

The Vicar of Dibley
Dir. Nikki Favell

APRIL 2025

SCENE

THE NEWSLETTER OF THE LEICESTER DRAMA SOCIETY

The
Little
Theatre

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Editor's letter



First off, we're giving a huge shoutout to Jackie Caunt. Last month alone, she's watched and reviewed *A Taste of Honey*; *Lizzy, Darcy & Jane*; and *The Vicar of Dibley* and reviewed each of them for Scene. On top of that, she's also written up her regular Tuesday Connections report and is planning next month's Members' Profile feature. Jackie is an unsung hero of Scene and Front of House operations, so if you see her, give her a big thank you. And if you have any news from your theatre or personal life that you'd like to share in

Scene, please let Jackie or myself know, or email scene@thelittletheatre.co.uk – we'd love to hear from you.

The Full Monty has been getting down to business in the studio, with their band call happening this past Sunday (March 30). The show runs from April 1–5. Break a leg to everyone involved!

Meanwhile, *Macbeth* is creeping ever closer to its opening night, with performances running from April 16 to May 3. We're looking forward to some intense drama, eerie witches,

and possibly a bit of fake blood, so if you fancy a dose of Shakespearean tragedy, you know where to be.

Plus, our brilliant Youth Theatre is back in action with *The Wind in the Willows* rehearsals, which will be on stage May 16-17. Jackie mentioned in one of her reviews how fantastic it is to see Youth Theatre members stepping up into main LDS productions, proving just how valuable this group is. Get your tickets and enjoy a wild ride with Mole, Ratty, Badger, and that mischievous Toad!

Kerry

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Deputy Theatre Manager ▶ **Carolyn Young**

Head of Wardrobe ▶ **John Bale**

Caretaker ▶ **Rob Mullins**

Production Manager ▶ **Anna Field**

Scenic Workshop ▶ **Dave Towers**

Youth Theatre Leader ▶ **Andy Longley-Brown**

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Contributions to Scene are invited. To ensure your submissions are used, please send them in by the 15th of each month for inclusion in the next month's issue. If you have a story, let us know before then to guarantee that we reserve space for you. Contact us via email on scene@thelittletheatre.co.uk.

200 Club winners

The winners of March's draw:

1st Prize – 50

2nd Prize – 32

3rd Prize – 82

Join the 200 Club

Support Leicester Drama Society Ltd and be in with a chance of winning up to £250 every month

If you are aged 16 and over, please consider supporting Leicester Drama Society as we raise funds for the ongoing development of The Little Theatre.

Donate £60 and you will be entered into 12 monthly lottery draws. There are three cash prizes each month and at least 20% of the proceeds will be used for the ongoing development of The Little Theatre.

Call us to enter:

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What's on this month



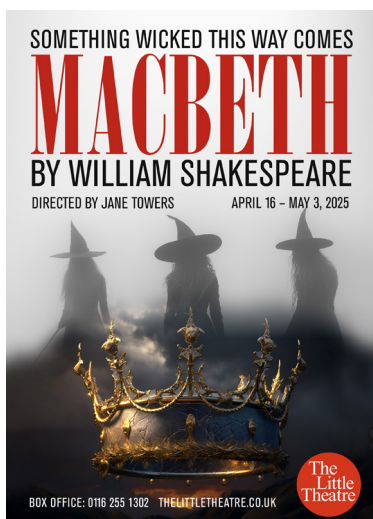
The Full Monty

Leicester Operatic Players

April 1-5, 2025

Directed by Steve Elliott

Based on the 1997 hit film, *The Full Monty*, a ten-time Tony Award nominee, is filled with honest affection, engaging melodies and the most highly anticipated closing number of any show. With a raucous mix of razor-sharp humour and toe-tapping pizzazz, this heart-warming, upbeat musical comedy is a must see!



Macbeth

An LDS Production

April 16 – May 3, 2025

Directed by Jane Towers

A prophecy from three witches stokes ambition in the heart of Macbeth, one of Scotland's finest generals. But the path to the crown is drenched with blood, and only murder can make the witches' words come true. A staple of the school syllabus, and one of Shakespeare's most popular and enduring tragedies, *Macbeth* is the first of the Bard's plays to be staged at The Little since 2017's production of *Hamlet*.

