

Southport Dramatic Club

presents

The Sacred Flame

by Somerset Maugham

27th February to 7th March, 1981

Nightly at 7.45



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WHAT'S ON at the LITTLE THEATRE

10th, 11th, 12th MARCH, 1981 **The Town's Women's Guild
DRAMA FESTIVAL**

28th MARCH, 1981

AN EVENING WITH CYRIL LUCKHAM

3rd to 11th APRIL, 1981

THE TIME OF THE CUCKOO AN S.D.C. PRODUCTION

by **Arthur Laurents**

Directed by **Lesley Winsland**

8th to 16th MAY, 1981

BEQUEST TO THE NATION AN S.D.C. PRODUCTION

by **Terence Rattigan**

Directed by **Don Anderson**

27th to 30th MAY, 1981

MAY TIME SERENADE

Music by **Sylvia Taylor and Joyce Moore**

Directed by **Sheila Clarkson**

AN S.D.C./BIRKDALE ORPHEUS JOINT PRODUCTION

17th to 20th JUNE, 1981

OUT OF SEASON PRODUCTION —

Theatre in the Bar

S.D.C. Members' Diary

SUN. MARCH 1st—Play Reading

"The Playboy of the Western World" (J. M. Synge)

Arranged by Vera Burns

Lounge Bar at 7.45 pm

MON. MARCH 2nd—Drama Workshop

Masks and Faces—Stanley Ellis

Annexe at 8.00 pm

SAT. MARCH 7th—DISCO PARTY NIGHT

MON. MARCH 9th—Drama Workshop (Juniors)

Masks and Faces—Stanley Ellis

Annexe at 8.00 pm

FR!. MARCH 13th—Club Night

A Celebration of Spring in Words and Music

Arranged by Val Pedlar

Lounge Bar at 8.30 pm

MON. MARCH 16th—Drama Workshop

Period Movement and Dance—Jean Braithwaite

Annexe at 8.00 pm

MON. MARCH 23rd—Drama Workshop (Juniors)

Period Movement and Dance—Jean Braithwaite

Annexe at 8.00 pm

MON. MARCH 30th—Drama Workshop

Text and Sub-text—George Richmond

Annexe at 8.00 pm

SUN. APRIL 5th—Play Reading

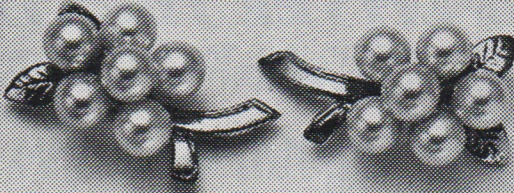
"The Italian Girl" (Iris Murdoch)

Arranged by Jan James

Lounge Bar at 7.45 pm

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The Southport Dramatic Club announces a very special

Evening with Cyril Luckham

to be held on SATURDAY, 28th MARCH, 1981

Commencing at 8.00 pm

Tickets: £1.50 available now from Box Office

Proceeds will go to the Spinal Unit Action Group Hostel in Weld Road

Those of you who saw Mr. Luckham when he last visited the Little Theatre in September, 1979 (to attend the Sheffield Repertory Reunion Weekend) will know that he is a witty and interesting speaker, so a pleasant evening is in prospect.

THURSDAY NIGHT IS . . .

Costume Hire Night at the Southport Little Theatre

A selection of costumes is offered, so if you want to go to your party as a jester, a Regency gentleman, a fox, Robin Hood, or as Nell Gwynne, a bathing belle, a Victorian lady, or a harem girl, call in to the Little Theatre Annexe, 8.00 — 9.30 pm on Thursday nights.

The Annexe is behind the Theatre, in Wright Street, next door to the newspaper wholesalers—go up the path by the side of the Theatre Workshop.

A £3.00 hiring fee is charged plus a returnable £5.00 deposit.

We are adding to the range of costumes and accessories available for hire, but due to the priority demands of our productions and the need to preserve some of the more elaborate costumes, **not** all of our wardrobe stock is offered for hire (members please note).

Why not come along on a Thursday night, and let us change your image?

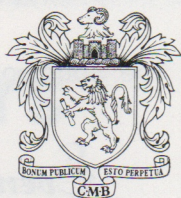
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Director's Notes

“Presenting a play is surely one of the most truly integrated of group social activities. Every member of the team is entirely dependent on all the others, and no aspect of the work can really be pigeon-holed away on its own. The producer has to spend much time early on working alone, and when it comes to performances he is the most lonely man in the theatre, biting his nails at the back of the auditorium because he is unable to help any further, but in between he is as much a member of the team as anyone else.”

“STAGE RIGHT”—BRIAN MATTHEW

To **every** member of my team, I say — thank you.

To the audience, may I say—sit back and enjoy this good “old fashioned” play which has a beginning, a middle and an end.

BRENDA NICHOLL

Tetley Bittermen.

