

LEAS PAVILION · FOLKESTONE

Licensee and Manager: John Cannan. Tel: 52466

What Makes a Play?—3

The advent of the producer in the theatre is comparatively recent and rightly or wrongly the contemporary theatre is often described as the producer's (or director's) medium. Personally I feel the producer has a limited and modest role to play. All actors need an audience and the producer takes the place of an audience during rehearsals. The best actor is at times self-indulgent and I often have to ask an actor if what he is doing will work for the audience. We all need a degree of discipline and the creative artiste is no exception. I regard myself as a sounding board on which actors can try out ideas. A good producer will coax, cajole, praise, criticise and ultimately make decisions. During the first performance I watch the play (and the audience) and lines and moves may have to be changed before the second night. Once the play has opened the Stage Manager is responsible for it but the producer will often see the play or part of the play during the run and may even make changes up to the final performance. There must be mutual respect between the producer and the actor and it is important to find the right way of getting the best out of each actor. The work of the producer begins long before rehearsals commence when he reads the play, plots the moves and arrives at a style he wishes to achieve. The visual aspect of the production is important and the producer, in close consultation with the designer and all the technical staff, works for the effect he wishes the audience to witness. The job is more complicated than merely stopping actors bumping into each other and by setting a viewpoint he brings together the actors and the production staff to create a product which will work for an audience. It is part of the producer's task to make sure actors are seen and heard to the best advantages and that the play works theatrically as the author intended. I am sometimes guilty of changing the author's text but I believe this is justified because an author writes a text but it does not become a play until it is performed by actors with an audience in attendance. We frequently introduce a topical line into a comedy and nothing gives me a greater thrill than to hear a burst of laughter from an audience in reaction to a line I have written in—especially if the actor has looked at me doubtfully as I suggested it! I will suggest ideas and try to persuade actors to carry them out but I will never insist that I am right or know better than the actor. It is his performance and the way he ultimately plays a part rests with him. I will obviously use my greatest powers of persuasion but this will only make him really think about the part and accept my judgement or convince me that he is right. We have one ideal in common: that his performance is as good as our joint efforts can make it.

TONY CLAYTON

THURSDAY 23RD
TO
WEDNESDAY 29TH
JULY

Portrait of Murder

by ROBERT BLOOMFIELD

NIGHTLY AT 8.0
MATINEES:
WEDNESDAY AT 3.0
SATURDAY AT 5.0

Tod Logan	..	..	..	..	Jonathan Prince
Agnes Webster	..	..	..	..	Patricia Ive
Eliot Barlow	..	..	..	..	Ian Clegg
Paula Barlow	..	..	..	..	Jill Meers
Denise Murray	..	..	..	..	Elsbeth Pirie
James Guthrie	..	..	..	..	Paul Ratcliffe

Directed by Tony Clayton

Scenery painted by Brian Bartle

The action of the play takes place in the living room of the Barlow's house in Kent

ACT 1

Scene 1. A Monday morning in August
Scene 2. An afternoon one week later
Scene 3. Late afternoon the following day

ACT 2

Scene 1. The evening of the same day
Scene 2. Later the same night

Time—the present

We gratefully acknowledge assistance given by:

Bobby and Company.	Leas Tobacco Company.
Walters of Folkestone.	Trendan Fair.
Lindy Lou.	General Post Office.
Newman and Sons, Hythe.	Royal Victoria Hospital, Folkestone.
Cigarettes by the House of Piccadilly.	Lighters by Ronson.

For Theatre South East

General Manager and Director of Productions	..	..	Richard Burnett
Publicity Manager	..	..	Douglas Addey
Company Stage Manager	..	..	Lee James
Technical Stage Manager	..	..	Anthony Medd
Deputy Stage Manager	..	..	Rachel Osborne
Student Stage Managers	..	..	Phillida Welch, John Blackman

Ladies and Gentlemen,

Next Thursday until the following Wednesday we offer you Arthur Lovegrove's outstanding comedy GOODNIGHT MRS. PUFFIN which ran with great success in London for over two years at the Strand, Duchess and Duke of York's theatres and which has since played all over the world.

The story concerns Amelia Puffin, a housewife from Clapham who has an uncanny ability to foresee the future in her dreams, and when the Fordyce family of Hampstead figure prominently in her reverie, she ventures forth into darkest N.W.3 to warn them of forthcoming doom.

GOODNIGHT MRS. PUFFIN is told with great comic inventiveness and delightful wit and is an ideal holiday entertainment for the entire family.

DURING THE INTERVALS

The Theatre Bar (fully licensed) at the rear of the Stalls is open from 7.30 before the performance and during the intervals. Orders taken for drinks before 8.0 will be ready for the intervals. The Coffee Bar is open during the intervals for the sale of coffee at evening performances and tea at matinees. Snacks are also available. Ice cream, chocolates and sweets can be purchased from the attendants in the auditorium.

LEAS PAVILION PLAYGOERS CLUB

The Leas Pavilion Playgoers' Club has been formed to build up a permanent and regular audience for dramatic presentations at the Leas Pavilion; to foster links between those taking part and those watching the productions; and to promote interest in the living theatre by the media of lectures, demonstrations, social and other activities.

Members' Privileges:

Season tickets at reduced prices for specific eight-week periods.

Priority booking facilities.

Advanced and full information of all presentations. Club meetings and various special activities.

Regular Newsheet of local and general theatrical interest.

Membership Subscription: 10s per year.

Enrolment Forms from: Hon. Secretary, Playgoers' Club, Leas Pavilion Folkestone.

FORTHCOMING PRODUCTIONS

Thursday 30th July

A Riotous Comedy by Arthur Lovegrove **GOODNIGHT, Mrs. PUFFIN**

Thursday 6th August

The Outstanding Thriller by Agatha Christie **MURDER AT THE VICARAGE**

Thursday 13th August

The Successful Comedy by John Chapman **THE BRIDES OF MARCH**

BOOKING FACILITIES

The Box Office is open weekdays 10 a.m. to 7 p.m. (Tel.: 52466). Postal bookings will be dealt with in strict order of receipt provided remittance is enclosed. Telephone bookings are accepted during Box Office hours, but must be collected and paid for half-an-hour before commencement of the performance. Under no circumstances can they be held longer if other customers wish to purchase them.

BOOKING AGENTS

Swinards, 26 High Street, Hythe

Goulden and Wind, Cannon Street, Dover

Baldwin's Travel Agency, High Street, Ashford

The management reserve the right to refuse admission

The management reserve the right to make any alteration in the Cast which may be rendered necessary by unavoidable cause

Patrons are invited not to smoke during the action of the play

BRIAN HEWETT

Master Decorator

63 SOMERSET ROAD · FOLKESTONE 76693

Member of the National Federation of Master Painters and Decorators