

Southport Dramatic Club

presents

THE CORN IS GREEN

By Emlyn Williams

24th October to 1st November 1980

Nightly at 7.45



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WHAT'S ON

at the LITTLE THEATRE

12th to 15th November

THE IMPORTANCE OF BEING EARNEST

by Oscar Wilde

Directed by Pat Ball

A Garrick Players Production

28th November to 6th December

LLOYD GEORGE KNEW MY FATHER

by William Douglas Home

Directed by John Evans

An S.D.C. Production

30th December 1980 to 17th January, 1981

Our own pantomime —

THE SLEEPING BEAUTY

Written and Directed by Margaret Mann

Matinees: 1st, 4th and 11th January, 1981. No performances on Wednesday, 31st December 1980 and on Monday, 12th January, 1981 and no evening performances on Matinee dates.

You may book your pantomime seats at the Little Theatre Box Office on the following dates:

24th November to 6th December — 11 am to 5 pm only;

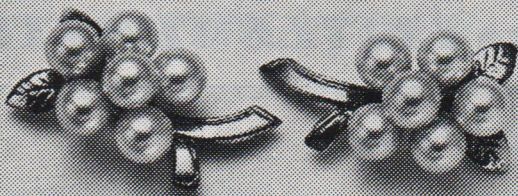
15th to 20th December — 11 am to 1 pm only;

29th Dec. to 16th January, 1981. Usual Box Office hours.

Advance **Party** Bookings may be obtained from Hon. Sec., Box Office, 40 Beresford Drive, Southport. Telephone 27729.

Don't forget—Pantomime Performances begin at 7.30 pm.

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The New Theatre Lounge Bar

Tonight, either during the interval or after the show, we hope you will pay a visit to our new Theatre Lounge Bar. You will be assured of a friendly welcome.

It has long been the S.D.C.'s policy to provide an appreciable level of comfort and convenience for our patrons; the new Lounge Bar is our latest endeavour in the fulfilment of this objective.

For the past two seasons, the provision of The Spotlight Bar in the Foyer has been a great success, despite sharing rather cramped accommodation with our long-standing Coffee Servery. Now we shall be able to restore the Foyer to its coffee-drinking devotees and, at the same time, give those of our patrons who prefer their stimulants in glasses, a place of their own.

The new Bar isn't difficult to find! It is just down the flight of stairs that has recently appeared in the Foyer. From now on it will be open from 7.15 pm for pre-Theatre drinks before each performance and again during the interval(s). Interval orders may be made prior to 'curtain up' to give you maximum time to enjoy your refreshments in comfort.

A steadily increasing number of our theatre-goers are staying on after the play to have a night-cap at the Little. If you haven't joined them yet, why not do so tonight? There's always a convivial atmosphere because this is the place where many cast and backstage members "unwind" after each performance.

Of course, our new Lounge Bar will be used extensively during the times when the Little Theatre is "dark". Naturally, it will be the ideal spot for the social life of S.D.C. but, in addition, the complete facility of Lounge, cloakrooms and Bar (when appropriate) will be available for hire to both private persons and groups.

Applications for receptions, parties, meetings and conferences will be welcomed by our Sub-let Secretary, Chris Moor, c/o The Little Theatre. We feel sure that this 'centre of town' accommodation will prove to be very popular for functions of all types in the years ahead.

At the time of writing, we haven't decided on a name for our latest development; 'theatre lounge bar' sounds far too austere, doesn't it? But whatever we name it, we feel sure that our patrons and members will immediately feel at ease there.

There's nothing more to say, except "You're welcome."

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Little Bits and Pieces

The season is now well under way, and our first production "The Ghost Train" proved very popular, playing to full houses nearly every night.

One thing commented on was the great number of young people who came and apparently enjoyed themselves. To these especially, as well as our 'regulars', do come again. Remember, there is no "glass screen" between you and the action and we do try to present a cross-section of plays for all tastes. Incidentally, our Play Selection Committee do have their problems—the number of new plays which are likely to appeal are few and far between, and we have to wait until they are released for amateur production. Another problem is the number of parts written for women. We have over 100 members of the 'fair sex' who have indicated their willingness to 'tread the boards' but in the forthcoming season there are only parts for about thirty. Are all our writers chauvinists?

