

CAST HISTORIES

Sarah Peabody

Has wanted to act with the group since she was knee high to a peanut, but after experiencing this director she's not sure if she will again. However, she has discovered it is not just her he shouts at all the time. She attends Hollygirt School and hopes to follow her interest in stage make-up.

Kim Levis

Began acting 4 years ago with East Bridgford Drama Group as a 40 year old spinster in "She's Done it Again". Only award, so far, is a certificate for perfect attendance at Sunday School! Usually takes the parts nobody else wants! Welsh, Cockney, or Lancashire! Ambition is to play someone "POSH".

Mark Wilkinson

His first time on stage. Mark is normally only seen and heard, after four years of doing sound and lighting. His ambition is to get back to this and leave the worries of acting to others.

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PREVIOUS PRODUCTIONS

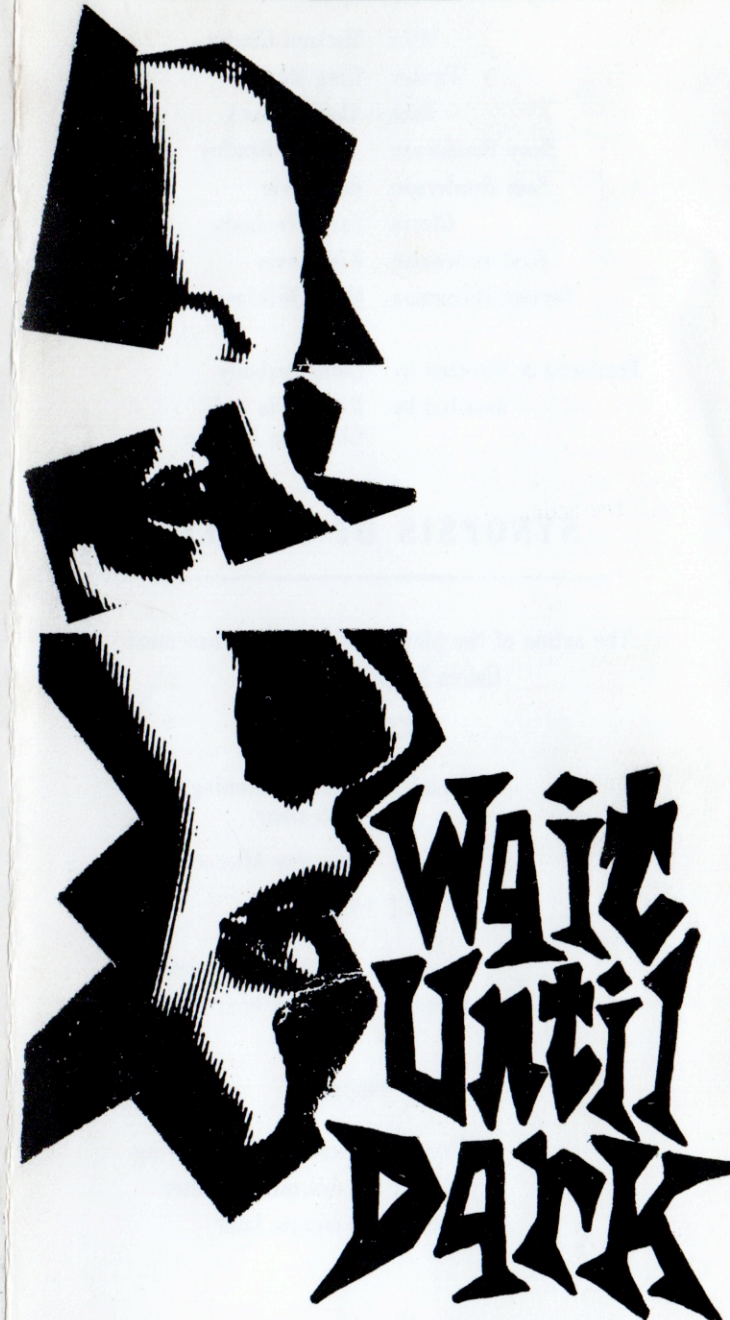
White Liars
Heaven on Earth
Plaza Suite
The Taxpayers Waltz
Flowering Cherry
Relatively Speaking
Blithe Spirit
Gaslight
Chester Miracle Play
See How They Run
A Resounding Tinkle
Black Comedy
Table Manners
I'll Get My Man
Bell Book and Candle
The Unexpected Guest
The Happy Apple
Outside Edge

Move Over Mrs Markbam
Semi-Detached
When We Are Married
It'll Be Alright On The Night
Just Between Ourselves
Who Killed Santa Claus
She's Done it Again
Breath of Spring
Hobson's Choice
Friends and Neighbours
Under Milkwood
How the Other Half Loves
Habeas Corpus
The Anniversary
One O'Clock From The House
Local Affairs
My Three Angels
and several Poetry Evenings



The Royal Oak

EAST BRIDGFORD DRAMA GROUP PRESENTS



By Frederick Knott
Tues Nov 21st - Sat Nov 25th 1989

CAST

(in order of appearance)

