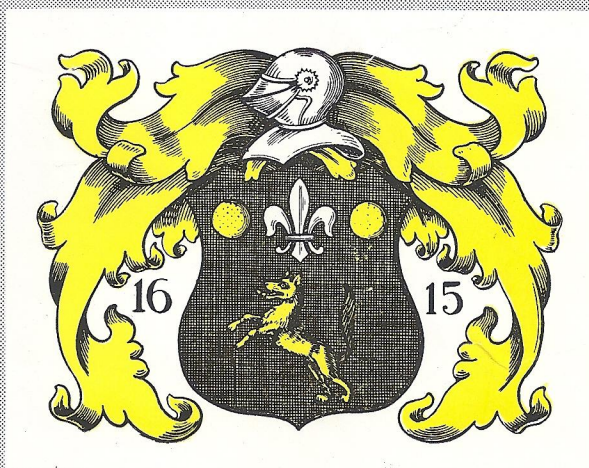


# WILSON'S GRAMMAR SCHOOL



CHRISTMAS 1962

PROGRAMME  
PRICE SIXPENCE



WILSON'S GRAMMER SCHOOL

present

THE LONG AND THE SHORT  
AND THE TALL

by

WILLIS HALL

**ON 13th, 14th and 15th DECEMBER, 1962**

## CAST

465	SGT. MITCHEM, R. . . . .	JASON ABDELNOOR
839	CPL. JOHNSTONE, E. . . . .	JAMES CONROY
594	L/CPL. MARCLEISH, A. J. . . . .	HARVEY MORRIS
632	PTE. WHITAKER, S. . . . .	ALAN BOND
777	PTE. EVANS, D. E. . . . .	DEREK PRICE
877	PTE. BAMFORTH, C. . . . .	TERRY EDWARDS
611	PTE. SMITH, P. . . . .	FREDERICK MARIE
	A JAPANESE SOLDIER . . . . .	CHRISTOPHER HORLER

PRODUCED BY D. B. REES, Esq.

The action of the play takes place in the interior of a deserted store-hut in the Malayan jungle during the Japanese advance on Singapore early in 1942.

The producer and cast would like to thank the Combined Cadet Force for their loan of the costumes and many of the properties.

There will be one interval of fifteen minutes

BUSINESS MANAGERS	ALAN RIGBY AND JOHN O'CONNOR
MAKE-UP	F. P. HOAR, ESQ.
STAGE MANAGER	TIM LACK
ELECTRICIAN	DEREK READ
SOUND EFFECTS	RICHARD WESTACOTT
SCENERY	R. F. HORN, ESQ. AND F. C. WARD, ESQ.

NO SMOKING

## THE LONG AND THE SHORT AND THE TALL

"The Long and the Short and the Tall" was first performed on the 'Fringe' of the Edinburgh Festival in 1958, and was first produced in London on 7th January, 1959, at the Royal Court Theatre by the English Stage Company. Nearly everything that is new and worthwhile in modern theatre has been made possible by the efforts of the Royal Court, and this play is no exception. It owes something in its language to John Osborne, but it is not a kitchen sink play, nor is it the work of an Angry Young Man. Essentially it is a stricture on the futility of war, but the strength of the play lies in its display of the different cross-currents of fear, hatred, despair, courage and kindliness which may be expected of any group of men in a hopeless situation. Although *The Long and the Short and the Tall* is an army episode, Willis Hall's comment on the officer-class is simply to exclude it from the play altogether. Authority is resented by those, notably the Cockney, Bamforth, who normally resent authority—but here it is represented by a sergeant, a corporal and a lance-corporal. The class struggle, here, is seen more as a conflict of temperament. The most imaginative stroke in the play is the use of one utterly silent character, the Japanese prisoner. His function is similar to that of the deaf mute in Carson McCullers's novel *The Heart is a Lonely Hunter*; he is used as an outlet by the other men for their pent-up feelings of affection or hate. But he is also a man, and across the barriers of language and war, Willis Hall makes us perceive he is not merely a whipping boy, but, like the others, a man caught up in the evils of a system beyond the control of any individual.

## SOME PREVIOUS PRODUCTIONS

1952	MACBETH . . . . .	Shakespeare
1953	MUCH ADO ABOUT NOTHING . . . .	Shakespeare
1954	THE ASCENT OF F.6 . . . . .	Auden & 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

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