One thing that has been done this year is to introduce play readings, which in future will be in our new bar. So far we have had two of these 'The Three Sisters' by Chekhov and 'Forget me not Lane' by Peter Nicholls. Two others are scheduled, 'Toys in the Attic' by Lilian Hellman and 'Saturday Night at the Crown' by Walter Greenwood.

These play readings serve several purposes. They enable us to at least hear people read, they provide an opportunity to get the 'flavour' of plays that may not be good Box Office, and they afford newer members the opportunity to get involved.

Another spin off — Bill Finn is liaising with the Southport hospitals' broadcasting system on a project to broadcast plays over their radio system. The emphasis will be on voice rather than acting ability, and opens up new horizons. One factor which has emerged in talking to Bill is the need for really good and authentic sound effects, essential to create and sustain atmosphere and action. This could, if successful, involve many more people, and if any member is interested I am sure Bill would like to hear from them.

As you can now appreciate, the Little is once again embarked on another full and busy season. These are just some of the things we are doing, but it occurs to me that amongst you, our Patrons, there may be other ideas. If so, why not drop us a line — just address it to 'Little Bits and Pieces' and leave it at the Box Office or hand it over the Bar.

Finally, as with last year, do let us have any comments you have — positive suggestions and criticism are welcome. We do need this to ensure we continue to serve you, our Patrons.

Happy theatregoing,

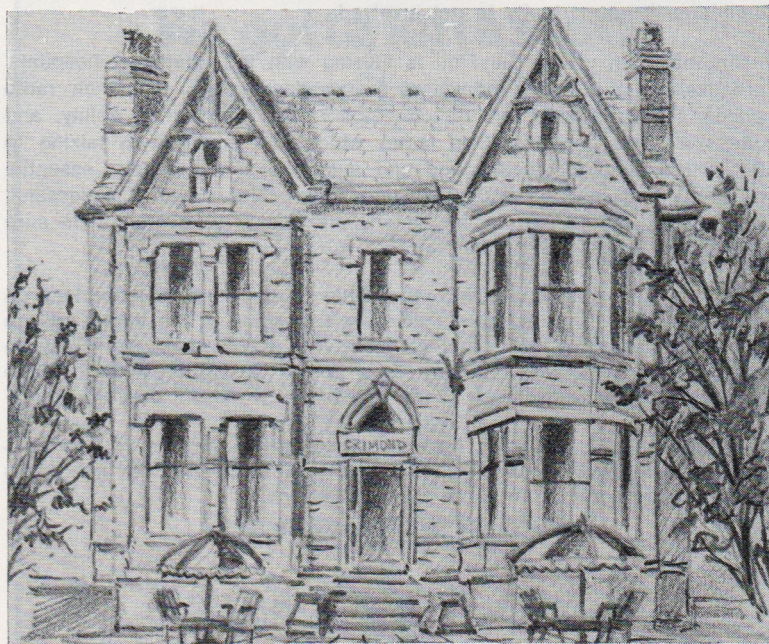
J. H. M.

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The Author – EMLYN WILLIAMS

Emlyn Williams, actor, dramatist and producer was born in Penyfford, Flintshire. He was educated at Holywell County School, Switzerland and Christ Church, Oxford and was originally intended for a school-master.

He became a member of the O.U.D.S. and made his first appearance on the stage at the Savoy Theatre in 1927, in AND SO TO BED.

His first big success as actor-dramatist was with his play NIGHT MUST FALL at the Duchess Theatre, which ran for over a year. This play thrilled its audience in an uncanny way, and his own performance therein stamped him as an actor of outstanding power. He also played it at the Barrymore Theatre, New York. Among subsequent successes in his own plays were THE CORN IS GREEN, 1938, THE LIGHT OF HEART, 1946, THE WIND OF HEAVEN, 1945, TRESPASS, 1947, ACCOLADE, 1950, and SOMEONE WAITING, 1953.