REMINDER

**£11
TICKETS**

FOR LDS
MEMBERS

Don't forget that LDS members are entitled to one ticket (per member per show) at the discounted rate of £11 for the five LDS plays in our spring/summer season. These are available to purchase within a month of the production.

ELIGIBLE FOR THIS DISCOUNT ARE:

Macbeth (April 16 – May 3)

Strangers on a Train (June 16 – 21)

Brassed Off (July 7 – 12)

Tuesday Connections

Words by Jackie Caunt

March 18

Well, we had to rethink Tuesday Connections this time as *Lizzy, Darcy & Jane* had become so popular they had to add another night and still had a waiting list. But we on Connections are quite resourceful and as I was mulling it over, theatre manager Graham Muir said: 'Why don't you start where you usually finish?' So, as soon as we met the new folk, we went round to the studio and had a look in there, which was quite exciting as we'd got a very busy scene with cast already in their costumes.

Apart from myself and Carole Worthy, Jean Lingham joined the team and was very informative about dressing, props and duly took the group into the props room. Jean then took the group into the work room and explained that so much work was going on for the forthcoming *Vicar of Dibley*.

We then went up to the auditorium and into the dressing rooms to have a gander and Jean explained how this all worked as one of the group was very interested in dressing – she has now signed up to be a member! Our usual talk about backstage DSM and stage manager roles followed and then we were actually allowed on to the set.

I am going to digress now as a week or two before as I went into the workshop, I saw these long tubes and I ask Tristan Knowles (set designer for *Dibley*) about them. He told me they were cardboard and that he was fashioning them into the pipes of the organ and the end result was amazing. In collaboration with Nikki Favell, the director of *Dibley*, Tristen also told me the set design was in the script, but they didn't think it worked so took the set idea from the television programme instead. Tristen

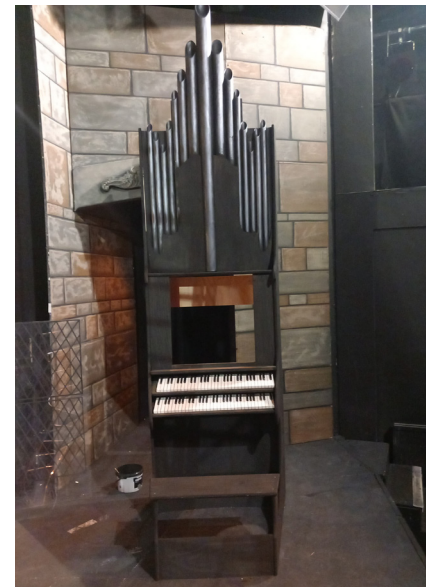
had found the whole experience huge fun and loved working with Anna Field and Dave Towers. Back to Connections. Jean explained the church window, which was Anna's work, and it looked remarkably real. It was made from plastic and gaffer tape. We then went into the auditorium where Sam Milton, Alex Exton both being shadowed by Chris Sawicki, were sorting out the lighting. They further explained the set and how the lighting would work. The set is in four parts: the vestry, living room, committee room and the church.

Finally, we went round to 52 down to see *Macbeth* in rehearsal and we got a treat as this is in the early throws. Director Jane Towers was showing the actors what she wanted from them and it was amazing to see how the scene they were acting changed for the better when she tweaked it and asked for more movement – just what it needed. *Macbeth* will be coming to the theatre from April 16-May 3. Although I've never been a lover of Shakespeare, seeing Jane in action, I will definitely be catching this one.

Thank you everyone who helped. It was lovely to see Jean Lingham in clothes that weren't splattered in paint as she has painted some of the set this week.

During my week, looking at goings on in the workshop, I spied a black box which Anna was working on for the forthcoming play *Strangers on a Train*. Anna is set

designer for this one and it's going to be amazing. The work that has gone into this is so intricate and I know it took her hours to make it. Advert coming up... If you want to see this set in action, *Strangers on a Train*, directed by Martin Bell, is coming to The Little on June 16-21.



