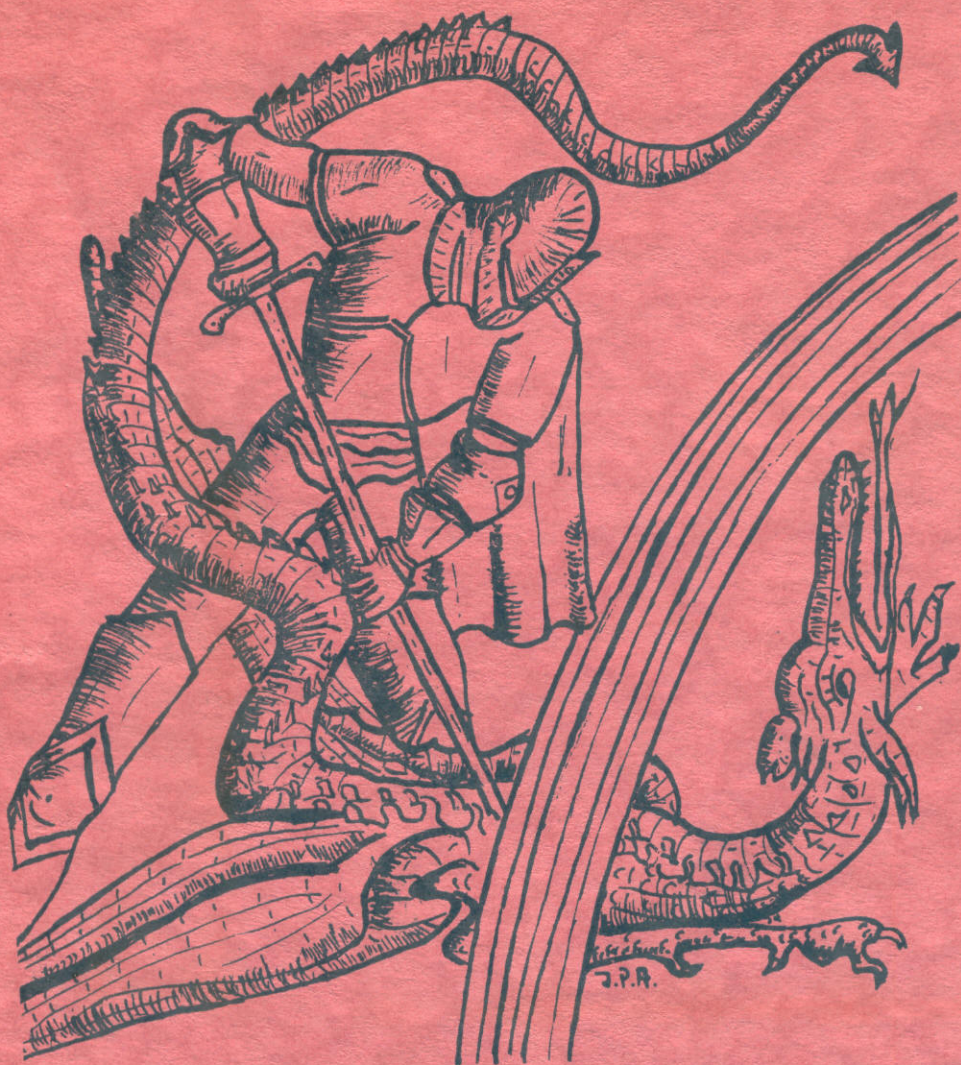


Peter Pan Productions

ST. MICHAEL'S SCHOOL



WHERE THE RAINBOW ENDS

By CLIFFORD MILLS and JOHN RAMSAY
with music by SIR ROGER QUILTER

July 1968

Programme 1/6

PETER PAN PRODUCTIONS

PROUDLY PRESENT

WHERE THE RAINBOW ENDS



England, land of Hope, of History, sometime Mighty Mistress of the seas: a little land, but possessed of such a spirit of adventure, so dashing a courage that for a century and a half she ruled the world.

Where the Rainbow Ends is an allegorical piece which despite its gross melodrama and the improbability of its story, is more relevant to all of us than we would like to think.

The Dragon King is the champion of beastliness, cruelty and misrule. Joseph and Matilda are callous self-interest . . . Bertrand, the all too human figure who blinds himself wilfully to baseness but has a heart as noble as the heroes of old. Crispian, Rosamund, Jim, Betty and Cubs . . . the victims of our failure and thoughtlessness.

