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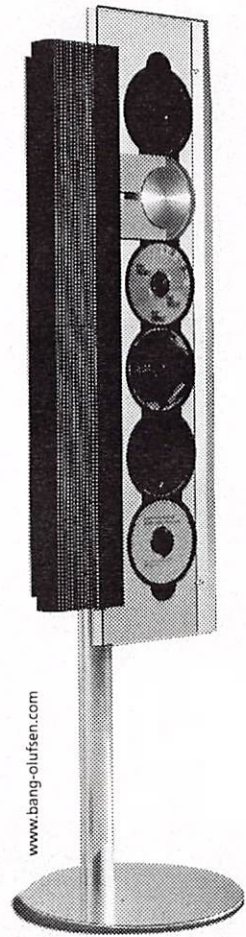
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(D. Young)

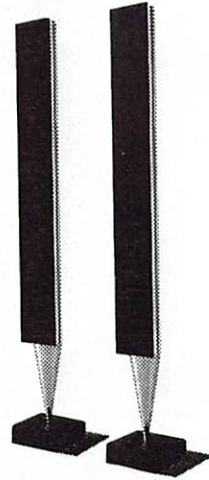
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Wimborne Drama on the World Wide Web

- Keep up to date with what's going on at the Tivoli's resident drama company by visiting our web site.
- Our new season opens in October - full details will be posted on the site soon.
- Take a journey through the 'Archives' - we are building a comprehensive online record of all our plays at the Tivoli. This includes many photographs from our productions, plus cast lists and reviews from the local press.
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**Barry Baynton -
Director &
Designer**

Barry has previously
directed our
productions of Alan
Bennett's *Forty Years
On* and *Habeas*

Corpus. Barry joined Wimborne
Drama during 1993 appearing as the
Owl in *The Owl and The Pussycat Went
to See*, Ernest in *Bedroom Farce*, and Bill
in *Woman in Mind*. Other plays have
included *A Voyage Round My Father*,
Fur Coat and No Knickers, *Run For Your
Wife* and *The Madness of George III*. His
production of Pinter's *The Dumb
Waiter* won the 1998 Pokesdown
Award for the Youth Class at the
Ferndown Festival.

**Rebecca
Dudley-Smith -
Music
Composer**



Becky was musical
director of *Forty
Years On* and her
acting credits
include *Run For Your Wife*, *Woman in
Mind*, *The Roses of Eyam*, *No Room For
Love* and *The Madness of George III*. In
1997 Becky directed *The Interview* by
JC van Itallie which won awards at
both the Ferndown and New Forest
drama festivals. In the past she has
appeared in several operas including
The Magic Flute and *Dido & Aeneas* as
well as writing the music for an
adaptation of *Cinderella*. She has also
played Juliet in *Measure for Measure*,
and Viola in *Twelfth Night*.

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presents

Ten Times Table

by Alan Ayckbourn

Directed by Barry Baynton

16-19 May 2001

Tivoli Theatre, Wimborne

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Jan Stevenson

Jan joined Wimborne drama in 1979 and her first appearances were as the bumbling maid in *George and Margaret* and Ruth in *Blithe Spirit*. Since then she has appeared in many plays including *Dear Octopus*, *Quite Weekend*, *Dangerous Corner*, *Tomb With a View*, *Bedroom Farce*, *One For The Road*, *Sweeney Todd*, *Lord Arthur Savile's Crime*, our 1999 revival of *Blithe Spirit*, and *The Crucible*. She has worked backstage on many more productions.



Dave Williams

After an initial introduction to Amdram in Berkshire in the early 1970s, Dave had a run of four pantomime seasons at Exeter. A period in Gibraltar saw him in various productions including Noel Coward's favourite part in *Hands Across The Sea*, the Grandfather in *The Miasma of Mostyn Mews*, and several parts in a musical production of *Oh What A Lovely War*, making his debut as a solo vocalist. Since joining Wimborne Drama in 1997, Dave has taken the title role in *Mr Macaroni*, and appeared as Andrew Merrill in *The Roses of Eyam*, Sir Percy Shorter in *Habeas Corpus*, Rev Samuel Parris in *The Crucible*, Douglas in *No Room For Love* and Fox in *The Madness of George III*. Dave directed *Fur Coat and No Knickers* in 1998.