BRASSED OFF

BY PAUL ALLEN

BASED ON THE SCREENPLAY BY MARK HERMAN

JULY 7-12, 2025

FEATURING THE ENDERBY BAND



CAST & CREW ANNOUNCEMENT

Gloria	Nikki Favell
Danny	Adam Jones
Sandra	Chloe Thorpe
Andy	Robin McFarland
Phil	Christopher Brookes
Rita	Siobhan Ball
Vera	Jane Towers
Harry	Andy Longley Brown
Jim	Paul Large
Shane	Sam Smith/Stanley Rogerson
Craig	Charlie Blaylock
Melody	TBC
Nurse	Maisie Lee
Nurse	Angelica Robinson

Director	Mary Jones
Scenic Design	Matt Stirk & Anita Adams
Costume Design	John Bale
Lighting Design	Jenny Harding & Martin Scott
Sound Design	Stew Wale & Tim Neville
Stage Manager	TBC
DSM	Andy Mear/Lydia Clemence
Prompter	Andrew Thompson
Props	Victoria Kirk

Ensemble

Jake Armston, Connail Baum, Ross Cartwright, Harley Connolly,
Ketan Deogan, Darren Fitzjohn, Tracey Gosling, Alfi Levy,
Yasin Mohammed, Steffi Parker, Elizabeth Spendlove,
Phill Stevens, Mia Stone, Dorota Wojtkowska

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THIS AMATEUR PRODUCTION OF "BRASSED OFF" IS PRESENTED BY ARRANGEMENT WITH CONCORD THEATRICALS LTD ON BEHALF OF SAMUEL FRENCH LTD.
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Review: *A Taste of Honey*

Words by Jackie Caunt

This play was new to me, although I do know the film from when it first came out in the late '50s. It was very controversial because it dared to bring to the fore racism, prejudice, class, selfishness and neglect, which I feel are still prevalent today.

I was interested in why it was called *A Taste of Honey*, so I Googled it (as you do). It is related to a biblical reference; the story of Jonathan the eldest son of King Saul, eating honey and being punished for it, which is constantly eaten but brings a bitter aftertaste. I guess the honey really is like a drug, a high when first taken and into the depths when it wears off. This play certainly lives up to this human condition.

Directed by Russell Hughes for The Little, we see a single mother (late 30s) and her daughters' toxic relationship. The mother Helen, played by Holly Matusiewicz, lives her own life to the cost of her daughter, but we do see how she at times shows affection but never to the cost of her own happiness. Jo is the

daughter, played by Celeste Walton. She is quiet and a little withdrawn at times but we also see the fighter in her when she occasionally fires back against her mother. The chemistry between the two women is brilliant and I was drawn into their relationship bringing feelings of disgust at the mother and sympathy for the daughter.

Into the mix comes her mother's boyfriend Peter, played by Freddie Dobrijevic (who took over this part late but what a performance), he was younger than the mother but enjoyed the goodtime and we could see the nastiness between Jo and Peter where he was concerned. Jo showed her claws as I feel she was jealous but saw him for what he was. Peter retaliated but Jo didn't show him any fear. Jo had begun a relationship with a friend who was in the merchant navy called Jimmy, played by Abdullah Henly, who gave a strong performance. Jo, so looking for love, 'got into the family way' and off sailed Jimmy never to be seen again. She then

befriended Geoff, played by Thom Jones, who is of a fluid sexuality but he showed his love and care for her. At one point, she point asked him 'what love felt like'. Of course, it all went wrong when her mother returned and we see mum leave again because she had found out the baby would be mixed race.

I was really invested in this play and felt all the cast gave a strong performance as it was totally believable and relevant today. I loved the set, which was designed by Steff Nicholls and it really represented the living conditions of the working class in that decade.

I was really pleased to see some new faces in the cast and Abdullah Henly and Thom Jones who have come through The Little's Youth Theatre. I tend to keep an eye on the progress of the actors coming from the Youth Theatre and how these two lads have progressed is lovely to behold. Backstage lighting and sound were, as usual, well done and an integral part of the play.



