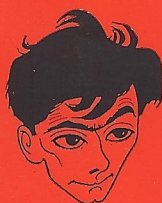
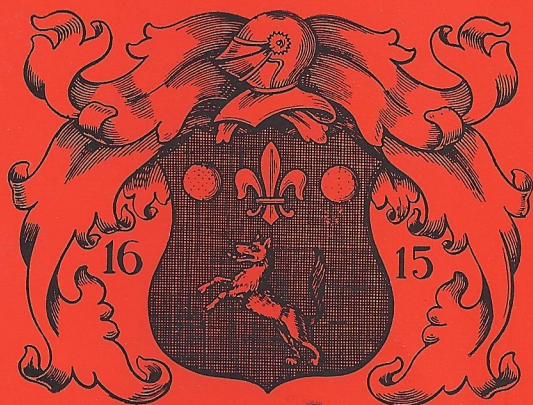
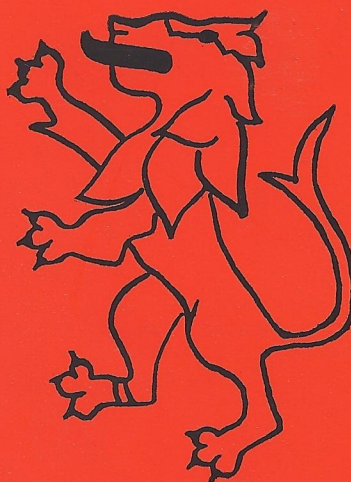


WILSON'S GRAMMAR SCHOOL
PECKHAM SCHOOL

SUMMER 1963



WILSON'S
PECKHAM



PROGRAMME
PRICE SIXPENCE

WILSON'S GRAMMAR SCHOOL

PECKHAM SCHOOL

present

THE BACCHAE

by

EURIPIDES

The play will be preceded on July 22nd and 23rd by a performance of "Thirty Minutes in a Street" by Beatrice Mayor. On July 25th and 26th it will be preceded by a performance of "The Tall, Tall Castle" by Margaret Macnamara.

ON JULY 22nd and 23rd at Wilson's Grammar School

ON JULY 25th and 26th at Peckham School

at 7.30 p.m.

THIRTY MINUTES IN A STREET

by BEATRICE MAYOR

CAST

in order of appearance

A STRAY MAN	...	...	...	...	...	...	WILLIAM MORLEY
A MAN WITH A BAG	...	...	...	...	...	...	... ALAN MARIE
A RICH LADY	...	...	...	...	...	...	IAN WHITAKER
A CURATE	...	...	...	...	...	...	... SIMON DAVEY
AN ACTOR	...	...	...	...	...	...	BARRY SINNOTT
A FRENCHWOMAN	...	...	...	...	...	...	TERRY DOOLEY
A CHILD	...	...	...	...	...	...	MICHAEL JOHNS
FIRST CHARWOMAN	...	...	...	...	...	...	PHILIP DUCKWORTH
SECOND CHARWOMAN	...	...	...	...	...	...	JOHN DANBURY
A GIRL	...	...	...	...	...	...	KEITH BADRICK
A VISITOR	...	...	...	...	...	...	... JOHN FIELD
A HOSTESS	...	...	...	...	...	...	TERENCE HORDON
A YOUNG MAN	...	...	...	...	...	...	BERNARD SMITH
A PROFESSOR	...	...	...	...	...	...	ROBERT SEWELL
A STUDENT	...	...	...	...	...	...	... JOHN PAYNE
FIRST SHOP GIRL	...	...	...	...	...	...	... JOHN SHEEN
SECOND SHOP GIRL	...	...	...	...	...	...	... ANDREW WILKINSON
AN OLD LADY	...	...	...	...	...	...	GEOFFREY DOWN
AN ELDERLY GENTLEMAN	...	...	...	...	...	...	MARTIN FULCHER
A NEWSPAPER SELLER	...	...	...	...	...	...	... DEREK READ
A MUSICIAN	...	...	...	...	...	...	ROBERT JEFFERIES
A HUSBAND	...	...	...	...	...	...	RICHARD SPICER
FIRST SERVANT	...	...	...	...	...	...	MICHAEL BOUD
SECOND SERVANT	...	...	...	...	...	...	MALCOLM BECK

PRODUCED BY DAVID REES

The scene is set in a street on an afternoon in early June.
This play will be performed ONLY at Wilson's Grammar School.

