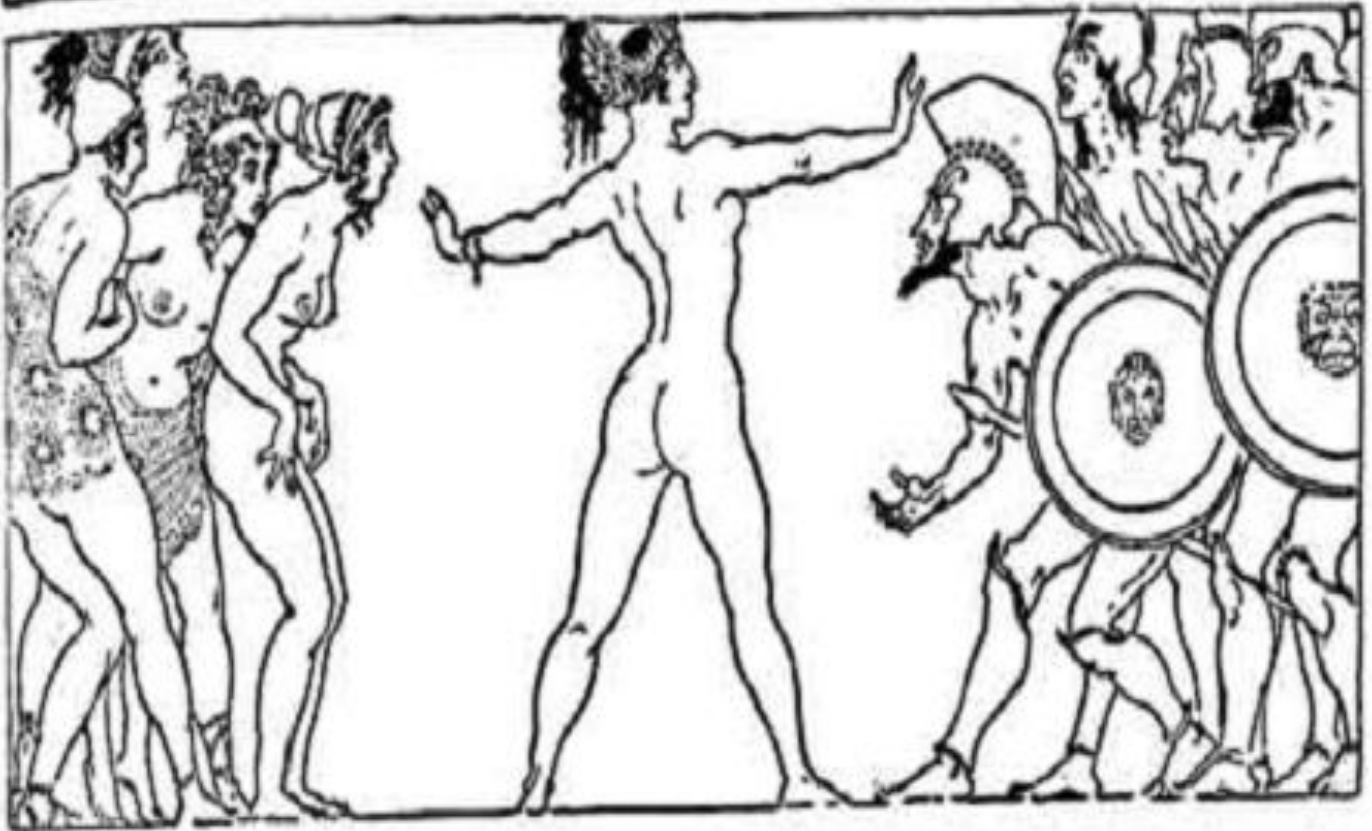




Moot House Players

present

LYSISTRATA



A BAWDY COMEDY

by Aristophanes

adapted and directed by Rosemary Caswell

This play contains strong language and sexual references

May 14th, 15th, 16th 2009 at 8pm

LYSISTRATA by Aristophanes

Translated and directed by Rosemary Caswell

characters in order of appearance

Lysistrata	Rosalind Barron
Kaloniki	Angela Hodgson
Myrrhini	Claire Quley
Lampeto	Henrietta Branwell
Ismenia	Catriona Macleay
Nikotheki	Kerry Rowland
Asimerula	Toni Beeson
Charis	Clare Harrison
Drakis	Geoff Leeds
Strymo	Tony Edwards
Philurges	Alan Hodgson
Stratillis	Jenny Southwell
Kalliki	Joan Lanario
Magistrate	Michael Caswell
Kollos	Michael Rees
Mallios	Dave Cowdery
Kinesias	Dan Powell
Slave	Jacqui Leeds
Maness	Robbie Chittick

