

THE GARDEN WORKSHOP

LAWNMOWERS - CULTIVATORS - CHAINSAWS

SALES & REPAIRS

4 Main St., East Bridgford Tel: 20894

Thanks for the Pork Pies

R. F. STANLEY - BUTCHERS

8 Main St., East Bridgford Tel: 20860

Meet all YOUR
FRIENDS & NEIGHBOURS

Sunday.




Rehearsal Room
courtesy of
The Royal Oak



East Bridgford Drama Group

present

ДРУГИ И
СЛЕДУЮЩИЙ
ДВЕРЬ 



FRIENDS & NEIGHBOURS

A Comedy by AUSTIN STEELE

FRIENDS & NEIGHBOURS

by

Austin Steele

The action of the play passes in the Living Room of the Grimshaw's house in an industrial town in Lancashire

ACT I

(Scene I)

About 5 o'clock on a Monday evening

(Scene II)

10 o'clock the same evening

INTERVAL

(Coffee and Biscuits)

ACT II

(Scene I)

9 o'clock the following Saturday evening

(Scene II)

11 o'clock the following morning

thanks to the Post Office for selling the tickets.

Lodders General Store

CAST

(in order of appearance)

Doris Holmes Jean Preston

Lily Grimshaw Jean Starbuck

Susan Grimshaw Amanda Hill

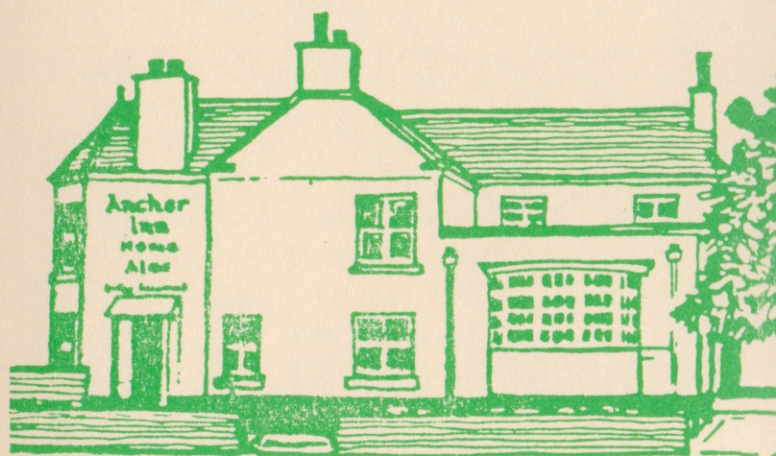
Albert Grimshaw Kerry Dracott

Wilf Holmes Bob Flower

Sebastian Green Steve Bentley

Vladimir Previtch Michael Clark

Petri Garanokova K. Thornburrow




Rehearsal Room
courtesy of the Anchor, Gunthorpe

East Bridgford Drama Group

present ...



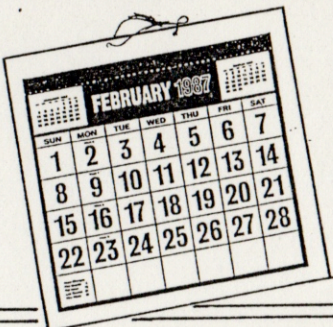
друзи и
следующий
дверь 

A Comedy by Austin Steele



FRIENDS & NEIGHBOURS

The
Village Hall
East Bridgford
Wed to Fri 7.30
Sat 5.00 & 8.00



Tickets
£1.50

From the Post Office
or Members

Presentation

The setting was excellent - reallistically and theatrically. The dressings were extremely well done - the brass, the inevitable ducks, the pictures in the right type frames, that awful but so right fly trap of a glass light globe, the settee and it's cover, the double tablecloths, the period T.V, that ghastly (and we all had them) Dorsette type record player etc.

It was so delightful to an old adjudicators' eye to see a colour scheme throughout, the browns and creams were so right. The whole atmosphere was a homely period. The music was most suitable and again contributed and I'm glad someone still cares enough to sort out long deleted records. The sound effects were most realistic.

The loighting was warm and friendly - the mak-up was excellent and full of charcter - just a shade more red in the ladies cheeks. The wigs, hairstyles - right - right - right ! Seb could have been paler to help with the audience sympathy.

Production

Geoff's work and control of the actors was first rate.

