

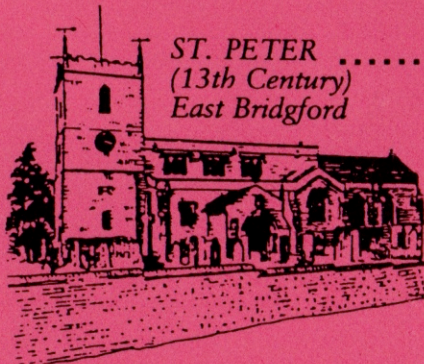
EAST BRIDGFORD DRAMA GROUP would like to say a sincere
THANK YOU to:

The Post Office for selling tickets.

The Greyhound, Aslockton for kindly allowing us use
of their rehearsal room.

To Friends of the Group who assisted with the Stage
and Set Building; and Refreshments.

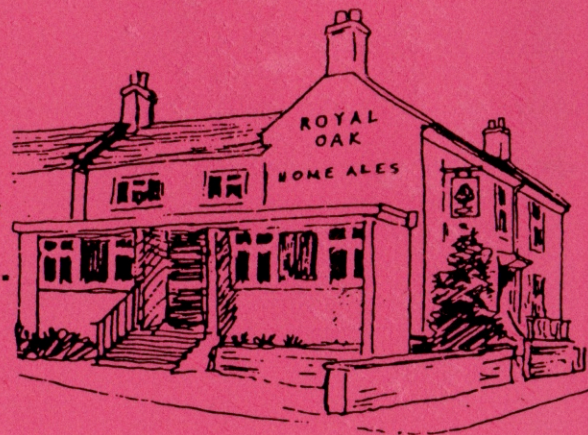
WE ARE CURRENTLY ON A QUEST TO SWELL OUR MEMBERSHIP
BY RECRUITING NEW MEMBERS. IF YOU ARE INTERESTED
IN US, IN ANY CAPACITY, PLEASE HAVE A WORD WITH
VICKY REES Bingham 838414, ALAN HAYDOCK EB 20218,
OR STAY BEHIND AFTERWARDS FOR AN INFORMAL CHAT.



ST. PETER
(13th Century)
East Bridgford

..... OPEN FOR PRAYER
EVEN AT
"DEAD OF NIGHT"

