

Y.A.T PRESENTS

HOME BEFORE DARK

The Saga of Miss Edie Hill

BY JIM MIE CHINN

Y.A.T. PRODUCTIONS

- 1 SPRING 1971 THE DIARY OF ANN FRANKE
- 2 SPRING 1972 WAITING TO BE BORN
- 3 AUTUMN 1972 JOHNNIE SO LONG
- 4 SPRING 1973 THE NARROW ROAD TO THE DEEP NORTH
- 5 AUTUMN 1973 THE CRUCIBLE
- 6 SPRING 1974 SPRING AWAKENING
- 7 AUTUMN 1974 A MIDSUMMER NIGHT'S DREAM
- 8 SPRING 1975 THE CAUCASIAN CHALK CIRCLE
- 9 AUTUMN 1975 DANTON'S DEATH
- 10 SPRING 1976 TARTUFFE / SGANARELLE
- 11 AUTUMN 1976 A WINTERS TALE
- 12 JANUARY 1977 THE PROMISE
- 13 SPRING 1977 A PENNY FOR A SONG
- 14 AUTUMN 1977 THE DRACULAR SPECTACULAR
- 15 SPRING 1978 CAMINO REAL
- 16 AUTUMN 1978 BIG AL
- 17 SPRING 1979 THE COMEDY OF ERRORS
- 18 AUTUMN 1979 THE DEVILS
- 19 SPRING 1980 TOM JONES
- 20 SUMMER 1980 RIMERS OF ELDRITCH
- 21 AUTUMN 1980 THE MERCHANT OF VENICE
- 22 XMAS 1980 FOLLOW THE STAR
- 23 SPRING 1981 DESTINY
- 24 SUMMER 1981 GODSPELL
- 25 AUTUMN 1981 SKYVVERS
- 26 XMAS 1981 A CHRISTMAS CAROL
- 27 SPRING 1982 CRUEL GAMES
- 28 AUTUMN 1982 ROMEO AND JULIET
- 29 SPRING 1983 MARAT / SADE
- 30 SUMMER 1983 CABARET
- 31 JANUARY 1984 THE CRUCIBLE
- 32 SPRING 1984 THE WOMEN PIRATES
- 33 SUMMER 1984 JESUS CHRIST SUPERSTAR
- 34 AUTUMN 1984 NICHOLAS NICKLEBY (PART 1)
- 35 SPRING 1985 TOM PAINÉ
- 36 SUMMER 1985 ACCRINGTON PALS
- 37 AUTUMN 1985 TO THE ISLAND
- 38 SPRING 1986 A MIDSUMMER NIGHT'S DREAM
- 39 SUMMER 1986 THE GRAND TOUR
- 40 SPRING 1987 ELIZABETH I
- 41 AUTUMN 1987 MERRILY WE ROLL ALONG
- 42 SPRING 1988 INHERIT THE WIND
- 43 AUTUMN 1988 THE ROSES OF EYAM
- 44 SPRING 1989 OUR TOWN
- 45 SUMMER 1989 BLOOD BROTHERS
- 46 AUTUMN 1989 MACBETH
- 47 SPRING 1990 NICHOLAS NICKLEBY (PART 2)
- 48 SUMMER 1990 THE BALLAD OF THE SAD CAFE
- 49 AUTUMN 1990 OUR COUNTRY'S GOOD
- 50 SPRING 1991 TESS OF THE D'URBERVILLES
- 51 SUMMER 1991 PIPPIN
- 52 AUTUMN 1991 BLOOD WEDDING
- 53 SPRING 1992 MUCH ADO ABOUT NOTHING
- 54 SUMMER 1992 THE CAUCASIAN CHALK CIRCLE
- 55 AUTUMN 1992 DOOMSDAY
- 56 SPRING 1993 HOME BEFORE DARK



## PERFORMED PLAYS BY JIMMIE CHINN

### A NOTE FROM THE WRITER

Ideas for plays are begot in odd places. Sitting over a pub lunch with my friend Eric Yardley, he was talking about the difficulties he has in choosing plays with twenty or more parts for his Y.A.T. shows. I think he said something like, "You couldn't write us a play?", at which point I must have laughed. Maybe to change the subject I said, "I'll think about it", perhaps hoping he wouldn't mention it again and spoil our lunch. We took a stroll in Bushy Park and, even though I pushed them to the back of my mind, ideas and stories began to swim in my head. I came home and tried hard to continue with a particularly stubborn episode of a North-Country soap which I write from time to time - the reason I'd gone out to lunch was to try to get inspiration - what sort of dialogue do you write for two actors and a herd of cows in the middle of a field in February?

A dear friend of mine rang at that moment - had I read her new novel a copy of which she'd kindly sent to me - no I hadn't - I hadn't had time - "I'm up to my ears in a new play", I lied to make her feel better. She hung up. I returned to my typewriter knowing I would not finish the telly script that day - I had the dreaded writers' block. I put a clean piece of paper into my machine, typed the title "Home Before Dark" for no other reason than that I liked the sound of it and by eleven o'clock that night I'd written several scenes of the first act. Don't ask me how or why that happens - don't ask any writer why these things happen - they just do! All I can say is that I'm grateful to Eric and to Y.A.T. for releasing something which had obviously been simmering away in the dark recesses of my brain waiting to be put down on paper and then brought to life by this exceptionally talented company of young actors.

