

Harlow

playhouse

Director Reginald Birks



LONDON FESTIVAL
BALLET
CHOREOGRAPHIC
WORKSHOPS

HARLOW MUSIC
ASSOCIATION
presents
THE BARTOK STRING
QUARTET

SALAD DAYS

PRICE 10p

PROGRAMME

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Director & Licensee : Reginald Birks

Sunday 20th February at 2.30 p.m.

The Supporters' Club present
LONDON FESTIVAL BALLET WORKSHOP

Sunday 20th February at 8.00 p.m.

HARLOW MUSIC ASSOCIATION
presents
THE BARTOK STRING QUARTET

Week Commencing Monday 21st February

Cameron Mackintosh (for Piccadilly Plays Ltd.) and
The Harrogate Theatre present

Salad Days

Books and Lyrics by Dorothy Reynolds · Julian Slade

Music by Julian Slade

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LONDON FESTIVAL BALLET

Artistic Director: Beryl Grey

Presented by London Festival Ballet Trust Ltd.

Administrative Director: Paul Findley

London Festival Ballet Trust Limited received financial support from the Greater London Council and the Arts Council of Great Britain.

Youth

Music: Franz Doppler

Andante and Rondo for two flutes and piano
Op. 25

Choreography: Julia Simonne

Vivien Loeber, Linda Maslin, David Radford,

Philip Lansdale

The young, cast in the air like autumn leaves,
become entangled and are blown free.

short pause

Modus Amandi

Music: Igor Stravinsky

3rd Movement from Concerto in D for Violin
and Orchestra

Poem: 'Song' by Rupert Brooke *

Choreography: Freya Dominic

Design: Frank Freeman

Patricia Hammond, Frank Freeman

*The Way of Love was thus,

He was born, one winter morn

With hands delicious

And it was well with us.

Love came our quite way,

Lit pride in us, and died in us,

All in a winter's day.

There is no more to say.

short pause

Who is Twyla Tharp?

Choreography: Richard Alston

Jaqueline Lansley, Wendy Levett, Richard Alston

short pause

Child in Time *

Music: Deep Purple

Choreography and scenic design: Anthony Forsey

Joan Maden, Harold Collins, Anthony Forsey,

David Radford

*Sweet Child in Time you'll see the line

The line that's drawn between the good and the bad

See the blind man shooting at the world

Bullets flying taking toll

If you've been bad, Lord I bet you have

And you've not been hit by flying lead

You'd better close your eyes and bow your head

And wait for the ricochet.

Interval

Magnificat

Music: Palestrina—Magnificat No. 4

Luigi Nono—Ricorda cosa ti hanno fatto in Auschwitz

Choreography: Michael Vernon

Alexandra Pickford, Joanna Wallworth, Juan Sanchez,

Linda Darrell, Patricia Hammond, Heather McCubbin,

Joan Maden, Linda Maslin, Judith Rowann

short pause

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Psyche

Music: Cesar Franck Symphonic Poem 'Psyche'

Poem: 'Love Poem' by Sir Philip Sidney *

spoken by Amanda Stein

Choreography: Monica Langley

Monica Langley, Gerald Byrne

Psyche—more beautiful than beauty itself, was reputed to surpass the goddess Aphrodite herself. As a result, Aphrodite became exceedingly jealous and plagued the girl so constantly that she decided to kill herself.

The ballet opens with Psyche being borne along on Zephyrus, the West Wind, summoned up by Eros, Aphrodite's son, and God of Love, who took pity on her as she was about to throw herself off a mountain. Soon she finds herself in a beautiful garden and falls to sleep to be awakened by a mysterious lover, Eros, who woos her. A pas de deux follows and all is happiness, but this can only last while she remembers, as warned by murmuring Voices, never to look upon his face.

*Thus do I fall to rise thus,
Thus do I die to live thus,
Chained to a change, I change not.

Thus may I not be from you!
Thus be my senses on you!
Thus what I think is of you!
Thus what I seek is in you!
All that I am, it is you.

Sir Philip Sidney (1554 - 1586)

short pause

Le Vent Dans Les

Voiles (premiere)

Music: Claude Debussy

Choreography: Jonathan Kelly

Vivien Loeber, Frank Freeman

Pursual

Music: Leos Janacek

3rd movement from Quartet No. 2. 'Intimate Letters'.

