

## **HANDBAGGED by Moira Buffini**

Director: Clare Williamson

Contact details: [cwilliamson197@gmail.com](mailto:cwilliamson197@gmail.com); 07742156686

Performance dates: 11 - 13, 17 – 20 October (including a matinee on 20 October) 2018

### **THE PLAY**

What went on in the private, weekly meetings between two of the most iconic figures in recent British history? The Queen and Margaret Thatcher came from very different backgrounds but were similar in age. This play imagines the women's often frostily well-mannered, polite behaviour as they jockey for position whilst discussing the key events of the day.

It's a buoyant, opinionated history lesson covering the eleven years of Thatcher's premiership, aided and enhanced by a succession of satirical cameos of the great and the good (as well as the occasional footman) all portrayed by two male actors. But there are also moments of almost unbearable pathos as the Queen hears of the murder of Lord Mountbatten, and Mrs Thatcher describes the Grand Hotel bombing.

The play is highly stylised - there are always two Queens and two Thatchers on stage and the resulting comic contradiction of statements and events by the older, more knowing, versions of the women along with interventions by Actors 1 & 2, both in and out of role, add perspective and food for thought as well as humour. Even the interval is a bone of contention: typically, the Queen wants a break, but the PM is determined to press on.

### **CASTING: 4F 2M**

**T** – an older Margaret Thatcher – playing age 60+

**Q** – an older Queen Elizabeth 11 – playing age 60+

**Mags** – a younger Margaret Thatcher – playing age 40+

**Liz** – a younger Queen Elizabeth 11 – playing age 40+

*Please note, I am not interested in "lookalikes" – wigs, costume, body language and handbags will all be used to create an impression of the characters. Work on voice will be integrated into rehearsals.*

**Actor 1** – addresses audience and interacts with Actor 2 as himself but also plays a range of roles including Michael Shea, Press Secretary, Kenneth Kaunda, Nancy Reagan and Neil Kinnock.

**Actor 2** - addresses audience and interacts with Actor 1 as himself but also plays a range of roles including Denis Thatcher, Ronald Reagan and Prince Philip.

*Please note, there is no fixed playing age for Actors 1 & 2*

### **REHEARSAL DETAILS**

Mondays, Tuesdays, Thursdays. There will be a few Sundays to accommodate full runs/tech rehearsals etc. Rehearsals will begin week of Tues 28 August. There will be a read through shortly after casting.

### **AUDITION DETAILS**

**Tuesday 5 June 7.30pm in the Barn**

Audition pieces will be provided upon arrival on the night of the audition. There is no necessity to prepare anything in advance. However, all auditionees are encouraged to read the play:

Faber and Faber: ISBN 987-0-571-31250-4 *Please ensure you get the full length version and NOT the one act version.*

If you are unable to make the audition date, please contact me as soon as possible to make another arrangement.

## **NOT ABOUT HEROES by Stephen Macdonald**

Director: Rob Tiffen

Contact details: [robtiffen@gmail.com](mailto:robtiffen@gmail.com); 07415 869283

Performance dates: 22 - 24, 29 November – 1 December (including a matinee on 1 December) 2018

### **THE PLAY**

The play explores the relationship between the Great War poets Wilfred Owen and Siegfried Sassoon. It is told through a series of flashbacks by Sassoon later in his life, from Owen and Sassoon meeting in Craiglockhart hospital up to Owen's death shortly before armistice. The play is a mixture of very theatrical moments coupled with beautiful, tender naturalistic moments between them. The play explores war, poetry, their closeted homosexuality, and Sassoon's strident anti-war attitude. And we will be performing it around the 100th anniversary of the end of the Great War. This should make the performances particularly poignant.

### **CASTING 2m**

Owen – M, playing age around 20

Sassoon – M, playing age 30s/40s.

### **REHEARSAL DETAILS**

With only two in the cast who will be needed for all rehearsals, the schedule will be agreed between us. We will begin around 10 September with 2 or 3 evenings a week from 7pm to 9pm. We will have a break between 19 and 28 October inclusive, and the cast will be expected to be books down from 28 October onwards. Rehearsals will increase to 3 to 4 times a week from 28 October building to the production week.

