

Southport Dramatic Club

presents

Bedroom Farce

By Alan Ayckbourn

30th January to 7th February, 1981

Nightly at 7.45



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WHAT'S ON

at the LITTLE THEATRE

27th FEBRUARY to 7th MARCH, 1981

THE SACRED FLAME

by **Somerset Maugham**

Directed by **Brenda Nicholl**

AN S.D.C. PRODUCTION

3rd to 11th APRIL, 1981

THE TIME OF THE CUCKOO

by **Arthur Laurents**

Directed by **Lesley Winsland**

AN S.D.C. PRODUCTION

8th to 16th MAY, 1981

BEQUEST TO THE NATION

by **Terence Rattigan**

Directed by **Don Anderson**

AN S.D.C. PRODUCTION

17th to 20th JUNE, 1981

OUT OF SEASON PRODUCTION —

Theatre in the Bar

S.D.C. Members' Diary

SUN., FEB. 1st—Play Reading 'The Rivals'

Arranged by Ann Stowell (Telephone 28979)

Lounge Bar at 7.45 pm

MON. FEB. 2nd—Drama Workshop

The Actor's Voice—Thelma Falls-Hand

Annexe at 8.00 pm

MON. FEB. 9th—Drama Workshop (Juniors)

The Actor's Voice—Thelma Falls-Hand

Annexe at 8.00 pm

MON. FEB. 16th—Drama Workshop

Improvisation—Merle Kessler

Annexe at 8.00 pm

FRI. FEB. 20th—Club Night

"84 Charing Cross Road" — Dramatised reading

Lounge Bar at 8.30

Saturday, February 21st—ANNUAL DINNER DANCE

at the **PRINCE OF WALES HOTEL**

8.00 pm — 1.00 am

Dancing to the **CLARKSON WOODS QUINTET**

Dinner Dress Reception 7.45 pm Dinner Served 8.15 prompt.

TICKETS £7.00

MON. FEB. 23rd—Drama Workshop (Juniors)

Annexe at 8.00 pm

Improvisation—Merle Kessler

SUN. MAR. 1st—Play Reading

Arranged by Vera Burns

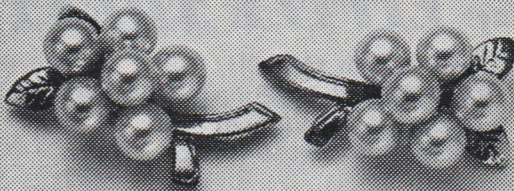
Lounge Bar at 7.45 pm

MON. MAR. 2nd—Drama Workshop

Masks and Faces—Stanley Ellis

Annexe at 8.00 pm

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Bedroom Farce - Director's Note

We spend a third of our lives in bed, so it seems reasonable to write a play about bedrooms. The French do a lot of it . . . (write about bedrooms I mean) — remember “Flea in her Ear” and “Hotel Paradiso”?

British playwrights have not been far behind, how else would Brian Rix have been so busy?

This is the fifth Alan Ayckbourn play the S.D.C. has presented and the third I have directed. They are great material to work on and I have an extremely talented cast (they bribed me to say that by paying for my rehearsal coffees.)

And so to Beds . . . (didn't someone else say something like that a long time ago . . . ?)

What is bed to you, as we spend so much time there?

To the characters in this play Bed means . . .

A place to hide when things go wrong . . . A place to be confined with a bad back . . . A place to make love . . . A place never to be spoken about, only spelled out B . E . D . . . A place to be afraid of . . . A place not to go to, out of spite . . . A place to get manic about, if denied, (interpret that how you will!) . . . And, above all, a place to eat sardines on toast!

If you read this before you see the play, I hope I have not given too much of the plot away. Yet ‘Bedroom Farce’ is more than a plot; it is a comment on life which Alan Ayckbourn does so superbly. We laugh, then realize, perhaps only in retrospect, that we have been laughing at ourselves . . . a very therapeutic thing to do.

How often in rehearsal have we laughed, not only at the script, syntax and ridiculous situations, but at Mike, seemingly starkers, behind a piano . . .

Joan, leaping into bed and missing it . . . our super Props, Chris, serving hot drinks to the cast whilst they relaxed in their various beds, all this happening to the background sound of Pantomime performances.

How often, too, have we discussed deeply the characterizations, motivations, reactions and situations in this play; and how often have we said . . . “Ye gods . . . how true!”

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ALAN AYCKBOURN

Alan Ayckbourn was born in London in 1939, educated at Haileybury until he was 17 and has worked in the theatre ever since. At first he acted in repertory theatres at Worthing, Leatherhead and Oxford. Then he joined Stephen Joseph's Studio Theatre, working at Scarborough, Stoke-on-Trent and elsewhere.

Eventually he gave up acting in favour of writing, though this was not, he says, his decision—"I didn't give up acting—acting gave me up; I didn't want to write—Stephen Joseph made me."