He made a very great success as 'Charles Dickens' in readings from Dickens' works, a solo performance of immense virtuosity in which he toured the world, and which was paralleled by his readings from Dylan Thomas.

THE CORN IS GREEN gained the New York Drama Critics Circle Award for the best foreign play in 1941.

Have your friends bought a Subscriber Season Ticket yet? For this show and the next six we are offering the following reduced prices:

£1.30p SUBSCRIBER TICKETS AT £7.00

£1.10p SUBSCRIBER TICKETS AT £6.00

FIRST NIGHTER TICKETS (excl. panto) at £4.50

Obtainable from: Hon. Box Office Manager, 40 Beresford Drive, Southport or from the Little Theatre Box Office from Monday, 20th October until 1st November.

24th October to 1st November, 1980

The Corn Is Green

by Emlyn Williams

Directed by **Stanley Ellis**

THE CHARACTERS (in order of appearance)

Mr. John Goronwy Jones	Mike Rogerson
Miss Ronberry	Diana Smither
Idwal Morris	Richard Hirsch
Sarah Pugh	Betty Rawlinson
The Squire	Michael Hards
Bessie Watty	Val Whiteside
Mrs. Watty	Robin Hirsch
Miss Moffatt	Peggy Ince
Robbart Robbatch	Nick Gilbert
Glyn Thomas	Greg Braithwaite
Will Hughes	Roland Grime
John Owen	Stephen Davies
Morgan Evans	Mark Braithwaite
Old Tom	Godfrey Hand

Synopsis of Scenes

The action of the play takes place in the living-room of a house in Glansatno, a small village in a remote Welsh countryside. The time is the latter part of the last century and covers a period of three years.

ACT I

Scene I An afternoon in June

Scene II A night in August, six weeks later.

ACT II

Scene I An early evening in August,
two years later

Scene II A morning in November,
three months later

ACT III

An afternoon in July, seven months later

There will be two 15 minute intervals

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STAGE STAFF

Stage Manager	Norma Rogerson
Asst. Stage Manager (Book)	Cathie Finn
Asst. Stage Manager (Cast)	Jackie Iddon Kath Houldsworth
Properties	Jan Holmes, Kay McCallen, Rosemary Morris, Frances Gregson
Lighting Design	Sid Coley
Lighting	Alan Lilley
Sound	Colin Grime
Wardrobe	The Wardrobe Team

The set constructed and painted by **ROY BLATCHFORD**
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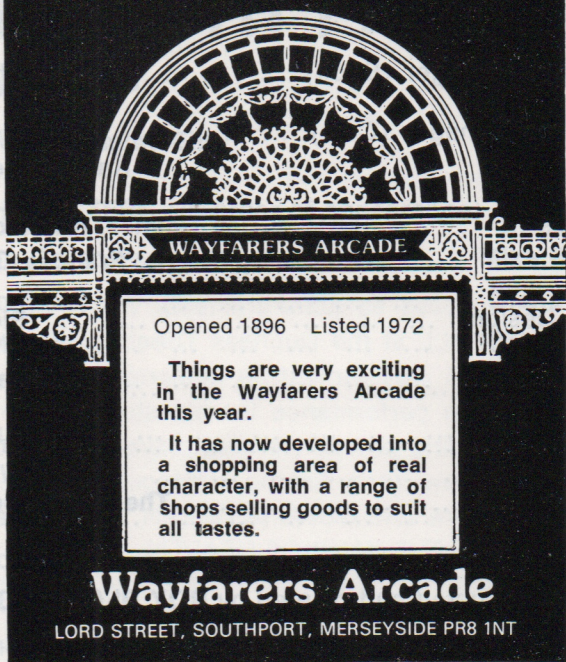
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Stage Terms for the Layman

Definition: "Amateur — No longer a term of reproach. It is now used to designate a man or woman who undertakes anything for love." This is one of a list of definitions of stage terms found in a book, published many years ago, but nevertheless still valid today. We wondered if the members of our audience might be interested in reading some of the definitions of these "obscure" phrases you may hear being bandied about the theatre.