THE TALL, TALL CASTLE

A burlesque mime by MARGARET MACNAMARA

PEOPLE IN THE MIME

PROLOGUE, an Enchantress	...	...	...	...	CATHLEEN CULLEN
MAIDEN	...	...	...	...	PAT RICHARDSON
FATHER	...	...	...	...	... SUSAN BEAL
COUNT BEAVER	...	...	...	...	VALERIE WATKINS
RUFFIAN	...	...	...	...	... LINDA CRABB
RASCAL	...	...	...	...	ANN BENNETT
HERO	...	...	...	...	... MARY HARRIS
PROPERTY-MEN	...	...	...	DELICE SHREEVES, JANET FAITHFUL	
CONDUCTOR	...	...	...	... CHRISTINE BYFIELD	
MUSICIANS	...	...	...	MARGARET HAYNES, CAROL FARTHING, ANN MILLARD, SHEILA BILTOO, LINDA SMITH, WENDY STAPLETON, SUSAN WOOD, JACQUELINE GARNER, PAMELA TAYLOR, ANNE TUME, JULIE BROWN, JEAN LANCASTER, KIM NARAYAN	

PRODUCED BY MOLLY TAME

This play will be performed ONLY at Peckham School.

THE BACCHAE

by EURIPIDES

CAST

in order of appearance

DIONYSUS, God of wine	TERRY EDWARDS
CHORUS OF WOMEN, devotees of Dionysus	MARGARET TRAHERNE, CHRISTINE YOUNG, JENNIFER WATKINS, HELENA WAKELING, CAROL LIPTON, LINDA SONE.
TEIRESIAS, a blind prophet	ALAN BOND
CADMUS, founder of Thebes and formerly King ...	JASON ABDELNOOR
PENTHEUS, his grandson, now king of Thebes ...	HARVEY MORRIS
FIRST GUARD	ANTHONY FORWARD
SECOND GUARD	CHRISTOPHER HORLER
A SHEPHERD	JAMES CONROY
A SHEPHERD BOY	PAUL GARRETT
AGAVE, daughter of Cadmus and mother of Pentheus ...	JULIA WILKINSON

PRODUCED BY DAVID REES

The action of the play takes place in front of the palace of Pentheus in the city of Thebes in Ancient Greece.

*There will be one interval of fifteen minutes between
the curtain-raiser and "The Bacchae".*

BUSINESS MANAGERS	ALAN RIGBY AND FREDERICK WELFARE
MAKE-UP	MISS P. BEIGHTON, MISS K. GARLAND, F. P. HOAR, ESQ.
LIGHTING	DEREK READ
COSTUMES	THE LONDON COUNTY COUNCIL
STAGE MANAGER	TIM LACK
SCENERY	PETER FRANKLING, BRYAN SMITH, ROBERT RICHARDSON
DRUMMER	MARTIN FULCHER

NO SMOKING

THE BACCHAE

"The Bacchae"—which means "the followers of Bacchus", otherwise called Dionysus, god of wine—was probably written in 408 B.C. It is the last play of Euripides, written in self-imposed exile in Macedonia. He had shortly before left Athens, his native city, for good, sickened by the endless and futile war between Athens and Sparta. His plays had frequently brought him into trouble with the authorities, through their criticism of the war—notably in "The Women of Troy"—and their criticism of religion, as in the "Ion". Had he stayed in Athens, he would probably have been arrested on charges of treason and corruption. It is not difficult to see in "The Bacchae", written in the freedom of exile, Euripides's most outspoken attack on mass hysteria and the unthinking devotion to powerful, but evil, leadership. Of all Greek plays, this, then, is one with an application to our own time—the consequences of the cult of Dionysus are strikingly parallel to the evils of the Communist and Fascist systems.

