full value to the community is not achieved. A central workshop which should comprise facilities for music, drama, art exhibitions and all manner of arts-orientated pursuits should be a top priority in the Council's thinking. It cuts across every social division and would be an amenity which would enhance this Borough's reputation and make only a minimal demand on public money.

The Harrow Arts Council needs the wholehearted support of those who look to the arts for entertainment and stimulation so that the Borough Council will be persuaded that a Community Arts Centre in Harrow is not a luxury but an overdue necessity.

Joyce Gobey,

Chairman,
Harrow Arts Council



STAGE HISTORY

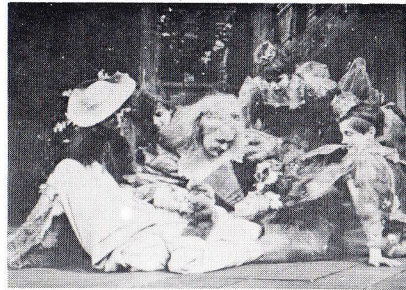
The exciting and original mixture of comedy magic and love in 'A Midsummer Night's Dream', has attracted many producers since the seventeenth century, but establishing the right balance between fairies, lovers and mechanicals has proved difficult.

The seventeenth and eighteenth centuries concentrated on the comedy: a version published in 1661 entitled 'The Merry Conceited Humours of Bottom the Weaver' featured only the clowns, Oberon, Titania and 'Pugg'; in 1716 an operatic 'Comick Masque of Pyramus and Thisby' was performed after a production of 'Timon of Athens'; and in 1723 a similar delight provided entertainment for the Duke in the middle of 'As You Like It'. Pepys found a rather fuller 1662 version 'the most insipid, rediculous play that ever I saw in my life' though he did get pleasure from 'some good dancing and some handsome women'.

The other aspect of the play which attracted early producers was the opportunity for grand

spectacle. Betterton's 1692 production of 'the Fairy Queen' with music by Purcell moved the mechanicals play to Act III to make way for a chorus of Chinese and a dance of six monkeys'; Kemble in 1816 made the same change in order to end the play with 'a pagent of Theseus's victories'-a production which caused Hazlet to lament, "all that is fine in the play was lost in the representation" and concluded that "poetry and the stage do not agree together!".

Later in the Nineteenth century Shakespeare's full text was used, beginning in 1840 with Marie Vestris' production at Covent Garden and including Kean's 1870 production at the Princess Theatre with the eight year old Ellen Terry as Puck. However most producers aimed at bigger and better spectacle. Shaw said that in the 1895 version by Augustus Daly, the panoramic illusion of Theseus's barge on its way to Athens seemed 'more absurd than any thing that occurs in the tragedy of Pyramus and Thisbe'; while Beerbohm Tree's early twentieth century production had live rabbits scurrying across the stage.



*Peter Hall's Dream
R.S.C. 1963*

Two twentieth century productions broke with previous tradition, took a fresh look at the play and tried to balance the diverse elements. Granville Barker in 1914 set the play on an apron stage at the Savoy Theatre with much simpler scenery and replacing Mendelssohn's score with English folk songs arranged by Cecil Sharp. He put his trust in Shakespeare's words and declared the fairies are 'the producers test. He must not warp the imagination; stepping too boldly between Shakespeare's spirit and yours'. Peter Brook in 1970 at Stratford stripped the play of its prettiness and found the magic 'beyond the spinning plates, Titania's bright red feather bed and Puck's Trapeze in the alchemy of the spoken word'.



Brook's Dream with the R.S.C. 1970

There have been many distinguished productions and performances in the last sixty years: Ralph Richardson's Bottom in 1927, Harcourt Williams' 1929 production with Gielgud as Oberon, Tyrone Guthrie's 1937 Victorian fantasy with Helpman and Vivian Leigh as Oberon and Titania, Robert Atkins' full-blooded open-air performances in Regents Park, Peter Hall's very English countryside production with Charles Laughton an unlikely Bottom, Alec McCowan's Oberon in 1960. But Granville-Barker and Brook stand out as producers who have had made us look again and revalue this familiar and delightful play.