St. George may seem a distant figure, mythical, idealistic and almost "Fairy Godmother." He does, however, represent England's dormant honour, her National Spirit, her historic glory and her spirit of persistence and adventure.

How many of our country's troubles stem from lack of honour?—as the Dragon says "so slight a thing I deemed it nought." How many from lack of ideals? "Know then that ideals are the Dragon's greatest enemy." Above all from the loss of that spirit and enthusiasm which in days gone by could shout "God for Harry, England and St. George!" . . . "For God, for the Cause, for the Church, for the laws; for Charles King of England and Rupert of the Rhine!" . . . "Britannia rules the waves!" . . . "Wider still and Wider shall thy bounds be set!"

Having made the 'Patriotic Point' it is of course essential to add that "Where the Rainbow Ends" . . . Evelyn Waugh described it as "a very silly piece" . . . is concerned with children and their love of fun, their fears, their tragedies, their emotions; and with their need to express extremes. Perhaps the greatest recommendation for the play is that it presents a medium with which to harness their boundless energy.

"Where the Rainbow Ends" was produced for many years by the Italia Conti Stage School at the Winter Garden Theatre, London. Like Peter Pan it became 'one of the things one was taken to see at Christmas.' Latterly it has, like St. George, fallen from favour. As a child I loved it, as did my father and grandfather. Our children love bringing it to you . . . We trust it has been worth while.

God Bless you All . . . Bless England . . . And our Queen.

CHRISTOPHER WHITE.

THE
PRODUCER



The Producer

Christopher White has been a master at St. Michael's School for the past five and a half years, and this is the fourth production for which he has been responsible. "Oliver" was performed in 1964, "The Prince and the Pauper" in 1965, and "Peter Pan" in 1967. All three have met with considerable local success. Mr. White has all his life been interested in the Amateur Theatre and has been connected with the Imperial Russian Ballet School in Cannes, and with film work in Cinecitta, Rome. These experiences have assisted him a great deal in his productions. The cast takes this opportunity of thanking him for his enthusiasm and guidance during the long months of rehearsal.



Diana Potter, A.R.A.D., A.I.S.T.D. (Cecchetti Branch)

Studied at the Royal Ballet School for seven years, during which time she auditioned as a soloist in the Cologne City Ballet, and was accepted. She decided, however to remain in England, as her real ambition was to teach the art in England and to start her own School. Diana has worked tirelessly for our company, and struggled with great patience to teach an art of strenuous complexity to very young children none of whom had any prior knowledge of Ballet . . . All this in a very short time. She started her education at St. Michael's School.

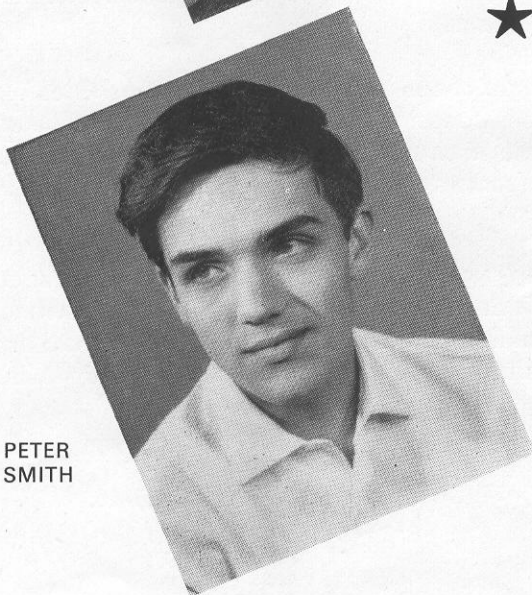
DIANA
POTTER



Peter Smith

Peter Smith proved his great talent for music during his rigorous single-handed performance as organist for last year's production. The foundation of his musical training was laid at the Westminster Abbey Choir School, where he was a chorister for five years.

PETER
SMITH



Robert Maskell

13 year old Robert won the hearts of hundreds of people when he played the part of Peter Pan in our 1967 Production. He was chosen for that part because the producer wished to break with the tradition of having the part played by a girl. He has a natural flare for the theatre and treats the subject with a professionalism unusual in one so young.

Caroline Sutton

"Where The Rainbow Ends" is Caroline's third appearance in our productions. She is a keen and reliable young actress and played the part of Wendy with great charm and sincerity.

