

## LARK RISE TO CANDLEFORD

Two plays by Keith Dewhurst adapted from the novels by Flora Thompson

**Director:** Robert Little  
**Contact details:** [r.little@uea.ac.uk](mailto:r.little@uea.ac.uk)  
**Performance dates:** **Lark Rise:** 11, 13, 19 October (matinées 14, 21 October)  
**Candleford:** 12, 14, 18, 20 & 21 October

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### THE PLAYS

Flora Thompson is best remembered for her semi-autobiographical trilogy which evokes, through childhood memories in the person of Laura, a vanished world of agricultural customs and rural culture in England of the 1880s. Keith Dewhurst has adapted the trilogy into two plays – *Lark Rise* which enacts the first day of harvest from sunrise to sunset and in contrast, *Candleford* which depicts a day in midwinter – to give a lively picture of typical country life of the period with music and songs.

I have managed to secure the wonderful Michelle Glover as my musical director and she in turn has assembled an amazing band. Michelle is composing and re arranging some classic folk songs. So this will prove to be a truly exciting experience to be involved in.

**CASTING** This can be very flexible in both age and gender - minimum of **12M / 8F**.

This amazing project calls for actors who can become very versatile changing from character to character. I do see both cast crossing over from *Lark Rise* to *Candleford* in some cases. Although I have willing kept some of the original cast there are still many parts up for grabs. So please come along and join us.

### Single characters:

Laura Timms  
Edmund Timms playing age 10 -14yr  
Emma Timms mother of above  
Albert Timms father of above

Then we have: farm labourers, women of the hamlet, Old Sally and her husband, gamekeeper, a pub landlord, fish seller, blacksmiths, maids, postman, letter sorters, Sir Timothy (the squire), huntsman/women, the Rector, telegram girl, old soldiers, the post office inspector, and many more. I need old people (70/80s) and youngsters, people from the county and the town, upper and lower class, rich and poor. Can you sing, or play an instrument?

### REHEARSAL DETAILS

I would like to start working with the cast in July with a few rehearsals so the company can get to know each other well, before we start proper from mid-August. I will be rehearsing Sunday, Mondays, Wednesdays, and Thursdays, all to be confirmed after casting.

### AUDITION DETAILS

**Audition date: Tuesday 6 June 2017 at 7.30pm**

**Please note venue: UEA Drama Studio Rehearsal Room** (contact Robert with any queries)

I will use improvisation based around the script with the aim to have fun and working together. I might have separate auditions for certain characters after.

### SCRIPT DETAILS

**ISBN 0-573-10011-X** (both plays in one volume)

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## ACCIDENTAL DEATH OF AN ANARCHIST by Dario Fo

**Directors:** Karl Hartland & Clare Williamson

**Contact details:** [office@karlhartland.net](mailto:office@karlhartland.net) / [cwilliamson197@gmail.com](mailto:cwilliamson197@gmail.com)

**Performance dates:** November 23-25, 29 November–2 December 2017 (matinée 2 December)

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### THE PLAY

Called a “grotesque farce” by its author and involving physical comedy and some rousing ensemble singing, the play was inspired by a real-life event, when an anarchist being questioned about a terrorist bombing in Milan mysteriously fell to his death from the fourth-floor window of the police station where he was being held.

In this sharp political satire, a madman impostor (the Maniac) has been summoned to police headquarters to answer to charges of false identity. Whilst there, he happens to steal the file on the anarchist’s death. He then changes his identity and poses as an investigating judge (amongst other things) in order to trick the policemen into contradicting themselves and admitting that they are part of a cover-up involving the anarchist’s death. The moral is that corruption is the rule rather than the exception and we are offered two alternative endings in which a reformist lady journalist is offered the chance to save her own skin or that of the police.

### CASTING 5M/1F

**Please note:** There is no specific playing age range for the roles however the roles of Maniac and all policemen need to be played with great physical energy and a sharp sense of timing. Casting for this play will be gender blind.

**Maniac:** A pivotal character, on stage throughout the play. Fast talking, wise cracking, with energetic and controlled use of physicality. He impersonates a judge, a forensics expert and a Vatican official.

**Inspector Bertozzo:** Self-important and officious. Unwittingly acts as the butt of Maniac’s jokes. Only appears in first and last scenes.

**Inspector Pissani:** As for Bertozzo but more aggressive and a larger role.

**Two constables:** Played by the same actor. They are foolish bystanders, reminiscent of the bumbling, incompetent policemen of detective stories. They follow orders immediately and agree with whatever anyone says.

