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HOUSE

a unique tale in words, music, song and movement
of everyday household objects

Play In A Week

SATURDAY

6TH SEPTEMBER 2003

devised theatre with a cast of over 35 Nomads
including members from The Freewheelers at Queen
Elizabeth's Foundation, The Grange Centre,
Harbour Day Centre and SeeAbility.

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Building HOUSE

Our first get together was five weeks ago. Everybody met here at the theatre and spent a day brain-storming ideas for *Play In A Week*. From an initial thought of relationships between everyday objects, an enormously long list of ideas and information was produced, imagination ran wild, and the concept of HOUSE was born.

Over the intervening four weeks the storylines and script have been honed and polished so that by Monday morning a play with 41 characters and seven scenes was cast and ready to begin its life on stage.

Tonight's performance is the culmination of an extraordinary week's work, both onstage and behind the scenes. The theatre has been buzzing from early in the morning until late into the night. Songs have been written and learned, dances choreographed, huge numbers of props and scenery constructed and painted, lighting rigged and sound recorded, and all this has been done in the last five days!

I wish to take this opportunity of personally thanking everyone (over 70 of you) for your commitment, dedication and sense of humour, for rising to all the challenges of a fantastic week and for bringing this HOUSE to life.

It has been a great honour to work with such an exceptionally talented and motivated cast. I have learned an enormous amount.

So sit back and relax let us show you round our HOUSE.

Brandon
Director

Tuxedo Junction

The present band started as a duo with Roland Knight playing trombone and Richard Fentiman at the piano giving lunch-time recitals at seeAbility Leatherhead where they both worked. Soon they were joined by Ian Roberts on drums and became "The Classic Jazzers".

The group expanded to a quartet with the arrival of Damon Anderson on electric bass and "Tuxedo Junction" was born. After playing regularly at venues around Guildford it was decided to recruit a singer. Some talent spotting expeditions locally discovered Ruth Fahie and with her arrival the band was complete.

The last twelve months have been a story of ongoing success with a growing repertoire and a wide variety of performances at garden parties, fetes, hotels and theatres. For booking enquiries call 01372 209364.

THE



FREEWHEELERS

THEATRE COMPANY

The Freewheelers are the Music and Drama groups at the Development Centre of Queen Elizabeth's Foundation in Oaklawn Road, Leatherhead. Our performances take us out into schools and other venues whenever and wherever there is good access and other people are willing to work with us. Supported by a magnificent group of volunteer technicians, set builders, puppeteers and musicians, the Freewheelers have delighted audiences all over the South of England since 1995. Two musical marionette shows (*The Point* and *Jack and the Amazing Technicolour Dreamstalk*) have carried the Freewheelers' message through music and laughter to thousands of children (as well as earning thousands of pounds for the Foundation). Their latest touring production (*WYSIWYG? - What You See Is What You Get, or is it?!*) uses live performance and puppetry, dance and animation, to put across the Freewheelers' message even more directly. The message is: "Treat us as people, enjoy the performing arts with us, and see what can be achieved despite 'disability'".

In the last two years the Group have become very much involved with the Royal National Theatre and their Connections programme. This is the fifth year that the Freewheelers have worked with the Nomads on *Play in a Week*. We are thrilled to have the opportunity to perform again in such a wonderful theatre, and are delighted this year to work with more new Nomads from Seeability, The Harbour and The Grange, as well as our old Nomad friends from previous years. The Week is a great learning experience for us all, requiring a real team effort and much hard work. We cannot thank the Nomads enough for opening their doors to us, not only this week but throughout the year.

The Freewheelers gratefully acknowledge the generous support of the Orpheus Trust, the Mackintosh Foundation, ING Barings and the Idlewild Trust, Awards for All, South East Arts, Mole Valley District Council and Surrey County Council.

The Freewheelers' next performance is at Holy Trinity Church in Claygate on Monday 17th November at 8.00pm. *Brokenville* by Philip Ridley is their highly regarded production for this year's RNT Connections programme.

The Grange Centre

The Grange Centre in Bookham provides housing and training to adults with both physical and learning disabilities either in residential care or as tenants in flats both on site and in the local community. Those in flats receive support and all can access our training facilities which include Creative Textiles, Horticulture and Independent Living Skills. We wish everyone a very successful week.