*Photographs by permission of the Governors of
the Royal Shakespeare Theatre, Stratford-
upon-Avon.*

MATERIALS FOR THIS SHOW
WERE SUPPLIED BY

JACK'S FABRIC'S



also

93^a HIGH STREET
WEALDSTONE
863 7334

by the Clock Tower

JACK'S FABRIC'S

SOUTH HARROW MARKET
422 0468





THE PLOT

Theseus, Duke of Athens, about to marry Hippolyta, Queen of the Amazons, commands Philostrate to arrange celebrations.

Egeus brings his daughter Hermia to Theseus because she has rejected his choice of a husband for her, Demetrius, in favour of Lysander, whom she loves. The Duke orders Hermia to obey her father or face banishment. Hermia and Lysander plan to elope, taking Helena into their confidence but she, in love with Demetrius, tells him of their intention in order to win him back.

Meanwhile, a group of Athenian tradesmen meet in the wood to rehearse a play for the Duke's wedding.

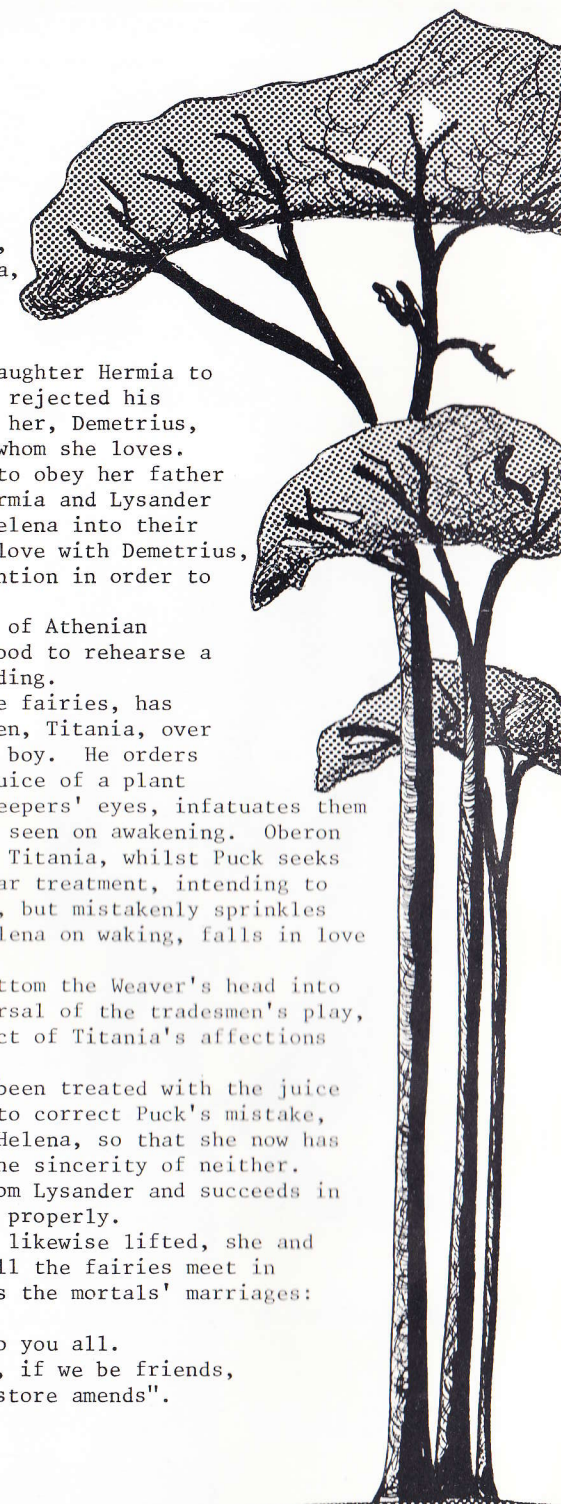
Oberon, King of the fairies, has quarrelled with his Queen, Titania, over possession of an Indian boy. He orders Puck to fetch him the juice of a plant which, squeezed into sleepers' eyes, infatuates them with the first creature seen on awakening. Oberon uses it on the sleeping Titania, whilst Puck seeks out Demetrius for similar treatment, intending to reconcile him to Helena, but mistakenly sprinkles Lysander who, seeing Helena on waking, falls in love with her.