9.00am and 6.30pm
EVERY SUNDAY -
Canon Alan Haydock
(0949) 20218

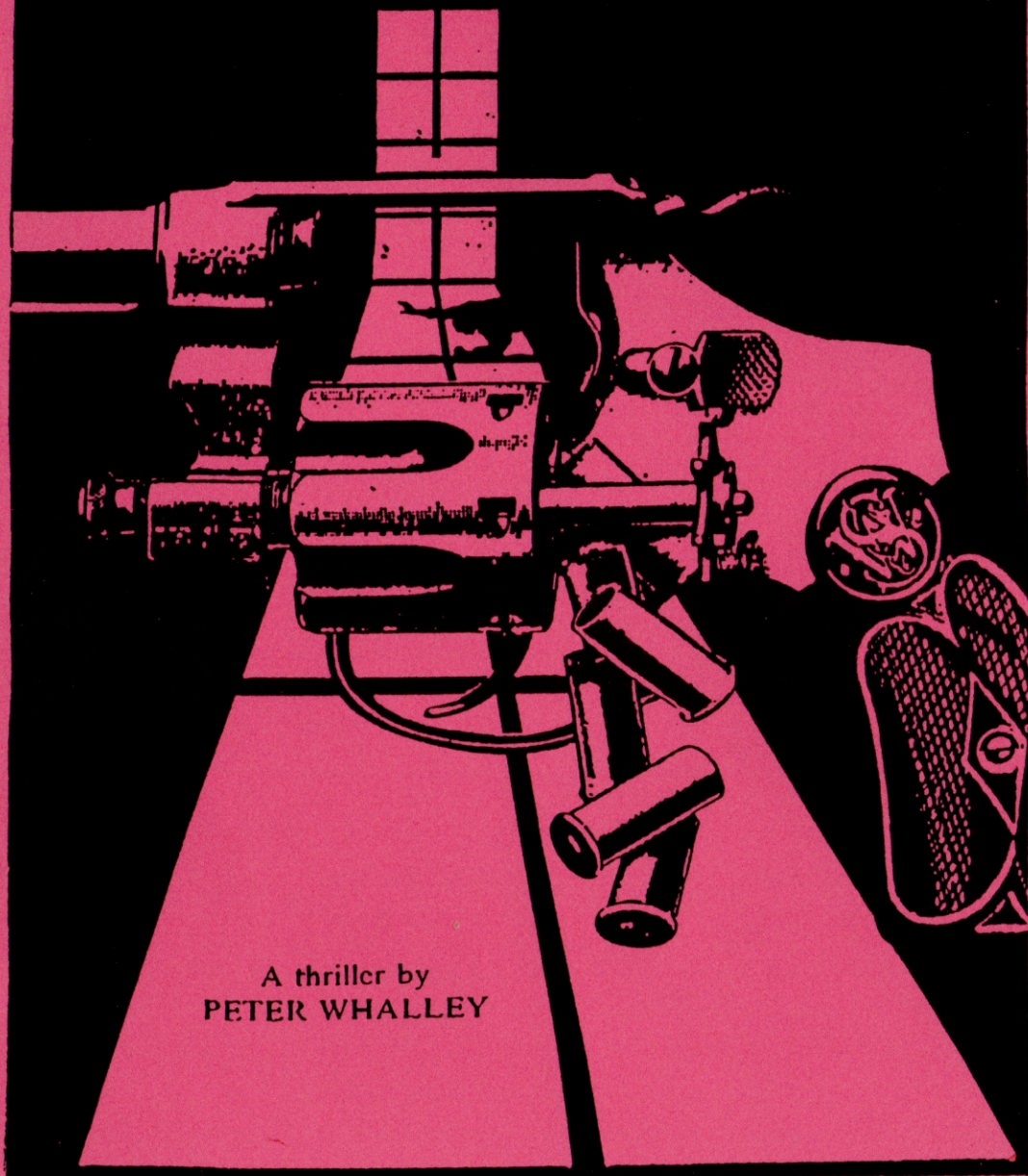


For that perfect evening
out - recommended by
EBDG - THE ROYAL OAK.....

NOV 1992

EAST BRIDGFORD DRAMA GROUP
Present

DEAD of NIGHT



A thriller by
PETER WHALLEY

DEAD OF NIGHT

Jack has just been acquitted of manslaughter, and delightedly regales his live-in girlfriend Maggie and their neighbours Lynne and Dennis with a disparaging account of the trial. According to the evidence (most of it's Jack's) the victim Philip Mercer, had broke in late at night, and on being confronted by Jack, produced a gun, which Jack got hold of during the ensuing struggle and then used to kill Mercer. A clear case of self-defence or was it?

The action takes place in the living-room of Jack's house, somewhere in England.

ACT I Late at Night

ACT II Immediately After

TIME - THE PRESENT

JACK	-	David Darby
MAGGIE	-	Vicky Rees
DENNIS	-	Alan Haydock
LYNNE	-	Kim Levis

Directed by KATE THORNBURROW

PRODUCTION TEAM

Production Co-ordinator	MICK QUINN
Stage Manager	JEAN STARBUCK
Prompt	FREDA QUINN
Properties	LIZ MORGAN
Lighting	ROBERT THORNBURROW
Sound	JEREMY ROWE
Set Design	GEOFF MORGAN
Front of House Organiser	JEFF CAUNT AND HELPERS
Refreshments	EV FLOWER AND TEAM
Make-Up	JO CAUNT

SET BUILT BY MEMBERS AND FRIENDS OF THE GROUP

THE PLAYERS:-

DAVE DARBY: Had three roles in our last production, DAME OF SARK, and for once did not have a word to say in his role as the cowman. He will certainly be making up for it, in the very demanding role of JACK - a bit of typecasting perhaps? Dave will also be making his singing debut - Tom Jones, eat your heart out!

VICKY REES: Born in Hollywood, unfortunately the one near Birmingham - not Los Angeles, Vicky has to be content with "AMATEUR" drama. She was aged up twenty years for her last role as LADY MARGARET in "PLAY ON", and on this occasion Vicky will be acting her age.

