



by
Tim Firth
Music and Lyrics
by
Madness



**THE
VADNESS
MUSICAL**

THE NEW WOLSEY
THEATRE IPSWICH
SUMMER 2011

SPRING & PORT WINE

by bill naughton



Sir John Mills Theatre



Bill Naughton is a key figure in post world war II English literary life. A popular and professional writer, his work reflects significant changes in consciousness and society in 1950s and 1960s Britain. His autobiographies document with great insight, humour and understanding, Lancashire working class life in the period between the wars. He was one of very few working class observers for the Mass Observation Project, which focused on life in Bolton in the late 1930s. Bill Naughton was born in Ballyhaunis, County Mayo in 1910 in relative poverty and moved with his family to Bolton, Lancashire in his early childhood (1914).

After leaving school he embarked on a number of menial jobs, writing mainly for himself, but later submitting short stories to magazines and newspapers. He lived in Bolton until 1939, and was employed as a coalbagger and driver by the Co-op, now United Norwest Co-operatives, when he left to be a civil defence driver in London during the war. His reputation grew, work for the BBC began and he became well-known as a writer of plays and short stories which were broadcast both on radio and television. His radio play 'June Evening' was televised in July 1960 and was very influential, causing a sensation as one of the first 'kitchen sink' TV plays, nine months before Coronation St was first aired. Naughton contended that Granada lifted his idea, the story being set around one Lancashire Street with a corner shop. In the post-war period he ventured into theatre cinema. All his plays were produced first at the Mermaid Theatre in association with Bernard Miles. The first of these 'All in Good Time' was greeted by critics with the accolade that Bill Naughton was the leading and unbeatable candidate for the title of best new playwright 1963. It was then followed by 'Alfie' and 'Spring and Port Wine', all three plays went to the West End, then to Broadway and were finally filmed. They were important contributions to the 1960s output of British films and plays. His most celebrated screenplay 'Alfie', caught the soul of 1960s Britain and propelled Michael Caine into international celebrity. Bill was a recipient of the Screenwriters award 1967 and 1968 and the Prix Italia for Radio Play 1974. He settled with his second wife Erna in the Isle of Man producing a stream of radio plays, adaptations, children's books, autobiographies and other writings. All the while he wrote his diaries in secret, a labour which he described as his real work and which would one day show itself to be the key to all his other writing. In addition, fascinated by dreams, as was his contemporary Graham Greene, he produced his yet unpublished 'The Dream Mind'. Naughton's importance as a literary figure lies as a documenter of the mores of his age, whether locally in Ireland or the North in the post world war period or the life of the so-called swinging sixties where with Orton and Osborne he proved himself to be very much the chronicler of the age. But Naughton was a far more vigorous and productive author than those writers. His output for the BBC alone constitutes a rather prominent part of the history of that institution. The contribution to the cultural life of the nation of the Third Programme in the 50s and 60s in literature as well as music has yet to be fully assessed.

Naughton alongside Beckett, Pinter, Osborne and others played a great role in that 'golden age'.



One of the Hundred Significant Plays
of the Twentieth Century:
Royal National Theatre 2000

my mother said I never should

Play with the gypsies in the wood,
If I did, she would say,
Naughty little girl to disobey!"



April 5th - 9th 2011
Sir John Mills Theatre
01473 211498
www.galleryplayers.co.uk

'a landmark play'
The Guardian
'powerful, poignant & unmissable'
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Past Shows:-

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Forthcoming Shows:- '*My Mother Said I Never Should*' by Charlotte Keatley, April 5th-9th 2010 at the Sir John Mills Theatre, '*Our House*' the Madness musical. Summer 2010 at the New Wolsey Theatre.



SPRING & PORT WINE

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affiliated to
noda
OSWALD NORTON DANCE AND THEATRE COMPANY

Production Team

Directed by Philip Rawe

Assisted by Judy Wadman

Setting by David Borthwick

Stage Manager Georgie Beard

Properties Sue Simmons

Lighting Chris Moran assisted by Jacob Moran.

Sound Steve Rowe

Costumes Gallery Players Costume store, members of the
cast and Pebble

Marketing, Publicity & Artwork Steve Taplin

Publicity Photographs Andrew Clarke

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David Henshall East Anglian Daily Times. Chris Finbow and Museum St Methodist Church for rehearsal rooms. Pam Hewitt (rehearsal pianist). Irene Cole (Properties). Broadway House Day Centre Felixstowe. Felixstowe Museum. Denis & Pat Taplin. Don Perry (Transport). Museum Street Methodist Church – (rehearsal facilities). The staff of the SJM. Judy Wadman FOH staff and Refreshments. Bridget Jackaman (costume help). Helen Clarke.



(in the order of their appearance)

DAISY CROMPTON	Lynne Mortimer
FLORENCE CROMPTON	Ruth Hayward
BETSY JANE	Brenda Caddick
WILFRED CROMPTON	James Dean
THE CAT	Pebble
HAROLD CROMPTON	Thomas Haigh
HILDA CROMPTON	Rosie Fuller
RAFE CROMPTON	James Hayward
ARTHUR	Michael Cook



SPRING & PORT WINE

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The action of the play passes in the Crompton home
Bolton, Lancashire in the swinging 60's!

ACT I Sc 1:- Friday Tea time

ACT II Sc I:- Sunday Tea time

ACT II Sc 2:- Monday Morning

ACT II Sc 3:- Monday Evening

Originally presented as a comedy, the play is probably more accurately described as a social commentary on the attitudes and standards of family life in the 1960's.

Rafe Crompton is a self-made man who has known great hardship in his youth, so he is determined that his children should be brought up in an atmosphere of truth and self-reliance. Essentially he is not a stern man, but such is the unswerving quality of his own integrity that he has lost sight of the maxim that love must encompass understanding as well as caring. In his family this has naturally developed a necessity to hide their peccadilloes from him, even by telling the occasional white lie. His daughter Hilda particularly resents this and her refusal to eat a herring which is placed before her at dinner makes the situation explosive.

Is Hilda pregnant or simply declining herring after consuming generous quantities of Port Wine?

The family is almost broken up before Rafe realises the danger and a compromise is reached.

Is Rafe really overbearing and Daisy too subservient?

Fifty years on do you recognise this family's values and aspirations or do they belong to the past?