



Scene

April 2021

Editorial

In some ways, for me, this is the most dangerous time of the pandemic for the Society.

Not because of the pandemic itself – mercifully, that all seems to be heading in the right direction – but rather the potential pitfalls on our own roadmap from closure to the “new normal”.

Back in the day, to deliver the level of activity which the Society had, required thousands of volunteer hours and staff working flat out from September to July. To get anywhere close to that again will require a similar effort from a similar number of people.

But the great unknown is that are our members willing to volunteer in such numbers and for so long as before? If so, all things are possible. But our membership numbers are down – unsurprising perhaps given we have no shows for members to act in or contribute to – but will they pick up?

Employing staff is easy. Generating the cash to pay them is much more difficult. How long will social distancing last? The 2m rule gives us an audience of 85 ish. With a ticket price of £14 you can do the math. There’s talk of moving to 50% occupancy or 1000 seats occupied – whichever is the smaller. Again, you can do the math. And don’t even think of Panto with social distancing. It’s the show that pays the bills for the rest of the year & may struggle to break even with social distancing. We are still going to do it!

Never before has the Society needed its volunteers so much. It’s a cliché, but like all clichés they have an innate truth. And the truth is your that society needs you, now more than ever.

So, when the ask comes for bar, Front of House, back stage, costume or whatever, volunteers please don’t be shy. And if you can ‘phone a friend - even better.

Colin

Theatre for a New Generation?

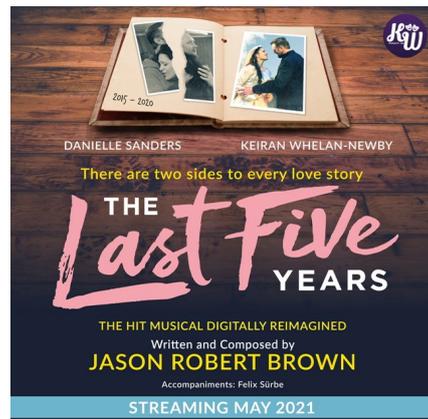
2020 was challenging in so many ways, not least the closure of The Little Theatre and the cancellation of our production of ‘Chicago’ due to Covid-19. ‘Chicago’ had been settling into rehearsals nicely and we had already sold 40% of tickets. It was a devastating blow, but I took it as an opportunity to have some time out, rethink and reset. I spent a lot of the first lockdown rebuilding the KW Productions website and creating a new YouTube channel - things I have had on my ‘to do’ list and never quite found the time.

The popularity for streamed theatre has grown so much during the pandemic and as I started to get ‘itchy feet’ and more impatient waiting to get creative again, I approached LDS member and friend

Danielle Sanders about the possibility of collaborating on a live streamed production of Jason Robert Brown’s ‘The Last Five Years’ – a show that almost seems like it was written to be streamed online! The streaming rights had just been released and Danielle jumped at the chance. We have since been working hard towards our Covid-19 safe filming in April.

It has certainly been a new

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Theatre Manager
Vacant

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Continued from overleaf

learning curve trying to navigate through the logistics of creating a live streamed performance – special licenses, videographers, live music, technology specs, marketing and art work....not to mention the ever changing rules and regulations from the UK government regarding rehearsing/meeting up. We have been so lucky to recruit LDS member and all round tech whiz Tim Neville who will be dealing with our audio/sound. By far the hardest thing to find was a platform that would host the show for us....luckily I stumbled upon a brand new platform - ShowShare, part of Stream.Theatre.

ShowShare is a one-stop streaming platform helping amateur companies with every stage of presenting their online productions. As the approved streaming provider of The Really Useful Group, MTI Europe, Concord Theatricals and several other major rights holders, ShowShare makes streaming secure, straight forward and affordable.

As a result, we are absolutely thrilled to have been chosen as the 'guinea pig' (if you like) for amateur streamed performances and 'The Last Five Years'

will be the very first show to be streamed live on the new ShowShare platform.

I can't help thinking that although nothing will ever replace live theatre, the convenience and affordability of streamed theatre will continue to live on in some form long after Covid-19. Both Danielle and I are so excited to explore this new way of performing and presenting theatre and hope that it will continue to thrive in our new 'normal' – this could be theatre for a new generation.