Paul White

Played the part of John with great gusto last year, and seems all set to romp his way through this year's play with equal enthusiasm. His ambition is to become a veterinary surgeon.

Stephen Mounsey

Stephen is an old hand with our society. In 1964 he played the part of "Oliver" and in 1967 he played the leading part in the "Prince and the Pauper". Both of these he played with charm and dignity. This year he plays St. George, a difficult role and one which has proved a challenge even to artists as great as Anton Dolin.

Richard White

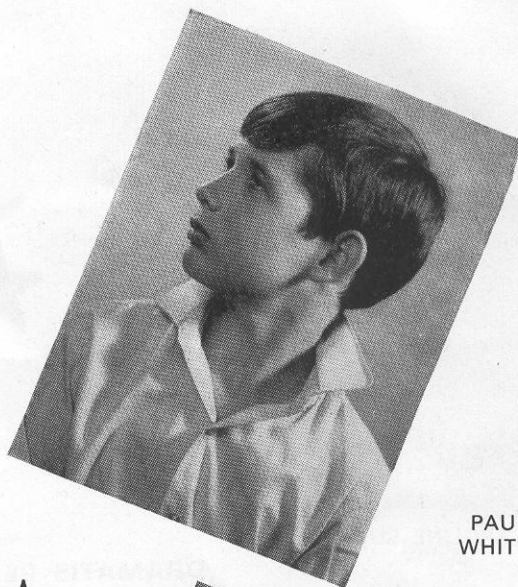
Richard was, at first, not keen to act, but last year he revealed himself as being a natural where animal parts are concerned. He played Nana with superlative dogginess and is quite able to transform himself into any four-footed creature, even in his everyday clothes. We feel sure that Cubs will be just as lovable as Nana.

Diana White

It is difficult to know where Diana's job starts and where it finishes. She has devoted herself unswervingly to St. Michael's School productions for the last three and a half years. Our performers past and present remember with gratitude and humour the times Diana has sewn up their costumes with one hand, arranged scenery with the other, and has had, at that moment, a mouthful of props! She is a member of the Heacham Repertory Company, and stage manages for the West Norfolk Gilbert and Sullivan Players.

Pauline Carr

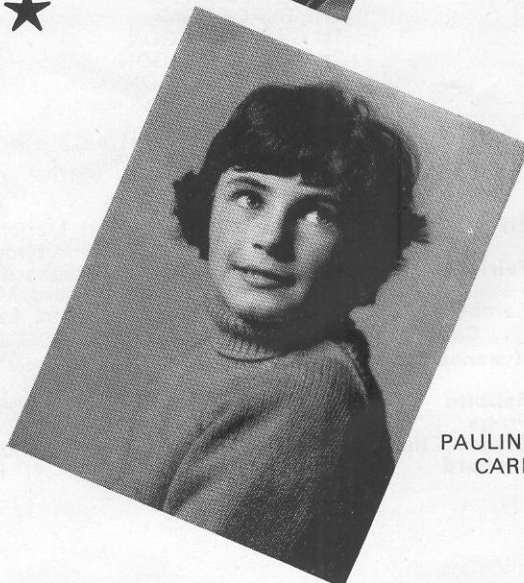
Who plays Betty Blunders makes her début with the society. She has a brother in the School, and her parents live in Cairo.



PAUL
WHITE



RICHARD
WHITE



PAULINE
CARR



CAROLINE SUTTON



Where The Rainbow

by Mills & Ramsay

with music by Sir Roger Q

A FANTASY IN FOUR ACT

PRODUCED AND DIRECTED BY CHRISTOPH

CHOREOGRAPHY BY DIANA POTTER A.R.A.D., A.I.S.T.

ORGANIST: PETER SMITH

DRAMATIS PERSONAE

Mortals

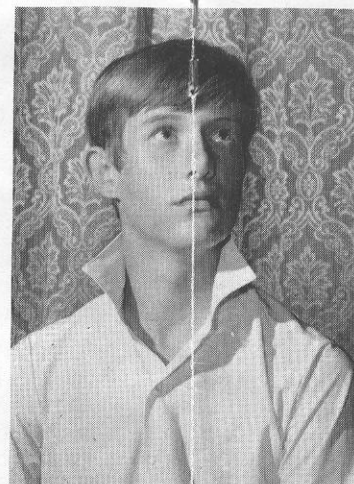
ROSAMUND, a child
CRISPIAN, her brother
MATLILDA, their Aunt
JOSEPH, her brother
MONSIEUR BERTRAND, a curio dealer
WILLIAM, a page-boy
JIM BLUNDERS, Crispian's Friend
BETTY BLUNDERS, his Sister
CAPTAIN CAREY, Rosamund and Crispian's Father
VERA CAREY, his Wife
CUBS, a baby Lion