The Harbour Day Centre, Milford

The Harbour Day Centre opened in 1991, as a purpose-built building for adults with learning disabilities. The Harbour has seventy service users from Haslemere, Cranleigh, Guildford, Ash, Farnham and Godalming. Service users have opportunities for swimming, sports, performing arts, fine arts, journalism and many community-based activities.

We have previously performed *Our Town Story* at the Millennium Dome and the Surrey County Show, Guildford. Several other dance shows include *London Lives* with the Nomads and a sold-out *Rhythmic Collision*.

The Centre has also made a Christmas song which is available from 01483 415393.

Credits

The Nomads wish to thank:

- The County Arts Unit of Surrey County Council and Guildford Borough Council Leisure Services for sponsoring the Play In A Week project with the provision of grants towards the expenses of the show
- Surrey Association for Visual Impairment for the Braille scripts
- Tim Williams for the loan of sound equipment and Charles Hope for the loan of other items of electrical equipment
- All those who have worked on and backstage, as well as those who have been driving, guiding and catering, without whom this complex enterprise would never have happened.

HOUSE

CAST

Scene 1

Diary
Letter

The House : 1500

Tim Veasna
Lisa Arnold
Entire cast

Scene 2

Old Man
Old Woman
Young Man
Young Woman
Armour
Cuthbert
Gory Ghost

The Hall : 1600

James Chilton
Amanda Armishaw
Anthony O'Sullivan
Katie Montgomerie
Anthony Ogle
Bill Pearson
Mandy Pankhurst

Scene 3

Matches
Candle
Wine Decanter
Wine Glass
Salt
Pepper
Curtain 1
Curtain 2
Table
Chair
Q

The Dining Room : 1800

Vince Lloyd
Lisa Arnold
Dennis O'Donnell
Anna Vere
Roger Brandon-Jones
Mariska Chudyke
Viv Colvill
Brandon McGuire
Andy Cogan
Wendy Hempkin
Helen Louise Hughes

Scene 4

Gnome
Washing Line
Hosepipe
Ladder
Shears
Wheelbarrow
Swarm of bees
P

The Garden : 1920

Andy Marber
Angela Kelly
Phillippa Bartlett
Michael Bollard
Elizabeth Cross
Jason Russell
Ben Hodges
Alice Hodges

Scene 5

Bomb
Stethoscope
Screwdriver
Medal
Uniform
Torch
Kite
S

The Hall Cupboard : 1940

Rachel Mold
Sheila Street
Sam Keelan
Debbie Squirrel
Brian Wilson
Angela Cooke
Sonas Musana
Pauline Haller

Scene 6

Books
Pianist
Doll
Gramophone
TV
Videocam
MP3 Player
R

The Playroom : 1990

Anne Docwra
Peter Stowell
Angela Cutagar
Zoe Triantafillou
Debbie Danaher
Mandy Pankhurst
Sonas Musana
Karen Monger

Scene 7

Letter

The Hall : The Future

Amanda Armishaw
Entire cast

**The play directed by
Brandon McGuire**

Please switch off mobile
phones before entering the
auditorium

Flash photography is not permitted
in the auditorium

BACKSTAGE

Producer
Musical Director
Technical Director
Choreographer
Script
Original music
Lyrics

Bill Pearson
Richard Fentiman
Charles Hope
Helen Louise Hughes
Peter Forbes
Richard Fentiman
Wendy Hempkin
Peter Forbes
Ruth Fahie

Band
Keyboard
Drums
Trombone
Guitars/accordion
Vocalist

Tuxedo Junction
Richard Fentiman
Ian Roberts
Roland Knight
Damon Anderson
Ruth Fahie

Stage design and construction
Assistance & painting by

Roger Brandon-Jones
Gordon Hilliker
Penny Armitage
Tracy Davis
Vernon Wright
David Romeo
Adrian Voller
David Armitage
Zoe Triantafillou
Anne Thomas
Tim Williams
Charles Hope
Nick Johnston
Sylvia McKinley
Becky Johnston
Lisa Arnold