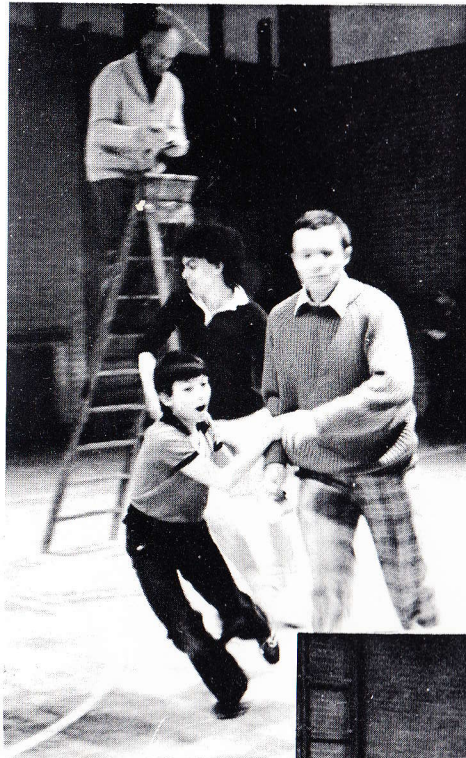
Puck transforms Bottom the Weaver's head into an ass's during a rehearsal of the tradesmen's play, and he becomes the object of Titania's affections when she wakes.

Demetrius, having been treated with the juice by Oberon in an effort to correct Puck's mistake, also wakes to sight of Helena, so that she now has two lovers and trusts the sincerity of neither. Puck lifts the spell from Lysander and succeeds in pairing the quartet off properly.

Titania's spell is likewise lifted, she and Oberon reconciled and all the fairies meet in Theseus's house to bless the mortals' marriages:

"So good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends".



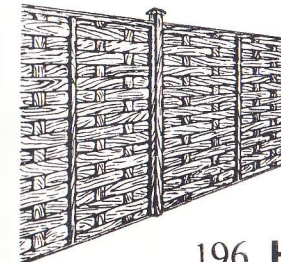


WINFIELD AND TARRANT LTD.

HAVE SUPPLIED TIMBER
FOR THIS PRODUCTION

SUPPLIERS OF ALL SOFTWOODS - ALL TYPES OF FENCING
P.V.C. ROOFING - HARDBOARD - BLOCKBOARD
PLYWOOD,

PORTABLE BUILDINGS



Estimates for Fencing Supplied and Fixed

196 HIGH STREET WEALDSTONE
MIDDLESEX

Telephone 01 - 427 3322

THE PLAYERS

THESEUS Duke of Athens Keith Zealey
HIPPOLYTA Queen of the Amazons Vivian Kerr
PHILOSTRATE Theseus' Master of Revels Ian Greenwood
EGEUS Hermia's Father GlynPrichard
Lysander Danny Long
Hermia Danusia Iwaszko
Helena Christine Baker
Demetrius Alastair Allen

Members of the Court

Patrice Sheldon, Clair Sheldon, Pauline Allen,
Cathy Donovan, Jacky Dell, Rose Clifton, Mark
Sutherland, John Sheldon, Tony Dell, Martin Sheldon,
David Clifton, Alan Clifton.