Caroline Sutton
Robert Maskell
Adrian Catt
Calum Kirk
Peter Saunders
Allison Doel-Davis
Paul White
Pauline Carr
Christopher White
Diana White
Richard White

Immortals Speaking

ST. GEORGE OF ENGLAND
THE DRAGON KING
DUNK'S, his Chief Adviser
THE GENIE OF THE CARPET
WILL-O'-THE-WISP
THE SEA WITCH
THE SLACKER
1st ELF
2nd ELF
YOUNG HONOUR

Stephen Mounsey
Christopher White
Ian Calder
Stephen Gray
Thomas Morton
Susan East
Lawrence Dewhurst
Andrew Forman
Roger Morton
John Robinson



STEPHEN MOUNSEY

Non-Speaking

THE FAIRY QUEEN
THE SPIRIT OF THE LAKE
THE WOODMOUSE
THE BLACK BEAR
1st GREEN DRAGON
2nd GREEN DRAGON
3rd GREEN DRAGON
1st RED DRAGON
2nd RED DRAGON
3rd RED DRAGON
SLITHERSLIME
TREE

Elizabeth Hollands
Diana Potter
David Calder
Robert Stuart
James Beech
David Perry
Enos Albert
Jens Andersen
Nigel Packer
Rene Albert
John Wafer, Ian Crowhurst
Geoffrey Read

Elves

Kenneth Walburn, Robert Morton, Piyush Patel, Keith Wood, Martin Knight, Victor George, Michael Parsons, Ambrose Miseroy, Alan Calder, Alan Foster.

Fairies

Anne Spooner, Beverley Knight, Jill Baxter, Anita Patel, Erica Wood, Carol Parsons, Kerry Potter, Geraldine Millar, Jackie Parsons, Margaret Forman.

Rainbow Children

Geoffrey Carr, Peter Walburn, Steven Allerton, Allison Doel-Davis, Jill Baxter, Erica Wood, Geraldine Millar, Beverley Knight.

Hyaenas

Piyush Patel, Geoffrey Carr, Peter Walburn, John Wafer, Terrence Hosegood, Pierre and Bernard Fournet.

Rabbits

Rekha Chandiramani, Helen Gibbs, David Roger, William Wilkinson, Clive Taylor.

Frogs

Nicholas Cooper and Andrew Ellershaw

Dragon Flies

John Robinson and Steven Allerton.

Leopard

Lynne White.

ACT IV

"Know th
unknown

ACT IV S

"Rise you

The Rainbow Ends

by Mills & Ramsay

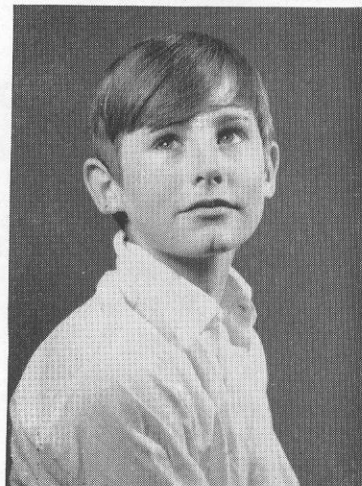
with music by Sir Roger Quilter

A FANTASY IN FOUR ACTS

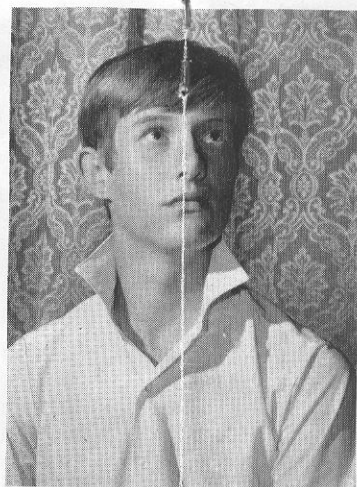
PRODUCED AND DIRECTED BY CHRISTOPHER WHITE

DESIGNED BY DIANA POTTER A.R.A.D., A.I.S.T.D. (Cecchetti Branch)

ORGANIST: PETER SMITH



ROBERT MASKELL



STEPHEN MOUNSEY

SYNOPSIS OF SCENES

ACT I. The Library of Riversdale, Maidenhead, The Home of the Careys. Evening.