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Southport Dramatic Club or Whatever happened to 1981

Settle in your seat and enjoy, 'The Sacred Flame,'
Outside, let it freeze. We are really glad you came.
Upstairs, in our clubroom, our next play comes together
To transport you to Venice, and a little warmer weather.
Heat and sun and gondolas to charm your heart away, and
Put you in a good mood for our Season's final play.
Of Nelson, and his lady, a stirring tale we'll tell;
Redoubtable, heroic and passionate as well.
The season will be over but the plays will not be done —

Descend the foyer staircase if you want a bit of fun.
Remember the old alcove where was space to park a car?
Attractive, warm and busy, it's a thriving little bar!
Manchester and Bolton each have Theatre in the Round;
At last it comes to Southport in our Theatre Underground.
The month of June will give birth to this latest innovation
In the middle of the bar room. Where, we hope, a great
Cheers the hearts of all the actors in our Out of Season play ^{ovation}

Come and see if you enjoy things in a slightly different way.
Last of all will be the Summer Show in August. Here's the ^{rub}
Upcoming is September so the building we must scrub
Because the Season opens! That's Southport Dramatic Club

S. P.

27th February to 7th March, 1981

The Sacred Flame

by **Somerset Maugham**

Directed by **Brenda Nicholl**

THE CAST

In order of appearance

Maurice Tabret **Mike Yates**
Dr. Harvester **Alec Robson**
Mrs. Tabret (Maurice's Mother) **Irene Holmes**
Nurse Wayland **Sheila Pook**
Alice **Deborah Smith**
Major Liconda **Bill Finn**
Stella Tabret (Maurice's Wife) **Jean Braithwaite**
Colin Tabret (Maurice's Brother) **Philip Howson**

Synopsis of Scenes

The action takes place at Gatley House,
Mrs. Tabret's residence near London

ACT ONE

A June night in the late 1920's

INTERVAL — Fifteen minutes

ACT TWO

Noon the following day

INTERVAL — Fifteen minutes

ACT THREE

After lunch the same day

REMEMBER OUR NEW LOUNGE BAR

STAGE STAFF

Stage Manager **Mark Braithwaite**

Asst. Stage Manager and
Production Assistant **Peggy Ince**

Production Secretary **Joan Pettitt**

Asst. Stage Manager (Cast) **Greg Braithwaite**

Properties **Joan Anderton, Anne Terry,
Isabel Taft**

Wardrobe **Thelma Lowe**

Sound **Judith Heaton**

Lighting **Peter Holmes**

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

ACKNOWLEDGEMENTS

GIBSONS for glasses and china

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DURING THE INTERVALS

SMOKING IS PROHIBITED IN THE AUDITORIUM

The Public may leave at the end of the Performance by
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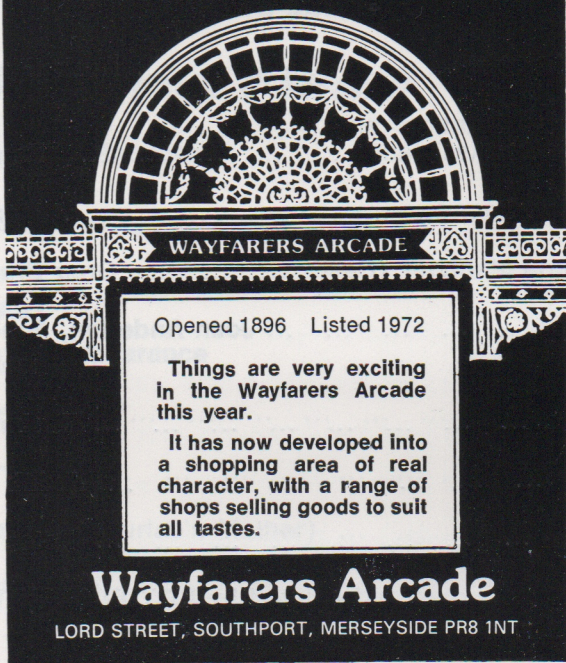
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W. Somerset Maugham

HIS LIFE

Somerset Maugham was born in 1874 in Paris, where his father was solicitor to the British Embassy, and spent his early childhood in France. However, after the death of his mother, from consumption, when he was eight and of his father two years later, he was sent to live with his uncle, a vicar in Kent.

The young Maugham was sent to King's School, Canterbury, where he was decidedly unhappy. Having resisted uncle's attempts at persuading him to train for the church, Maugham spent a year at Heidelberg University before entering a chartered accountants office. Finally, in 1892, he left the office to start at St. Thomas' Hospital as a medical student. In fact his real ambition was already to be a writer, but he felt that at least going to St. Thomas' would mean going to London.