PETER QUINCE a carpenter David Little
NICK BOTTOM a weaver David Pearson
FRANCIS FLUTE a bellows mender ... Paul Davis
TOM SNOOT a tinker Tim Hood
SNUG a joiner Colin Hickman
ROBIN STARVELIN a tailor David Goldman

OBERON King of the Fairies Roderick Jones
TITANIA Queen of the Fairies ... Sue Cash
PUCK Michael Williams
... .. Paul Bhattacharjee
... .. John Dell

An Indian Boy Robin Dhar
Peaseblossom Catherine Bowker
Cobweb Joanna Clifton
Moth Keith Wilkinson
Mustard Seed Peter Barker
Tired Fairy Jacquie Russell

Other Fairies

Jackie Beaumont, Elizabeth Dell, Colette Bowker,
John Mead, Graeme Brown

Designed by Katherine Finch
Music Composed by Peter Ramsay
Choreography Susanne Thornton

DIRECTED BY

Barry Clifton and Colin Tufnell

Music played by members of the Salvatorian Jazz Band

Piano Thomas Russell
Glockenspiel Dominic Galvin
Flute & Saxophone Tim Woolford
Flute Anthony Köler

Trumpet Tim Grimer
Philip Matthews
Clarinet James Galvin
Paul Hughes
Cliff Ryan

Horn Kevin Keegan
Guitar Simon Dunbar
Bass Guitar Chris Hurn
Percussion Chris Gasgoine
Organ Brian Rowan
Bassoon Jeremy Goggins

HARROW LEISURE CENTRE

*Did you know that Harrow's leisure centre
is the ideal venue and setting for your
private function?*

We have marvellous facilities available for
DINNERS - WEDDING RECEPTIONS - CONFERENCES
BUFFETS - BIRTHDAY PARTIES - EXHIBITIONS
LUNCHEONS - SOCIAL EVENINGS - FASHION SHOWS
DANCES etc.

*We've a first class catering service and what's
more it's all just a telephone call away. For
immediate bookings and full details contact:*