"Now whosoever shall read this book, whose faith is strong and heart pure will find ere they close its pages the way to the land where The Rainbow Ends . . . Here all lost loved ones are found."

INTERVAL

ACT II. The Outskirts of the Dragon's Wood . . . Late afternoon.

"Beyond the light green ground of safety the dark of danger: there lies your path to 'Where the Rainbow Ends'."

ACT III. Sc. 1. The Witch's Cove . . . Sunset.

"Children? You must have made a mistake. No Child could ever make such a journey!"

ACT III Scene 2. The Dragon's Wood . . . Night.

"When one has eaten Dragon Fruit one is never sorry for anything."

ACT III Scene 3. The Lake at the end of the Wood. Night.

"Victory, victory is mine."

INTERVAL

ACT IV Scene 1. The Ramparts of the Dragon's Castle . . . The dawn draws nigh.

"Know then, ideals are the Dragon's greatest enemy, where ideals are honoured, our power is unknown."

ACT IV Scene 2. Where The Rainbow Ends and all lost loved ones are found.

"Rise youth of England, let your voices ring; for God, for Britain and for Britain's Queen."

A LICENSED BAR WILL BE AVAILABLE
IN THE UPSTAIRS FOYER
BEFORE AND AFTER THE EVENING PERFORMANCE
AND DURING BOTH INTERVALS

with Hollands
Diana Potter
David Calder
Robert Stuart
James Beech
David Perry
Enos Albert
Mrs Andersen
Sigel Packer
Rene Albert
Crowhurst
Offrey Read

Director George,

Kerry Potter,

Erica Wood,

and Bernard

The production team

Stage Manager	Diana White
Scenery painted by	Sidney and Roddy Richardson
Costumes by	Edith Dewhurst
Assisted by	Dorothy Cameron Elizabeth Durston, Mary Elaine Leach, Eve Stratton, Ethel Sutton, Ruth Tinkler, Diane Weeks.
Cub's costume by	Edith Dewhurst
Suits for Crispian and Jim	by Reginald Austin
Flags	Joan Scoot
Lighting by	Michael Gaukroger and Leslie Hutchinson
Assisted by	Christopher Gibbs, Robin Guy and Jonathan Parsons
Construction Expert	Albert Tinkler
Sets designed by	Diana White
Props By	Michael Whitworth
Fabrics by	Theatreland
Additional fabrics	Jay's of Hunstanton, Curl's of Norwich
Animal Costumes by	Theatre Zoo
Weapons by	Bapty's Warlike Stage Properties
Tree and the Swan Boat	Comrie and Edith Dewhurst
Assistant to the Organist	Simon Everett
Behind the Scenes	Jens Andersen, Comrie Dewhurst, Elizabeth Durston, Christopher Price, Stuart Robinson, Albert Tinkler, Richard Thomas, Michael Whitworth.
Musical Consultant and Percussion	Mary Bone
Programme cover design	Jens Andersen

Once again we feature the spectacular Kirby's Flying Ballet—operated again my Michael Larry who works the system each year at the Scala Theatre, London.

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Acknowledgements

The Theatre management and staff, particularly the Proprietor, Douglas Alway, who has allowed us to rehearse in his Theatre endlessly and without supervision or interference of any kind. We challenge anyone to find anywhere else in England, a Theatre/Cinema manager as co-operative and encouraging.

The West Norfolk Gilbert and Sullivan Players for the loan of their Scenery Flats for the second year running.

Norfolk Camera Centre who have taken all the photographs for this show and have given us such tremendous co-operation.

P.D.R. Signs who designed and printed our posters.

The Witley Press, who printed this programme.

Peatling and Cawdron who supplied the Licensed Bar.

Mr. Henry Townshend for the loan of amplifying equipment, and for the benefit of his advice and help.

Wilfred Copestake for his great kindness in giving additional singing lessons to our performers.

Wheeler Ltd. for supplying the organ.

Mukhlis Oweis for duplicating work and much kindness and assistance.

All those, too numerous to be mentioned, who have assisted us displaying our posters, quietly helping us and doing so much to make this show possible.