Choreography: Kate Flatt

Judith Rowann, Juan Sanchez, Cristian Addams,

Monica Langley, Joan Maden, Joanna Wallworth,

Harold Collins, Anthony Forsey, David Radford

This ballet is part of a longer work using the complete Quartet. It is inspired by the writing of Alexander Solzhenitsyn, where he explores the tortured mind of the man who thinks beyond the Communist society in which he exists. He pursues his ideals and loves only to be pursued.

short pause

The Black Swan (film)

with Beryl Grey and John Field

David Paltenghi and Peter Brinson

This film has been kindly lent for the occasion by Peter Brinson, who directed it. The decor is by Kenneth Rowell.

London Festival Ballet Trust Limited are grateful to the members of the company and staff, all of whom have given their services for this performance, any profits from which will be donated to the London Festival Ballet Benevolent Fund.

Music Supervision: Terence Kern

Technical Director: Ray Dixon

Stage Manager: Amanda Stein

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Next to the Odeon Cinema

Sunday 20th February at 8.00 p.m.

HARLOW MUSIC ASSOCIATION

present

THE BARTOK STRING QUARTET

Members of the Quartet :

Peter Komlos — I Violin

Sandor Devich — II Violin

Geza Nemeth — Viola

Karoly Botvay — 'Cello

The Quartet was founded by the then students of the Budapest Franz Liszt Academy, in 1957.

It achieved its first international success in Liege, in 1964, when it was awarded the first prize of the International Music Competition for String Quartets.

The Quartet has given concerts in almost every European Country, including the Soviet Union, and gained reputation also in the United States, Canada, Australia, New Zealand and Japan.

It has been repeatedly invited to Festivals of international reputation such as, among others, the Sibelius Festival in Helsinki, the Festival of Spoleto, Expo '67 in Montreal, the Festival of Schwetzingen, Ascona, Edinburgh, Adelaide-Australia, Aix-en-Provence, Menton, etc.

In 1970 the Quartet was distinguished with the highest award of the Hungarian Peoples Republic, the "Kossuth Prize". In the same year the Quartet was invited to participate in the gala concert held at the Head Quarters of the United Nations in New York, on the occasion of the "Day of Human Rights".

The Quartet's recording made for the Hungarian "Qualiton-Hungaraton" include the works of Haydn, Mozart, Schubert, Brahms, and those of the contemporary Hungarian composers, as well as all Beethoven's string quartets. The French "Erato"/EMI has issued the Quartet's recording of all Bartok's string Quartets. The latter won the prize of the West German and Italian critics.

On two successive concerts, the Quartet performed all the Bartok string quartets in Fiesole, Florence, Paris, Naples, Leeds —where the concert had to be repeated—Buffalo, Adelaide, Melbourne, Rome and Budapest.

PROGRAMME

BEETHOVEN — F Major Op. 18 No. 1

SCHUBERT — A Minor Op. 29

BARTOK — 1st String Quartet

The National Federation of Music Societies, to which Harlow Music Association is affiliated, gives support towards the cost of this Concert with funds provided by the Arts Council of Great Britain.

Salad Days

CAST in order of appearance

The Tramp	Stanley Beard
Troppo	Michael Staniforth
Jane	Ursula Barclay
Timothy	Geoffrey Burridge
Timothy's Mother	Janice Bean
Timothy's Father	Geoffrey Adams
Aunt Prue	Lynda Bellingham
Lady Raeburn	Elisabeth Wade
Heloise	Janice Bean
Assistant	Jane Fox
Manicurist	Lynda Bellingham
P.C. Boot	David Rhys Anderson
Rowena	Lynda Bellingham
The Bishop	Stanley Beard
Fosdyke	Nicholas Field
Sir Calmsby Williams	David Webb
Inspector	Geoffrey Adams
Nigel	Nicholas Field
Manager	Stanley Beard
Fiona	Jane Fox
Tom Smith	Geoffrey Adams
Waitress	Lynda Bellingham
Slave	Michael Staniforth
Arms Dancer	Lynda Bellingham
Lord Augustine Shortford	David Webb
Asphynxia	Janice Bean
Ambrose	Geoffrey Adams
Marguerite	Elisabeth Wade
Anthea	Janice Bean
Electrode	David Rhys Anderson
Uncle Zed	Geoffrey Adams