PHOTO BY JENNY HARDING

Review: *Lizzy Darcy & Jane*

Words by Jackie Caunt

Well, this was a first for my reviews this season: a full-length play in the studio and what a play it was. Really enjoyable from start to finish. This is Tom Young's first full play at The Little Theatre and I know directing a play is difficult, even for tenured directors; there are so many things to think about as well as how to get the best from actors and crew. Tom has only just started directing plays for us, his first was a one-act called *Breaking and Entering*, which was very funny and even got a hand up from the author.

For *Lizzy Darcy & Jane*, Tom had put up two large picture frames on the back wall of the studio with a portrait of each member of the cast from his aforesaid one-act play, which was a nod to those actors, now all dressed in Regency costume.

I have always said directing a play in the studio is difficult as there isn't anywhere for actors and technicians to hide with the audience being so close. I asked Tom about this, and he told me it was a challenge to keep the sight lines clear. Well, believe me he got it right as I was sitting far right and I saw all the action. Although not much scenery, I was transported into a bygone age with all its insecurities and prejudices (mainly against women) by the skill of the actors.

This play could've really mixed you up as to who was a real person in Jane Austen's life and who was fictional, but it became clear very quickly. Jane Austen, brilliantly played by Ellie Cassie in her first lead role, interacted with her characters alongside the real people throughout, even though they only existed in her head. She moulded her idea for the novel as the play went along, and learns about herself as she does so. We saw this in



PHOTOS BY JONATHAN PRYKE

an early confrontation between Lizzy and Darcy, as the former shows that she is not easily impressed by men or their conventions.

Played by Dan Cooper (his first production, having come through our Thursday acting workshop), Darcy was a man of the times: snobbish, boorish, and very aware of his status, though he did soften in Act Two. Enter Lizzy Bennett, mischievously played by Rachel Wheeler, who becomes Jane's confidant, alter ego, and eventually, heroine. She also serves as her whipping girl when Jane was conflicted about how to proceed after heartbreak. Cassie and Wheeler's chemistry was off the wall and so enjoyable to watch. Jane also had an uneasy relationship with her mother, Mrs Austen, played by Tracey Gosling, who tended to battle against Jane's strong nature.

The whole cast was very strong, and each had their own chemistry with Jane. Her first love, Tom Lefroy,

played by Lewis Cole, was of Irish decent and had an amazingly consistent accent. We see he is controlled by his aunt, Madam Lefroy, played by one of my all-time favourites at The Little, Karen Gordon. She also had an Irish accent and doesn't think Jane is good enough due to her circumstances and wilful character.

When this relationship ends, it adds to Jane's turmoil: should she compromise and live the life she is supposed to? Or fight on with the creative side of her mind?

As the play progresses, we see Jane's characters taking shape. I enjoyed seeing the villain of the piece, Lady Catherine, also played by Karen Gordon, now with a condescending and autocratic voice. I must add a mention for the great performance put in by Luke Everard as the hapless, smarmy Mr Collins. He played it to a tee, drawing many laughs, and showing Collins as a

product of the times, practically on his knees when addressing his benefactor, Lady Catherine. His final transformation, as Jane adjusted him back into the novel's version of Mr Collins, sent the audience into fits of laughter.

I would also like to mention Harris Bigg-Wither, brilliantly played by Thom Jones, who falls in love with the older Jane at the young age of 15. Six years later in Act Two, his proposal nearly sees Jane give up her writing

and conform to the life and times she was born to. But along comes the delightful Lizzy to put her back on track, and ensure *Pride and Prejudice* is completed.

I loved how the playwright, Joanna Norland, showed you could play with characters in your mind and relate them to the everyday folk you meet to populate a story.

I thoroughly enjoyed this play, as did the cast and crew. I know this as I was told by one cast member how

enjoyable it was working with Tom and they thought he was a great director. I spoke to several members of the audience who had enjoyed the play, and a few days later, while I was in the box office, one of our regulars told me that although he didn't really like Jane Austen's works, he came to see *Lizzy, Darcy & Jane* anyway, and thoroughly enjoyed it, and that - because of the close environment the studio gives - he felt he was part of it.

Finally, I'd also like to give a huge shout out to the creative team, ably led by stage manager Russell Hughes.



Review: *The Vicar of Dibley*

Words by Jackie Caunt

This is the first production by director Nikki Favell in the theatre's main house and it was so well thought out that I couldn't see a single flaw.

