

Special thanks

Ian Trowbridge and Paul Smith
for the photographs and programme

Welcome

We say welcome to Kyler Oates and
we hope you like us and stay with us

Still room for more

Are you a fan of amateur dramatics?
On-stage, off-stage, lights, sound, singing, music, set design, etc?
Well so do we; sounds like you should join us.
To get involved, please contact alastair.dewar@cgi.com

Really social media

May we suggest you like and follow us on Facebook
(StMichaelsPlayersW4)
And/Or follow us on Twitter @StMsPlayers

Can we please ask for your reviews and pictures to these pages?
Thank you so much

For details of future shows, glimpses of past shows
and online booking visit:

www.stmichaelsplayers.org

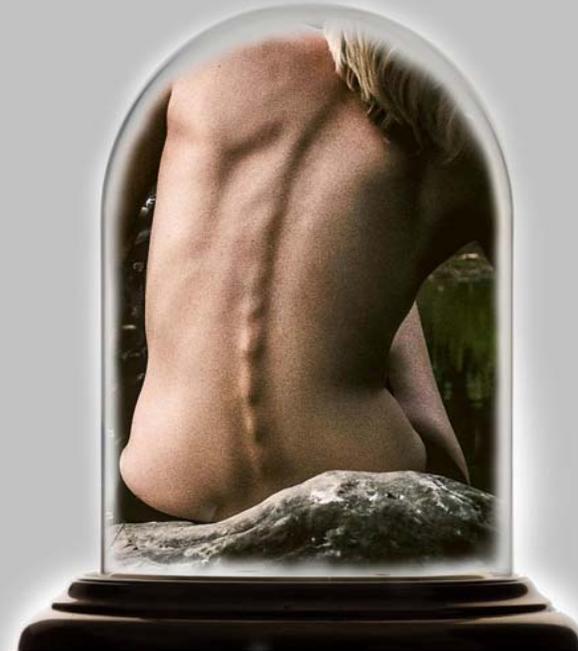


Present

AN EXPERIMENT WITH AN AIR PUMP

a drama by Shelagh Stephenson

Is the value of knowledge worth more than the value of life?



programme

The CAST

Joseph Fenwick / Tom	David Burles
Susannah Fenwick / Ellen	Elizabeth Ollier
Thomas Armstrong / Phil	Michael Cook
Harriet Fenwick / Kate	Misty Hammond
Maria Fenwick	Georgina Parren
Isobel Bridie	Flora Barker
Peter Roget	Kyler Oates

The CREW

Director	Bryony Wilman
Assistant Director	Jane Atkinson
Producers	Bryony Wilman, Jane Atkinson
Lighting design, sound and light operator	Utku Er
Publicity and Social Media	Fleur de Henrie Pearce
Costumes	Bryony Wilman, Jane Atkinson
Stage Manager	Jane Atkinson
Backstage crew	Stuart Campbell, Jo Harry Christine Lee, Chris Pease
Poster and programme design	Ian Trowbridge, Andy Murray
Front of house and bar	Members and friends of St Michael's Players

The SHOW

The play (which is in two acts, with an interval between) is set in one room in a house in Newcastle upon Tyne and in two different years, 1799 and 1999, and the action switches between the periods frequently, sometimes within scenes.

In 1799, the house is occupied by physician Joseph Fenwick, his wife and twin daughters, and two assistant physicians.

In 1999, it is the home of Tom and Ellen, a redundant university lecturer and eminent geneticist respectively.

It looks at the dilemmas facing scientists (and women) in the two eras, and the dangers involved in seeking knowledge regardless of the possible human cost.

In 1799 there are scientific experiments, furtive romance and farcical amateur dramatics; in 1999, the questions raised by eg. genetic engineering, and a disturbing discovery in the cellar



Director's Notes

We continue a year of challenging productions with another play by Shelagh Stephenson (we performed *A Memory of Water* a few years ago, and *The Long Road* last year and again this year, when we made our debut at the Edinburgh Fringe). *An Experiment* may sound a little dry, but it is full of emotion and humour. The play is challenging partly because of the subject matter, and partly because of the frequent switches between 1799 and 1999, which present a test for the actors playing parts in both eras*Bryony Wilman*