Musical numbers staged by MALCOLM CLARE

Directed by JAMES VERNER

Set and Costumes Designed by ANDREW and MARGARET BROWNFOOT
Musical Director JOHN ALLEY
Production Adviser JULIAN SLADE
Sets Constructed by GERALD BATTY in the Harrogate Theatre Workshop
Sets painted by JOAN BATTY and PHILIP JORDAN
Production Costumes made by MARY CHAMBERS and SUSAN LISTER

MUSICIANS :

Pianos—JOHN ALLEY (Musical Director) and RICHARD BROWN
Drums—DAVID COBBY
Bass—ROBERT MACKINTOSH

SYNOPSIS OF SCENES AND MUSICAL NUMBERS

Overture

ACT ONE

- Scene 1 **The University**
"The Things That Are Done By A Don"—Jane, Timothy and Dons
"We Said That We Wouldn't Look Back"—Jane and Timothy
- Scene 2 **The Breakfast Room Of Timothy's Family**
"Find Yourself Something To Do"—Father, Mother, Aunt Prue and Timothy
- Scene 3 **Hyde Park**
"I Sit In The Sun"—Jane
"Oh, Look At Me, I'm Dancing!"—Timothy and Jane
- Scene 4 **The Beauty Parlour**
- Scene 5 **Hyde Park**
"Bishop's Dance"—The Bishop
"Oh, Look At Me, I'm Dancing"—Ensemble
- Scene 6 **The Foreign Office**
"It's Hush-Hush"—Uncle Clam, Fosdyke and Timothy
- Scene 7 **The Inspector's Office**
- Scene 8 **Hyde Park**
"Out Of Breath"—Ensemble

INTERVAL

ACT TWO

- Scene 1 **The Cleopatra**
"Cleopatra"—The Manager
"Sand In My Eyes"—Asphynxia
- Scene 2 **Hyde Park In The Early Hours Of The Morning**
"It's Easy To Sing"—Jane, Timothy and Nigel
- Scene 3 **The Hyde Park Cafe Terrace**
"It's Easy To Sing"—Reprise, Jane, Fiona and Nigel
"We're Looking For A Piano"—Ensemble
- Scene 4 **Gusset Creations**
"We're Looking For A Piano"—Reprise and Ensemble
- Scene 5 **Hyde Park**
"The Time Of My Life"—Jane
"Saucer Song"—Uncle Zed, Jane, Timothy and Troppo
- Scene 6 **A Restaurant**
"We Don't Understand Our Children"— Timothy's Mother and Lady Raeburn
- Scene 7 **Hyde Park—Some Time Later**
"Oh, Look At Me I'm Dancing!"—Reprise, Ensemble
"Oh, Look At Me I'm Dancing!"—Reprise, Company
"We Said We Wouldn't Look Back"—Reprise, Jane and Timothy

Brian Howard (Director) . . . Artistic Director of Harrogate Theatre—his varied work has included "Hamlet" with Martin Potter, the British premiere of Brecht's "Antigone" and Ghelderode's "Christopher Columbus". Work outside Harrogate Theatre includes "The Merry Widow", "Oliver" and "Hello Dolly". Mr. Howard has also directed at Perth Theatre, Northampton, Hornchurch and the Library Theatre, Manchester.

Malcolm Clare (Choreographer) . . . is widely experienced as both dancer and choreographer in films, television, cabaret and every type of entertainment except circus! He has spent a good deal of time working and directing in Europe, including two revues and three television series in Amsterdam and a further television series in Rome. In Madrid, he worked with Christopher Plummer in the film of "Royal Hunt Of The Sun". In this country he has worked in films and on television with such stars as Tommy Steele, Charlie Drake, Frank Ifield, Tom Jones, Benny Hill and Terry Scot. He has recently completed a series for Cliff Richard and a series "The History Of Popular Music".