### **AUDITION DETAILS**

Auditions will take place on Sunday 24 June at 2pm. Please prepare a brief (2 to 3 minutes long) speech from a modern play. It doesn't need to be learnt, but you do need to be able to work with me using it. You will also be asked to read sections of the play (which will be provided on the day).

## **THESE SHINING LIVES by Melanie Marnich**

Director: Jessica Hutchings

Contact details: [Jess.hutchings@outlook.com](mailto:Jess.hutchings@outlook.com) ; 07432418888

Performance dates: 10 – 12; 16 – 19 January 2019 (including a matinee 19 January)

### **THE PLAY**

Catherine Donohue has secured a job at Radium Dial. For a young woman in 1920's Illinois this is unusual, however the work simple and the money is good. Catherine and her colleagues are to paint the hour markings onto different sized watch dials using a radium compound which glows in the dark. Catherine has heard of the health benefits of Radium, and following the re-assurance of her supervisor doesn't immediately worry when her hands start glowing in the dark. As the condition of Catherine and her colleagues worsens, they decide to raise their concerns to Radium Dial's management and company doctor. The women are subsequently ignored, shamed and eventually dismissed. Inspired real people and events, These Shining Lives tells of Catherine's empowering and heart-breaking fight for the rights of her and her friends, transforming employment conditions for the better.

These Shining Lives premiered at Baltimore Centre Stage, Maryland on April 30<sup>th</sup> 2008. The play is at times choral and others docudrama. It is not split into acts, with transitions between play sections being fluid and continuous an essential aspect. This is a great opportunity for actors with energy, spirit and verve to take on challenging roles.

### **CASTING: 4F 2M**

**Catherine Donohue:** Employee at Radium Dial, wife of Tom and mother of two. She is the main character and narrator of the play. In real life, Catherine's courage to give evidence and determination was instrumental in her fight for justice for herself and her colleagues. Catherine is on stage for the duration of the play, and this role will NOT include doubling. If you are interested in auditioning for this role please speak with the director.

**Frances O'Connell:** Employee at Radium dial. Focused and motivated, with a strong sense of morals. Trusting of her superiors and observant, she becomes more critical as the play progresses. Some singing is required.

**Charlotte Purcell:** Employee at Radium dial. Intelligent, critical and speaks her mind. What she lacks in optimism she makes up for in resilience. Some singing required.

**Pearl Payne:** Employee at Radium Dial. Young at heart and confident. Loves the camaraderie that comes with her work, and takes the opportunities she is presented with. Some singing required.

**Tom Donohue:** Husband of Catherine. A good man, committed and very much in love.

**Mr Rufus Reed:** Supervisor at Radium Dial.

**Additional Characters:** Reporter 1; Reporter 2; Official; Radio Announcer; Daughter; Son; Judge 1; Judge 2; Dr. Rowntree, Dr Dalitsch; Company Doctor; Leonard Grossman.

These roles will be played by the cast (apart from Catherine) or by additional actors.

*As a general rule, auditionees for primary characters should have a playing age of mid-late twenties, with the exception of Mr Reed who can be older. I would like to see auditions from any age, gender etc. for additional characters.*

*NB: Catherine, Frances, Charlotte and Pearl will not be played as victims in any way, and should never sink into sentimentality or weakness.*

### **AUDITION DETAILS**

**Tuesday 28<sup>th</sup> and Thursday 30<sup>th</sup> August - 7.30pm in the Barn**

Auditionees for the role of Catherine will be required to prepare and perform a monologue. If you are considering auditioning for this role, please contact the director for a copy of the monologue and to confirm an audition timeslot. For all other roles, audition pieces will be provided upon arrival on

the night of the audition. All auditionees are encouraged to read the play. If you are unable to make the audition date, please contact the director as soon as possible to make another arrangement.

**REHEARSAL DETAILS**

Core rehearsals will take place on Monday, Tuesday and Thursday.