Mike Michael Clarke
Croker Greg Morrall
Roat Alan Haydock
Susy Henderson Amanda Bentley
Sam Henderson Bob Levis
Gloria Sarah Peabody
First Policeman Kim Levis
Second Policeman Mark Wilkinson

Produced & Directed by Geoff Peabody
Assisted by Kim Levis and
Christine Jackson

SYNOPSIS OF SCENES

The action of the play takes place in a basement flat in Notting Hill Gate

ACT ONE

Scene 1 A Friday evening in September
Scene 2 Saturday Afternoon

ACT TWO

Scene 1 Twenty minutes later
Scene 2 About an hour later

ACT THREE

Scene 1 Immediately following
Scene 2 A few minutes later
Scene 3 A minute later

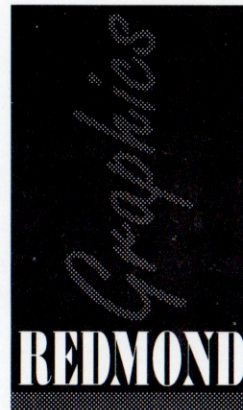
Time - the present

PRODUCTION TEAM

Set Design Director Jeff Caunt
Stage Manager Christine Jackson
Prompt Kim Levis
Properties Jean Preston
Jean Starbuck
Sound and Lighting Jeremy Rowe
Mike Geisow
Effects Mark Wilkinson
Make-Up Jo Caunt
Publicity Liz Jones
Ticket Sales Christine Jackson
Set Building East Bridgford Drama Group

SPECIAL THANKS TO

The Post Office for Ticket Sales
Hilarys Blinds - Nottingham
Express Stationers - Nottingham
Keith Johnson and Pelling - Nottingham



GRAPHIC DESIGN
TYPESETTING
ARTWORK
POSTSCRIPT
BUREAU
GRAPHIC
REPRODUCTION

Unit 5, Thornfield Industrial Estate, Hooton Street,
Nottingham NG3 2NJ.
Telephone: 0602 500601

CAST HISTORIES

Michael Clarke

Has appeared in 12 previous productions, sometimes without his trousers on. Amongst his other achievements Michael has won 2nd prize in a Latin Verse Speaking competition, has twice won the Gourmet's Cup at the Flower Show and has also done quite well with his Gooseberries. In his spare time Michael is a junior school teacher.

Greg Morrall

The school he was at was so good it was approved; he obtained O levels in Art and Maths and got a job painting cash registers.

Greg now works for the Dept of the Environment; he can be seen going green just before the curtain rises on Act I.

He's just finished a long run in the West End and hopes to complete the Robin Hood Marathon next year.

Alan Haydock

This is Alan's 18th appearance with the East Bridgford Drama Group. Recently he appeared for five seconds in the film 'Scandal' and in church with Jimmy Savile - Jimmy was in the pulpit. His ambition is to whistle in the re-make of Bridge Over the River Kwai.

Amanda Bentley

This is Amanda's first major role although she has appeared in supporting roles ranging from the back end of a whale to many roles as the young daughter of the family. This will be followed shortly by her real life role as mother of her own family.

Bob Levis

Having spent his 30 pieces of silver from playing Judas in the passion play and fed up of hanging around he joined up with the French Navy and rapidly achieved the rank of Lieutenant for his last appearance in My Three Angels.

This is Joyce Bromley speaking. I enjoyed your production of Wait Until Dark very much. I thought the set design rather followed the acting addition stage plan but it was well placed on so tiny a stage, which I believe you have to build before you can do a thing. Details of furnishing were good, from the sink, the photographic equipment, blinds and cupboards, and the very important stairs were well built.

As there is very little lighting equipment available I thought the lighting plot very well done and followed through to small details, but important, such as the bedroom lights working off stage down right; lighting for 1/2, the darkroom, very effective. The costumes generally were very acceptable and there was nice detail; Mike and Croker both being casually dressed and Roat in formal suit, and Mike's change of clothes to a suit for 1/2 and Croker's wet raincoat in Act 2.

Sound effects were suitable, the opening music weird, and the slow fade of the house lights and slow curtain all created the right mood.

Reaction and inter-play are very necessary components for the success of such a play as Wait Until Dark and you produced a tight little company working together well. Mike - I like your lugubrious manner, you have a good sense of theatre but I didn't find you tense enough at the beginning. Those first emotions, though made, needed stronger pointing than you gave them. The easing of manner and then the tensing up yet again which was frequent. A lot unfolds in that first scene, and then the fear as you begin to suspect Roat. There was a good easy manner for your conman act. Liked your correction and control to 'On the Safe'.

Croker - nice easy stage presence but again lacking the high level of tenseness. But a lot of thought and character development, worked to good effect.

Roat - the unpleasant qualities of Roat was clearly projected and the urbane manner adopted contrasted well with Mike and Croker whom you manoeuvred very well. Telephone call in 'Spanish!!' was nicely done. Your smiles without warmth and insidious watching all the time of the effect you are having on Mike and Croker was very good. Your first disguise suitably disturbing and noisy; and as the son, ice and smile, at the same time showing threat.