**Superintendent:** The most senior policeman and a fascist collaborator. He reacts defensively when he thinks the Maniac is against him, but is happy to go along with whatever the Maniac says if it will get him out of trouble.

**Feletti:** Female journalist. Unlike the other comedic characters, the Journalist is a straight role. She is an accurate portrayal of an experienced journalist on a quest to reveal the truth.

### REHEARSAL DETAILS

Mondays, Tuesdays, Thursdays. There will be a few Sundays to accommodate full runs/tech rehearsals etc. Rehearsals will begin week of Mon 25 September. There will be a read through and character workshop shortly after casting.

**AUDITION DETAILS**

**Audition date: Sunday 25 June 2017 at 7.30pm at the Sewell Barn**

Audition pieces will be provided. There is no need to prepare anything in advance; however, we would encourage you to read the play.

If you are unable to make the audition date, please contact us to make an alternative arrangement.

**SCRIPT DETAILS**

*Please ensure you get the edition detailed below as there are several different translations*

Accidental Death of an Anarchist by Dario Fo

Adapted by Gavin Richards from a translation by Gillian Hanna

Methuen Drama

ISBN: 978-0413156105

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## BLOOD AND ICE by Liz Lochhead

**Director:** Sabrina Poole  
**Contact:** [sdpoole93@hotmail.com](mailto:sdpoole93@hotmail.com) / 07557961332  
**Performance dates:** 11–13 & 17–20 January 2018 (matinee 20 January)

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### THE PLAY

Summer, 1816. Outrage and gossip surround their lives, but, closeted away in a villa on the shores of Lake Geneva, Mary and her husband Percy Shelley live in a blissful bubble of free-love and idealism. As a storm closes in, Mary, Percy, her half-sister Claire and the infamous Lord Byron, take part in a challenge to see who can write the most horrifying story yet. Through flashbacks and with the richly-poetic language for which she has become famous, Lochhead reveals how the events of Mary's life soon became a far more chilling story than even the author of one of the most celebrated Gothic novels of all time could think up.

### CASTING 3F / 2M

**Mary Shelley** Late teens to 30's – We see Mary's tragic journey from naive youth to world-weary widow. Educated and feisty, she allows herself to swept up in Percy's romantic ideals to escape the coldness of her home life but soon finds herself confronted with the harsher side of reality.

**Percy Shelley** Late teens to 30 – Mary's husband. A poet, writer, and philosopher, Percy is flamboyant and arrogant in his views. He cares nothing for the prim sensibilities of 'polite society', nor their disapproval of his relationship with Mary.

**Lord Byron** Late 20's to 40's – The infamous poet and womaniser, Byron has come to Italy to escape his persistent admirers. Extremely arrogant, to amuse himself he continues his dalliance with Claire whilst bating Mary with philosophical debates.

**Claire Clairmont** – Mid teens to 20's – Mary's younger half-sister. She is precocious, spoilt, and completely infatuated by Byron, so much so she unwittingly embroils herself in scandal to be reunited with him. This one sided love leads her further and further into trouble.

**Elise** – Mid teens to 20's – Mary's maid. She bears the irregular challenges of working for the Shelleys with a cynical professionalism, until Mary denies her the choices afforded to those above her in station; calling into question the Shelleys' grand ideals about life and love.

There is an additional role of The Creature which is voice only. It is likely this role will be doubled with Elise, however, this will be decided after the auditions.

<p><b>Please note:</b> Ages are given as guidelines. As the action of the play moves to different points of the characters' lives, this provides some flexibility on casting age and I am happy to see interested actors who fall slightly outside the given ranges. If unsure please contact the director to discuss.</p>
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### AUDITION DETAILS

**Audition date: Sunday 30<sup>th</sup> July 2017 at 6.30pm at the Sewell Barn**

Auditions will be working on selected segments of the text. Audition pieces will be provided on the night but are available beforehand on request from the director. Anyone auditioning for Mary will be asked to read an additional short monologue not from the text, again available on request. There is no need to learn the pieces. If you are unable to make the audition date please contact the director.

### SCRIPT DETAILS

ISBN: 978-1-848-42061-8

**REHEARSALS**

Rehearsal schedule will be agreed with the selected cast to begin around the end of October/beginning of November. We will likely begin with three rehearsals a week, increasing as we move closer to the shows; with a break for Christmas.