Sunday rehearsals will be allocated according to ad hoc/individual requirements in the early stages, and then used to run the play later. Rehearsals will begin week of Monday 24 September.

**SCRIPT**

Dramatists: ISBN 9780822224488

## **CONFUSIONS by Alan Ackybourn**

Director: Angela Rowe

Contact details: 07905 886038; [angelarowe@hotmail.co.uk](mailto:angelarowe@hotmail.co.uk)

Performance dates: 21 - 23 February; 27 February –2 March 2019

### **THE PLAY**

In change from his usual fare Alan Ayckbourn turns away from creating the farce, instead choosing to watch it. **Confusions** is five short plays performed by a cast of five – three men and two women. The stories are very tenuously linked with one character from each of the stories moving on to the next. Set in the 1970's the play will be staged with 3 of the stories shown in the first half and two in the second half.

**Mother figure** – A stay at home mother is raising three small children nearly single handed whilst her husband is regularly away on business. Concerned neighbours call round after the absent husband rings the neighbours to say he can't get an answer from his wife. The ensuing conversation between neighbours and the mother raises the question 'who is the more childish in their behaviour the children or the grown ups?'

**Drinking companion** – Whilst his wife is home looking after the three small children the father/husband is playing away ... determined to get some quality time with Paula and, later, Bernice, Harry just keeps getting them drinks, served by the ever-observant waiter. Who is going to be getting their way after all that booze?

**Between mouthfuls** – Elsewhere in the same hotel two couples are meeting up for dinner. The young wife has returned to her overworked husband. The older overworked husband has returned to his neglected wife. Career minded or neglectful, cheating or careful the conversations of the two couples ensue ably assisted by the unflappable waiter.

**Gosforth's Fete** – As the older wife, in her day job of local councillor, attends to open the fete calamities galore are breaking out in the marquee as the vicar can't stop the tea urn, the gym master is drinking himself under the table, the entire village knows about a clandestine affair and the gym team are wrecking the scaffolding ... oh, and it is raining ...

**A Talk in the Park** – The fete has gone and the skies have cleared ... just a sunny afternoon in the park, watching the world go by and feeding the birds. Desperate for company but unable to engage with the weirdos around them five people, four benches, have an awful lot of nothing to say.

### **CASTING 2F 3M:**

<b>Female</b>	Lucy, Paula, Polly, Milly, Beryl – 20/30s Rosemary, Bernice, Mrs Pearce, Mrs Pearce, Doreen – 40+
<b>Male</b>	Harry, Harry, Martin, Stewart, Arthur – 30/early 40s Waiter, Waiter, Gosforth, Ernest – 40s Terry, Vicar, Charles – 50+

### **REHEARSAL DETAILS**

Each rehearsal will focus on one play. Rehearsals by mutual agreements (preferring to avoid weekends where possible) and will start December 11th.

### **AUDITION DETAILS**

Wednesday 21st October 2018, 7.30pm. Exercise and sections from the script: Samuel French, 1977.  
ISBN: 0 573 11073 5

## **FAUSTUS by Christopher Marlowe**

Director: Chris Bealey

Contact details: [chrisbealey@gmail.com](mailto:chrisbealey@gmail.com)

Performance dates: 28 – 30 March, 3 – 6 April (including a matinee on 6 April)

### **THE PLAY**

Faustus is a morality play that explores the downfall of over-indulging the appetites. Faustus' appetite is shown to be voracious initially for knowledge and then for the baser desires that he is tempted with throughout the play. So strong are his desires that he makes the original deal with the devil and sells his soul for eternity in return for 23 years of luxuriousness.

The production will draw out and highlight this key theme with live music and the company interchanging between the real and grotesque characters. The timeless theme will have a timeless setting that marks the rise fall and eventual damnation of Dr John Faustus.