ALAN HAYDOCK: Once again Alan will be giving us the opportunity to savour his other considerable talent - acting. In the role of Dennis, unfortunately, the famous eyebrows will NOT be given their usual airing - under strict orders from our Director, Kate. Alan recently won the NANDA best actor award for his portrayal of George in "TWO AND TWO MAKE SEX".

KIM LEVIS: Last seen as AGGIE in "PLAY ON", complete with paratroopers boots and flak jacket, which can still be seen regularly around Bingham when Kim takes her beloved Cocker Spaniel, Charlie, for walkies!

To
Kate.



We all thought it was an
attitude problem - you know
- SOD 'EM !

but now we know what you
meant - it came to us
- all of a SCUDEN !

Thanks for all your
hard work.
Your obedient
GSE.

ADJUDICATOR - Tony Armstrong

This is a four handed thriller with very little action in the early stages, indeed it is very like a radio play. Because there are only four characters, it means that the responsibility on all four is great to produce strong characterisation and good, varied performances. Otherwise one weak character is a quarter of the way to disaster. In particular the character Jack has an extraordinary amount of responsibility put on him, especially in the early moments of the play. Because there are four characters, the characters must be clearly defined, sensitively portrayed and their voices, above all must be varied and easy to listen to, because we are going to listen to them and nothing else for two hours. Any thriller needs very carefully shaping with all the skills at a Producer's command to produce tension on stage.

This production was very impressive indeed from several aspects, the teamwork was absolutely first class. Not merely in group reactions but in the little exchanged glances and implied relationships on stage. The knowing looks for instance between Dennis and Lynne when necessary, the reactions of Maggie when she was apparently doing nothing sitting on the sofa, were quite admirable. The pace was enormous, this Producer obviously realised the potential weakness of the play at the beginning. Cues were caught and there were some very, very good flows of conversation right the way through this performance. The gradual build up of tension in the play was well adhered to. In particular I was very impressed by the maintenance of tension after the interval, not an easy thing to do when a play takes up exactly where it left off.

There were some good changes of pace of production, Jack's description in Act I and I noted another very good one on page 41 in Act II. The humour from Jack and especially Lynne, kept the thing bubbling and alive and the audience obviously appreciated it. I think here was the first moment of danger, it is always a problem to have a thriller in front of a friendly local audience, who are perhaps ready to seize moments of, unwanted enjoyment, shall we say. This is where Jack has to combine his light-hearted 'Jack the Lad' character with an underlying nastiness which will silence the audience when necessary, lent of course with the Producer's ability to engineer changes in pace and pause and volume to achieve the desired effect.

I did find that the lead up to the end of Acts I and Act II depended just a little too much on volume and pace. Things went at an enormous speed and I wonder if a little more holding back at certain moments and holding the stage instead of rushing forward, as this cast did, I wonder if that would not have produced a little more tension. The volume and pace did not slacken at all in the final moments of the play. Certainly, the audience were quieter at the end of the play, than they were at some moments earlier on. I observed the same tendency to unrestrained volume, or should I say, unvaried volume earlier on in Act I in Dennis's outburst on page 25 & 26. A little more variation of technique here, would have, I think, improved that particular moment, although to be fair, the audience gave him a round of applause on his exit. Talking of exits, exits and entrances in this production were extremely well managed and timed. For on reading the play I was a little concerned at the motivation for leaving the stage to the characters that were left, for instance, Maggie goes off to make some sandwiches, Dennis is sent off twice to go and fetch some cigarettes, but this did not appear at all contrived in this production and it is a credit to the Producer and cast.

Whatever I may have said earlier on does not distract from my overall feeling that this was a very polished, very well rehearsed and very skillfully directed performance. Now for the individual performances.