Between 1965 and 1969 he produced Radio Drama for the B.B.C. Leeds Studios and since 1969 he has been Director of Productions at the Stephen Joseph Theatre-in-the-Round at Scarborough, where all his plays are produced before transferring to London.

His plays include: "The Square Cat," "Mr. Whatnot," "Meet My Father" (which became "Relatively Speaking" when produced in London), "The Sparrows," "How the Other Half Laughs," "Ernie's Incredible Illucinations," "Time and Time Again," "Absurd Person Singular," "The Norman Conquests" (a trilogy of plays that can be produced singly or together), "Just Between Ourselves," "Absent Friends," "Confusions," "Bedroom Farce," "Ten Times Table," "Joking Apart," "Sisterly Feeling," (now running at the National Theatre and "Taking Steps" (now running at the Lyric Theatre, London.) His latest work is "Suburban Stairs," a musical play that is to open shortly in Scarborough before moving to London.

"BEDROOM FARCE" is the fifth of Ayckbourn's plays to be produced at the Little Theatre. "Table Manners," one of the Norman Conquest trilogy, was put on in 1978, "Absurd Person Singular" (also directed by Thelma Falls-Hand) in 1977, "How the

continued

Tetley Bittermen.

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Other Half Loves," (again directed by Thelma) in 1975 and "Relatively Speaking" in 1970.

It was first produced at Scarborough in 1975 before transferring to the National Theatre in 1977, where it was directed by the author jointly with Peter Hall with the following cast:—

Ernest — Michael Gough

Delia — Joan Hickson

Nick — Michael Kitchen

Jan — Polly Adams

Malcolm — Derek Newark

Kate — Susan Littler

Trevor — Stephen Moore

Susannah — Maria Atken

As in his other plays, Ayckbourn is concerned with the middle class, suburban inhabitants of the Home Counties amongst whom he grew up, contrasting the external conventionality of their relationships with the all-too-common internal frailty. But, he feels, his plays have a more than local appeal, an opinion which would seem to be justified by his success in Scarborough and, indeed, by the fact that his plays now travel all over the world. They are translated into 24 languages, including Japanese.

His earlier plays may have been light-hearted romps, but now Ayckbourn is trying to produce work that has a serious side to it too. He likes people to laugh with 'the laughter of recognition' realizing that they are not alone with their problems. For him the perfect audience reaction is that of the man who laughed and laughed all through a play, but when he got to the pub suddenly felt very sad.

V. P.

30th January to 7th February, 1981

BEDROOM FARCE

by Alan Ayckbourn

Directed by **Thelma Falls-Hand**

THE CAST (in order of appearance)

Ernest **Frederick Harding**
Delia **Joan Moore**
Nick **Brian Tocley**
Jan **Sheila Furlong**
Malcolm **Mike Stowell**
Kate **Jan Holmes**
Trevor **John Threlfall**
Susannah **Vivienne Tyrer**

★ ★ ★

Synopsis of Scenes

The action takes place in three bedrooms.

★ ★ ★

ACT 1

Saturday evening, 7.00 pm

ACT 2

A few moments later.

Time — the present.

There will be one twenty minute interval

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STAGE STAFF

Stage Manager **Colin Grime**
Asst. Stage Manager (Book) **Barbara James**
Asst. Stage Managers (Cast) ... **Derek Horne, Rosie James**
Properties **Christine Genower**
Sound **Peter Holmes**
Lighting Design **Sid Coley**
Lighting **Kay McCallen**
Wardrobe **Anne Terry, Debbie Butler**

The set constructed and painted by **ROY BLATCHFORD**
and built by the **PRODUCTION TEAM**

★ ★ ★

ACKNOWLEDGEMENTS

McCabes — bedside lights

Bedroom Design — Duvet set

Cakes supplied by the Cheese Centre, Market Hall

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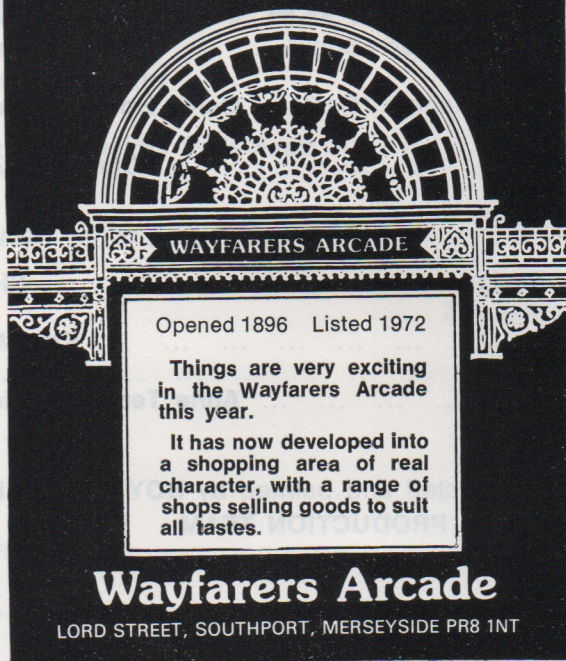
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- A LIVING EXPERIENCE -

The unique fascination of a "live performance" both for the actors and the audience, is, in my opinion, to be found in the combination of two elements: the essence of Drama, that is the dependence of this form of expression upon communication from the playwright to the audience through the medium of actors and the "love of acting" which seems to be a part of basic human nature.