### **Casting**

**Doctor John Faustus** – title role with largest speeches and emotional journey. Male aged ideally 25-40 and should have experience of classical text

**Mephistophilis** - this role is already cast and will be played by John Dane

**Chorus** - ideally including a range of ages an equal mix of gender, six to eight people playing:

Seven Deadly Sins: Lust, Anger, Jealousy, Pride

Wagner Faustus' servant,

Valdes and Cornelius - two German scholars of the dark arts

Scholar one and Scholar Two – Faustus' peers

Lucifer

Beelzebub

Good Angel and Evil Angel - two figures that appear to Faustus and attempt to influence him

The Pope

Charles V, Emperor of Germany

Duke and Duchess of Vanholt

Old Man - appears to Faustus during the last scene

Alexander,

Helen of Troy,

Spirits and apparitions that appear during the course of the play.

Four singers – ideally live or recorded if necessary

### **REHEARSALS DETAILS**

Mondays, Wednesdays, Thursdays. There will be a few Sundays to accommodate full runs/tech rehearsals etc. Rehearsals will begin week of Mon 20th January. There will be a read through and character workshop shortly after casting.

### **AUDITION DETAILS**

**Sunday 4<sup>th</sup> November** for Faustus in the Barn, 7pm

Audition pieces for Faustus will be provided in advance of the audition.

**Sunday 2<sup>nd</sup> December** for all other roles, 6pm

There will be a mixture of voice and movement work for this audition and no preparation is needed. However, all auditionees are encouraged to read a version of the play.

If you are unable to make the audition date, please contact the director as soon as possible to make another arrangement.

The script is an edited version of one of the forms of play and the text will be available for auditions.

## **THE CHILDREN by Lucy Kirkwood**

Director: Peter Wood

Contact details: [peterdwood@hotmail.com](mailto:peterdwood@hotmail.com)

Performance dates: 2 - 4, 8 - 11 May (including a matinee May 11) 2019

### **THE PLAY**

Two retired nuclear scientists, Hazel and Robin, live in an isolated cottage on England's eroding eastern shores (by inference, on the Suffolk coast, not far from Sizewell B) and outside the exclusion zone of a nuclear disaster. Their former home was made uninhabitable following an earthquake, ensuing tsunami and nuclear reactor meltdown at the power plant where they worked. In this post-apocalyptic world where blackouts are commonplace, drinking water must first be boiled and a Geiger counter is essential for day to day living, the pair eke out a relatively spartan lifestyle. However, their fragile, ordered existence is disrupted when another nuclear scientist and former work colleague at the power station, Rose, whom they have not seen in 38 years, turns up completely out of the blue. Hazel wonders why Rose has reappeared after all this time. The latter did once have an affair with Robin so might she hope to rekindle this romance? However, it becomes apparent that Rose has a very different agenda and will make a chilling, daunting request to her friends of old.

### **CASTING: 2F / 1M**

Hazel, Robin and Rose are in their sixties but there is a degree of flexibility with regard to the ages of these characters.

**Hazel:** Cautious by nature and somebody who does all she can to maintain stability and normality in an otherwise fractured existence. Fussy, ordered and domesticated, Hazel possesses an ill-concealed resentment of Rose.

**Rose:** Her attitude and outlook differ markedly from Hazel's. She takes life as it comes and unlike Hazel makes no effort to stem the signs of advancing age. She is headstrong, wilful, reckless and sly and has a discernible mischievous streak.

**Robin:** Affable and charming but also crafty and lecherous. He has not really reformed in the wake of his affair with Rose. He has successfully maintained a crucial pretence over a period of time. A lovable rogue.

### **AUDITIONS: Sunday 20 January @ 7.00pm in the Barn**

Audition pieces will be provided on the night. There is no need to prepare anything in advance though it would be beneficial for those auditioning to be acquainted with the play. If you are interested but unable to attend the audition please contact the director.

### **REHEARSALS**

These will commence w/b 4 March and will be held on Mondays, Tuesdays and Thursdays. There will also be a few Sunday afternoon rehearsals. With a cast of only three, it's likely that all will be needed for much of the time.