If anyone has any plans to host a live stream performance and wants any advice on 'navigating through the minefield', please contact us any time for a chat at kw@kw-productions.co.uk

We hope that you will support us by watching 'The Last Five Years' (booking details below) and hope you enjoy it as much as we have had in creating it! • Keiran Whelan-Newby – Producer of KW Productions and LDS Member.



Contributions to Scene are invited. Articles, images & ideas for stories are most welcome. Our deadline is a week before the end of each month - but if you have a story let us know before then to guarantee that we reserve space for you!

Contact us via email at scene@thelittletheatre.co.uk

If members use any images of Little Theatre productions in any social media post please give a photo credit to the person who took the photo. In most cases, for production photos, this will be Sally Evans.

Geneva English Drama Society

To continue our series of exploring Amateur Dramatic Societies in Europe we present the Geneva English Drama Society - a society almost as old as our own. Like us, too, they are a flourishing active society that haven't let the pandemic or the inability to meet in person stop their activity.

Geneva English Drama Society (GEDS) is an English-language amateur theatre company based in Geneva, Switzerland which has been producing 3-4 stage productions annually since 1933. Each of these productions runs for 5-6 nights and draws the international audiences in Geneva as well as some of the local public. We also participate every second year in FEATS and have had the good fortune to take home some trophies over the years!

While some of our members have professional training or experience, we also welcome neophytes who would like to learn about acting, backstage crafts, or technical roles. We are also blessed with a very talented technical team and a wonderful costume maker whose period pieces are so exceptional that we have lent some to a professional theatre in Geneva.

Our membership, which fluctuates between 200 and 250 members or so, draws principally from the large anglophone and international community in Geneva and is open to anyone with or without theatrical experience. Many of our members have very interesting day jobs in the organisations of the United Nations based in Geneva, at the CERN (the European Organization for Nuclear Research), or in one of the dozens of multi-national companies based here.

Some of our distinguished alumni include: Sir Timothy Berners-Lee, the eminent computer scientist known as the "inventor" of the World Wide Web; and the Hollywood TV and screen actor, Roberto Aguirre (most known for starring with Robin Williams in Boulevard).

In addition to our stage productions, we normally hold fortnightly staged play readings in a local theatre. These are open to the public, but also importantly for us, they offer the chance for members to practice and hone their skills on stage and to become familiar with a wide body of theatre. We also offer periodic workshops on a variety of topics from



acting to directing to technical skills, such as lighting or set building.

In tandem to the theatre as our raison d'être, GEDS is very much a community and social base for many anglophone expats. We hold social events in the summer and at Christmas, but even our play readings are as much an opportunity to socialise as to enjoy theatre. In that community spirit and out of the necessity to adapt to the restrictions imposed on cultural and social life due to the COVID-19 pandemic, we have adapted our activities these past 12 months to virtual events. Stage



Photos from the top
Of Mice & Men
Frankenstein
School for Wives

All GEDS productions

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Breaking and Entering by Emma J. Bamford

Well, if you cannot come to the Theatre the next best thing is for the Theatre to come to you.

Emma Bamford, Scene's Editor-at-Large, has put pen to paper and brings you this fabulous short play.

Characters

- Susan
- Ted the Burglar

Susan enters the stage, obviously after a day at work. She takes off her coat & throws it, along with her handbag, onto a sofa. She pours herself a glass of wine & settles into the sofa, turning on the TV with the remote. There is a noise of breaking glass. Susan jumps, startled.

VOICE OFFSTAGE: Oh, bumhole.

SUSAN: Hello? ... Is someone there? ... Who is that? ... Come out, whoever you are ... (She grabs the TV remote) I have a weapon, and if you hurt me I will press the red button and straight up murder your ass ... Hello?

VOICE OFFSTAGE: Turn around.

SUSAN: I'm sorry?

VOICE OFFSTAGE: Turn around.

Susan turns to face the right and a man enters from behind her. He is dressed in black, carries a large holdall and has a pair of tights pulled over his face. Susan keeps her back turned to him but starts getting annoyed.

SUSAN: Right, that's it, I'm going to call the police.

She reaches for her handbag, which has her mobile inside.

TED: The police don't scare me.

SUSAN: Who the hell are you?

