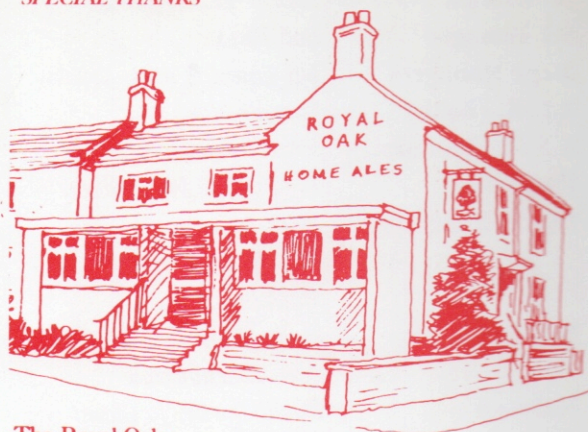


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*thanks to the Post Office for selling the tickets*

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# LOCAL AFFAIRS

by Richard Harris

Presented by EAST BRIDGFORD DRAMA GROUP



*"I was having a sort of ding-dong with the scrum-half and I got sort of passed down the line."*

*"She's not exactly the one for soap and water, is she?"*

*"I played golf once. It was like staring at a dead frog."*

*"You can chat me up over a green salad."*

*"I shall either commit suicide or go jogging."*

*"He's taking a Ph.D. in Good Intentions."*

*"I've noticed that about men: when they put on a skirt, more often than not they've got a bloody good pair of legs."*



**PRODUCED and DIRECTED by  
DICK WOOD.**

**Assisted by CHRISTINE JACKSON.**



*This play deals with three couples, who, while trying to cope with the trauma of moving into their individual houses on a new estate, each receive a visitor. The problems caused by their visitors provide an entertaining view of their*

### “LOCAL AFFAIRS”

*Please Note: All three houses are seen on stage simultaneously.*

#### CAST

<b>NORMA:</b>	<i>Jean Starbuck.</i>
<b>Mrs HINSON:</b>	<i>Diane Wilkinson.</i>
<b>CHARLES:</b>	<i>Nigel Lawrence.</i>
<b>SUSAN:</b>	<i>Vicky Rees.</i>
<b>DAVID:</b>	<i>Kerry Dracott.</i>
<b>KEITH:</b>	<i>Mark Pilgrim.</i>
<b>HILARY:</b>	<i>Carolyn Peabody.</i>
<b>PETER:</b>	<i>Michael Clarke.</i>
<b>KATY:</b>	<i>Amanda Bentley.</i>

*The action takes place in the kitchen, lounge and bedroom of all three houses.*

**ACT 1:** *Afternoon to early evening*

**Act 2:** *Immediately following*

**TIME -** *The present*

<b>Set Design</b>	<i>Dick Wood</i>
<b>Set Manager</b>	<i>Bob Flower</i>
<b>Stage Managers</b>	<i>Jeff Caunt &amp; Mike Geisow</i>
<b>A.S.M. (Book)</b>	<i>Jean Preston</i>
<b>A.S.M. (Technical)</b>	<i>Jeremy Rowe</i>
<b>Properties</b>	<i>Jo Caunt &amp; Jane Gibson</i>
<b>Sound &amp; Lighting</b>	<i>Mark Wilkinson, Ella Thornburrow &amp; Malcolm Cope</i>
<b>Wardrobe</b>	<i>Molly Wood &amp; Kate Thornburrow</i>
<b>Make-up</b>	<i>David Darby, Jo Caunt &amp; Jane Gibson</i>
<b>Set Decoration</b>	<i>David Darby</i>
<b>Front of House</b>	<i>Peter Salter, Geoff Peabody, Alan Haydock &amp; Malcolm Cope</i>
<b>Refreshments</b>	<i>Liz Jones, Everilde Flower &amp; Helpers</i>
<b>Publicity &amp; Ticket</b>	
<b>Sales</b>	<i>Christine Jackson</i>

*Telephones by courtesy of British Telecom. Special thanks to Janice White for making Charles's gown and to the Post Office for selling tickets.*





## THE CAST

**JEAN STARBUCK** joined the Group in 1981 and has acted in too many plays to name them all, in fact it would be easier to list the ones she hasn't been in. Parts differing so much that the audience didn't believe that the grey haired old lady in 'Unexpected Guest' and the rather tart Maggie in 'Outside Edge' were played by the same person. Apart from acting Jean produced 'Semi-Detached' and 'Breath of Spring'.