Scene 1 : Early morning in a square in central Athens

Scene 2 : On the Akropolis later the same day

INTERVAL

Scene 3 : The same a month later

Scene 4 : The same the following morning

Athena and set designed by Tigers' Ink, built & painted by The Players;

Lighting by Phil Waite; Owls courtesy of Trevor Allen;

Authentic ancient Greek music mixed by Michael Branwell;

Costumes by Cranwell; Mannequin courtesy of Jean Foster;

Props by Michael Caswell; Stage staff Rosie Caswell;

Sound and lights operated by Nick Woodfine; Prompt Anne Farr

If you think that sexual humour and innuendo are modern phenomena, then think again. Aristophanes' life from about 444 to 380BC spans the time of the Peloponnesian wars almost exactly. It is quite obvious that he hates war but, instead of lecturing his audience, uses humour to make his point with genial but wicked precision.

Little is known of his life beyond his plays. We know that he had three sons, but neither their names nor what happened to them. If they were fortunate they became actors and not soldiers, for a soldier's life was likely to be nasty, brutish and short.

Athenian women usually married for the first time at the age of 14 and Spartan women at the age of 18. A well bred woman went from the seclusion of her father's house to that of her husband's. Her only excursion outside the family home would have been to visit close relatives or the temple. Errands would be performed by slaves or servants. She would never have met her husbands' friends as this would have been considered unseemly in the extreme.

This play was one of the first to give these ordinary women both a voice and a face, as other dramatists tended only to deal with Goddesses, Queens, and Princesses. Aristophanes was working in an age when expression was free, earthy and unashamed of bodily functions or physical acts and the play reflects this exuberantly. In England, we lost all this freedom at the start of the Victorian age which ushered in a very mealy-mouthed culture that Aristophanes would not have understood.

For a modern audience, I have sanitized the script slightly, but not too much. This is not a play for your nervous maiden aunt, if such a creature still exists! The text is raunchy and provocative, like these women.

Lysistrata was first performed in 411BC and is probably the best known of Aristophanes' plays. It certainly one of the funniest.

The Hellenic women are in despair, neglected by their men folk who pay them only brief visits before rushing off to yet another battle. Led by the feisty Lysistrata, they decide to take matters into their own hands, vowing never to sleep with their husbands until lasting peace is promised. Their victory is inevitable, but the process by which they achieve their ends is both clever and hilariously funny!

United, they stand and they refuse to 'fall' until their demands are met in full. They will use any trick, however underhand, to get the peace that they want. This is a new adaptation of a very old play. Unhappily, men still go off to war and women still mourn their passing. Nothing changes. Come back Lysistrata, we need you!

OUR NEXT PRODUCTION

FATHER'S DAY by Eric Chappell directed by Claire Quley

Father's Day is a warm and touching comedy based on Eric Chappell's hit TV series *Home to Roost*.

Henry Willows is a middle-aged divorcee contentedly living alone, but his orderly life is disrupted when his teenage son Matthew, whom he has not seen for seven years, appears out of the blue, intending to stay. While Henry has never quite seen himself as the typical loving parent, he reluctantly agrees to give the arrangement a try. The differences in age and temperament between father and son produce hilarious situations as they attempt to adjust to life together. Matthew is a typical teenager who likes rock music, girls, telling lies and drinking his father's whisky. From the moment he moves in, life for poor Henry will never be the same.

Matthew claims that he can no longer live with his mother because he doesn't get on with her new boyfriend. The truth of the matter is that mum, Sue, threw the youngster out because he was showing all the annoying traits that his father displayed during their marriage.

The TV series *Home to Roost* hit our screens in 1985 and writer Eric Chappell, whose pen also produced the classic series *Rising Damp*, once again turned in four series of sparkling scripts, aided and abetted by some fine acting by the main protagonists, Reece Dinsdale as Matthew and the ever excellent and sadly missed John Thaw as Henry. The two men are constantly at loggerheads, being birds of a feather whose personalities often clash head on.

Moot House Players acknowledges with thanks the help of their parent organisation, the Mark Hall and Netteswell Community Association.

All ticket holders are invited to make use of the facilities of the Moot House Social Club bar before, during and after the performance.

Moot House Players can be contacted at **moothouse.players@ntlworld.com**

Details of past and future productions can be found on the Company's website
www.moothouseplayers.com

If you are not on our mailing list, please leave your name and address at the Box Office - if you have an e-mail address we can use, please let us have it, as we can, more easily, reach everyone by e-mail in advance of each production.