

OUR NEXT PRODUCTIONS AT
THE TRAVELLERS STUDIO

A Chorus of Disapproval

by
Alan Ayckbourn

22-25th March 1995

Twelfth Night

by
William Shakespeare

17-20th May 1995

PROSCENIUM Box Office

081.423.2082

PROSCENIUM

Chair Michael Williams
Secretary Crystal Anthony (081.954.2761)

PROSCENIUM is affiliated to, and receives financial support from, the Harrow Arts Council.

PROSCENIUM is a registered charity.

PROSCENIUM

*My mother said
I never should*



11-12 JANUARY 1995
PROGRAMME

THE CAST

Doris Partington

Born February 1900, in Oldham, Lancashire

played by Anne Gerrard

Margaret Bradley

Born April 1931, in Cheadle Hulme, Lancashire

played by Evelyn Moutrie

Jackie Metcalfe

Born July 1952, in London

played by Isabelle Cartwright

Rosie Metcalfe

Born September 1971, in Hulme, Lancashire

played by Rosie Moutrie

**Directed
by
Mark Sutherland**

Stage Manager

Donal Murphy

Properties

Margaret Rudolf

Assistant Stage Managers

**Jenny Glover
Angie Sutherland**

Lighting

Simon Niven

Sound

Anton Jungreuthmayer

Costumes

Evelyn Moutrie & the Cast

Poster Design

Donal Murphy

Photography

Mark Sutherland

There will be one interval of 15 minutes between Act 2 and Act 3

"The Female Use of Time"

"...The plays of Caryl Churchill, Sarah Daniels, Anne Devlin, Liz Lohead, Sharman MacDonald and Sheila Yeger are very different but I think many of their plays experiment with structure and use of time to a much greater degree than those of our male contemporaries..."

...I began to question why this might be. I think most women are taught a different emotional idea of time from men. Firstly, time is always running out for women; there is always too much to do, women seem to spend so much time looking after other people - often at the expense of themselves. Secondly, a woman's internal clock is ticking throughout her life until she can no longer bear a child. A woman may be able to make time her own before she has a child but afterwards, time will never be entirely her own. So I think the way I use time to structure the play - juxtaposing different times to create urgency and dramatic tension - comes from my own experience of time in everyday life...

...My use of time, with past episodes being brought up to the present, is devised to show how the emotional inheritance of women is handed down, and how this affects present and future possibilities..."

(Charlotte Keatley, 1994)

They say that "time assuages," -
Time never did assuage;
An actual suffering strengthens,
As sinews do, with age.

Time is a test of trouble,
But not a remedy.
If such it prove, it prove too
There was no malady.

(Emily Dickinson, c.1863)

Childrens Games

"...Recreational activities especially enjoyed by children. Any attempt to classify them is difficult because of their great number and variety.....Psychologists believe that the basis of children's play, starting with a simple infant amusement such as peekaboo, is imitation of adult life, particularly that of parents or other significant figures. Play is thus a learning process and a means of adapting to or coping with life situations. Universally favourite children's games involve pretending to be mothers or fathers, teachers or doctors, or more remote celebrities such as kings and queens, creatures from outer space, or movie stars...Children's games are spread and perpetuated by this same propensity to imitation, and many of them have long histories. Follow-the-leader, for example, goes back to the 12th century. Many popular games are orally transmitted from child to child, often accompanied by traditional verbal formulas, rhymes, or counting devices that may possibly conceal references to events in the remote past..."

(Microsoft Encarta 95, 1994)