I have said before I don't really enjoy television comedies coming to the stage. I think it's because I compare the two, often to the detriment of the stage production as it's more limited compared to what television can achieve, but this alleviated all my doubts. It was like some *Doctor Who*-inspired time warp, whereby all the characters/actors from the TV show had been transported to the stage of The Little Theatre. They even looked like them.

We had the Vicar, Geraldine Grainger, played by Kat Seddon, who led us skilfully through the intricacies of church and parish life in a small village with all the different personalities who make up a council meeting. Then there was David Horton, played by David Lovell, who was Chair of the meeting and was on

a very short rein as far as his temper, which could explode and therefore, he's not very well pleased when the new vicar turns out to be a woman. We then have his son Hugo Horton, played by Keir Watson, who loves his father, but fails at most things, especially standing up to him.

Then into the mix we have Frank Pickle, played by John Bale; secretary to the meeting and the sort of stickler that keeps questioning every tiny thing said to ensure he's recorded it correctly. We also have Letitia Crophy, played by Elizabeth Spendlove, who makes cakes for the meeting but tends to add strange ingredients. Letitia is also the organist who we see as a quiet demure lady, knitting away at the meeting, then becoming a manic organist for the wedding later on.

Also on the committee is Jim Trott, immaculately played by Ian Carr; the classic "no, no, no, no, no, yes" ditherer! Then we have farmer Owen

Newitt, played by Jordan Handford, with a dirty mouth and who's mind is constantly on sex (when he mentioned his ex, I wasn't quite sure whether he was talking about a woman or an actual cow!). And finally, we have ditsy and naive verger Alice Tinker, played by Kathryn Lenthall, who could, I feel, confuse Confucius.

I couldn't really single anyone out as the whole cast came together as one and I felt it was outstanding. I had heard through the theatre grapevine that the cast had many a good laugh as the rehearsals progressed and it showed; they gelled together very well and their enjoyment shone through. It transmitted to the audience too, as the laughs began in the first few minutes and continued throughout the play.

The set was in four parts, as I explained in our Tuesday Connections report. There was the Vestry, Geraldine's sitting room, the committee room, and the church. It worked beautifully for each scene - so much so that the audience showed their appreciation with regular applause. The set was designed by Tristan Knowles, in conjunction with Nikki Favell's vision.

Lighting by Sam Milton and sound by Andrew Northcote added to the storytelling. Backstage, as usual, were on the ball. I must give a shout out to the dressers as there were a lot of quick costume changes.

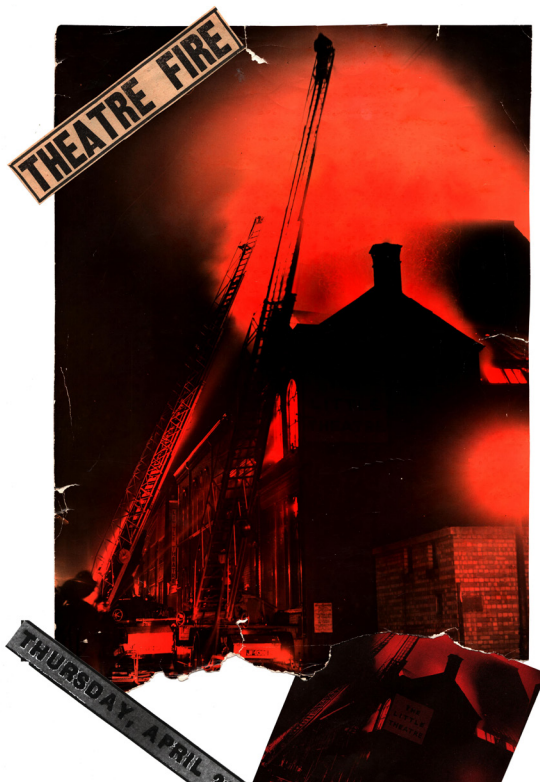
A really enjoyable evening performed by an amazing cast and brilliantly directed by Nikki.