Time after time we hear actors stating their preference for stage acting to film and television productions and you very well know the sensation felt when "curtain rises."

Is it because each time we watch or take part in a performance, we are sharing an experience lived by all peoples all over the world since the ancient Greeks and Egyptians, the American-Indians, the peoples of the South Sea Islands and the peoples of Asia. An experience lived among aborigines of Australia and tribes of Central Africa !

The form of drama has changed through the Ages from the early drama drawing upon the religious feelings of man to the contemporary drama developing the understanding of a social conscience, but its purpose has remained unchanged: "to entertain and to instruct whilst being the most sophisticated and yet the most simple way of recording human endeavour !"

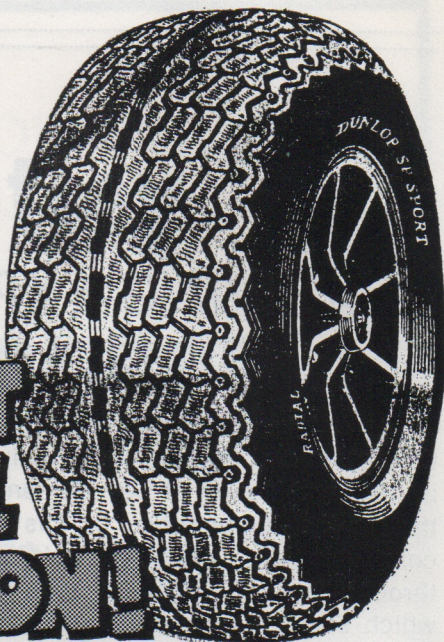
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LITTLE Bits and Pieces

Firstly, may we wish all our patrons and visitors a Happy and Prosperous New Year.

"Bedroom Farce" marks the start of the second half of the current season and if the enthusiasm of the cast is anything to go by, you are in for a thoroughly entertaining evening.

Pantomime has finished, after eighteen performances which I believe is one more than the previous longest run.

Since I was intimately concerned it is not for me to judge, but totally unsolicited comments show that this has been thoroughly enjoyed by all who have seen it. Nearly 80 members were involved on or backstage and the good humour and leg-pulling in the dressing rooms demonstrated that the cast too enjoyed it. Spare a thought too for the Bar Staff, who have faithfully attended to our after-show needs!

The series of play readings continued with Sheridan's "The Rivals" under the direction of Ann Stowell and more are planned.

"The Sacred Flame" is well into rehearsal and features a number of our experienced members. This promises to be a stirring production on a serious theme, thus preserving the balance between comedy and drama which we always aim for. — On the purely social side, Friday night club nights are proving very successful, particularly when one can look forward to the rolls and pickles so ably prepared by Jan Holmes!

All in all 1981 has got off to a flying start which we hope and trust will continue!

Happy Theatregoing in 1981,

J. H. M.

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WHAT'S ON ELSEWHERE

WIGAN LITTLE THEATRE

March 6th to 14th

THE WINSLOW BOY

by Terence Rattigan

BINGLEY LITTLE THEATRE

February 16th to 21st

ARMS AND THE MAN

by G. B. Shaw

LANCASTER FOOTLIGHTS

March 25th to 28th

FRENCH WITHOUT TEARS

by Terence Rattigan

BOLTON LITTLE THEATRE

February 25th to March 2nd

AN INSPECTOR CALLS

by J. B. Priestley

THE CLUB THEATRE, ALTRINCHAM

March 15th to 21st

THE WIND OF HEAVEN

by Emlyn Williams

STOCKPORT GARRICK THEATRE

February 7th to 14th

THE IMPORTANCE OF BEING EARNEST

by Oscar Wilde

HALIFAX THESPIANS

March 4th to 14th

QUEST FOR A GOLDEN KEY

by Geoffrey Thorner

ILKLEY PLAYERS

March 15th to 24th

BEDROOM FARCE

by Alan Ayckbourn

CHORLEY LITTLE THEATRE

February 21st to 28th

THE CRUCIBLE

by Arthur Miller

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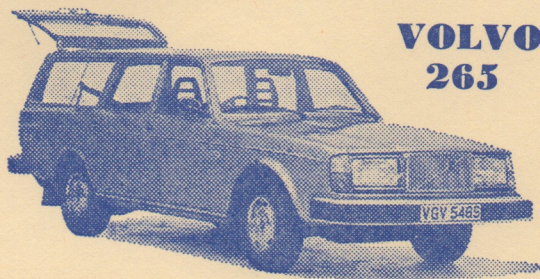
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