During the First World War, Maugham went to France with a Red Cross Ambulance Unit, later transferring to Intelligence. He married Gwendolen Syne Bernardo in 1915 and they had one daughter before she divorced him in 1927. Between the wars he travelled extensively — to the South Seas, China, Malaya, Burma, India, Russia — then settled at the villa which has since been his home at Cape Ferrat.

When France capitulated in the Second World War (during which Maugham again served in Intelligence), he was forced to leave and spent six years in America, returning to Cape Ferrat in 1946. He was awarded the Order of Merit in 1953 and was offered, but refused, a knighthood.

HIS WORK

Maugham was induced to give up medicine and settle for writing as a full-time career by the success of his first novel, "Liza of Lambeth," which was largely based on his experiences of the London slums as a student. Unfortunately this change of course did not initially prove very successful. His text books were failures and he spent ten years of poverty living in cheap pensions in Paris and Spain.

Success finally came his way in 1908 with the production of "Lady Frederick" at the Royal Court. Three more plays, "Mrs. Dot," "Jack Straw" and "The Explorer" followed shortly afterwards and by the middle of that year all four plays were running simultaneously in the West End. From then on Maugham produced a constant flow of plays, novels, short stories, travel books and essays.

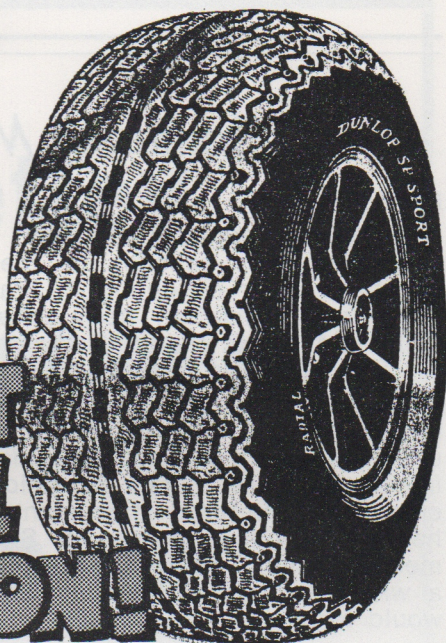
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W. SOMERSET MAUGHAM — Continued

His greatest period as a dramatist was the 1920's, the time of his witty, elegant, comedies of manners. Such plays as "Home and Beauty," "The Circle" and "The Constant Wife" have survived well. Although they must now be seen as period pieces, they continue to give pleasure for the wit and acute observation which, at the time, gave Maugham his reputation for cynicism.

THE SACRED FLAME

This play was one of four that Maugham had been long considering and with which he intended to bring to an end his career as a dramatist. [The others were: "The Breadwinner," "For Services Rendered" — recently revived at the National Theatre — and Sheppey — recently shown on T.V.]

Stylistically, it was an experiment — the only one of his plays in which he abandoned the spare, rationalistic dialogue that is a hallmark of his style, in favour of a more heightened language. He was trying, he said, to allow his characters to put their thoughts into the words they would have chosen if they had had time to set their thoughts in order.

It was not an immediate success. When it was first produced in America in 1928 the reviews were far from ecstatic. However, it was far more successful when it was produced at the Playhouse, London with Gladys Cooper (a favourite actress of Maugham's and one who came to typify the cool, elegant Maugham lady) as Stella, Mary Jerrold as Mrs. Tabrett and Clare Eames as the nurse.

It has been filmed twice, in 1929 and 1935, was revived twice during the '40's and was again revived in 1966 at the Yvonne Arnaud Theatre in Guildford (and later the Duke of York's, London) with Gladys Cooper playing the part of Mrs. Tabrett.

V. P.

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WHAT'S ON ELSEWHERE

STOCKPORT GARRICK THEATRE
21st — 28th March

STATE OF REVOLUTION

by Robert Bolt

WIGAN LITTLE THEATRE
6th — 14th March

THE WINSLOW BOY

by Terence Rattigan

BOLTON LITTLE THEATRE
2nd — 7th March

VIVAT VIVAT REGINA

by Robert Bolt

GUILD OF PLAYERS, DUMFRIES
2nd — 9th March

GHOSTS

by Henrik Ibsen

BINGLEY LITTLE THEATRE
23rd — 28th March

HAMP

by John Wilson

LANCASTER FOOTLIGHTS CLUB
25th — 28th March

FRENCH WITHOUT TEARS

by Terence Rattigan

CHORLEY LITTLE THEATRE
4th — 11th April

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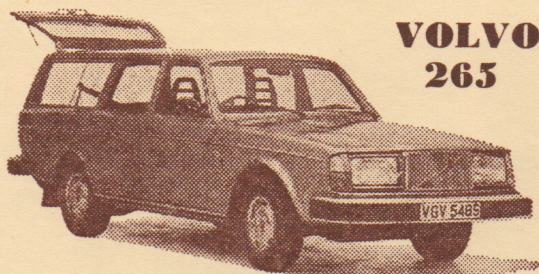
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