PHOTO BY DAVE MORRIS

From the Archives: 70 years since The Little Theatre went up in a blaze

Words by Lisa Thirlby



April 21 marks 70 years since a devastating fire destroyed much of The Little Theatre in 1955, but the shows still went on!

The history

Before we talk about the fire, here's a bit of history about Dover Street

in 1955. Opposite the theatre, where the car park is now, stood Browett's Garage – it had tanks of fuel and a good stock of new and used vehicles. Next door to the garage, The Dover Castle was 'the theatre pub'. LDS gave it a lot of business before and after performances and during rehearsals. Next door to the theatre, towards Albion Street, was a hosiery warehouse (later the site of the Anchor Club, now demolished) and a couple of garages or workshops. Near the corner with Albion Street stood the premises of Parker Typesetting. Immediately behind the Theatre and the Baptist Chapel Graveyard, but fronting onto York Street

was Briggs' Shoe Factory (now converted to flats).

Briggs' Factory, Browett's Garage, the hosiery warehouse and the pub were all at risk from the fire.

At the Theatre, LDS's production of *The Love of Four Colonels* ended its week's run on Saturday, April 16;

the next morning, Leicester Operatic Ensemble took over the theatre for their production of *Lilac Time*. The week following, the Leicester Gilbert and Sullivan Society was due to present *Trial by Jury* and *H.M.S. Pinafore*; LDS had three more productions planned and sold before the season ended in July.

Local news coverage

Below their headline, The Leicester Mercury reported the following: "Leicester's Little Theatre, home of the Leicester Drama Society, was severely damaged early today in a blaze which destroyed the stage, dressing rooms and most of the rear of the building. This morning there was a gaping hole in the roof and the building was flooded with water from firemen's hoses. The fire was spotted shortly after 1 o'clock this morning by Police Constable A. Iliffe on beat duty.

"The alarm was raised and when the fire brigade arrived flames were leaping through the roof at the rear of the premises. At one stage it looked as if the fire were getting out of control and reinforcements were called for.

"Costumes and sets worth £5,000, being used in the current production of *Lilac Time* were lost in the fire, and

**RESCUE DRAMA AT BLAZING
THEATRE**

although the show will go on at the Leicester College of Art, the company will have to make do with makeshift props.

"When the fire was at its worst a figure of a man was seen to crawl on to the roof of the neighbouring footwear factory of Briggs Industrial Footwear Ltd. and he had to be rescued by an escape ladder. A man was later detained by the police and charged with the theft of a quantity of imitation jewellery, a stage revolver, 37 cartridges and other items together valued at £15."

The Evening Mail reported that Browett's got their staff out of bed to come in to move cars; the Fire Brigade forced entry to Briggs' Factory in York Street and aimed their hoses at the fire through the Factory's rear windows; the landlord of The Dover Castle and his family were told to prepare to evacuate. Leicester's Chief Fire Officer who directed the proceedings said his brigade used nine hoses and drew sufficient water from underground tanks specially installed in the area which was regarded as a potential 'fire black spot'.

How did the fire start?

Edward Michael Harrison Owen was a petty thief and, according to press reports, well acquainted with the City Police. He spent the evening of April 20 in town drinking, and while he was in The Dover Castle, he chatted to a man called Tony who was working backstage on *Lilac Time*. Later in the evening, Owen went across the road to the theatre 'to find Tony', but in fact managed to get himself locked in and spent time wandering around in the dressing rooms where he pocketed some stage jewellery and other items. Owen later admitted that he lit a fire near to a costume hamper in the dressing room. He became frightened when the fire took hold and went up some stairs where he lit another small fire. He later claimed that he did not set fire to the building wilfully.

Detective Superintendent Eric Lacy

[father of Keith Lacy who acted here for many years] of the City Police who investigated the fire, called in a Home Office expert and charges of arson, as well as theft, were brought against Owen. At the Magistrates Court, 'Tony' (full name Walter Anthony Ward, actor, later trustee) gave evidence that he had been working backstage at The Little Theatre, that he had gone across to 'the Dover' twice during the evening, that he did not know the defendant and had spoken to him only in the pub that evening, he had left the theatre for home at 10:15pm.