TED: My name is Ted. But you can call me ... Ted. Because that's my name.

SUSAN: Why are you in my home?

TED: Bit of casual burglary. Maybe arson. I haven't quite decided yet. *He reaches into his bag and pulls out a pillow case.*

TED: Here. Keep your eyes closed and pull that on over your face.

Susan, with her eyes closed, reaches for the pillow case.

SUSAN: Is this what I think it is?

TED: If you're thinking 100% Egyptian cotton, you'd be right. Quickly. Put it on.

SUSAN: Why me?

TED: Why not you? Look, we can do this the easy way or the hard way. Give me all your money and jewellery. Then I'll be gone and you won't even know I was here. Except for a spillage in the kitchen. I knocked over a vase. Sorry.

SUSAN: Question?

TED: Yes?

SUSAN: How am I supposed to find my money and jewellery with this over my face?

TED: Dammit, yeah. Didn't think of that.

SUSAN: Look, why don't I take this off and we can just talk?

TED: Talk? Why would we talk?

SUSAN: Because I want to find out who you are and why you feel you have to do this.

TED: Ah ... You're not going to talk about Jesus, are you?

SUSAN: No.

Ted contemplates this for a moment, then nods to himself.

TED: Right.

He leans forward to remove Susan's pillowcase.

TED: Before I do this, I want you to remember three things. No talking, and no sudden movements.

SUSAN: What's the third thing?

TED: What? Oh Er, okay, just the two things then.

SUSAN: I promise.

TED: Okay.

He removes the pillowcase, and Susan blinks in the light. Then she catches sight of Ted, and it is instantaneous – love at first sight. Both of them gaze at each other. Almost in slow motion, Ted removes the tights from his head.

SUSAN: Hi.

TED: Hello.

SUSAN: I'm Susan.

TED: I'm Ted.

SUSAN: I know. You told me, remember? You told me to call you Ted, because that was your name.

TED: Oh yeah, right. Duh.

SUSAN: So ... right. You wanted money ... Yes?

TED: Oh God, no, don't worry about that now. Please don't trouble yourself.

SUSAN: It's no trouble ...

TED: Really, I insist. I couldn't take a single thing from you. Not when you've already given me the greatest gift of all – your astounding beauty.

Susan giggles.

SUSAN: Oh, you!

TED: No, I mean it, you are ... incredibly beautiful. Your eyes are just limpid pools of molten sea ... And I don't even know what 'limpid' means, but I assume it's something good, because why would people say it otherwise?

SUSAN: You can talk, your nose is just the most amazing facial feature I've ever seen on a man. It's like God hand carved it himself out of the rarest igneous rock formation.

TED: Look, I know this is a bit out the blue, what I'm about to ask you ... especially as I came here to burgle you and set fire to your stuff and that ... But ...

He drops to one knee.

TED: Will you marry me?

Susan gasps in shock.

SUSAN: Oh my goodness. No one has ever asked me that before!

TED: Then all other men are absolute morons. Susan ... Will you marry me?

SUSAN: Yes, yes, of course I will!

They embrace.



SUSAN: But wait – what about a ring?
TED: Oh, don't worry about that, I'll nip over to the woman at number 52 – she's loaded, she won't miss a diamond ring.
SUSAN: You are the cutest man ever!
TED: Nothing but the best for my princess.
SUSAN: But wait – wait. Isn't this all moving a little too fast? We only met minutes ago. You came to burgle and set fire to my house, and now we're getting married ... I don't even know you.
TED: What is there to know? I'm Ted, I work in insurance. I break into peoples' homes on the side, my favourite Avenger is Thor and for a while in my mid-teens I thought I might be gay, but it turned out just to be a phase. You?
SUSAN: Well, I'm Susan, as you know. I work in an admin job, nothing exciting. I've never burgled anyone that I know of; in fact, I've never really done anything wrong before. Oh, apart from that one time I kicked a gerbil, but ...
TED: Wait, wait, I'm sorry ... What? Susan speaks loudly and slowly, like he's deaf.
SUSAN: I said, I work in admin.
TED: No, not that. The bit about you kicking a gerbil.
SUSAN: Oh, that. Yeah, it was just once.
TED: You kicked a gerbil?!

SUSAN: Just the once though!
TED: WHAT THE ACTUAL HELL, SUSAN?!

