
2009-2010 Season

8-17 July 2010 **SUMMER SHOW**

1940s Revue devised by Wendy

Marsh and Ian Long

Directed by Wendy Marsh

A nostalgic evening of sketches, jokes, songs and even a whodunit thrown in for good measure...



2010-2011 Season

14-23 October 2010 **MUSICAL**

Seconds Out! by Terry Williams

Directed by Terry Williams

A brand new musical about the boxer Freddie Mills...

4-11 December 2010 **COMEDY**

Absurd Person Singular by Alan Ayckbourn

Directed by Sarah O'Hanlon

Three couples. Three kitchens. Three disastrous Christmas parties...

24 February - 5 March 2011 **COMEDY**

Blackadder II by Richard Curtis and Ben Elton, adapted by Rebecca Mason

Directed by Wendy Marsh

Hilarious exploits in Tudor England in a special Comic Relief show...

9-16 April 2011 **DRAMA**

New York Stories

Directed by Matt Clowry and Helen Banks

Two one-act plays spanning half a century in the Big Apple...

4-11 June 2011 **WHODUNIT**

And Then There Were None by Agatha Christie

Directed by Richard Banks

Ten strangers, a remote island, a psychotic killer on the loose...

23-30 July 2011 **DRAMA**

The Revenger's Tragedy by Thomas Middleton

Directed by Ian Long

The famous Jacobean drama of lust, ambition and murder...

Paul Friett as Roy Applewood in
Looking for Normal by Jane
Anderson (March-April 2010)



Edward Alderton Theatre

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Box Office 020 8301 5584

www.edwardalderton.org

Newsletter: April 2010

Our next production...



THE MAIDS by Jean Genet

Directed by Ian Long

15 - 22 May 2010 at 8pm (No performance Sunday 16)

The Jean Genie lives on his back
The Jean Genie loves chimney stacks
He's outrageous, he screams and he bawls
The Jean Genie – let yourself go!



Jean Genet has 'cult' written all over him. Born in Paris in December 1910, his life story is as colourful as any drama – it's a wonder it's never been filmed or put on stage. Born the son of a prostitute, his schooldays were a mixture of excellent grades and running away. As a teenager, he drifted into crime and seems to have been imprisoned in most European countries at one time or another, as well as being dishonourably discharged from the French Foreign Legion for homosexuality. While in prison, Genet began to write poetry and after his release sought out Jean Cocteau who helped him to get his work published.

The Maids was Genet's second play, first performed in Paris in 1947 and in English in 1956. The most famous English production was presented at Greenwich Theatre in 1973 with Glenda Jackson, Susannah York and a bizarrely cast Vivien Merchant. Genet based his play loosely on the infamous Papin sisters who brutally murdered their employer and her daughter in Le Mans in 1933, although the play is not their story as such.



Popular with drama students for its cast and gender bias (three women – although Genet had hoped it would be performed by three adolescent boys – another reason for its popularity with a different niche audience) and also for its theatrical innovations and proto-existential exploration of reality and illusion, **The Maids** superbly tells the story of two servants who set out to exact a final revenge upon their employers. Before the tragic denouement, Genet takes us on a wild journey through a hall of distorting mirrors where characters, actions and motivations reflect endlessly as the narrative spirals out of control.

I'm very pleased with the cast I have assembled: talented, beautiful and a lot of fun to work with. It has involved a lot of hard work producing this piece – complex poetic dialogue, strenuous physical involvement and a dangerously capricious director – but I'm confident it will be worth the effort.

Having worked with Linda Gay in **Abigail's Party**, I knew from the outset that she would set the tone with some strong characterisation. Aysev Ismail (too rarely seen at the EAT these days – you have to go back to July 2007 for her last appearance in **Stepping Out**) brought along her youthful enthusiasm and glamour. Having come to audition for **A Tomb with a View**, Rachel de Silva (**There Goes The Bride**, **Much Ado About Nothing**) was persuaded to read for me, and the chemistry that appeared almost empathically between the three girls proved a match made in heaven (or maybe hell).

Laura Lockwood has provided us all with a deeply sensual and evocative set and costumes (and we'll keep our inspiration a secret, if you don't mind). I trust you will be joining us to spend an hour or two in a wealthy young Parisian socialite's boudoir at the Edward Alderton Theatre from May 15th – 22nd. I promise it will be worth it.

Ian Long
Director



Social Evenings every Wednesday at the theatre from 9pm onwards (except during performance weeks).

Come along and say hello. We're always looking for new members, especially anyone interested in working backstage.