The show must go on

When Lilian Dunkley, director of *Lilac Time*, arrived at the theatre, she found the band parts, scenery and most of the costumes were destroyed, though the orchestra's instruments were saved. The theatre's fire-proofed front-of-house tabs, which were always left in overnight, had done their bit and saved the auditorium. The Director of Education, Dr. Elfed Thomas, immediately offered Miss Dunkley use of the College of Art and Technology for the rest of the week; any scenery they possessed was put at her disposal. Duplicate band parts

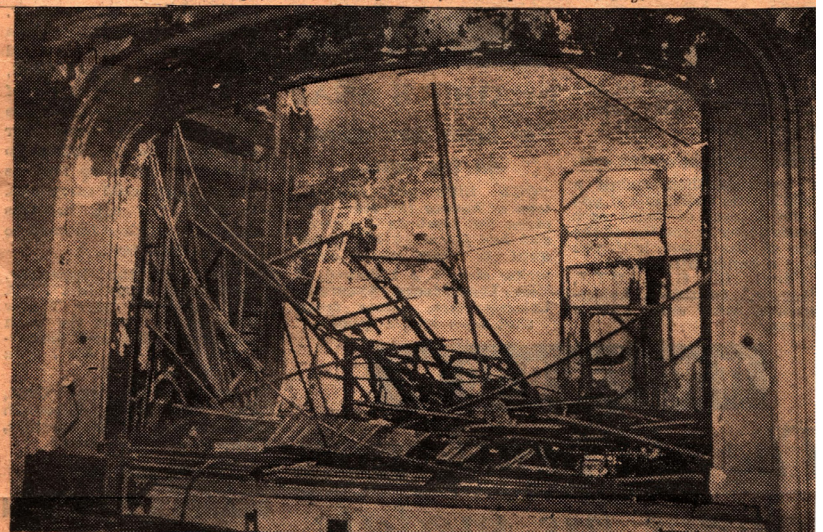
were sent by train from London, and Simmons, the costumiers, sent by train one costume for each of the cast. A poster was displayed outside the theatre directing patrons to the college, which at that time was in Humberstone Gate, and the starting time was put back to 8pm. *Lilac Time* re-opened that night at the college.

The Leicester Gilbert & Sullivan Society was due to open on April 25 at The Little Theatre. Their scenery was being prepared by George Kelman in the theatre's paint-shop during the run of *Lilac Time*. They were offered the use of the Great Hall at Wyggeston Grammar School for Boys; within a few days new scenery was obtained and painted and the production opened on the scheduled date.

Leicester Drama Society's next play was due to open on May 9. What did we do? Did the theatre close?

There is much more to this story which did not end until 1958. Find the full version at: thelittletheatre.co.uk/about, then select 'LDS Archives' and '1955-58-The-Fire-and-The-Rebuild.pdf'.

This was the stage of the Little Theatre today. The auditorium was comparatively free from damage, but the stage itself was open to the sky.



THE FINAL SCENE of "*Lilac Time*" was set. The audience and players had gone. Then came the fire which destroyed the stage and back-stage of the Little Theatre.

Recent photos: *A Taste of Honey*

Living in a filthy tenement bedsitter, 17-year-old Jo is deserted by her nagging peroxided mother, Helen, who is unaware that her daughter is pregnant by a black sailor. To soothe, clean and cook for Jo is Geoff, an effeminate art student, with whom she makes a temporary home. Bruised by insensitivity and rejection, the boy and girl find a very real comfort in each other. A stunning portrayal of the complex bond between a mother and daughter, who – despite their sharp bickering – are both holding on for that taste of honey. This iconic play is a sharply observed portrait of working-class life in Salford in the late 1950s.



"Really good, so good to see guys from our Youth Theatre in the cast they did brilliantly."



PHOTOS BY JONATHAN PRYKE



"As always, a fabulous cast of very talented actors, a great production and a lovely warm welcome from the whole team. Thank you Little Theatre for a very enjoyable and memorable evening, well done to all involved."



"Excellent production. Congratulations to everyone involved."