### **SCRIPT:**

NHB (Nick Hern Books) ISBN 978-1-84842-618-4

## **YERMA by Federico Garcia Lorca**

Director: Phillip Rowe

Contact: phil.rowe@hotmail.com / 07388 329083 (email preferred)

Dates of performances **6-8 & 12-15 June (matinee on 15 June) 2019**

### **THE PLAY**

In rural Spain of the 1930's, Yerma has been married for over two years, but is yet to bear a child. Her husband Juan is only interested in work and does not want children. The need for motherhood becomes an all consuming obsession and, unable to persuade her husband, Yerma makes ever more drastic choices, her actions ultimately leading her to commit a horrendous crime that kills her dreams for ever.

### **CASTING**

**Yerma** - a young (20's possibly 30's) passionate woman who is married to a cold man. He is only interested in farming and making money, she is obsessed with having a child. She yearns for this and for intimacy with her husband. But she is fiercely loyal and faithful, to the point of sacrificing happiness with Victor through 'duty'. So she employs ever more desperate measures to conceive, until she is driven insane by her obsession.

**Maria** - Yerma's friend, also a young wife and pregnant (20's/30's).

**Juan** - Yerma's husband. A farmer who is dedicated to his work. Very serious, and traditional (can be any age up to 40's).

**Victor** - Another farmer. More of a free spirit. There is something unspoken but powerful between him and Yerma (same age as Juan).

**La Vieja (Old Woman)** - Yerma's source of guidance and wisdom, aligned with Paganism (age indeterminate, but the ability to play 'old' obviously needed!)

**Dolores** - A medicine woman who has the reputation of granting barren women children (age indeterminate, but older than Yerma).

Other roles in the play will be played by the cast and ensemble.

Please note: music and song will play an essential part in this play, so an ability (or at least a willingness!) to sing would be a good thing. Also note that this play deals with adult themes there are scenes of a sexual nature.

### **AUDITION DETAILS**

Because of the nature of this production the auditions will take place over 2 dates. Auditionees are strongly advised to read the play beforehand, especially those auditioning for the part of Yerma.

#### **Sunday 27<sup>th</sup> January 2019 7pm**

Auditions for the character of **Yerma** only. We will work on selected segments of the text. Audition pieces will be provided on the night, but are available beforehand on request from the director.

#### **Sunday 3<sup>rd</sup> February 7pm**

**Ensemble** auditions: There are around 30 characters in the play, varying widely in age, from children to the aged, and overwhelmingly female. However, apart from the actress playing Yerma, this production will use a relatively small ensemble cast to play multiple roles using costume, masks, movement and other devices to suggest different characters. For this reason age and gender are not as important as a willingness to be flexible, experiment with theatre and be a team player! To this end the audition will take the form of a workshop, with group exercises, improvisation and text work. There is no reason to prepare anything beforehand, but a familiarity with the play and its themes would be advantageous.



**REHEARSAL DETAILS**

From week beginning **8<sup>th</sup> April**, three rehearsals per week initially, increasing if needed closer to opening, with some possible longer Sunday rehearsals, and a day-long tech rehearsal on the last Sunday before opening.

**Script:** The translation we will be using is by Jo Clifford (ISBN 9781854595782)

## **WAITING IN THE WINGS by Noël Coward**

Director: Cassie Tillett (Musical Director: Selwyn Tillett)

Contact: [cassie@tillett.org.uk](mailto:cassie@tillett.org.uk) / 07802 475110

Performance dates: July 11-13 & 17-20 2019 (matinée 20 July)

### **THE PLAY**

The year is 1960. The Wings is a small charity home for retired actresses in the Thames Valley; it is 'comfortable without being luxurious'. Its residents are stars or leading ladies who have fallen upon hard times. The play is a gentle, humorous, moving exploration of the relationships between the women, the staff and others, and of the inevitable friendships, feuds, affection and bickering that arise when characters accustomed to centre stage are compelled to live as a community.

### **CHARACTERS**

#### **Please note:**

- 'lines' throughout here means lines of text, not speeches.
- there are references in the script to **smoking**; we intend to reduce or eliminate these completely. Sarita's access to matches can be changed to the lighting of candles.
- all 'the actresses' join in briefly with **singing** in a group, but only a few characters (MAUD, BENITA and PERRY) sing alone, which is mentioned below. As such, musical ability is only necessary for those three characters.