Fred Tyson-Brown

Fred follows in his family's long-lived tradition of both stage and battle arena appearances.

On stage he has appeared as the Priest in *Romeo and Juliet*, the title role in *Amadeus*, and also in *Twelfth Night*, *Uneasy Lies the Heart*, *The Roses of Eyam*, *Habeas Corpus* and *The Crucible*. He has been an apprentice drummer for some time now with The Sealed Knot Society where he can still frequently be found playing many roles, but usually a beggar, a thief (or both) when he takes part in 17th century battle re-enactments.



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David Pile

David has been involved in local theatre for almost fifty years, where he has acted in dramas, appeared in musicals, as well as

taking parts in several pantomimes: Widow Twanky in *Alladin*, St Brioche in *The Merry Widow*, Captain Orton in *The King and I*, and Professor Hinzl in *White Horse Inn*. Most recently, quite apart from continuing his involvement in musicals, he has appeared for Wimborne Drama as George Viccars in *The Roses of Eyam*, Giles Corey in *The Crucible*, Willis in *The Madness of George III*, and for Swan Theatre as Feste in *Twelfth Night*.

Margaret Pope

Margaret revives the role of Audrey which she first played in our 1983 production of *Ten Times Table*.

Her other roles have included Mrs Reed in *Jane Eyre*, Dora Randolph in *Dear Octopus*, Helen Kroger in *Pack of Lies*, Miss Mitchum-Brown in *The Secret Tent*, Miss Smythe in *Move Over Mrs Markham*, Dora Tomb in *Tomb With a View*, Mrs Bell in *Death and the Maiden*, Miss Mockridge in *Dangerous Corner*, Flora van Huysen in *The Matchmaker*, Miss Nisbett in *Forty Years On*, Edith in *Fur Coat and No Knickers*, Lady Rumpers in *Habeas Corpus*, and Margaret Nicholson and Dr Macalpine in *The Madness of George III*. Margaret trained at the Hampshire School of Music and Drama under the late Irene Cockin.



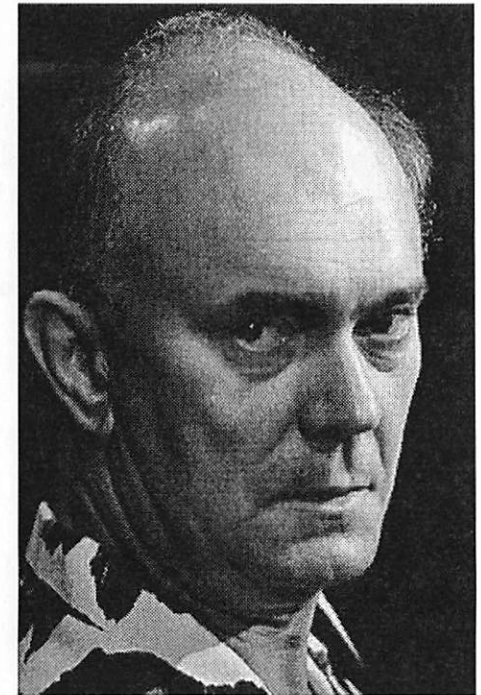
A sedentary farce

Alan Ayckbourn wrote *TEN TIMES TABLE* for Scarborough where it opened on 18th January 1977. He records:

TEN TIMES TABLE was written over Christmas, which I missed completely that year (1976) and undoubtedly draws for its subject matter on experiences gained during 1976. We were due in October of that year to transfer from our present theatre home, the first floor of the Scarborough Public Library, to our new temporary housing, the far more commodious ground floor of the old Boys' Grammar School. For me, this entailed attending an interminable series of repetitive (and largely non-productive) committee meetings to finance and facilitate the move. Up till then, I had had little to do with committees.