THE COMPANY (in alphabetical order)

Geoffrey Adams . . . known to millions as 'P.C. Lauderdale' in "Dixon of Dock Green" was trained at the Central School of Speech and Drama and made his first professional appearance in repertory at Dundee, followed by Ipswich and Bromley. While at Bromley he was seen by John Mills who invited him to appear with him in a tour of Germany of "The Mousetrap" in which he subsequently appeared for two and a half years in London. Geoffrey's television career started in "Emergency Ward 10" followed by many other I.T.V. programmes before being cast in "Dixon of Dock Green"—being promoted now to the well-known plain-clothes 'Detective Constable'.

David Rhys Anderson . . . was born in Wales and first appeared in London as 'Charlie Brown' in the musical "You're A Good Man, Charlie Brown". He has appeared on Broadway in Peter Ustinov's "The Unknown Soldier And His Wife" and with Dame Judith Anderson in "Elizabeth The Queen". He has spent a season with the Stratford Shakespearean Festival in Canada and appeared in repertory in Leatherhead, Cheltenham and Watford. His most recent television appearances were in "Up Pompeii" with Frankie Howerd and "Misleading Cases" with Alastair Sim.

Ursula Barclay . . . was born in Dorking and educated in Guildford and Switzerland. Her first appearance in the theatre was in the musical "Ann Veronica" at the Cambridge Theatre. Following her television debut in "Doctor In The House", she went to Perth to play 'Fiona' in "Salad Days", in which she ended up in the lead, a role she has always wanted to play as Julian Slade is her god-father. Now of course she plays the same role in the brand new production. Her most recent appearance was in the long running "Lady Frederick" at London's Vaudeville and Duke of York Theatres. Her ambitions are to own a sports car and play the lead in a West End musical.

Janice Bean . . . completed three years at the Guildhall School of Music and Drama and started her professional career in repertory companies including Cheltenham, Derby, Coventry and her first London play was "Mr. and Mrs." starring Hylda Baker at the Palace Theatre. She was for some time with the Players Theatre and appeared many times on television.

Stanley Beard . . . who has just finished a tour of "Bless The Bride" has appeared on the West End stage in many plays including "Damn Yankees", "Harvey", "The Hollow", "Cat On A Hot Tin Roof", "Signpost To Murder", "South Pacific", "The Boys From Syracuse" and most recently "Anything Goes". His most recent television appearances were in "Champion House", "Department S", and "The Saint". Apart from being an actor, Stanley is also a director—he directed the gala revival of "Bless The Bride" last year and is also a successful sculptor and artist.

THE COMPANY (continued)

Lynda Bellingham . . . since leaving drama school Lynda has a great deal of theatre and television to her credit. After a very successful season at Crewe, she appeared in "The Doctor And The Devil" at the Belgrade Theatre, Coventry and, prior to "Salad Days" toured with the Oxford Playhouse Company in Minos Volanakis' production of "Diet Of Women". On television she has worked in Granada's "Family At War", "Kate" for Yorkshire, a play called "Mr. Pargiter", "The Fenn Street Gang" for London Weekend and "Misfits" for A.T.V.

Geoffrey Burridge . . . after training for the stage at the Webber Douglas Academy, Geoffrey went into pantomime at the Theatre Royal, Windsor. He followed this with a season at the Chichester Festival Theatre and a long spell at Birmingham Rep. He then played 'Simon' in "Hay Fever" with Jessie Matthews before playing in John Bowen's new play "The Disorderly Women" at the Hampstead Theatre Club. After this he played 'Prince Charming' at the Northampton Repertory Theatre and subsequently was a member of Brian Howard's company at Harrogate Theatre. He has recently recorded two plays for television, "Suspicion" and "Old Newsome", both for A.T.V.

Nicholas Field . . . son of one of England's great comic actors Sid Field, studied at the Webber Douglas Academy for two and a half years. He then did a pantomime for Tom Arnold at Wimbledon, followed by a further pantomime at Birmingham. He has toured in "Bitter Sweet" and appeared in Harold Pinter's "Silence" at the Belgrade Theatre in Coventry and "Look After Lulu" at Leatherhead. Nicholas' latest television appearances include "Thirty Minute Theatre" for B.B.C. and "Season Of The Year" for Granada. He has just finished playing Harry St. John in Robert Bolt's film "Lamb".