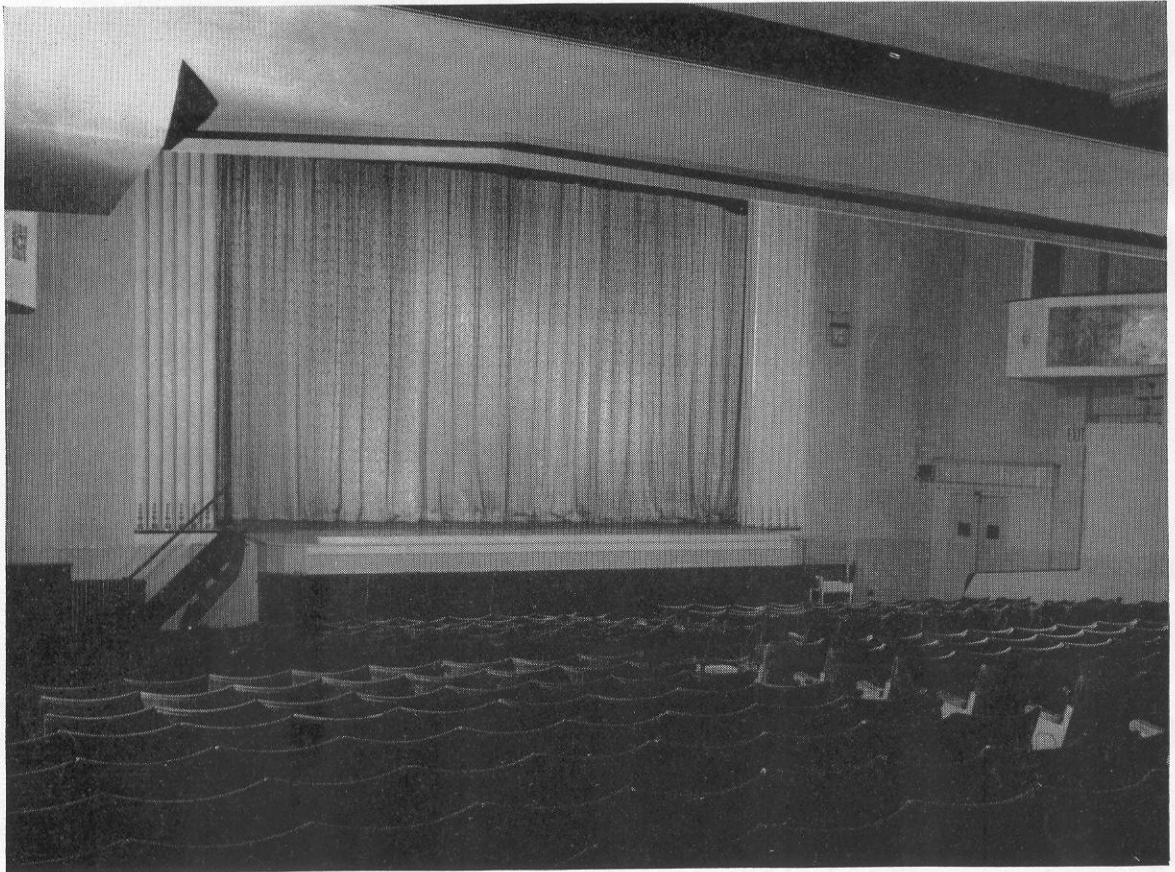
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The Capitol Theatre



Most of those who read this programme enjoy going to a play, however simple it may be. Some go for the fun of it, others because one way or the other live theatre attracts them.

We are very lucky to have a theatre in a town as small as ours. It would be a tragedy if we all ignored the value of this . . . thank goodness we don't. The Capitol Theatre represents one of the town's last remaining cultural amenities.

We are sure that the majority of the local Dramatic Societies would appreciate using the Capitol for their productions, which so often, have to be staged in multi-purpose halls, which for all their superior equipment, nearly always lack what players and audiences most respond to, the atmosphere of a live theatre. Should there be the chance of a theatre club being started at the Capitol it would cry out for the support of all of us. Naturally, a town like ours cannot support a live theatre all the year round, as is shown by the experience of theatre managements in quite large towns. We could, however, do quite well for a few weeks in the year.

If the chance should come, it would be splendid if we could pool our theatrical resources and talents, forget our personal ambitions and 'cliqueynesses', and get on with the business of supporting the heart of the matter . . . The Theatre itself!