**PERRY LASCOE:** Late 30s / early 40s. Secretary and general factotum at The Wings, slightly camp. Was a successful musical comedy juvenile, sang and danced adequately, but never broke into the big time. Residents adore him as he jokes with them, jollies them along, generally can't do enough for them. Sings a gorgeous slow ballad (*Come the Wild, Wild Weather*) really well during the Christmas party. Has maybe 150 lines

**OSGOOD MEEKER:** 70s / 80s. Bald, natty dresser, gentle. Visits The Wings every Sunday to see Martha (whom we never meet) who's bedridden; he's had a thing for her for decades. Always brings her a bunch of violets. Nice recurring cameo for a senior gent - about 30 lines.

**Dr JEVONS:** Early 30s (but can be older), slightly diffident and out of his depth. Only one scene, when Sarita has to be transferred to another institution. 7 lines.

**ALAN BENNET:** (*we will change the surname!*). Lotta's son, appropriate age to Lotta (so probably late 40s/mid 50s). Only one scene, with his mother, towards end of play. Hasn't seen her for many years; stolid, no sense of humour, no grasp of her real situation, nervous and visiting obviously out of duty; a bit of a failure in his life, career and marriages. About 50 lines.

**SYLVIA ARCHIBALD:** 'Miss Archie'; boss (matron / superintendent) of The Wings. About 50. Brisk and slightly bulky; gruff and rather masculine manner but clearly vulnerable underneath it and actually loves the residents she cares for. Can be overbearing but is popular with them all. Worked for ENSA throughout World War 2 and came out with the rank of Colonel, of which she's immensely proud, and tends to slip into military phrasing and discipline. About 160 lines.

**DORA:** Lotta's dresser for many years. 40s, morose, has no idea what she'll do once that relationship is broken, although she is going to be married to her very long-term sweetheart. One scene in Act 1, about 8 lines.

**DOREEN:** Maid at The Wings, early 20s. Typical small part of its kind; untidy, hasty, awkward. About 30 lines.

**ZELDA FENWICK:** Mid 30s, journalist, knows Perry. Has been wanting a scoop about The Wings for ages and he brings her in incognito as a friend. She's very good at asking carefully leading questions and then letting people say far too much; when unmasked she becomes quite hard about the professional job she has to do, but later genuinely apologetic when her Sunday article could be damaging to the place and the residents. About 100 lines.

NB re ages of actresses: **All residents of *The Wings* must be (or have a playing age of) over 60.** However, all other references to ages are flexible as the personalities and skills (e.g. those who sing, play the piano, have certain physical characteristics) are far more important; lines that make specific references to age can easily be tweaked. As such, don't be put off by a specific age as given below as long as you can play a convincing 'retirement age'.

**LOTTA BAINBRIDGE:** She has a lotta lines (about 350, far more than any other character; possibly because she was originally played by Sybil Thorndyke who was clearly the actress most consistently still working). Early 70s; very well preserved, well dressed, well groomed. Starts nervously in her new environment but quickly wins many of the others round by her polite gentle easy manner and becomes the hub around which they revolve and the main interest of the developing story line. Key to this (and most interesting for both actors) is the gently unfreezing relationship with May.

**MAY DAVENPORT:** About 75. Speaks and moves slowly and with great dignity – even majestically – as she knows befits a former Shakespearean leading lady. Tends to wear black and be very carefully made up to complete the picture. Has been the undoubted queen bee of *The Wings* for years until Lotta's arrival. They haven't seen each other or spoken for over 30 years, since Lotta went off with May's husband. The atmosphere between the two is formal and frosty and drags several of the others down with it. About 170 lines.

**BONITA BELGRAVE:** Late 60s. Bright, resolutely cheerful, highly developed theatrical sense of humour. Had a good career in revues and musical comedies, then well-known in supporting roles in 'legit' theatre. Nice line in cutting rejoinders. About 120 lines.