**THE KILLING OF SISTER GEORGE by Frank Marcus****Director:** Clare Williamson**Contact details:** [cwilliamson197@gmail.com](mailto:cwilliamson197@gmail.com)**Performance dates:** 22–24, 28 Feb–3 March (matinée 3 March) 2018

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**THE PLAY**

June Buckridge, famous for her portrayal of Sister George, the district nurse in a rural radio soap, is suffering a dual crisis. Professionally, she is terrified that her character is due for the chop. Domestically, she also worries that she is losing her powerful grip over her longtime lodger and probable lover, the child-like Alice. As a result, she becomes increasingly impossible to live with. Relationships are explored through scenes of clown-like comedy juxtaposed with moments of real pathos. There are interventions in the action from Mercy Croft, June's producer at the BBC who has her own private agenda, and Madam Xenia, a clairvoyant from the flat downstairs who offers warnings that all in the future is not looking rosy.

First performed in 1965 and contemporary to that period in its setting, this dark comedy explores the pattern of domination and submission in relationships.

**CASTING 4F**

**June Buckridge:** 30s & upwards. Called George after her character in the radio soap opera, it is strongly implied that she is in a lesbian relationship with Childie. A gin-guzzling, cigar-chomping, slightly sadistic masculine woman, the antithesis of the sweet character she plays.

**Alice “Childie” McNaught:** 20s & upwards. Child-like but with an element of manipulateness.

**Mrs Mercy Croft:** 30s & upwards. The steely BBC producer – the smiler with the knife. There is an implication that she too is a lesbian attracted by Alice's charms.

**Madame Xenia:** 30s & upwards. A fantastically batty clairvoyant who lives in the flat downstairs – comically eccentric.

*Please note: ages of characters can be reasonably flexible though it is important that Childie is younger than both George and Mercy Croft*

**REHEARSAL DETAILS**

Mondays, Wednesdays, Thursdays. There will be a few Sundays to accommodate full runs/tech rehearsals etc. Rehearsals will begin week of Mon 11 December. There will be a read through and character workshop shortly after casting.

**AUDITION DETAILS**

**Tuesday 5 September 7.30pm at the Sewell 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.

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

**SCRIPT DETAILS**

Samuel French: ISBN0 573 03017 0

**DINNER by Moira Buffini**

**Director** Jen Dewsbury  
**Contact details** [jen.dewsbury@icloud.com](mailto:jen.dewsbury@icloud.com) / 07763 898164 (email contact preferred)  
**Performance dates** 5–7 and 11–14 April 2018 (matinée 14 April) 2018

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**THE PLAY**

Paige is throwing a dinner party in honour of husband, Lars, and his best-selling pop psychology book 'Beyond Belief'. She has been preparing the menu for months: 'Primordial Soup', 'Apocalypse of Lobster' and for dessert 'Frozen Waste'. She's even employed a professional waiter specially for the occasion.

The guests are Wynne, a post-feminist artist who at one time exhibited a painting of her MP lover's genitals (which a cartoonist entitled "The Member for Camberwell Green"); Hal, a microbiologist who is still sensitive about the numerous suicidal attempts made by his ex-wife; Hal's new wife Sian, a journalist and newsreader; and Mike, the uninvited guest who only wanted to use the telephone but ends up staying for dinner.

**CASTING 3M / 3F / 1MorF**

**Paige** Mid 40s to early 60s. Wife of Lars, dinner party hostess. Wealthy, glamorous, elegant, a woman who has everything. Alcoholic? Well known for her wonderful food.

**Lars** Mid 40s to early 60s. Husband of Paige, lover of Wynne. Ex city trader turned philosopher and writer. Author of pop-psychology current best-seller 'Beyond Belief'.

**Wynne** Mid 40s to early 60s. In love with Lars. Just left her lover, an MP. Bohemian in fashion, vegetarian, cyclist, eco warrior, artist.

**Hal** Mid 40s to mid 60s, microbiologist & author (not successful). Now married to Sian, was married to Paige's best friend.

**Sian** Mid 20s to 40s, Married to Hal, smoker, tv journalist, cynic. ('newsbabe', 'sexpot'),

**Mike** 20s-40s Ex-army. freelance van-driver, possible burglar.

**The Waiter** Silent, efficient, discreet, capable, attentive, observant. (NOT a 'Jeeves').

**REHEARSAL DETAILS**

All cast will be needed pretty much all of the time. Rehearsals likely to be 6.30pm/7.00pm - 9.30pm/10.00pm Mon, Tue, Thur, some Sunday afternoons.

