

PRODUCTION TEAM

STAGE MANAGER	Kim Levis
PROMPT	Vicky Rees
PROPS	Jacky Caunt & Freda Quinn
LIGHTING	Robert Thornburrow
SOUND	Jeremy Rowe
SET DESIGN	Geoff Morgan
FRONT OF HOUSE ORGANISER	Reg Bee and helpers
REFRESHMENTS	Christine Jackson and team
MAKE-UP	Jo Caunt & Rita Case
LANGUAGE ADVISER	Anke Bostock

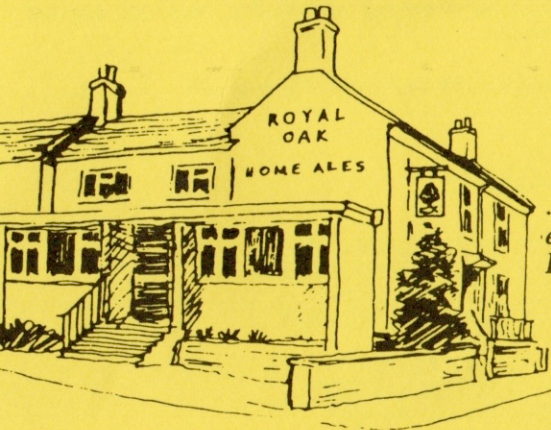
We always welcome new members. If you are interested in becoming involved, in any capacity, please contact Christine Jackson (Secretary) - Nottingham 664088.

SPECIAL THANKS to friends to the group who assisted with the stage and set building -and refreshments.

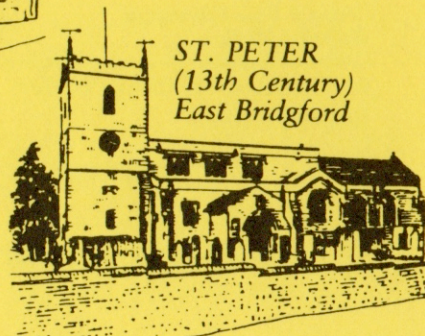
Our next production: 17 NOVEMBER - 21 NOVEMBER 1992

Director - Kate Thornburrow

WE LOOK FORWARD TO SEEING YOU THEN. EBDG



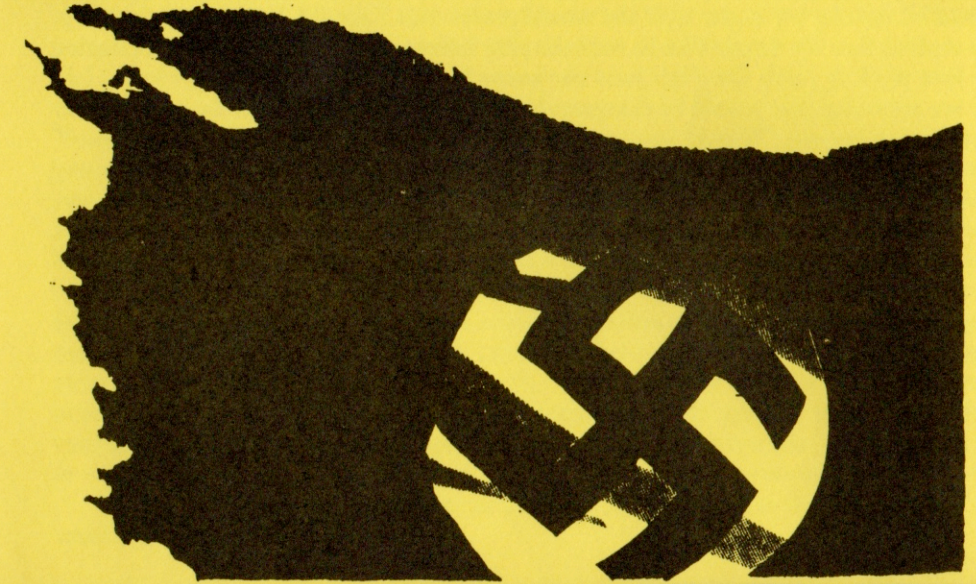
..... For that perfect evening out - recommended by EBDG - The Royal Oak.



9.00 a.m. and 6.30 p.m.
EVERY SUNDAY
Canon Alan Haydock
(0949) 20218

EAST BRIDGFORD DRAMA GROUP

Present



THE DAME OF SARK

by

William Douglas Home

THE DAME OF SARK

I read the Dame of Sark's autobiography some years ago and made a mental note that I would like to write a play about the wartime occupation of her island by the Germans. This spring I wrote asking for her blessing and enquiring whether she would let me use her name or if she would prefer that I should fictionalise the story. She replied that she would like to read the play before deciding. I sent it to her during the first week in June. On 11th June she wrote back: "Dear Mr Douglas Home, I do not see anything that would be disagreeable to me in letting my name be used in your play." She went on, "Would you care to come and spend a couple of days with me?" Alas, the sad news of her death came ten days before my wife and I, our two young children and Celia Johnson were due to call on her. Charles Hickman, however, who had been over earlier to photograph the room in which the play is set, had a long and fruitful conversation with her. He also met Cecile, now in her late seventies. I made one promise to the Dame, which was that I would put a note in the programme to the effect that although Major Lanz and Dr Braun were indeed the first two German officers to land on Sark, they did not in fact remain there throughout the war (as they do in the play for dramatic convenience) but were replaced by other officers of similar character and rank. "I like your idea of a note in the programme," she wrote. "It will spare me masses of letters pointing out that they had gone by Christmas 1940." The period of Colonel von Smettau's sojourn in the Channel islands was exactly as depicted in the play.