Little by little, their procedures and protocols began to intrigue me. And particularly the people involved and the way they used these procedures. Put a man behind the wheel of a car, they say, and his personality really starts to show itself. Similarly, a committee soon separates the sheep from the goats. Apparently strong men weaken. Non-entities inherit the floor. Silent men gabble on inarticulately and to no point. Talkative men grow silent and merely emit low indecipherable moans of dissent and agreement.

TEN TIMES TABLE is a study of the committee person. It breaks a pattern for



me in that I leave my usual domestic setting for the more public surroundings of the ballroom of the quite awful Swan Hotel, where everyone at some time must have stayed, much against their better judgement. The play could be described, I suppose, as a predominantly sedentary farce with faintly allegorical overtones. In more innocent days, it would probably have been sub-titled a romp.

The play opened in the West End at the Globe Theatre on 5th April 1978 and starred Paul Eddington and Julia McKenzie.

The peasants are revolting

John Cockle, William Brunt and The Massacre of the Pendon Twelve - 'a colourful piece of history' that inspires the characters in our play to organise a pageant - may be figments of the playwright's imagination, but English history records a number of examples of the poor, down trodden worker attempting to break free from his master's shackles.

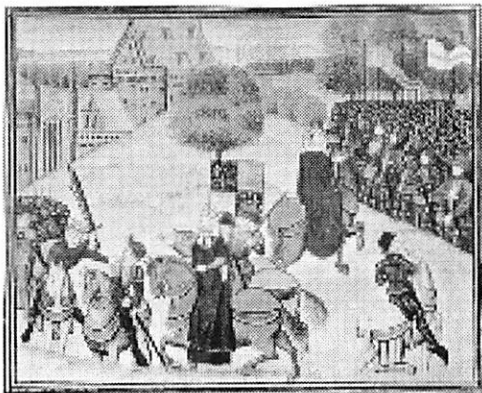
The Peasants' Revolt of 1381

This was the first great popular rebellion in English history. Agricultural labourers and urban working classes rebelled against the unpopular poll tax and attempts to fix maximum wages during the labour shortage following the Black Death.

The uprising began in Essex in May, taking the government of the young king Richard II by surprise. In June rebels from Essex and Kent marched toward London. On the 13th the Kentish men, under Wat Tyler, entered London, where they massacred some Flemish merchants and razed the palace of the king's uncle, the unpopular John of Gaunt, Duke of Lancaster. The government was compelled to negotiate. On the 14th Richard met the men of Essex outside London at Mile End, where he promised cheap land, free trade, and the abolition of serfdom and forced labour. During the king's absence, the Kentish rebels in the city forced the surrender of the Tower of London; the chancellor, Archbishop Simon of Sudbury, and the treasurer, Sir Robert Hales, both of whom were held responsible for the poll tax, were beheaded.

The king met Tyler and the Kentishmen at

Smithfield on the following day. But while in the presence of the king, Tyler had a scuffle with the enraged mayor of London, William Walworth, and was wounded and taken to hospital from where Walworth later had him removed and beheaded. The king, with great presence of mind, appealed to the rebels as their sovereign and, after promising reforms, persuaded them to disperse. The crisis in London was over, but in the provinces the rebellion reached its climax in the following weeks. It was finally ended when the rebels in East Anglia under John Litster were crushed by the militant bishop of Norwich, Henry le Despenser. Richard's promised reforms were never delivered.



The death of Wat Tyler and Richard II addressing the peasants

Carolyn Hewitt

Carolyn joined Wimborne Drama over 23 years ago when she took the part of Susie in *The Amorous Prawn*.



During those years she has been involved in most aspects of production and was stage manager for our last two plays, *No Room For Love* and *The Madness of George III*. Onstage she has taken numerous diverse parts, most recently Daphne in *A Voyage Round My Father*, Johanna in *Sweeney Todd*, Sybil Merton in *Blithe Spirit* and Connie in *Habeas Corpus*.



Christian Napier

Christian has lived in Wimborne all his life. Since appearing as Pharoah in a first school production

of *Joseph* he has been hooked on drama. Past productions include *Jerusalem Joy* and *The Evacuees* at Allenbourn School, and he played the lead in a production of *Joseph* for his church and has appeared in, written, and directed many Christian sketches, also for the church. For Wimborne Drama Christian has appeared in *Sweeney Todd*, *The Roses of Eyam* and *The Madness of George III*, and as Hamish in *Fur Coat and No Knickers*.