No, the play is not about me at all - but it is about people I knew and loved all those years ago in Oldham and District ... people who although on the surface appeared to have very little were always happy, always laughing - people from whom I learned so much about the simple art of living. I did eventually finish the soap script but as yet I haven't read my friend's novel - perhaps tomorrow.

J.C.

### FULL LENGTH:

Straight and Narrow	To The Island
Albert Make Us Laugh	After September
Take Away The Lady	Home Before Dark
Our Linda, Our Carol and Freda	

### SHORT PLAYS:

But Yesterday	A Different Way Home
From Here To The Library	Trivial Pursuits
In Room Five Hundred and Four	Dear John
Interior Design	A Woman Who Does
Pity About Kitty	Respectable Funeral
Too Long An Autumn	

## Y.A.T GOES ON

Y.A.T. next meets again at Collis Road School, Fairfax Road, Teddington on Monday, 22nd March at 7.30 pm to begin another session. New members between the age of sixteen and the mid-twenties will be welcome.

There are a number of our present members who will have to restrict their future activities in the light of the approach of summer exams but, with the remainder and newcomers, we will embark on a 'studio' production for presentation sometime in late May/June.

It is proposed that, under the title of "A Taste of Great American Theatre", a selection of key scenes from the works of distinguished American playwrights will be chosen and those members available will study, improvise around, rehearse and, finally present them as an entertainment. All interested should attend Y.A.T.'s next meeting when this proposal will be discussed.

Although no foreign tour has been planned for this Summer, it is anticipated that the group will embark, when the exams are over, on a Summer production for presentation late August.

Information about Y.A.T from Eric Yardley on 081-979-7904.

Endpiece: Congratulations to ex-Y.A.T member Rufus Sewell who has just been presented with the prestigious 1992 Critics' Circle award for 'The Most Promising Newcomer'. Appropriately, Rufus appeared in our last Jimmie Chinn play 'To The Island'.

E.Y.

## A VISIT TO STYAL!

A day trip to Manchester and back by car in mid-January is quite an expedition - just over 400 miles. But our author, the two directors and the designer undertook this in order to try to understand and feel the atmosphere of a working cotton mill, as portrayed in tonight's play.

Setting out after the morning rush, we achieved the outskirts of Manchester in time for a pub lunch, in fine spirits, in a near-deserted local hostelry.

The Quarry Bank Mill, Styal is a National Trust property - a fact I discovered too late to obtain free admission as a member! Although we had another reason for our visit, the long journey proved so worthwhile.

Quarry Bank Mill is maintained as a working mill mainly, I gather, for the benefit of parties of schoolchildren, from all parts of the country, studying the Industrial Revolution.

The demonstrators are workers drawn from various cotton mills, all with many years of experience; a lifetime working with the machinery ensured that they knew what they were talking about.

We explained that our problem was to create the impression of a working mill on stage for several short scenes. Could we ask a lot of questions! They were very intrigued and poured out information enthusiastically, loading us up with examples of bobbins, raw cotton, cleansed cotton, cotton thread, pirns, shuttles and so on, to the extent that we began to stagger under the load. Jimmie was so excited, transported back to his childhood, for it was then that he was last in such a mill, visiting his mother at work.

The first demonstrator explained how the raw cotton was taken from the bales, in which it had been shipped from Egypt or the USA, and fed into the first machine to cleanse it of seeds and dirt. He stood tall, speaking in a loud voice with his mouth opening hugely. We looked around to see who else he was addressing but there were only us. It was then that we realised that this was the habitual method of speaking for the mill operators who had to communicate above the noise of the machines, which, to us, seemed deafening, even with only the two or three which were operating during our visit. What it must have been like in a room filled by a hundred or more I dread to think! No wonder that they all lip read.

One lady operator, a typical mill girl with more than 20 years experience in a cotton mill, was so enthusiastic that her eyes sparkled with merriment the whole time as she worked and described what she was doing. Then, turning to us, serious for a moment, she said - and it's in the play - "We start with nowt! We end with nowt! But (with a nudge and a smile) by heck we have a lot of fun!"

We hope, after our visit that we have been successful in capturing the wonderful camaraderie and spirit of those girls, on our stage this evening,

E.Y.

