

the everyman

www.everymanfestival.co.uk

www.everymantheatre.co.uk

Issue 1

September/October 2011

Everyman Theatre presents their 2011/2012 season...

Good (by CP Taylor)



15-19 November 2011

**** Full audition information inside
and on-line at**

www.everymantheatre.co.uk



**EVERYMAN
THEATRE**



Follow us @everymandf
@everymanfest

A view from the bridge (by Arthur Miller)

20-24 March 2012

Set in the poverty struck tenement blocks of Brooklyn New York just after WW2, it shows the way of life of the longshoremen of the dock. These men were dock workers on the long piers where cargo ships discharged from all over the world. This area was a magnet for illegal immigrants who came to NY especially from Italy where there was mass unemployment and near starvation at this time in history. When in America the immigrants struggled to uphold their old customs of loyalty and duty to their families.

**** Audition information available from Monday 12 September 2011. Clubnight pitch– 21 September.**

For more information email bridge@everymantheatre.co.uk

A View from
the
BRIDGE

Ghosts (by Henrik Ibsen)

22-26 May 2012

Helen Alving is about to dedicate an orphanage she has built in the memory of her dead husband, Captain Alving. She reveals to her spiritual advisor, Pastor Manders, that she has hidden the evils of her marriage, and has built the orphanage to deplete her husband's wealth so that their son, Oswald, might not inherit anything from him. Pastor Manders had previously advised her to return to her husband despite his philandering, and she followed his advice in the belief that her love for her husband would eventually reform him.



In this edition of
The Everyman:

Good: Audition Notice
Festival Retrospective
Discount unavailability
Thank you
AGM
Archive
Clubnights

Good: Audition Notice

How does a good man react to the rise of the Nazis, in the absence of any opposition? What would *you* do? How culpable are you *now* for the crimes of your country? Is loving your family and being a good husband ever enough?

Good by C.P. Taylor is perhaps the most intelligent play ever written about the Third Reich. It forces its audience to question itself: if I were there, would I have reacted any differently? Would I have made a stand, or merely kept my head down? Am I keeping my head down now?

The play tells the story of John Halder, a liberal academic whose best friend is Jew, and who, slowly, by degrees, through a series of small petty lies to himself, by rationalising, through cowardice and being flattered, finds himself at the gates of Auschwitz, in full SS regalia, in charge. Here he has the tiniest inkling that something, somewhere, has gone terribly, horribly wrong.

Auditions.

We can now confirm that auditions for our November production of *Good* will be taking place on the weekend **3/4 September 2011**.

Auditions will be held in the Everyman Clubroom in group workshops/readings which will last 1.5 hours at the most. There is no need to prepare anything.

The dates/times are as follows:

Saturday 3 September: 10-11.30; 1-2.30; 3-5.30

Sunday 4 September: 10-11.30; 1-2.30; 3-5.30

Tuesday 6 September: 6.30- 8; 8.30-10

In addition there will be call-backs:

Saturday 10 September

Sunday 11 September

If you cannot make the audition weekend but would still like to audition then please contact me to arrange a time during the call backs.

Please note that the performance dates for this production are 15-19 November 2011.

To book an audition please contact me on enquiries@everymantheatre.co.uk

Simon Fuddy
(Director)



Good by C.P. Taylor

CAST



The play can be performed with a cast of 10 + with scope for doubling.

Halder | Male. Late 30s/early 40s. He is a liberal but living in a fog. Only eventually does it slowly dawn on him that he is on the brink of something horrible. And that he is culpable.

Maurice | Male. Late 30s/early 40s. Halder's friend. He is at first ebullient in his banter with his mate but then needs to convey a sense of panic. He appears unfed, his clothes start getting grubby, missing buttons etc. and he grows ever more desperate (and his language reflects this) until forced into hiding. He finally appears in an imaginary sequence by which time he is one of the 'disappeared.'

Freddie | Male. Late 40s. SS Major and becomes Halder's friend. Has a secret passion for Jazz (he puts fake labels on his 78s collection) and therefore tolerates Halder secretly hoarding books on the banned list. Freddie's other secret is his infertility making him plan to have a blond-haired blue-eyed youth impregnate his wife as people are beginning to talk.

Doctor | Male. Any age 20s +. The death camp for mental defectives with Halder. Always, as with Halder, looking for the most humane solution.

Bouller | Male. Any age 20s +. The first Nazi to invite Halder in to discuss his novel and the Fuhrer's love of it.

Hitler | Male. Any age 20s +. A fantasy figure which appears in a recounted dream-like hallucinatory sequence. Played very much like the Chaplin version from *The Great Dictator*.

Bok | Male. Any age 20s +. The only dyed in the wool Nazi-thug in the entire play

Dispatch Rider | Male. Early 20s. A young member of the SS and potentially part of Freddie's plan.

Eichmann | Male. Any age 40s +. The historical Eichmann, he sends Halder off to investigate the death camps to ensure they are being run in a humane fashion.