PHOTOS BY JONATHAN PRYKE

All reviews and feedback taken from social media

Recent photos: *Lizzy, Darcy & Jane*

Jane Austen pits her wit and will against her greatest adversary and ally: Elizabeth Bennet. Heady with her first taste of love, a 20-year-old Jane creates Elizabeth with Mr Darcy taking on the role of her arch-enemy and reluctant admirer. But when her actual romance sours, Jane sentences Elizabeth to marry the odious Mr Collins and herself to an equally disastrous marriage. The fates of the author, the novel and its heroine are at stake. Elizabeth Bennet must take action.



"Thank you for the laughter, depth and magic."



PHOTOS BY JONATHAN PRYKE



"Very many congratulations to Tom and all his fantastic cast and crew for a really terrific production. The whole show was wonderful--direction/acting/sound--lighting/costumes and the audience thoroughly enjoyed it. Really well done to everyone involved."



"Went last night amazing loved it."



PHOTOS BY JONATHAN PRYKE

All reviews and feedback taken from social media

Recent photos: *The Vicar of Dibley*

When the aging, dearly-beloved vicar of Dibley becomes the dearly-departed, the parish council request a new preacher to fill the vacancy. Expecting another man, they are startled by the arrival of Geraldine Granger – a progressive, chocolate-loving, rock-&-roll-playing... woman! With the locals in uproar, council chairman David Horton seeks to have her dismissed, but Geraldine goes about her business, seeking to win over the villagers through her ministry. Follow Geraldine's adventures as she navigates the quirky characters and charming eccentricities of the small village of Dibley, delivering vast amounts of humour, warmth, and even a wedding!



"Absolutely fabulous & so funny & a little bit rude. Loved this show."



PHOTOS BY DAVE MORRIS



"Absolutely fantastic performance from everyone. Really enjoyed it. Not only was it such a well put together cast, but to see a packed theatre goes to show what local productions do to make our lives that bit better. Thank you to everyone involved."



"Excellent performance and everyone was so funny with such accurate mannerisms of the tv characters!! We both laughed all the way through. I'm going back on Saturday with a friend now!"



PHOTOS BY DAVE MORRIS

All reviews and feedback taken from social media

In loving memory of John Brooks

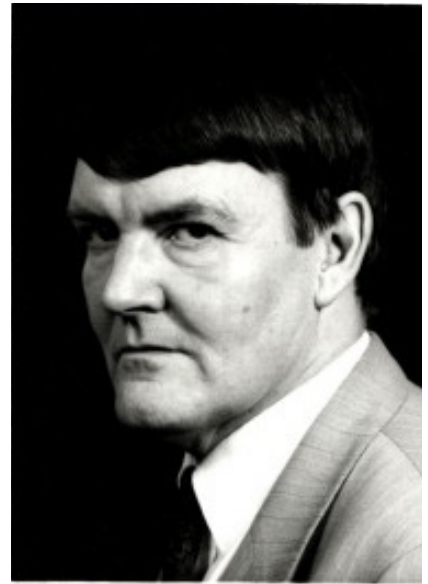
Words by Alan Freckingham

John Brooks passed away on March 10 after a short illness. He made his acting debut in the 1972/73 season production of Agatha Christie's *And Then There Were None* (which went by its original title when this show was performed), directed by Tony Mortimer. This was followed by roles in a variety of plays including *Time and Time Again*, *The Dame of Sark*, *A Public Enemy*, *Jane Eyre*, and finally a fine portrayal of Colonel Redfern in *Look Back in Anger* in 2009.

Throughout his membership, John worked backstage, in the box office and was a valued member of the archive team. He held a season ticket for Tuesday evening performances for many years.

I first met John when I joined Roberts & Roberts from school as an office junior, he was a senior sales representative. John later changed career and founded his own classical recorded music retail outlet, Classic Tracks. He was acknowledged as a leading authority on classical music recordings. We were both G & S fans and the following words from *The Yeomen Of The Guard* are appropriate:

Is life a boon?
If so, it must befall
That Death when'er he call
Must call too soon.



May 2009 - *Look Back in Anger*

Coming soon - at a glance

MAY



The Wind In The Willows

May 16-17

LDS Members Event - Karaoke

May 31



JUNE



Footloose: The Musical

June 3-7

Strangers on a Train

June 16-21



JULY



Brassed Off

July 7-12



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