*Music: Has a short gentle solo (Over the Hill) during the Christmas party, which she sings huskily and uncertainly. Joins in with Waiting in the Wings and Oh, Mr Kaiser with Maud.*

**MAUD MELROSE:** Small, 70s, huge glasses and a huge handbag that goes with her everywhere. Invents the 'Waiting in the Wings' song with Bonita during Act 2 arising out of a spoken comment. Occasionally we see that her quick responses and banter hide a life that has been largely difficult and unrewarding. About 70 lines.

*Music: Used to be a fine soprano (sings / leads Miss Mouse and Champagne during the Christmas party, and sings Waiting in the Wings and Oh, Mr Kaiser with Bonita) and needs to be still an accomplished pianist (plays for all six musical numbers in the script and often plays well from the classical repertoire as a gentle background or wry comment on what some of the others are doing and saying; familiar pieces of Chopin, Rachmaninoff, etc).*

**CORA CLARKE:** Late 60s / early 70s. Brightly made-up, usually wears a turban under which there are signs of obviously dyed dark hair, lots of chunky jewellery especially big bead necklaces. Waspish sense of humour and has the best line in good put-downs; a gift of a part! About 90 lines.

**DEIRDRE O'MALLEY:** Spry, active, argumentative, complains about most things including the fact she's still alive. In theory early 80s but could be played younger. Has spent all her career playing obvious stage Irish caricatures, with the result that this is what she's become. Finally gets her wish as she drops dead dancing a jig during the Christmas party. About 85 lines; another gift of a part.

**SARITA MYRTLE:** Late 70s; wispy, slight, often in dressing gown and slippers. A wonderfully sensitive depiction of someone with what would now be clearly identified as advancing dementia; it manages to be both incredibly moving and sometimes extremely funny. A really interesting challenge to the actor. Has spent her whole life on the stage and hears almost everything said to her as a cue from a play she's been in; she responds with whatever her next line was. Or she understands any question in a theatrical context, and responds with a comment about her digs or a recent audience or fellow actor. Is regressing to childhood and fascinated by matches, often striking them to watch the flame; she steals a box and manages to set fire to *The Wings* as a result. Has to be put into Dr Jevons' care and taken to a secure institution – her final exit ought to break every heart in the house... About 70 lines.

**ESTELLE CRAVEN:** Mid 70s, wistful, knits for real. About 25 lines.

**ALMINA CLARE:** About 85, large, spends much of the play eating chocolates and saying how bad for her they are. About 30 lines.

NB: Both these ladies [**Estelle** and **Almina**] have been on stage all their lives and have never really made it. They do almost everything and go almost everywhere together; slight gentle unspoken hints all through that they are in fact a couple.

**TOPSY BASKERVILLE:** Late 70s, frail, last new resident. Comes on only for the play's final minute to find the others singing her big hit song as a welcome; speaks four words.

### **REHEARSALS**

Most likely days are Thursday evenings and Sunday afternoons and/or evenings, other days negotiated as available and required. NB: given that it's likely that a large number of cast members will be retired, we will explore the possibilities of daytime rehearsals. A read through will be arranged as soon as possible after casting.

Rehearsals are likely to begin around the middle of May (immediately after *The Children* has ended). There will, however, be a very few additional rehearsals for those performers who sing during the previous month. Rehearsal calls will start at 2 per week, increasing to 3 and then as usual more in the final fortnight or so.

### **AUDITIONS**

**3 March 2019** at the Sewell Barn. As this is a large cast, please get in touch and we will allocate attendance times, starting at 2.00pm and continuing into the evening as necessary.

If you wish to audition for **MAUD**, we need you to demonstrate your piano-playing [both classical and popular] and singing skills. **PERRY** and **BONITA** also need to sing. In all cases, simply bring a song of an appropriate style (Noel Coward if possible, but otherwise music hall, musical comedy or similar will be fine). For all characters, sections of script will be provided for auditions.

### **Script**

French's edition – ISBN 9780573014703