Hoss | Male. Any age 30s +. Auschwitz Camp Commandant. Again, an historical character - a small scene but he needs to convey that he knows what is going on.

Mother | Female. 60s. Suffering from senile dementia – a gradual decline.

Helen | Female. 30s. A neurotic, unable to cope with life, she represents the clutter that Halder secretly desires to escape from.

Anne | Student, later Halder's second wife. Ages from 20-28 in the play. Must look Aryan (she is the Nazi May Queen at one point) but does not share the ideology. But like Halder convinces herself that they are right, that most of the Jews will have left by now etc.

Elizabeth | Female. 30s. Freddie's Wife. A Magda Goebbels look-alike.

Sister | Female. Any age 20s+. In hospital Halder's mother is in.

Supernumeraries | concentration camp victims (perhaps miming instruments in the band Halder hears at the end), book burners, Nazis, singing SS Officers in The 'Student Prince sequence' etc. Say about half a dozen at most.

Festival 2011 Retrospective.

The Pirates of Penzance

A **TORRENTIAL** downpour threatened to put a dampener on the whole Pirates of Penzance evening at the St Fagans National History Museum.

But, thankfully, the 2011 Everyman Theatre Summer Festival was merely 10 minutes late starting – and what a hit it was.

Rain continued throughout the first half and those performing were out in the open, but that did not hamper an evening of music, laughter and fun. The setting at St Fagans is outstanding, particularly as daylight fades.

Gilbert and Sullivan's The Pirates of Penzance has been adapted by director Richard Tunley and musical director Gareth Wyn Griffiths.

A few liberties have been taken, but the result is an evening of entertainment and joy, even when the rain pours down.

It's Frederic's 21st birthday and to celebrate his graduation into full-time piracy, the Pirate King (Lewis Cook) throws him a party. Frederic, supremely played by Mark Johncock, breaks the news that he was apprenticed to the pirates in error and plans to leave.

Ruth, played by Jo Herco Thomas, and Mabel, Amy Smith, are singers of rare talent, while General Stanley, played by Michael Morgan, is another character to play a huge role.

There were a few madcap moments, but members of the audience were laughing out loud – and applauding the musical delights.

A Policeman's Lot was presented with a barber shop and ragtime influence, while I enjoyed It Is A Glorious Thing – To Be A Pirate King and Stanley's I Am The Very Model Of A Modern Major General.

- Terry Phillips. South Wales Echo 8 July 2011



Festival 2011 Retrospective.

The Comedy of Errors

MANY readers will recall with pleasure the “plays what Ernie wrote” for the Morecambe and Wise shows. Well, after watching this quite astonishing performance you could say that the Comedy of Errors was the play what Shakespeare wrote.



The always-innovative members of Cardiff's Everyman Theatre have excelled themselves this summer with a production that is fresh, funny and ambitious.

Director Simon H West has taken Shakespeare's slapstick farcical comedy and set it in a seedy 1970s English seaside resort, bizarrely called Ephesus-on-Sea. The setting, however, looks back to the 1950s heyday of the British seaside holiday, lending a certain melancholy to proceedings. It works a treat.

The play tells the story of the confusion that flows from two sets of identical twins being accidentally separated at birth.

But the story doesn't matter that much. What it allows West and his cast to do is leap with unbounded joy and enthusiasm into a series of comedy set-pieces that become ever more farcical. It's often like watching episodes of some of the best television sitcoms.

Indeed, it's interesting to think that the play may well have influenced later comedy right up to the 20th century. Certainly, this production has references to Morecambe and Wise, the Carry On films, Hancock's Half Hour, Charlie Chaplin, Laurel and Hardy, Dad's Army, Benny Hill, Fawlty Towers and Blackadder. Phew!

The Comedy of Errors is Shakespeare's shortest play. This excellent production may have been even better had it been even shorter and sharper because sometimes the jokes wore a little thin.

Recent scholarship has suggested that there is a darker side to the play, with deeper social themes and issues of death, separation and jealousies.

West appears to buy into some of this, but on the whole the production concentrated on the lighter, funnier aspects.

This production was certainly a team effort, so it would be unfair to pick out individuals for particular praise.

Everyone worked tremendously hard and clearly enjoyed what they did. It was an enthusiasm that was shared by an appreciative audience.

Peter Collins. South Wales Echo. 22 July 2011



Festival 2011 Retrospective.

Old King Cole



Old King Cole was a merry old soul according to the nursery rhyme, and it's that spirit of merriment that will be high on the agenda at the Everyman Theatre summer festival...

EVERYMAN Theatre is hoping for thrills, spills and laughs aplenty when it stages Old King Cole as part of its open air summer festival this month. It marks a dusting down and sprucing up of a classic children's comedy, written by the renowned actor, director, comedian and writer Ken Campbell in the early '70s.

- David Owens. South Wales Echo 2 July 2011

“High energy comedic slapstick from inventor & sidekicks!”