## YOUTH ACTION THEATRE

(Founded 1970)

PROUDLY PRESENTS THE

WORLD PREMIERE

OF

" HOME BEFORE DARK "

'THE SAGA OF MISS EDIE HILL'

A COMEDY - DRAMA

BY

Jimmie Chinn

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HAMPTON COURT THEATRE

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SATURDAY 6th TILL SATURDAY 13th MARCH 1993

CAST

(In Order of Appearance)

Miss Edie Hill	-	Catherine Early
Alfie, her young brother	-	Peter Gardiner
Doris Fitton	} her	Christine Osborne
Betty Bowkley	} close	Sarah Jane Renton
Joyce Tattershall	} friends	Fiona McMahon
Irish Mary	-	Alice Langrish
Dad	-	David Hannigan
Percy Tully	-	William Allen
Eric Schofield	-	Robbie Frater
Johnny Mulligan	-	John Addley
Sean Mulligan	-	Alex Stringer
Mick Mulligan	-	George Scott
Miss Keegan	-	Joanna Viney
Maurice Huggins	-	Simon Josolyne
Daft Lizzie	-	Sarah Mounds
Alan Tweedale	-	Miles Hawkins
Peggy Grant	}	Lisa Nagle
Hettie Turner	} local	Caroline Chown
Joan Moss	} girls	Jo Kentish
Eileen Sparks	} working	Emma Donaghy
Marlene Tibbs	} at the	Catherine Barrs
Hilda Grey	} Mill	Marilese Reid
Lydia Bracewell	-	Daisy Hughes
Abe	-	Damon McCollin-Moore
Buzz	-	David Chouvin
Tommy Hill	-	Nairn McCrudden
Rita - Secretary	-	Georgina Carter
Patrick Kelly	} two other	Ben Fricke
George Field	} local lads	Mark Crossland
The Pub Pianist	-	Mark Crossland
Bearers, Pub Customers, }		
Salvation Army Members, }	-	Played by Members of
Wedding Guests, Train }		the Company
Passengers and Porter }		

Time and Setting: Not so long ago in and around a cotton mill town of Lancashire

DIRECTED by ERIC YARDLEY and RICK de KERCKHOVE

PRODUCTION DESIGNER - CHRISTINE OSBORNE  
LIGHTING DESIGNER - SIMON ROOSE

MUSIC UNDER THE CONTROL OF MARK CROSSLAND

SOLO SINGING BY - MARK CROSSLAND, BEN FRICKE and DAISY HUGHES

COSTUMES DESIGNED SELECTED AND ARRANGED BY EILEEN BAKER and ALISON BARKER ASSISTED BY LOUISE DOUBBLE, BIDDY OSBORNE, WINSOME WEATHERSTONE and MARGARET BOULTON

THERE WILL BE ONE INTERVAL OF 15 MINUTES

STAGE MANAGEMENT

STAGE MANAGER	-	ALEX BEAUCHAMP
A.S.Ms.	-	ALISON BARKER, LYNN HOWES, DAVID JOHNS and IAN DAVIES
PROPERTIES	-	SHARON HUNT
CHOREOGRAPHY BY	-	CLEA WILLIAMS
SOUND EFFECTS and MUSIC RECORDED UNDER THE CONTROL OF	-	JEAN GOODWIN assisted by DAVID PALMER
LIGHTING RIGGED and OPERATED BY	-	SIMON ROOSE, PETER COOK, CHRIS DONOVAN, BRIAN BRIGNALL, SIMON RICHARDS and OTHER MEMBERS OF THE T.T.C. TECHNICAL TEAM
PROMPTS	-	AMANDA FRANKLIN and ZOE LAWRENCE
SETTING CONSTRUCTED BY	-	CHRISTINE OSBORNE, CLIVE STOTT, ALEX SAUNDERS, DEN BAKER and Y.A.T. MEMBERS
PHOTOGRAPHS BY	-	DENNIS BAKER and CASSIE LEANAGHAN
POSTERS BY	-	CHRISTINE OSBORNE and ALEX BEAUCHAMP

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ACKNOWLEDGEMENTS

JIMMIE CHINN, FIRST FOR THE PLAY AND ALLOWING Y.A.T. THE PRIVILEGE TO BE THE FIRST TO PERFORM IT AND, SECONDLY, FOR ASSISTANCE ON VOICE AND ACCENT

LESLEY WILSON FOR A TALK ON COTTON MILLS

DEMONSTRATORS AND STAFF OF QUARRY BANK MILL, STYAL

LEN SMITH, OUTFITTERS OF TWICKENHAM, FOR COSTUME ACCESSORIES

THE SALVATION ARMY FOR LOAN OF UNIFORMS

THE GERANIUM SHOP FOR THE BLIND, HAMPTON HILL, FOR ACCESSORIES

JOY McQUADE FOR HER CONTINUING LOAN OF FURNITURE

MADGE WHITE AND THE TTC BAR STAFF FOR MAKING AVAILABLE THE BAR FACILITIES

BIDDY OSBORNE FOR THE BOX OFFICE FACILITIES

THE BALLET RAMBERT FOR SOUND RECORDING OF COTTON MILL MACHINERY

MATTHIAE'S BAKERY Ltd FOR THE LOAN OF THE WEDDING CAKE

THE HEADMASTER OF COLLIS ROAD JUNIOR SCHOOL FOR LOAN OF EQUIPMENT

ALLEN and HANBURY FOR ADVICE ON ASTHMA EQUIPMENT

TEDDINGTON RANGERS FOOTBALL CLUB FOR A FOOTBALL