William Douglas Home

The action takes place in the drawing-room of the Seigneurie on Sark.

SCENE 1	1940 SUMMER
SCENE 2	1941 SPRING
SCENE 3	1942 AUTUMN

INTERVAL

SCENE 4	1943 WINTER
SCENE 5	1944 SUMMER
SCENE 6	1945 SUMMER

PERIOD — THE SECOND WORLD WAR

DIRECTED BY — MRS JEAN STARBUCK

NEW FACES

LIZ MORGAN

This is Liz's very first acting role although she has impressed in our newly formed quiz team. Newcomers to the village, her husband Geoff made his debut in our last production "PLAY ON" and designed the set for this one. From Liz's point of view, it's another case of "if you can't beat 'em -join 'em."

FREDA QUINN

Another debutante to acting. Freda initially joined EBDG as an observer but was soon roped in to backstaging in the last two productions, excelling as PROMPT for "PLAY ON". With a cameo role in "THE DAME", Freda is also busy "backstage" with props!

FAMILIAR FACES

KATE THORNBURROW

Not a new face but it is some considerable time since Kate actually "acted". She is usually found directing or stage managing. The lead role of SIBYL has been a demanding and challenging character for Kate's re-introduction to a promising career ON STAGE.

PETER SALTER

Some of you may remember Peter as the Indian law student "Mr Seth" in the "GOLDEN PATHWAY ANNUAL", or the hanged man in "HABEAS CORPUS" where he was left "swinging", centre stage, throughout the interval! Fortunately Peter survived to re-emerge as "Muller" with yet another accent to master.

The remaining actors are sufficiently well known to you all!!

CAST

<i>Bob Hathaway</i>	ALAN HAYDOCK
<i>Sibyl Hathaway</i>	KATE THORNBURROW
<i>Cecile</i>	LIZ MORGAN
<i>Major Lanz</i>	MICHAEL CLARKE
<i>Dr. Braun</i>	BOB LEVIS
<i>Colonel Von Schmettau</i>	JEFF CAUNT
<i>Wilhelm Muller</i>	PETER SALTER
<i>Colonel Graham/Cowman/Soldier</i>	DAVID DARBY
<i>Jim Robinson/Mr Bishop/Soldier</i>	MICK QUINN
<i>Mrs Bishop</i>	FREDA QUINN

DIRECTED BY JEAN STARBUCK

PRODUCTION CO-ORDINATOR: JACKY CAUNT



East Bridgford Drama Group

THE DAME OF SARK

The indomitable spirit of the people of countries occupied by the Nazis during 1939-45 War was the subject of the play performed last month by the East Bridgford Drama Group called the "Dame of Sark" by William Douglas Home. Sark, one of the smaller Channel Islands, was ruled by a hereditary Seignurie at the time of the Nazi invasion in the Summer of 1940.

The play, perceptively produced by Jean Starbuck, shows six stages of the occupation from 1940-1945 when conditions on the Island steadily got worse as the Nazis realised they were losing the war.

The lead role of Sybil Hathaway, Dame of Sark, who was on stage from beginning to end, was played by Kate Thornburrow making a welcome and powerful return to the stage. Her portrayal of this proud, yet compassionate ruler, was outstanding. While at times in the story her heart ruled her head, she always managed to come out on top. She was ably supported by her American husband played by Alan

Haydock. His interpretation of the part, lovingly supportive of his wife, but at the same time sure of his rights as an American citizen when the chips were down, confirmed the correctness of his recently awarded 'Oscar' by the Nottinghamshire and Nottingham Drama Association for the best Actor of the Year 1991-92.

The other acting of especial note was that of Jeff Caunt as Colonel Von Schnettau, Officer-in-Charge of the Channel Islands. As a regular German Officer he had no time for the S.S. Although he loyally carried out his duties, his heart was obviously not in the job. His gentlemanly and courteous behaviour at all times to the Seignurie, particularly when each had lost a loved one during the war, was memorable.

By drawing particular attention to the three main characters in no way detracts from the important contributions of the other players. Liz Morgan, in her first acting role as Cecile, the Maid, showed the right balance of friendship that existed between servant and mistress. The mastery of the German language by Michael Clarke (Major Lanz) and Bob Levis (Dr Braun) was a credit to them and to their language adviser, Anke Bostock. Peter Salter nicely represented the young German soldier posted far from home and keen to show photographs of his family and fiancée. Mick and Freda Quinn filled in lesser parts, while David Darby again had a tripartite role (but would he, as a British Colonel in the Summer of 1945, have worn such an impressive array of campaign ribbons, many of which, if I remember correctly, were not issued until 1946?!!).

No production can ever take place without the supporting roles of the back stage and front of house staff who all displayed their usual efficiency.

To sum up, possibly one's reaction to the play depends on whether one was personally involved in the action during this period. I found the story of the play very moving due to the very high standard of acting which one has come to expect from the East Bridgford Drama Group.

Rover