JACK established his character right from his first entrance, as being smooth dangerous and unreliable. This was a quite excellent performance, with a relaxed stage presence and a very good range of vocal and facial expressions. His ability to hold the audience was revealed many times, for instance in his quiet description of the incident in Act I. I wondered, as I said before, whether or not he went perhaps a little too much for laughs in view of the tension he was going to have to establish later. This was not a great fault, but I think it could have been played down a little to some effect. Having said that, of course this playwright does depend on his light-hearted approach at moments to keep the play going. I was waiting right until Act II for the underlying nasty aspect of his character to come out, and out it came indeed, but I think Maggie's final act would have been given a little more credibility had we been given just one or two signs earlier on, perhaps a little more clearly, that here was a thoroughly detestable, not likable character. Nevertheless a very, very good performance, who sustained this not easy play very well indeed and took the weight of those first pages on his shoulders quite excellently.

When we come to MAGGIE here was another very good performance indeed. She was totally credible, we could imagine that she had fallen for Jack and she showed us very clearly the stages by which she became disenchanted with this man. What I did like about this performance was the very good concentration over long periods when other people were holding the stage. Time and again I found myself watching her reacting quietly, with total sincerity to what others were saying. She had also a very good line in expression, one in particular, the word 'Suzanne' the contempt she put into this one name spoke volumes. Her speeches out front to the audience revealed a wealth of ability to convey emotion. I thought this performance shared the tendency that I have noted earlier, to perhaps, too much pace and volume at the end of both Acts, when a reigning back and a little more variation of pitch, pace and pause would have helped us. Once again however, a very, very good performance.

DENNIS was a very good foil for Jack and established his character from the word go. The atmosphere of concern, worry and doubt over what was happening in front of him, was very clearly conveyed. He was also, I think, a very believable teacher, dressed exactly right, even to the pen in the top pocket. The quasi political aspect of this play, quite unusual for a thriller, I think, was well conveyed with Dennis putting his point of view very clearly opposite to that of Jack's. Altogether this was a very, very sincere performance and contributed greatly to the production as a whole. His moments of emotion were very well conveyed indeed, although I think I would have liked a little more flexible use of voice, in order to achieve the same effects. This was to me particularly noticeable in his outburst at the end of Act I. Congratulations however, must go to this character for a totally believable and conscientious performance.

LYNNE made a very lovely first entrance and had some extremely fine moments. Her personality exactly expressed by her voice, came across time after time and she like Maggie, had a very good way with single lines. Her relationship with Dennis I think, was exactly right, superficially they were very ill matched indeed, but this was the whole point, and her irritation with her husband, together with her supporting him at the end, came across very well indeed, and this relationship became totally believable. The personality and the natural manner was very fine indeed. She was as quick with her one lines as she was in argument, her facial expression and her timing were very, very good indeed. This was a lovely performance and I greatly admired it.

When we come to presentation, I thought the set was quite, quite excellent. It was light, it was tremendously detailed, one saw hints of antiques, etcetera and one could believe that Maggie had been a design student or whatever, because it showed in the decoration of the set. It was very pleasant indeed to look at and the eye never tired of dwelling on the details. In particular the alcove lightings, the beautiful detail in the backing, both of them, upstage and on stage right with the perfect lighting there, this was a very, very good set indeed.

Lighting was quite appropriate, the various effects were well done. I did find a dark patch of lighting in the middle of the stage and I understand from your electrician, that your lighting has had to undergo a structural alteration in line with the hall. This probably accounts for the shadow in the middle of the stage and perhaps in future productions this can be ironed out.

The costumes were very appropriate indeed, although not flashy, they exactly suited the character, I've already drawn attention to Dennis's exact character and the rest follow suit in this way.

I think, I cannot finish my report without commenting on the Front of House arrangements, since this too is part of the Three Act Competition. I was very impressed indeed with the Front of House stewarding, their smart appearance, their attention to the clientele, I noted that facility was given to the disabled and the small army of helpers handing out, would you believe it, free coffee at the interval, could only make the audience feel at home and welcomed, and this surely is what it is all about.

Thank you very much for a most enjoyable performance, congratulations to all and I hope your final two performances were as good as this one.

problem to have a thriller in front of a friendly local audience, who are perhaps ready to seize moments of, unwanted enjoyment, shall we say. This is where Jack has to combine his light-hearted 'Jack the Lad' character with an underlying nastiness which will allude the audience when necessary, lent of course with the Producer's ability to engineer changes in pace and pace and value to achieve the desired effect.