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Mark Ellen

Mark's character list reads like a Who's Who in polarised people. He's either being a 'thoroughly nice chap' as Henry

Baskerville in Q2 Player's production of *Hound of the Baskervilles* in 1997, a deceiving Pontius Pilate in *The Vigil* or a domineering crack-pot as Mr Manningham in Patrick Hamilton's Victorian melodrama *Gaslight*, again with Q2 players in 1999. In between there have been comedy roles as Norman in Alan Ayckbourn's *Round and Round the Garden* and Humphrey Devize in Christopher Fry's *The Lady's Not for Burning*. The role of Irish playwright and politician Sheridan in *The Madness of George III* marked Mark's debut for Wimborne Drama.

Lucy Harrold

Lucy made her debut for Wimborne Drama last year as Mercy Lewis in *The Crucible*. She is currently studying for her A-level Theatre Studies exam and is a pupil at Stagewise Theatre School. Lucy has gained valuable experience whilst performing in a short film for Bournemouth Film Institute, and in a CD Rom program for school children. To date her biggest challenge has been the role of Roxie Hart in *Chicago*. Lucy is also an active member of Wimborne Militia.



Peterloo Massacre (1819)

In 1819 - a year of industrial depression and high food prices - a number of political rallies had taken place. On 16th August 1819 one such meeting was held on St Peter's Fields in Manchester.

Presided over by the radical leader Henry Hunt, the meeting was intended as a great demonstration of discontent, and its political object was parliamentary reform. About 60,000 persons attended, including a high proportion of women and children. None was armed, and their behaviour was wholly peaceable.

The magistrates, who had been nervous before the event, were alarmed by the size and mood of the crowd. They ordered the Manchester yeomanry to arrest the speakers immediately after the meeting had begun. However, the untrained yeomanry panicked and attacked the crowd with sabres. The chairman of the bench of magistrates thereupon ordered the 15th Hussars and the Cheshire Volunteers to join the attack; in ten minutes the place was cleared except for bodies.

The numbers of killed and wounded were disputed; probably about 500 people were injured and 11 killed. Hunt and the other

radical leaders were arrested, tried, and convicted - Hunt being sent to prison for two years. After his release Hunt continued to agitate for popular parliamentary reform, and in 1830 he was elected as Member for Preston, a working-class district. The



The Manchester yeomanry attack the unarmed crowd on St Peter's Fields

reform movement in which Hunt had played an important part culminated in the Reform Act of 1832 when 42 new English boroughs were created and the total electorate was increased by 217,000.

The Luddites

In 1812 a band of Luddites, who destroyed textile machinery that was threatening their employment, was shot down under the orders of their employer named Horsfall (who was afterward murdered in reprisal). The government instituted severe repressive measures culminating in a mass trial at York in 1813, which resulted in many hangings and transportations.

Tolpuddle Martyrs

The brothers George and James Loveless, struggling to survive on pitiful wages, formed a union for themselves and other agricultural labourers in Tolpuddle during the great national wave of trade-union activity in 1833-34. The Whig government, alarmed at the dimensions of working-class discontent, arrested six Tolpuddle labourers - the Loveless brothers, James Brine, Thomas Stanfield and his son John, and James Hammett - ostensibly for administering unlawful oaths but actually for combining to protect their already meagre wages. Convicted and sentenced to seven years in a penal colony in Australia, the six men became popular heroes - the Tolpuddle Martyrs. There was an immediate public reaction in all parts of the country, particularly in London, where

there were large-scale demonstrations. However it was not until March 1836 that the sentences were remitted.



The lodge used by the Tolpuddle Martyrs is regarded as a shrine by the trade union movement

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Peter Brown

Peter is studying for a BTEC National Diploma in Performing Arts at Bournemouth & Poole College where he recently appeared as Joseph K in Kafka's *The Trial*. He has appeared in a number of productions for Ferndown Drama Group (*Dick Whittington, Murdered to Death, Bums on Seats, Coarse Acting Show* and *Shock!*) and also with KCA Players (*Gentle Smuggler* and *Secret Diary of Adrian Mole*). Peter appeared as the Duke of York in our February production - *The Madness of George III*.