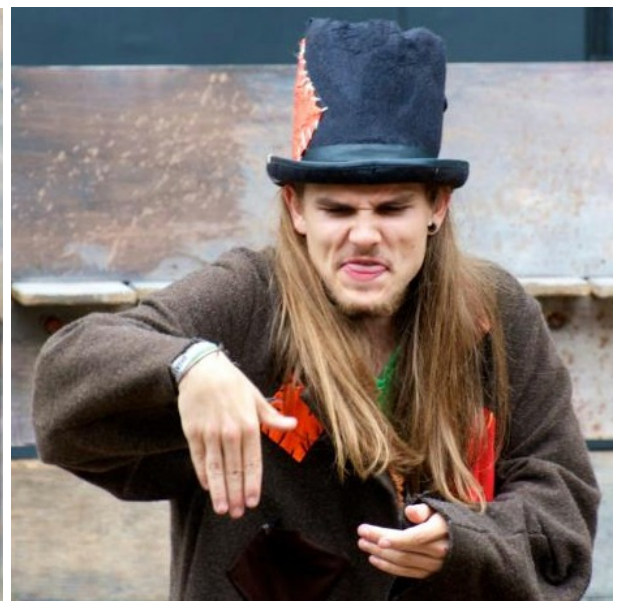
(Juliette Llewellyn)

“Best and funniest children's play you've ever done. People would be crazy to miss it. Well done to all involved.”

(Tom Gwillim)

“OKC was so much fun!!!! :D”

(Matthew Ingram)



Discount unavailability at Chapter

Earlier this month it was confirmed that contrary to our prior understanding - an Everyman membership card does not entitle you to any discount at Chapter Arts Centre.

Whereas we know that discount has been given at the box office on occasion (not in relation to Everyman shows) and while there was talk of that discount also applying to the cafe and shop, on investigation Chapter have made it clear that only 'tenants cards' entitle those who hold them to this 10% reduction. This according to Chapter management has been the case since 2006, when the tenants cards were introduced.

Therefore we can only speculate that any discount given to Everyman members (using their membership card or the Everyman name) in the past has been due to the good will of box office staff, or to some genuine confusion as to the use of Chapter tenant and Everyman membership cards.

Chapter have offered Everyman 6 tenants cards, which are for use by the managers and administrative staff of organisations resident at the arts centre and which are generally issued to individuals. At the last board meeting it was agreed that this offer be respectfully declined, as the benefit would not be for the membership as a whole.

Everyman Theatre AGM

Members are reminded that the AGM will be taking place on Wednesday 14 September at 7:30pm in the Everyman clubroom at Chapter Arts Centre, Cardiff.

Please make every effort to attend this important meeting to get a better understanding of your theatre company. The members of the new board for 2011/2012 will also be announced at the meeting.

Thank you!

Richard Watson has recovered well. The Watson family would like to thank everyone for the support that they have given over the past few months.

Archive

2012 will see Everyman Theatre, Cardiff celebrate its 70th Birthday. We are currently developing our archive of images and show information ahead of this big celebration.

If you can help us develop the Everyman Archive then please get in touch with us at archive@everymantheatre.co.uk



Club Nights

If you would like to contribute a clubnight to the 2011/2012 season you can email us at enquiries@everymantheatre.co.uk so that we can find you a suitable date in the clubnight diary!



- September 7 **New Season!** That means it's time for a party!
- September 14 **AGM**– please note that the AGM will start at **7:30pm**
- September 21 **Director's Pitch: A view from the Bridge**
- September 28 **Poetry Choice evening**– hosted by Andreas Constantinou
- October 5 **Mystery evening**– join Sarah Barnes for a mystery evening of entertainment!
- October 12 **RSC Skills Exchange Showback 1**
- October 19 **The Brontes**– Maggie, Hilary, Gill and Rosie perform a revised version of their readings from the lives and works of Charlotte, Emily and Anne Bronte.
- October 26 **Canton Business Awards 2011**
Murder is on the agenda courtesy of Louise Holmes in the Everyman Suite at The Clubroom Hotel.
- November 2 **Tragedy**– Marie-Claire Costley takes a look at Jacobean Revenge Tragedies
- November 9 **RSC Skills Exchange Show back 2**
- November 16 **Good**– members are asked to support our production on Chapter main-stage. 7:30pm

Everyman Theatre Cardiff Ltd

Chapter Arts Centre
Market Road
Canton, CARDIFF
CF5 1QE

Reg.Charity no. 1082484
Reg. Co. no. 4041470
VAT no. 862 578292

Chairman: Simon Fuddy
Company Secretary: Sue Osmolska

The Everyman Newsletter

Editor Luke Todd
Email editor@everymantheatre.co.uk
Website www.everymantheatre.co.uk

Please send contributions to the editor by mail at Chapter or by email.

Submissions for the next full newsletter must be received by **9 November 2011**.