Susie made a very good entrance, the business of the telephone call and your developing awareness of something wrong. Good control of movement with the surety of all the furniture in place. Your eyes didn't see, and yet were frequently moving as often is the case with blind people. This character develops interestingly as her mind searches for the solution to her present difficulty and many opportunities were seized by this actress.

Gloria established her recalcitrance quickly completely stop to react to lines such as '4 eyes' - Complete movement after the pause it will then belong to the subsequent destructional behaviour.

Your throwing of unbreakables was well done - very good in your helping to observe the street and your obvious interest as the plan of campaign with Susie was outlined.

Sam - nice control in your scene with Susie and projection of your care for her well handled on an appropriate low key. Much of her independence had come from your help.

The 2 policemen nicely complimented the final scene.

My comments on the production:

The opening business detail necessary in this type of play by both Mike and Croker was well done and commanded immediate attention from the audience. But I thought that both actors were insufficiently tense in their manner. They seemed to relax as soon as they recognised each other and I don't think that this should have happened until they realised that they had both received the same telephone message.

'Its got to be Lisa' was a point where strong enough punctuation from Mike brought back the watchfulness again. Roat's arrival again lifted their unease which was allowed to fade but I think it should have returned with much more force as Mike and Croker began to suspect Roat, which would then have built up to the arrival of Susie.

Susie's entrance was very dramatic and the positioning of Mike, Croker and Roat was very effective - The waiting and watchfulness and her awareness very well directed. Her stumbling with the misplaced chair, her telephone call and ultimate departure all brought a very good curtain to 1/1.

1/2 - A completely different mood projected here - pleasant and familiar scene between Sam and Susie. The hand game looking natural and fond. Mike's arrival brought good change in manner from him - liked his use of notebook to put him in the picture regarding his story - and the supposed earlier knowing of Sam. Gloria established the distant relationship she had with Susie showing sensitivity and the temper-throwing was well controlled.

Roat's first disguise as the old man - filling the flat and alarming Susie which very satisfactorily put Mike in the position of friend.

Very good inter-play in 2/1 by Mike and Croker as Trentham and the Sergeant particularly at the time of the telephone call and the questioning of Susie. Roat's entrance as Harry Roat Jr.

Susie standing centre - a very good picture as Roat speaks of his wife and the doll, and Susie later in panic banging into Roat and the developing dependence on Mike well shaped.

2/2 This scene continued the developing trust Susie had on Mike but the twist starts here and I don't think it was pointed strongly enough. Roat's same shoes and Susie's observation - this should have startled Mike more. I think from here on he needed more sense bubbling near the surface.

Susie's extra awareness that blind people conflate in her thinking and concern about her situation allowed her to get ahead of the plot, working out for herself what had been devised by Roat, Mike and Croker, but at this point she doesn't yet realise it is their plot and I think this would have surprised Mike considerably and made him very uneasy. She was very near the truth.

Susie is no passive girl - she is a fighter, and watching her sort out in her mind the known plan of Roat and his assistances makes her in her own way quite a formidable opponent and very interesting to watch.

Very good scene with Gloria showing Susie's urgency and Gloria's enjoyment of the situation and her now very willing co-operation.

Croker's manner very watchful - very good building up of Susie's panic - the telephone cue calls - her putting the doll in the washing machine and her waiting as Mike, Croker and Roat gather.

The opening of 3/1 was a continuous, but still very effective picture - creepy, with Roat and Croker at the top of the stairs. Susie's plan with Gloria from the ammonia onwards all well done and disturbing to watch and the eerie curtain music didn't help anyone's piece of mind.

Good waiting from Susie with the photographic work bench light on only. Very good change of manner from Mike in 3/2 and pictorials good with Mike and Susie in silhouette and again changed from Mike 'no see, not tell'. Roat's entrance and the stabbing of Mike was terrific and the music quite terrifying.

In the final scene Roat very nasty and projected mental derangement well - hysteria and then control alternating.

All the business from Roat and Susie was very telling and the blocking of the fridge door and the fight there giving height to the tension.

It was an extremely physical scene and played to great effect.

The arrival of the police and Sam and the finding of Sam's hand brought a very good thriller to a comforting end.

I had the pleasure of adjudicating this company a year or two ago when I saw your production of Hobson's Choice which I enjoyed very much, so I knew that Wait Until Dark would be in good hands. I believe your choice of play on this occasion also to be a good one.

It certainly calls for very close inter-play from the characters and this achievement was realised. A lot of hard work had been successfully performed which resulted in a satisfying show and a highly entertained audience.

East Bridgford Drama Group thank you very much indeed.

The lighting, the opening music, the house lights and slow curtain all created the

inter-play are very necessary components for the play as Wait Until Dark and you produced a very good company together well. Mike - I like your sense of theatre but I

A lot of folds in that first scene, and you had a good sense of timing. There was a good sense of timing in that scene. Liked your correction and

Craker - nice easy stage presence but again lacking the high level of thought and character development, worked to good effect.

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