AMBER: A soft yellow light used to represent sunlight. The most used light in the theatre.

APRON STAGE: Any part of the stage that extends in front of the proscenium arch.

ASIDE: A remark not intended to be heard by other characters, and used to overhear what a certain character is thinking.

A.S.M.: Assistant Stage Manager—usually the prompt.

AUDITORIUM: That part of the theatre where the audience watches the play—also called "in front."

BABY SPOT: A small spotlight.

BACK CLOTH or BACK DROP: Painted or plain cloth dropped or hung across the back of the stage. Usually the main part of the scene seen by the audience.

BACKING: Scenery used to mask opening such as window.

BARREL: Length of tubing carrying battens, pieces of scenery or lights.

BATTENS Row of lights suspended above the stage.

"BEGINNERS PLEASE": The call boys' warning that the characters opening an act must take their place on stage.

BLACK OUT: A sudden and simultaneous switching off of all the lights on stage.

BOARDS: The professional actors' pet name for the stage. A link with the early days when the stage consisted of boards on trestles.

BOOK: Script of the play.

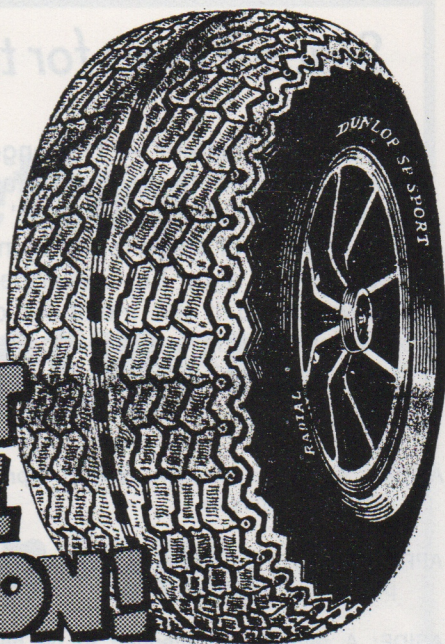
BORDER: Narrow strip of painted canvas suspended from above stage and parallel with top of proscenium. Used to screen lights and usually represents ceiling, sky or branches of trees.

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Stage Terms for the Layman

—continued

CAKLE: Dialogue.

CAKLE CHUCKER: Prompt.

CENTRE LINE: Imaginary line from back to front of stage, from which positions are calculated, e.g. left centre, right centre, down centre, etc.

CLOTH: Any piece of canvas scenery, e.g. back cloth.

COLOUR FRAME: Apertures in front of light boxes in which sheets of gelatine or glass (mediums) are inserted for stage lighting.

COMMEDIA DELL'ARTE. Traditional comedy of a particular Italian school. The characters were always the same, but the actors improvised the dialogue. In short, a theme with variations.

CUE: On stage, the four words spoken by another character immediately preceding his own speech. Off stage, the signal for back stage staff to do certain jobs such as raising the curtain, changing the lights etc.

DISSOLVE: Gradually changing colour tones in the lighting of a scene.

DOCK DOORS: Leading to the scene dock or store. In our case these open directly into Wright Street and the scenery has to cross the road.

DOWN STAGE: The front of the stage nearest the audience.

DRAMATIS PERSONAE: The characters in a play.

DROP CURTAIN: A painted cloth lowered when acts are divided into scenes. Also called the drop.

DRY: When an actor forgets his lines.

EFFECTS: Light changes and noises on or off.

EXTERIOR BACKING: A small scene representing a garden or other outdoor effect, set behind a door or window to give the illusion of space outside.

F.O.H. Front of house. The auditorium

FADE-OUT: Gradual reduction of stage lighting by means of dimmers.

FLAT: Any piece of scenery or canvas stretched on a wooden framework.

FLIES: Galleries running from the proscenium wall to back of stage, with a thick protecting rail to which lines used to raise or lower scenery can be fastened.

FLY: To suspend anything above the stage.

FRENCH FLAT: A flat with "practical" doors a windows.

TO BE CONTINUED

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by Hugh Whitmore

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