**DIANE WILKINSON** After twenty five years retirement from acting with West Briggford Drama Society, Diane was persuaded to join us last year. This is her fourth part with our Group. Last year she played Lady Rumpers in 'Habeas Corpus', Mum in 'The Anniversary' and The Warden in 'One O'Clock From The House'. Sorry W.B. you can't have her back.

**NIGEL LAWRENCE** has been associated with the group for at least five years, but due to pressures of work has so far mainly helped with Set Building. He has had very small parts in 'When We Are Married', 'It'll Be Alright On The Night' and 'Who Killed Santa Claus'. He Stage Managed 'Under Milkwood'.

**VICKY REES** A faithful backstage helper since she joined us nearly two years ago. Vicki has had two small parts, in 'Under Milkwood' and 'One O'Clock From The House', where she played Mavis 2, appearing right at the end of the play, in the smallest part, with no lines at all.

**KERRY DRACOTT** Like Jean, Kerry has played too many roles to list them all. He joined the Group in 1980 and has played the parts of men in their twenties through to men in their fifties. He is always very versatile and has been known to keep an audience in stitches with no more than a cigarette lighter, during a power cut. He produced 'The Anniversary'.

**MARK PILGRIM** This is his third part with E.B.D.G. He played the part of No Good Boyo in 'Under Milkwood' followed by Dennis in 'Habeas Corpus', which won him the NANDA award for Best Newcomer, last year (1987/88).

**CAROLYN PEABODY** has been a member of the Group for eleven years, joining just after the birth of her youngest daughter. In that time she has brought up a family, ran a home, returned to work and acted in a variety of roles, from Maid, Girlfriend, Wife and Daughter. This will be her eighth part.

**MICHAEL CLARKE** has appeared in a number of E.B.D.G. productions since joining ten years ago, twice playing a murderer, once the detective, once a South-Sea Islander complete with grass skirt and sbrunken beads, (tennis balls actually) and on one occasion squeezing his 6ft 3 1/2 " frame into a trunk half that size when he played a German missionary.

**AMANDA BENTLEY** joined the Group in 1984. If the name is unfamiliar to you, the face won't be. She has been in 'When We Are Married', 'She's Done It Again', 'It'll Be Alright On The Night', 'Friends & Neighbours' and 'The Anniversary', appearing in the programmes as Amanda Hill. This is her first part since her marriage last year.



LOCAL AFFAIRS by Richard Harris - 17 February 1989ADJUDICATION

May I first of all say, thank you for a most enjoyable, pleasant and entertaining evening. I received a very warm welcome and I particularly liked the photographs exhibited outside your hall and those around the walls inside. A very handsome body of 'welcomers' in their dinner suits.

The programme was of a very good quality, clear and nicely laid out and I appreciated the coffee and biscuits in the interval. CURTAIN UP - exactly on the dot - well done!

My overall impression was that of a very professional and well drilled performance. A thoroughly workmanlike approach to a complicated plot and set. A difficult production to choose because of set and complexities of movement and lighting etc, but this was all very slickly accomplished by a director/producer who obviously works tremendously hard with a wonderful eye for detail. The enthusiasm and teamwork were self-evident throughout and could be held up as a model to any amateur theatre group of how to achieve maximum effect, giving little to start with, when striving against considerable odds through thorough planning and a great deal of hard work, organisation and discipline so necessary in any theatrical venture - and sometimes found lacking in other groups. All this was very evident in this production and my heartiest congratulations to the director and the whole Society for a most worthwhile and entertaining production.

#### CAST

There was not a weak link in this cast. Every character was very well drawn and clearly thought out. Not easy in such a complicated and, at times, rather 'bitty' plot.

Excellent timing throughout, again because of thorough teamwork and rehearsal. I thought we had excellent understatement from "DAVID" (played by Kerry Dracott) so necessary in this style of play. I particularly liked this performance for its masterly delivery of funny lines. He resisted the temptation of so many actors to 'hammer home' the point. It was a delight, and so was Diane Wilkinson, "MRS HINSON". Superb mannerisms and character sustained throughout the play and her "off-dialogue" acting was that of a very experienced actress and a very keenly observant one - well done.

In fact, I must say, every performance was worthy of praise, not least the delightful cameo from Michael Clarke as "PETER". Once again showing the beautiful effect of the understated part - impeccable timing.

I was also impressed by the young man "KEITH" - Mark Pilgrim. He not only acted well but he 'listened' terribly well.

However, as I have said, congratulations to you ALL.

The one thing I missed, slightly, was a London or Southern accent. Arguably unnecessary I agree, except for the numerous geographical references. It might have been pleasant to have had at least one. Its a small point amidst all the plus points. Every actor made good use of his dialogue.