THE CATERING MANAGER, HARROW LEISURE CENTRE
Telephone 863 5611 Ext.2722

THE VAC CENTRE

14 PETERBOROUGH ROAD
HARROW

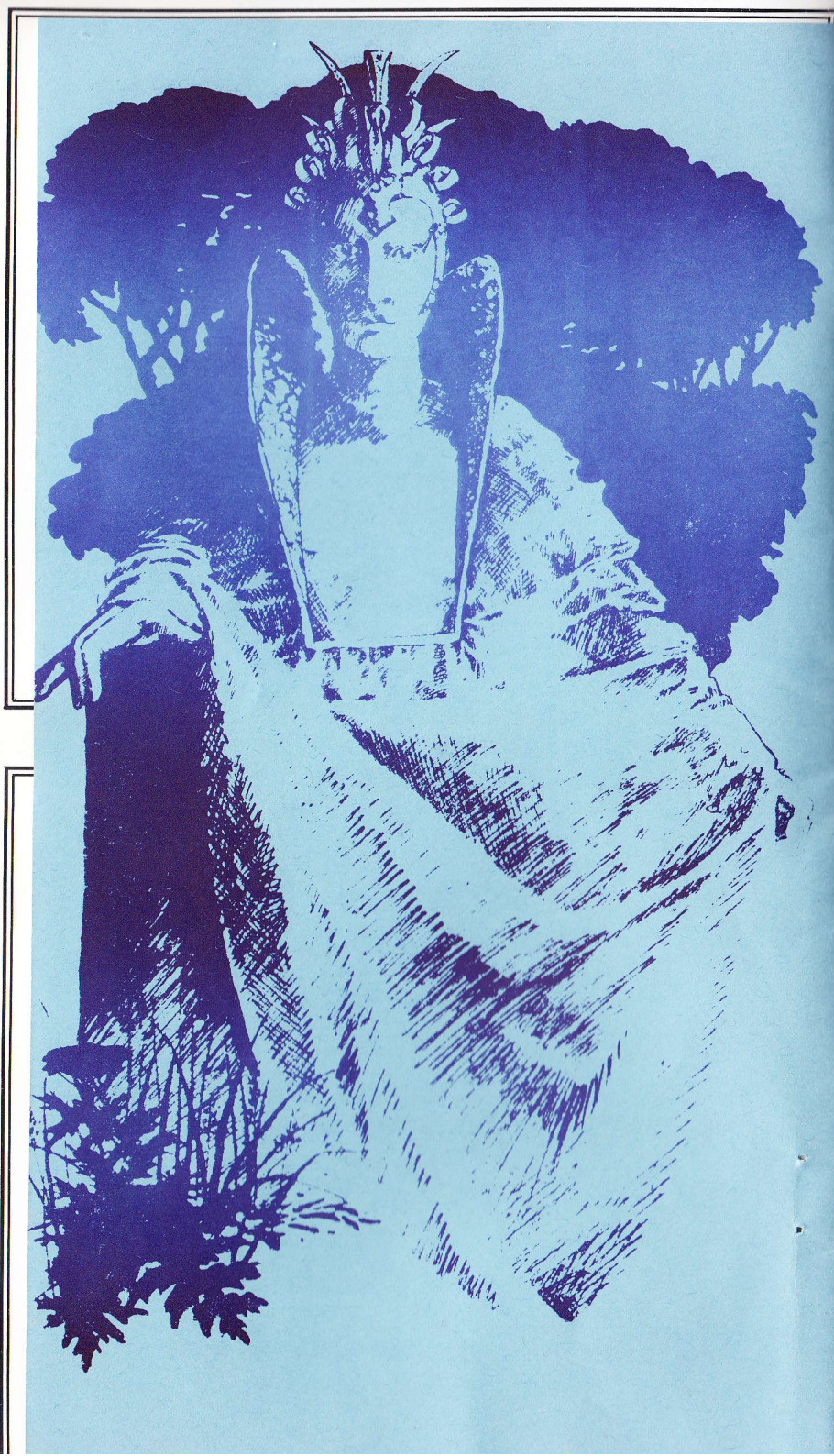
422 1581

HOOVER ELECTROLUX CLEANERS
FROM £9

REPAIRS TO ALL MAKES

ESTIMATES FREE





WE'VE COME A LONG, LONG WAY

This year marks not only the Queen's Silver Jubilee, but also that of Harrow Arts Council. We have come a long way in our 25 years - at least in some respects - and it was pleasing to note in The Times recently that we are making a greater contribution to the Jubilee than almost any other London borough.

On the drama front a wide variety of Jubilee events culminates in this production of 'A Midsummer Night's Dream', with cast and staff drawn from societies all over the Borough. A mammoth exercise in co-operation when you remember that Harrow has no Arts Centre from which to operate. Rehearsals and meetings have been held, of necessity, in an odd diversity of places throughout Harrow. How much simpler this production - and other activities over the past years - would have been, if one could simply have said, 'See you at the Arts Centre'!

As I write, I have the Harrow Observer in front of me. On page 15, an account of our new Mayor's investiture speech records his commendation of our contribution to Harrow's cultural life. On page 1 is what I can only describe as a slap in the face. We are not to have either of the buildings we had hoped to obtain for development as an arts centre.

Amongst drama activities built up during the past few years is a flourishing programme of weekend and evening courses in theatre subjects, run in close association with Harrow College of Further Education. A drama festival is held every two or three years. A co-operative system is being set up among societies for mutual help, including interchange of equipment, and a 'think tank' at which societies can discuss common problems and topics of mutual interest. In the fields of music and the visual arts, too, much valuable work is being done to expand our contribution to the leisure facilities of the Borough.

But it must be faced that we are stretched about as far as we can go. Harrow has no Arts Officer, so all Arts Council administrative work is done by volunteers, most of whom have careers and other commitments. The Arts Council has no premises of its own, so time and money that should be directed to more productive ends is spent on seeking out and hiring premises for its meetings and activities. Only one Arts Council in all Greater London receives a smaller grant from its Borough Council.

On the one hand we are praised for our outstanding contribution to the cultural life of Harrow, yet on the other told that if we want an arts centre, we must help ourselves. And so we will, but there may come a point when so much effort will be poured into the fight for adequate facilities for the arts that there will be no time left for the arts themselves. There could come a time when we have a splendid arts centre which has, in its making, destroyed its very *raison-d'etre*.

Kay Kore
Chairman, Drama Subcommittee



COLIN TUFNELL, DIRECTOR: Proscenium. Schoolteacher. Came to production work via lighting design. Directed 25 school plays and many for Proscenium, including ROSENCRANTZ & GUILDENSTERN ARE DEAD.