**AUDITION DETAILS**

**Monday 4 December at 7.00 pm at the Sewell Barn**

Reading and workshoping scenes from the play.

**SCRIPT DETAILS**

Samuel French: ISBN 9780571218516

**ROMEO AND JULIET by William Shakespeare**

**Director** Carole Lovett  
**Contact details** [carolelovett@btinternet.com](mailto:carolelovett@btinternet.com)  
**Performance dates** 10–12, 16–19 May (matinée 19 May) 2018

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**THE PLAY**

'Romeo and Juliet' is Shakespeare's classic story of young love that ends in stark tragedy. This production will be set in the present day.

**CASTING**

**Juliet** – female, the script states quite clearly that she is fourteen years old. Although the actor does not have to be as young as this she must look as though she is.

**Romeo** – male, very young, probably between fourteen and sixteen, and the actor needs to look very young even if he is older than this.

**Mercutio** – male, of an age with Romeo.

**Benvolio** – male, of an age with Romeo.

**Tybalt** – Juliet's cousin and the same age as the other young people in the play.

**Escalus, Prince of Venice** - probably male and probably between forty and fifty.

**Paris** – the intended betrothed of Juliet, early twenties to thirties.

**Montague** – Romeo's father, forties to fifties.

**Capulet** – Juliet's father. Any age from forty upwards.

**Lady Capulet** – Juliet's mother, late twenties.

**Cousin Capulet** – aged relative of the family.

**Nurse** – late twenties to forties.

**Peter** – a servant, any age.

**Friar Laurence** – probably older rather than younger.

**Apothecary** – any age.

Other servants and hangers-on

Please note that these casting notes are extremely provisional. A lot will depend on who auditions for me and how well various actors fit in with each other. There are several roles that may well go to women rather than men and some of the roles may be doubled. Everyone will be kept very busy!

Although I tend to cut scripts quite violently at the beginning of rehearsals I have been known to reinstate lines if I am given a good enough reason to put them back in.

**REHEARSAL DETAILS**

I usually rehearse on Monday, Tuesday and Thursday evenings and several Sunday daytimes. Until the last weeks of the rehearsal time most people will not be required to attend every single session.

**AUDITION DETAILS**

**Wednesday 6 December at 7.30 pm at the Sewell Barn**

Your audition piece should be a Shakespeare speech. It can be read rather than memorised if you wish.

**A MONTH OF SUNDAYS by Bob Larbey**

**Director** Mel Sessions  
**Contact** 01493 369206 / [melaniesessions@btinternet.com](mailto:melaniesessions@btinternet.com)  
Mobile 07901751768 (very poor signal at home, so landline preferred)  
**Performances** 14-16 and 20-23 June 2018 (matinée 23 June) 2018

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**THE PLAY**

A bittersweet comedy about the difficulties facing those of advancing years.

Cooper, an incorrigible flirt, has chosen to live in a nursing home, rather than become a burden on his family. He is acutely aware of his physical deterioration. His friend Aylott, is beginning to worry about memory loss. The two keep each other sane with constant banter and the occasional glass of whisky.

Cooper's daughter Julia and her husband Peter visit, somewhat grudgingly, once a month on a Sunday. Cooper misses his teenage grandson who has ceased to visit.

Nurse Wilson is young, sensitive and good humoured with the old people in her care. The cleaner, Mrs Baker, is a little less tolerant and finds Cooper's sense of humour somewhat bewildering.

The play is beautifully written and is ultimately about heroism in facing old age. It is full of humour but has moments of real pathos.

Bob Larbey, well known for co-writing TV series such as 'The Good Life' and 'Please Sir', had his first solo success for television with 'A Fine Romance' which won the British Award for Best Comedy in 1982. 'A Month of Sundays', his first stage play, was produced in 1985 in Southampton and transferred in 1986 to The Duchess Theatre in London, starring George Cole and Geoffrey Bayldon.

**CAST 3M / 3F**

Ages given are approximate playing ages although Nurse Wilson is supposed to be 24 years old.

**Cooper** late 60s

**Aylott** late 60s

**Julia** late 30s, 40s

**Peter** late 30s, 40s

**Nurse Wilson** 20s

**Mrs Baker** late 30s, 40s (does have to sing with quite a 'sweet' voice)

**AUDITION DETAILS**

**Sunday 21 January 2018 at 3.00 pm at the Sewell Barn**

Initially some reading of sections of the script, followed by pair or group work on the text. Please contact the director if you are interested but unable to make the above date.