"The Bacchae" is a play without a hero, a play in which all the main characters are either unpleasant, or feeble and ineffective. Dionysus wishes to spread his philosophy and influence throughout Greece, but Euripides shows that his effect is everywhere repellent—he breeds mass hysteria, frenzy, blind worship of the leader, scenes where human beings act without any reason or restraint. He has come to the city of Thebes to destroy its king, Pentheus, because Pentheus refuses to recognize his deity, and condemns his worship as disgusting. The methods Dionysus uses to destroy Pentheus are cruel and inhuman—he is torn to pieces by a frenzied mob who are hardly aware of what they are doing, and of whom one is his own mother, Agave. After this, Dionysus drives all the rest of the king's family out of the city. Throughout the play, Dionysus is seen as the typical Fascist leader—a brilliant demagogue in control of the masses, but quite pitiless in removing anyone who stands in his path to power.

Pentheus is not a good man who balances the wickedness of Dionysus. He is the last of a long line of Euripidean characters, introspective and neurotic. He is unreasonable and silly in his condemnation of Dionysus, and ineffective in his methods to stop him. His downfall and death is largely his own fault—his hatred of the Dionysiac cult is accompanied by an obsessive fascination: he longs to know what goes on at the Bacchic rituals, and it is on this streak in him that Dionysus works.

Of course none of the acts of violence in the play—the murder itself, the destruction of Pentheus's palace—is seen on the stage and none of the Bacchic women of the play's title, save the king's mother, appear. It is the function of the chorus to re-enact these acts on the stage. It must be stressed that the women of the chorus are not the Bacchae; they are followers of Dionysus, but do not go to the extreme lengths of the Bacchae involved off-stage in the murder. The chorus, however, do not in any way appear as reasonable outside commentators on the action. Their devotion to Dionysus is fanatical and unpleasant, and their

rejection of Agave at the end shows a refusal to recognize or accept the consequences of their own thoughts and feelings—a pitiful change of heart to save themselves.

Although the views of Euripides are reflected by none of the characters, they are quite clear. He recognizes the Dionysiac element in all of us, but it must be kept in check; human beings must behave rationally. And he adds, with characteristic cynicism, the people (*i.e.*, Pentheus) who try to stop force with force, are usually the most unsuitable people to do it.

Two other factors in the play are predominantly interesting. One is the lengthy dialogues between Dionysus and Pentheus—a masterly study in how one man can overcome and subdue another's will to his own. The other is the fine evocation of the beauty of nature in the speeches of the chorus, the shepherd and the shepherd boy. It seems that in extreme old age Euripides found a new freshness and awareness of Nature in his exile on the Macedonian mountains.

SOME PREVIOUS PRODUCTIONS AT WILSON'S GRAMMAR SCHOOL

1953	MUCH ADO ABOUT NOTHING	...	...	SHAKESPEARE
1954	THE ASCENT OF F.6	...	...	AUDEN AND ISHERWOOD
1955	THE GOVERNMENT INSPECTOR	...	...	GOGOL
1956	LE MISANTHROPE	...	...	MOLIÈRE
1957	SHADOW OF A GUNMAN	...	...	SEAN O'CASEY
1958	THE ALCHEMIST	...	...	BEN JONSON
1959	MURDER IN THE CATHEDRAL	...	...	T. S. ELIOT
	OEDIPUS REX	...	...	SOPHOCLES
1961	TWELFTH NIGHT	...	...	SHAKESPEARE
	BILLY BUDD	...	...	HERMAN MELVILLE
1962	EVERYMAN	...	...	ANONYMOUS
	HENRY THE FOURTH, Part One	...	...	SHAKESPEARE
	THE LONG AND THE SHORT AND THE TALL	...	...	WILLIS HALL

Programme by courtesy of THE ARIEL PRESS