I did find that the lead up to the end of acts I and Act II, was just a little too much on volume and pace. Things went at an average speed and, whether it a little more holding back at certain moments and slowing the pace instead of rushing forward, as this cast did, I wonder if that would not have produced a little more tension. The volume and pace did not slacken at all in the final moments of the play. Certainly, the audience were quieter at the end of the play, than they were at some moments earlier on. I observed the same tendency to unrestrained volume, or should I say, over-acted volume earlier in Act I in Dennis's outburst on page 25 & 26. A little more variation of technique here, would have, I think, improved that particular moment, although to be fair, the audience gave him a round of applause on his exit. Talking of exits, exits and entrances in this production were extremely well managed and timed. For on reading the play I was a little concerned at the motivation for leaving the stage to the characters that were left. For instance, Maggie goes off to get some sandwiches, Dennis is sent off twice to go and fetch some cigarettes, but this did not appear to all transpire in this production and it is a credit to the Producer and cast.

Whatever I may have said earlier on does not distract from my overall feeling that this was a very polished, very well rehearsed and very skillfully directed performance. Now for the individual performances.

NANDA PLAY OF THE YEAR 1992 - 1993 AWARDS

NEWARK ADVERTISER SHIELD	BEST ALL ROUND PLAY	"THE CONSTANT COUPLE" - LACE MARKET THEATRE and "CONFUSIONS" - BLABY DRAMA GROUP
PAT JOHNSON TROPHY	PRODUCER OF THE YEAR	PAUL COBB for "THE LIFE OF GALILEO" NEWSTAGERS DRAMA GROUP
HARRY PENSON TROPHY	ACTOR OF THE YEAR	TED HEATH as GALILEO in "THE LIFE OF GALILEO" NEWSTAGERS DRAMA GROUP
ARTHUR POULTNEY TROPHY	ACTRESS OF THE YEAR	SHEILA HAND as CLARA SOPPITT in "WHEN WE ARE MARRIED" WEST BRIDGFORD DRAMATIC SOCIETY
SIDNEY HOPKIN TROPHY	INEXPERIENCED ACTOR/ACTRESS IN A SUPPORTING ROLE	CAROLANNE GREEN as IDA in "SEE HOW THEY RUN" EDWINSTOWE THEATRE GROUP
LALLIE MCLAUGHLAN TROPHY	BEST PRESENTATION	PENSON PLAYERS - "ROUND AND ROUND THE GARDEN"
OXLEY TROPHY	BEST COSTUME	LACE MARKET THEATRE - "THE CONSTANT COUPLE"
BELPER CUP	ADJUDICATOR'S SPECIAL AWARD	EAST BRIDGFORD DRAMA GROUP for THE CREATION OF AN IMPRESSIVE SENSE OF COMMUNITY THEATRE
PETER AND JOAN MARTIN AWARD	FRONT OF HOUSE AWARD	EDWINSTOWE THEATRE GROUP for HOUSE MANAGEMENT

NANDA PLAY OF THE YEAR 1992 - 1993 AWARDS

RESULTS

	Acting (40)	Production (35)	Presentation (10)	Achievement (15)	TOTAL
1 Lace Market Theatre THE CONSTANT COUPLE	33	28	8	12	81
2 Penson Players ROUND AND ROUND THE GARDEN	30	26	9	9	74
3 Arcade Players FRINGE BENEFITS	30	27	9	10	76
4 Kegworth Players PLAY ON	26	28	8	10	72
5 East Bridgford Drama Group DEAD OF NIGHT	29	28	8	10	75
6 West Bridgford Dramatic Society WHEN WE ARE MARRIED	31	29	8	11	79
7 Newstagers Drama Group THE LIFE OF GALILEO	31	30	7	12	80
8 Blaby Drama Group CONFUSIONS	31	30.6	7.6	11.8	81
9 The Bonington Players STEEL MAGNOLIAS	29	28	9	10	76
10 Keyworth Dramatic Society TEN TIMES TABLE	29	28	8	9	74
11 Edwinstowe Theatre Group SEE HOW THEY RUN	31	28	8	11	78



