

MARK OLDKNOW has served on the committees of Beaconsfield Theatre Group and The Young Theatre (Group Director 1986). He trained at the London Academy of Music and Dramatic Art. Directing credits include: *Pass The Butler* (BTG), *And a Little Love Besides* (YT), *Merchant of Venice* (TWS), *The Deserted House* (YT), *A Kind of Alaska* (BTG), and *Other Places* (LAMDA). Acting credits include: Charles (*Blithe Spirit* - YT), Geoffrey (*Billy Liar* - YT), *3rd Fieldmouse* (*Toad of Toad Hall* - YT), *Brindsley* (*Black Comedy* - BTG), and has completed a season at Harrogate rep. theatre where, amongst others, he played John (*Oleanna*), Judd (*Bouncers*), and Hermann K (*Kafka's Dick*). Most recently he was seen (briefly) as a masked robber on *Crimewatch*!

TIM HILL was a founder member of the Young Theatre. Lighting Credits include: *Last of The Wizards*, *Toad of Toad Hall*, *Snow Queen*, and *The Crucible*. Acting Credits include Peter (*A Sea Kings Daughter* - YT), *Giant Despair* (*Pilgrim '76*), *The Burgomaster* (*Dragon*), and Briggs (*And A Little Love Besides*).

NEIL RIDYARD was a BBC radio actor whilst a student and is an active member of Beaconsfield Theatre Group and Chiltern Shakespeare Company and is frequently seen on stage and backstage for both companies. Sound credits include: *Soap Sud Island* (BTG). *A Kind of Alaska* (BTG), *The Crucible* (YT)

GROUP DIRECTOR'S NOTES Over the past few years the Young Theatre has put on several summer projects. Each time those people involved have enjoyed and learnt from the experience.

Thanks must go to the cast and crew for their dedication over the show. Special thanks must go to Aviva - let us hope she does not leave it so long again.

Graham Southgate



We can forgive a man for making a useful thing as long as he does not admire it. The only excuse for making a useless thing is that one admires it intensely.

All art is quite useless.

Oscar Wilde - The Picture of Dorian Gray

Were it possible suddenly to release into the open, into the arena of this hall, all our hidden imageries and motions, it would be resemble a nuclear explosion, and the chaotic whirlpool of impressions would be too powerful for any of us to absorb. So we can see why an act of theatre in the present which releases the hidden collective potential of thought, image, feeling, myth and trauma is so powerful, and can be so dangerous

Peter Brook - There Are No Secrets

The director must have from the start a certain powerful yet shadowy intuition that indicates the basic shape, the source from which the play is calling to him. Day after day, as he intervenes, makes mistakes or watches what is happening on the surface, inside he must be listening, listening to the secret movements of the hidden process. The work is the work of an artisan, there is no place for false mystification, for spurious magical methods. The theatre is a craft. A director works and listens. He helps the actors to work and listen.

This is the guide. This is why a constantly changing process is not a process of confusion but one of growth. This is the key. This is the secret. As you see, there are no secrets.

Peter Brook - There Are No Secrets.

There are two ways of speaking about the human condition: there is the process of inspiration - by which all the positive elements of life can be revealed, and there is the process of honest vision - by which the artist bears witness to whatever it is that he has seen.

Peter Brook - The Empty Space



Agnes of God

by

John Pielmeier



The
Young
Theatre

"The Roman Catholic Church is severely out of step with the sexual customs of our age. No matter how trendily it dresses up its ruling on the subject, the fundamental problem remains - the ancient definition of sex as evil. It is this basic belief that makes emotional and sexual fulfilment an impossible dream for many practising Catholics."

Kate Saunders and Peter Stanford - Catholics and Sex.

Our birth is but a sleep and a forgetting:
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting,
And cometh from afar:
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God who is our home.

Dorothy Wordsworth - Ode: intimations of immortality from recollections of early childhood

And Hannah vowed a vow, and said, O
Lord of hosts, if thou wilt look on the
affliction of thine handmaid, and
remember me, and not forget thine
handmaid, but wilt give unto thine
handmaid a child, then I will give him
unto the Lord all the days of his life.
1, Samuel 1:11



Agnes of God

Doctor Martha Livingstone

Carla Quelch

Mother Miriam Ruth

Aviva Wiseman

Sister Agnes

Lizzie French

Singer

Stephanie Lennon

Director

Mark Oldknow

Lighting Designer

Tim Hill

Sound Designer

Neil Ridyard

Singing Coach

Sheila Anderson

Production Assistant

Isobel Stewart

Stage Manager

Matt Wilson

Assistant Stage Manager

James Rider

Sound Operator

Sally Davies

Photographs

Neil Ridyard

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CARLA QUELCH is an active member of both The Young Theatre and Beaconsfield Theatre Group. She currently works at the Wycombe Swan. Acting credits include: Toni (Deserted House), Elvira (Blithe Spirit), and Elizabeth Proctor (The Crucible) for the Young Theatre and Sharon (Outside Edge), Doll (Soap Sud Island) and Fliss (Bazaar and Rummage) for Beaconsfield Theatre Group. Currently she is directing Floor Thirteen for the Beacon Centre gala opening.



AVIVA WISEMAN was a founder member of the Amersham Playgoers, Beaconsfield Theatre Group, The Young Theatre, and The Chiltern Shakespeare Company. Acting credits include: Mustard Seed (The Dream at age 4!), Hedda (Hedda Gabler), Mrs Dearth (Dear Brutus), Queen Mary (Crown Matrimonial), Grandma (Snow White), and Mrs Squeers (Smike). Directing credits include: Whose Life is it Anyway (BTG), Our Town (YT), They Came to a City (YT), A Midsummer Night's Dream (CSC), As You Like It (CSC), and Much Ado About Nothing (CSC). Currently, she is preparing to direct The Merchant of Venice for Chiltern Shakespeare Company.



LIZZIE FRENCH is an active member of the Young Theatre. Lizzie has been seen in: Sweeney Todd (YT), The Laundry Girls (YT), Antigone (YT), A Tale of Two Cities (YT), The Golden Marque, and After Midnight Before Dawn. Her directing credits include: After Midnight Before Dawn.



STEPHANIE LENNON is a current member of the Young Theatre and has been for the last eight years. She is currently serving as Secretary on the executive committee. Stephanie is studying 'A' levels in Drama, Government/Politics and English. Stephanie enjoys both acting and backstage work and will be pursuing a career in the theatre.