Stage Manager
ASMs

Sound

Lighting
Wardrobe
Make up
Props

Audio Description
Publicity & Photographs
Programme design

Front of House

First Aid
Cast refreshments

John Tweedale
Phill Griffith
Peter Forbes
Phill Griffith
Clive Mott
Jackie Mott
Sarah Thomas
Eva Pearson
Debbie Danaher
Jackie Mott

Group Tutors
Freewheelers
Grange Centre
Harbour Day Centre

Viv Colvill
Katie Hounsell
Helen Louise Hughes

Sight impaired actors' guides

Alice Hodges
Pauline Haller
Sarah Thomas
Anne Thomas
Ben Hodges

Drivers
Freewheelers

Andy
Daniel
Chris
Kathy
Viv
Vernon
Jill

Grange Centre
Harbour Day Centre
Sight impaired actors

Marian
Elizabeth Cross
Helen Louise Hughes
Sarah Thomas
Bill Pearson
John Murrie
David Payne
Claire Hewlett
Alice Hodges

The play was conceived by the whole cast and crew and developed by Brandon McGuire, Peter Forbes, Richard Fentiman and Roger Brandon-Jones in consultation with the cast and crew

We are grateful for all the help and support offered by the staff of the Development Centre at Queen Elizabeth's Foundation for Disabled People and the Harbour Day Centre - carers, personal assistants and everyone else

HOUSE



PUTTING ON THE SHOW

The Nomads' submission for the Lottery grant that eventually helped to build our new theatre included a commitment to provide total accessibility for disabled people in all parts of the building.

The effect of that commitment was demonstrated in our first year in the new building by a unique production. Bill Pearson, who had been associated with Queen Elizabeth's Foundation for the Disabled for many years, conceived the idea of mounting a joint production between the Freewheelers (the QEFD drama group) and the Nomads. It was seen as a show which would be devised by those who took part and presented at a single performance. And it was all to be done in a week. In the first year that is precisely what happened. Starting with a blank slate on the Monday, we devised, scripted and rehearsed the show, which was presented on the Saturday night.

In the next five years, however, interest in the venture has grown, and from 25 or so people we are now involving upwards of 70, 13 of whom are in wheelchairs. With so many people and more ambitious levels of production, we can't do everything in just six days. In meetings before the big week we have sessions with the cast to brainstorm a theme and some detailed ideas. A script is produced and rehearsals start on the Monday morning of the production week, running from 10.30 am to 3.30 pm each day. Meantime many others work on sets costume and technical matters.

The logistics of the production were mega. The transport for the week included five mini buses, three with tail lifts for those of the cast using wheelchairs, some specially equipped taxis and several cars. The professional care staff were helped by a large number of very cheerful and helpful Nomad volunteers (some of whom found themselves on stage playing a part as well). We also had volunteer bus and car drivers, guides for sight-impaired actors, prompters and musicians.

Everyone on and backstage has found it a thoroughly rewarding experience, as always. One of the joys of this venture is seeing the delight and enthusiasm of those who take part in it. At the party for cast crew and families on stage after the show we fully expect, as in previous years, everyone to say, "What are we going to do next year? Can we start now?"

All about The Nomads



For almost 70 years the Nomads have been entertaining the local community, first in hired halls, later in their own self-built theatre and now in a state of the art new building with exceptional facilities. This has enabled them to improve the quality and production values of the eleven or twelve shows they now present every year, which include productions in the small studio space.

But the Nomads don't just put on plays. Early in their development they created a section specifically for younger people, and instituted regular drama classes for the youngest age group. Now all levels of membership benefit from drama workshops and training in specific skills.

The Nomes



This is the youngest group, for ages from 7 to 14, which is split into smaller units based on school class membership. Drama workshops are held on evenings and mornings at the end of each week in school term time. The Nomes present the results of their work twice a year in main auditorium shows.

The Young Nomads



This group is open to people from 15 to 25. The Young Nomads meet every week and organise workshops and training as well as rehearsing their own shows, which take place twice yearly in the main house. They often provide backstage and technical skills for the Nomads' principal productions.

Both Nomes and Young Nomads regularly take part onstage in the major productions in the theatre.

The Nomads are very active socially and keep members informed of coming events through a monthly newsletter. Only full members can take part in productions, but there is an associate membership which entitles its members to receive the newsletter and to participate in social events and the regular Club Nights, when members present one-off productions.