Jane Fox . . . trained at the Rose Bruford School and from there went to Nottingham Playhouse for the 69-70 season, appearing in five plays during this time. Jane then went to Perth Theatre for a revue and a new play called "One Fair Daughter", then did an A.T.V. Playhouse production "Brother and Sister". She has also played at the Traverse Theatre in Edinburgh, at Billingham, and most recently at the Byre Theatre in St. Andrews.

Michael Staniforth . . . for 2½ years and 12 musicals Michael Staniforth 'learned the trade', reaching artistic heights playing the back end of Caroline the Cow in "Gypsy". Variety and plays on TV were followed by a song and dance act in cabaret. However, not liking beer cans thrown at him he returned to the theatre embarking on a national tour of "The Boy Friend" for one year. Returning to England, "Aladdin" at the Players Theatre in the back row of the chorus preceded 18 months as a hippie in "Hair" in London and the national tour playing the part of 'Woof'.

Elisabeth Wade . . . has a vast range of experience as a singer—in everything from oratorio through musical comedy and music hall and as an actress she has appeared in everything from Shakespeare to farce. She played for six seasons in Regent's Park and toured America with the Old Vic Company in "A Midsummer Night's Dream". Elisabeth has toured extensively in this country and appeared in many West End shows and on television for both BBC and the Independent Companies.

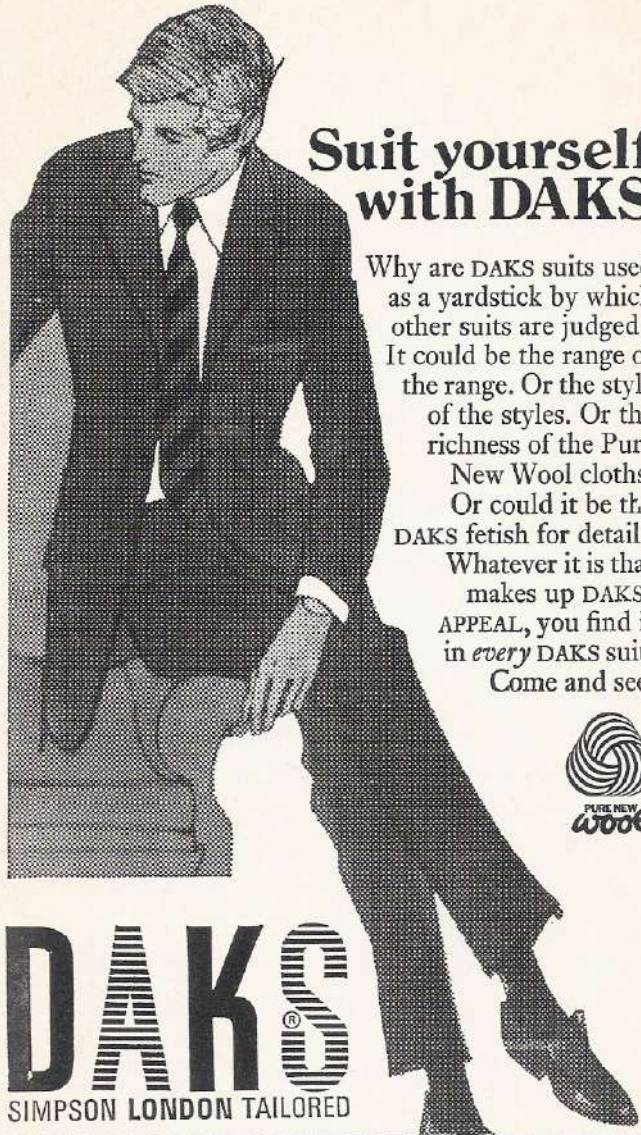
David Webb . . . trained for the stage at the Royal Academy of Dramatic Art after gaining a scholarship there in 1952. His career started with York Repertory Theatre Company and subsequently he appeared with other companies including Scarborough, Bromley and Richmond. Since then David has made hundreds of appearances on television, pretty well covering the alphabet from "The Avengers" to "Z Cars". His films include "Tunes Of Glory", "Sunday, Bloody Sunday" and most recently "Villain". A bachelor, David is quite an accomplished artist—several of his works having been exhibited.

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No smoking in the theatre.
Photographing and recording in the theatre is forbidden.

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Gwen Boxford
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the playhouse Harlow

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