When you work any stage business however, watch and decide on the angle you are playing it at. Sebastians roll of paper was of course straight out of pantomime and needs playing direct - full face at the audience rather than to them. This is a good rule in any play designed for commercial theatre - ie. pure entertainment. It usually applies to all farce but varies in comedy. Flat out playing in Noel Cowards comedy for instance would be wrong.

Learn to develop business - link one happening to the next - sometimes almost to the point of milking it. Again I am refering to the commercial theatre. A cast needs strict tuition in gags. How to point the gag with hands, face, body. How long to hold the gag or how to play it. And above all - how to time it to allow for the fact that in front of the next audience one may have to alter the timing. The grouping and characterisations were varied and top notch. The pace generally, was top notch - it never flagged - never rushed.

It was an all round first rate piece of ensemble comedy playing.

Acting

Petri

This was a good try in generally a weak part. Facially she was stunning through harder lines under the eyes would have emphasised her expressions more. There is possible power in her voice if she'd try out some breathing exerciscs to help her string a line or word out longer. She needs to hold in the diaphragm more tightly. The knickers business could have been a riot played out and emphasised more.

Vladimir

Michael looked so right though the glasses seemed modern and softened the hard core leadership the man must have. The voice needs PITCH exerciscs - take - a breath - release the shoulders whilst doing so - count 1-2-3 down to 10 lowering the voice on each count.

Vladimir Continued

Stop if it is strangling you. Progress slowly down in pitch. In a farce there are so many old characters. For any foreign accent choose a key word ring it round the script - use the accent on this word. The beard needed blackening to emphasise hardness, he could have stood straighter which again would have emphasised the aggressiveness of the stock Russian type.

Susan

I was pleased that Amanda turned her juvenile role into more of a character. There is always a tendency for youngsters to play their 'own age' roles absolutely straight - this often leads to boredom because young in age doesn't necessarily mean they have no traits or mannerisms etc.

The hair do was super and the foul spikey specs added to the role tremendously. You can always alter your face by the hair, wig, hat and specs. these 2 things are often a better disguise than make-up. It was a clear, concise and intellegent performance which simply needed a little more projection - probably first night nerves.

Wilf

Bob made a nice foil for Albert it was an unselfish performance and he'll always be reliable as a backing or back up actor. it was a solid all round characterisation which just needed a touch of the mannerisms to complete it. the timing with his elbow in act two and the paralytic vodka scenes were super and so funny. Again a shade more power was need just to nudge it over the line a little.

Doris

Jean grasped her opportunities wherever the playwright allowed her to blossom. She softened us up nicely at the beginning for the farce to follow. She has crystal clear delivery and first class reactions - a most endearing and totally dependable actress.

Lilly

Jean was a lovely dominant mother figure who had us with her all the way. It was a formidable performance (love to see her play Emma in Sailor Beware) and she was in total charge throughout. The lines leapt from her and her eyes were worth aprize with their vivid reactions.

Sebastian

What a super performance from a young actor. he over used the smile perhaps - Danny Ross the original used the gorp - "Gob Struck". At times (Geoffrey!) he was "made" to play in profile. Comedy needs - especially broad farce - playing straight out. he needs to learn how to make clothes add to the characterisation - the tie not quite pulled up, one trouser leg slightly askew etc, however, he is a young and very talented lad - I shall certainly look foward to his future development .

Albert

Again, Kerry has all the attributes of a first class character actor. a lovely sense of the real and the theatrical. Again, he needs in FARCE to play out, and perhaps some guidance or extra power, emphasis on key words. However, he has an inborn sense of comedy and would make Jean a great husband in Sailor Beware.

May I thank you for one of the funniest and most enjoyable, entertaining evenings I've spent in the amateur or professional theatre.



Russian Lodgers

Xenophobic Albert Grimshaw (Kerry Draycott) is the centre of attention in this scene from East Bridgford Drama Group's presentation of Austin Steele's comedy, *Friends and Neighbours*.

The production by Geoff Peabody, assisted by Kim Levis, will open in the village hall on Wednesday for a four-day run.

Albert is the unwilling host to a couple of Russian engineers played by Michael Clarke and Kate Thornburrow, front, part of a trade delegation to the factory where Albert works.

There isn't much room chez Grimshaw and Albert makes the worst of things, much to the annoyance of his wife (Jean Starbuck, left) and the amusement of their neighbours (Jean Preston and Bob Flower, right)