#### PRODUCTION

I thought throughout we had good attack and pace (although this dropped slightly in



two small scenes, the duologue between "MUM" and "DAUGHTER-IN-LAW" scene, and the T.V. viewing scene, which was a pity but it quickly picked up again).

All the bits of "business" were excellently timed and very, very well rehearsed. I thought the timing of the entrances and exits, lighting, etc, all so complicated, was superb. Well drilled. Well done!

Wonderful management of the LOFT business. Congratulations to the designer/constructor, director, and the young actor for coping so well. Most realistic.

Speaking personally, I find the ending of this play most disappointing. It is so suddenly over, but then that is the play, and not the players. I would have preferred a bigger boom at the end. A climax, if you like, instead of going out on a whimper. But never mind, the whole evening was so enjoyable.

### COSTUMES

On the whole these were very appropriate and well thought out. One slight criticism, I thought perhaps we could have had a little more fun with "NORMA'S" two fancy dress outfits, slightly more elaborate perhaps.

### SET

Very carefully worked out, planned and executed. The doors were built to withstand the constant use and occasional banging.

I did wonder if, on such a small stage, one might of adopted a less regimented division of the acting area. It seemed to be so restrictive upon the director and the actors. ~~Perhaps it could have been arranged for its barriers to be flexible so that the action could overflow.~~ It would have been more aesthetically pleasing and could of afforded the actors a little more freedom of movement if the stage had not been chopped into almost identical 'thirds'. Perhaps on such a small stage we could of had a slightly different set. I did talk this over with Dick after the show and I am sure if you are interested he could explain more to you of what we talked about.

Nevertheless, a well executed set. The stage dressing was satisfactory and efficient, but I wondered slightly about the reference several times to the executive homes - did the props on stage really appear to be in an executive home? - a slight point to think about.

### SUMMARY

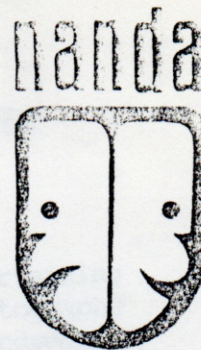
A wonderful production from a very well-balanced group, bubbling over with enthusiasm and talent and obviously guided by an excellent producer/director.

Well done East Bridgford Drama Group and thank you.

SYLVIA V JACKSON.



# Play of The Year 1989



## MARKS AND PLACINGS

<u>GROUP</u>	<u>PRODUCTION</u>	<u>ACTING</u>	<u>PROD</u>	<u>PRESENTATION</u>	<u>ACHIEVEMENT</u>	<u>TOTAL</u>	<u>POS</u>
Penson Players	Death Trap	35	28	7	12	82	1
East Bridgford	Local Affairs	30	32	7	11	80	2
Keyworth	The Importance of Being Earnest	33	25	9	12	79	3
Bramcote	Dangerous Corner	30	28	8	12	78	4
Botiller Players	Treasure Hunt	26	29	8	10	73	5
West Bridgford	Flying Feathers	26	26	8	10	70	6
All Hallows	A Tomb with a View	29	22	6	12	69	7
Southwell	His, Hers & Theirs	24	25	6	9	64	8
Burton Joyce	The Restless Evil	20	18	8	10	56	9
Edwinstowe	Taking Steps	20	18	6	8	52	10

## AWARDS

1	Newark Advertiser Shield	Highest Marks	<u>PENSON PLAYERS</u>
2	Harry Penson Trophy	Actor of the Year (Sidney Bruhl)	<u>DAVID PIERCE</u> (Penson Players)
3	Arthur Poulteney Cup	Actress of the Year (Mrs Hinson)	<u>DIANE WILKINSON</u> (East Bridgford)
4	Lallie McLauchlan Trophy	Best presentation/staging	<u>KEYWORTH DRAMATIC SOCIETY</u>
5	Sidney Hopkin Trophy	Best inexperienced player (Sir Philip Ryall)	<u>ANDREW SMITH</u> (Botiller Players)
6	Belper Cup	Adjudicator's Special Award	<u>BRAMCOTE &amp; STANTON</u> <u>DRAMA GROUP</u> (For good all round team work)
7	Pat Johnson Trophy	Producer of the Year	<u>DICK WOOD</u> (E Bridgford Drama Gp)
8	Oxley Trophy	Costume	<u>KEYWORTH DRAMATIC SOCIETY</u>
9	Front of House Award		<u>WEST BRIDGFORD DS</u>