**REHEARSALS**

Likely to begin in early April. Three rehearsals a week initially (Monday & Tuesday and either Thursday or Friday), and including some longer Sunday rehearsals. Cooper will be required to attend all of them. Progress will depend on being 'off book' ASAP.

**SCRIPT**

Samuel French ISBN 9780573019562

## TOMFOOLERY

The words and music of Tom Lehrer

Adapted by Cameron Mackintosh and Robin Ray

Musical Arrangements by Chris Walker and Robert Fisher

**Director:** Cassie Tillett (Musical Director: Selwyn Tillett)

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

**Performance dates:** July 12-14 & 18-21 2018 (matinée 21 July)

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### THE SHOW

A revue of the witty, wicked and thoroughly twisted world of famed satirical songwriter Tom Lehrer.

The Harvard-educated professor of mathematics delighted millions of fans during the 1950s and 1960s with his dry, cynical but good-humoured attacks on the A-bomb, racism, pollution, pornography, the military, the boy scouts and, of course, mathematics. He retired from performing in 1972 but his legendary satire has achieved cult status. As Lehrer himself enjoyed recounting, a review from the New York Times in 1958 observed "Mr. Lehrer's muse [is] not fettered by such inhibiting factors as taste." That may be so; but it is also exceptionally funny, intelligent, observant and thought-provoking - and resonates, sometimes painfully, half a century later, proving how little we have learned.

The show consists of songs with linking narrative; there are no spoken sketches. As such, all performers need to have adequate musical skills. However, see note below regarding this.

The songs are sometimes macabre, sometimes uncomfortable, always observant, extremely funny, generally scathing and satirical, occasionally technically challenging but more often musically straightforward. The songs pastiche many musical styles, from Irish folk song to American patriotism to Gilbert & Sullivan to nursery rhyme. Examples include 'Poisoning Pigeons in the Park', 'The Masochism Tango' and 'I Hold Your Hand in Mine'...

We would add that our approach will be much closer to Lehrer's own pared-back style, rather than the (in our opinion) rather extravagant 'Broadway' approach of the original Robin Ray cast. The show will be accompanied by one piano.

### CASTING

The show is originally scored for 3M and 1F. However, we have checked with the publishers and it is acceptable to have any combination of performers we wish, as long as the material and the flow of the show remains unchanged. In practice, experience tells us that a cast of anywhere between 3M/3F and 5M/5F is possible, in any permutation as long as it's balanced! A broad range of ages would be useful.

### SKILLS REQUIRED

As mentioned above, this show consists entirely of songs and linking narrative. However, a listen to Tom Lehrer himself (there are plenty of examples on YouTube) will demonstrate that this is very much secondary to superb character work, dry humour, clarity of delivery and a strong narrative thread. As such, **we need actors who can sing – not the other way round**. The show needs to be elegant, seamless and clear, with superb comedy timing.

Movement skills (as opposed to complex dance) will be appropriate; full cast numbers such as the 'Vatican Rag' definitely lend themselves to simple but enthusiastic choreography...

### REHEARSALS

Most likely days are Thursday evenings and Sunday afternoons and evenings, other days negotiated as available and required. A **sing through** will be arranged as soon as possible after casting.

Rehearsals are likely to begin around the middle of May. As an ensemble show, there will be a great deal of group work; on the other hand, there will be many solos & duets, which will enable us to make best use of your time. Rehearsal calls will start at 2 per week, increasing to 3 and then as usual more in the final fortnight or so.

**LIBRETTO & SCORE**

This will be provided to performers after casting as it is a condition of performance that they are hired, three months in advance, from the publishers.

**AUDITIONS****Friday 9 Mar 2018 at 7.30 pm at the Sewell Barn**

You must be able to demonstrate your ability to characterise a song, telling a story and creating a scenario in that 3-4 minute slot. If you already know any of Lehrer's own songs then yes, come and do that for us, but a song from any similar performer or genre would do perfectly well: Flanders & Swann, Victoria Wood, the world of the music hall; or a song from the shows that tells a story in its own right, especially from the likes of Sondheim. Please bring music with you to auditions, or email us to see if we have a copy available in our own library. We will also ask you to read a short section from the linking narrative at audition.