COLETTE BOWKER, FAIRY: Imperial Players. Student. Dramatic career highlight to date is role of Ruby Birtle in Priestley's WHEN WE ARE MARRIED.



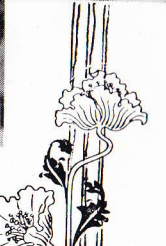
CATHRYN BOWKER, PEASEBLOSSOM: Imperial Players. Student. Several appearances for Imperial. Numerous school productions. Most recent role: Kate Hardcastle in Goldsmith's SHE STOOPS TO CONQUER.



SUE CASH, TITANIA: Pinner Players. Schoolteacher. Joined the Players in 1971. Has played Katherine in THE TAMING OF THE SHREW, Judith Bliss in HAY FEVER and directed a Festival one-acter.



RODERICK JONES, OBERON: Proscenium. Buyer. Directing and acting since time immemorial. Roles especially enjoyed: Hamlet, Dogberry, Kean, Estralon (WAITING FOR GODOT).



MICHAEL WILLIAMS, PUCK: Young Theatre. Student. Roles played include Front of Dragon and Dead Body. Plays: THE GREAT CROSSCOUNTRY RACE, THE WIZARD OF OZ, INSPECTOR HOUND.



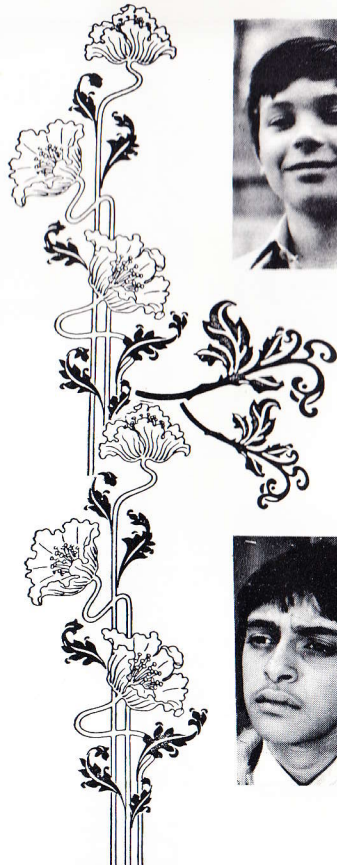
KEITH WILKINSON, COBWEB: Proscenium. Schoolteacher. Formerly with Abbey Theatre, St Albans (acting, lighting). Played Oberon in musical version of the DREAM. Took all the photographs for the present version.

BARRY CLIFTON, DIRECTOR: Gaytonians. Educational publisher. Directs and acts by turns. Experience encompasses OH WHAT A LOVELY WAR, THE PROVOKED WIFE (no connection), HOW THE OTHER HALF LOVES (none here, either).

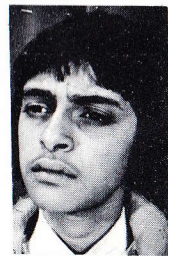
JOHN DELL, PUCK: Young Theatre. Aged 10. Attends Cannon Lane Middle School. YT appearances include THE WIZARD OF OZ, ST GEORGE & THE DRAGON. Also played in THE KING & I and in FIDDLER ON THE ROOF for other groups.



SUSANNE THORNTON, CHOREOGRAPHER: Proscenium. Schoolteacher. Acts frequently, as well as producing dances, mimes, movements. Co-directed THE BACCHAE; played in BECKETT & I'M TALKING ABOUT JERUSALEM.



GLYN PRICHARD, EGEUS: Gaytonians. Site manager. Many roles for Gaytonians since joining in 1963, most recently in THE MAN WHO CAME TO DINNER.



PAUL BHATTACHARJEE, PUCK: Young Theatre. 6th-former (Harrow Weald). Numerous plays & musicals, including SALAD DAYS, AESOP'S FABLES, THE WIZARD OF OZ, THE RIVALS, THE DESERTED HOUSE.