Paul Dodman

Paul has lived most of his life in Wimborne. He has worked for the RSC's Youth Theatre and has played George Bernard Shaw in *The Matchgirls* and The Nun's Priest in *The Canterbury Tales*. He co-directed the Bournemouth Youth Theatre in *Macbeth* and Aristophanes' *Lysistrata*. For Wimborne Drama he has appeared in *An Evening With Gary Lineker*, as the son in John Mortimer's *A Voyage Round My Father*, Lord Arthur in *Lord Arthur Savile's Crime*, John Proctor in *The Crucible*, Manager in *No Room For Love*, and the Prince of Wales in *The Madness of George III*. In 1999 Paul directed *Blythe Spirit*.

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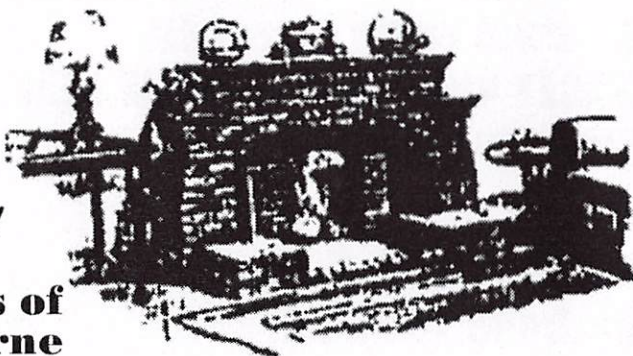
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Some food for thought

Selecting a play is no mean feat. Firstly, in order to meet the economics of the venture, we have to consider audience appeal, so at least two of the season's plays will possibly be of the 'crowd puller' variety.

At present the kitty will permit a more challenging event perhaps once a year, or indeed every two. It can cost up to some £4000 to produce a play. This will include licence, set and costume etc and naturally hire of the Tivoli, which is by far the greatest outlay.

You will see now why we value Patrons, advertisers and sponsors; they are without doubt our 'life support'.

Although expensive to a small theatre group like ours, we believe using the Tivoli adds much to our ego and certainly in the past Wimborne Drama has mounted some large productions on the stage - *Roses of Eyam, The Crucible, Forty Years On, The Madness of George III.*

The stage space available is wonderful and I find it immensely rewarding by not filling

it up with painted and pretty sets. I am a believer in getting my audience to use their imagination. The best plays you will ever 'see' are on the radio, purely because the listeners are sat there building up in their minds the whole spectrum of the play, whatever the character or setting. As a little boy I found the motion of the coal fire to be an inspiration with radio inventiveness. Today's gas radiators do not meet such a criteria!

It was over a meal with Paul Dodman, our Chairman, that the decision to turn to TEN TIMES TABLE as our next production was reached. "You can do it cheaply," he said. I agreed, and of course we had bits and pieces hanging around from our last play - so a saving here! Casting allowed for some fairly new blood to flow, and it is an Alan Ayckbourn, so who knows?

I tell you all this because I paid for the meal!

Enjoy your evening with us.

Barry Baynton

Ten Times Table

By ALAN AYCKBOURN

Ray **MARK ELLEN**
Donald **DAVID PILE**
Helen **JAN STEVENSON**
Sophie **CAROLYN HEWITT**
Eric **PETER BROWN**
Audrey **MARGARET POPE**
Lawrence **DAVE WILLIAMS**
Tim **PAUL DODMAN**
Philippa **LUCY HARROLD**
Max Kirkov **CHRISTIAN NAPIER**
Boy **FRED TYSON-BROWN**

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Act I

Scene 1 At the meeting held on Wednesday 3rd November

Scene 2 At the meeting held on Friday 17th December

Scene 3 At the meeting held on Thursday 19th May

Act II

Scene 1 At the emergency meeting held on Sunday 5th June

Scene 2 On Festival Day Saturday 11th June

Time - Early 1980s

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