DAVID BUCKLEY, SOUND: Gaytonians. BBC TV technical assistant. Sound engineer for the Gayts since 1961. Also worked on sound and lighting for the Argosy Players in Ruislip.

CHRISTINE BAKER, HELENA: Proscenium. Schoolteacher. Several shows for Proscenium since joining eighteen months ago.



DANIEL LONG, LYSANDER: Young Theatre. Postman & intending drama student at Manchester Polytechnic (has place, will travel if granted a grant). Many shows for Salvatorian College, Proscenium, Westcroft Players.



DANUSIA IWASZKO, HERMIA: Young Theatre. Student. Has place at Manchester University to study drama. Starts October contingent on A-level results.



DAVE PEARSON, BOTTOM: St Joseph's Players. Contracts director. Acting career began in school. Has played leads in THE CRUCIBLE, INHERIT THE WIND, A PLEA IN HER EAR, MASQUERADERS.



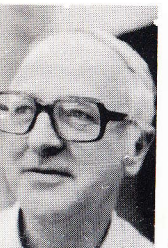


VIVIEN KERR, HIPPOLYTA: Pinner Villagers. Wife & mother. Acting 12 years: Adelaide in GUYS & DOLLS, Beattie Bryant in ROOTS, Sarah in THE LOVER. Has directed DAY AFTER THE FAIR, THE ODD COUPLE.



JACQUIE RUSSELL, FAIRY: Young Theatre & Proscenium. Schoolteacher. Played Toy Monkey (RITUAL FOR DOLLS), Tortoise (THE GREAT CROSSCOUNTRY RACE), Wicked Witch (WIZARD OF OZ), Lady Bountiful (BEAUX' STRATAGEM).

TIM HOOD, SNOUT: Pinner Players. Schoolteacher. School plays, later Occasional Players before joining PP. Sang in MUSIC HALL, did Noel Coward & Shakespeare, Garry Essendine (PRESENT LAUGHTER).



COLIN HICKMAN, SNUG: Proscenium. Schoolteacher. Artistic director for Proscenium. Gloucester (KING LEAR), Guildenstern in ROSENCRANTZ & GUILDENSTERN ARE DEAD, Aston in THE CARETAKER.

DAVID GOLDMAN, STARVELING: Spectrum. In Tavistock Rep before coming to Harrow. Parts range from Caliban to 3rd Spear, productions from JUNO & THE PAYCOCK to TOAD OF TOAD HALL & HOBSON'S CHOICE.

DAVID LITTLE, QUINCE: Gaytonians. Sales office manager. Pinner County School plays, then Occasional Players, Pinner Players, Gaytonians. Narrator (UNDER MILK WOOD), Willy Mossop (HOBSON'S CHOICE). Many more.



KEITH ZEALEY, THESEUS: Arrow Players & Proscenium. Finance house branch manager. Glutton for drama: three plays a year since 1966; a panto at Christmas as well; 5 plays for local radio and a business film.

ROBIN DHAR, INDIAN BOY: Salvatorian & Audrey Varah School. Student at Salvatorian College. Performed in ALICE IN WONDERLAND at Commonwealth Institute inter alia. Rehearsed for present play nursing broken leg.

ALASTAIR ALLEN, DEMETRIUS: Young Theatre. Marketing executive. Loved being Baron Bolligrew, even when Thwarted. Peter in DIARY OF ANNE FRANK for Belmont Players. Many comedy parts before that.

BEST WISHES DREAMERS

from

GREENS
ART & GRAPHICS



FROM WHOM MUCH OF THE ARTISTS, DESIGN AND GRAPHICS MATERIALS USED IN TONIGHTS PERFORMANCE WERE OBTAINED.

COME & SEE IF WE CAN HELP YOU
AT 24 HEADSTONE, DRIVE, WEALDSTONE
(near the Post Office)
Tel 01-863 3440

Tel 01 427 1284



S.W. RIXON LTD

Beef and Pork Butcher

110 HIGH STREET, WEALDSTONE

ALL ORDERS PREPARED INDIVIDUALLY

WE CATER FOR DEEP FREEZERS.