SUSAN: Look, it was just a one-time thing!
TED: Why did you do it?
SUSAN: What, are you, sick?
TED: WHY?
SUSAN: It was in one of those exercise balls, you know – the things they run around in on the floor? I was at my friend's house and I saw her gerbil, Bertie, in this ball and I thought it would be really funny if I kicked the ball and sent Bertie flying

so ... I did.
Ted is staring at her.
SUSAN: What is it?
TED: You are sick, do you know that, woman? SICK. Who the hell kicks a poor sweet innocent gerbil? They're God's creatures! ... I can't even look at you right now ...
He begins to leave.
SUSAN: Wait, where are you going?
TED: Somewhere far away from you.
SUSAN: Hang on. You came here to potentially set fire to my house with me inside it. How is that any less of a crime?
TED: Because I can talk a good game but I would never actually do anything, okay? I'm scared of fire! I can't even light candles, let alone burn down a whole house. In order of fear factor, I'm scared of fire, mice and small children. Oh, and that cat that used to be on the O2 advert, you know, the one that says, 'be more dog', that cat is a terrifying monster. But THAT'S ALL. I have to get out of here.
Ted grabs his bag and storms off stage. Susan stands alone, watching him go. Just as suddenly, he runs back on.
TED: I can't, I can't leave. I've tried and I can't do it. Your love just pulls me back, like a really sturdy anchor on a particularly wayward barge. You are my princess, Susan, and I cannot survive another minute longer without you in my life. Come with me.

SUSAN: Where to?
TED: I don't care. As long as I'm with you, that's all I care about. Come on. Be the Bonnie to my Clyde. Be the Simon to my Garfunkel. Be the ... Be the ... Er ...
SUSAN: Be the breaking to your entering?
TED: Yes! Exactly that! Oh, my darling, nothing can stop us now. Not the police, not anybody. You and me, Sue, you and me against the fascists who want to uphold the law and make sure we are imprisoned for our crimes. Even the justice system cannot stand between us!
He grabs her hand and starts to run off the stage. Just as they are about to leave he stops.
TED: Just one last thing. I have a rabbit called Reginald. He likes to run freely around the house. If you are feeling in a particularly angry mood one day please, for the love of God, stay away from him? Deal?
SUSAN: Deal.

Exit.



MINACK!!

Were you at The Minack Theatre with LDS in the 1980s or 1990s?

Do you have any photos?

A book to mark LDS's centenary is being prepared. We have photos of the Minack shows from the Archives, but would welcome a few more, as well as some of social events ... parties, groups on the beach, perhaps, not John O'Malley being debagged, but you get the idea? If you can help please contact Lisa Thirlby.

e: lisa@thirlby.net

m: 07816 472998

The Lisbon Players

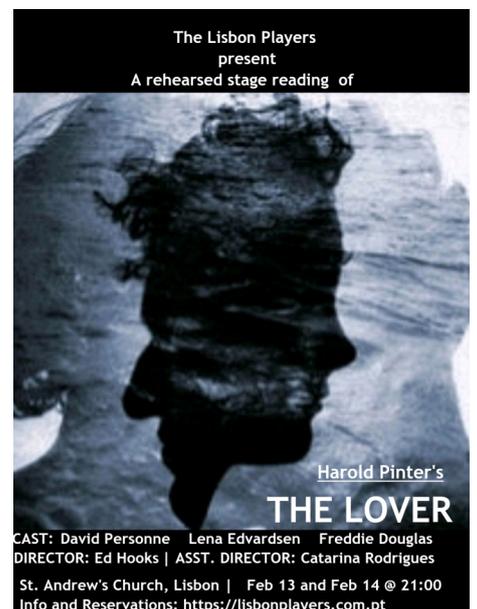
Lisbon is a fabulous city; astride a river, next to the sea and with more sunshine days than any other European capital & has cute trams and yummy food. Already there are many reasons to visit and we offer one more; a large and very active Am - Dram Group with a seriously strong graphic game!

The Lisbon Players have had a tumultuous 2020, on par with every other performing arts organization on the planet. We had recently lost our beloved little 100 seater theatre at Estrela Hall, our home for more than 70 years, but by a stroke of heartwarming fortune, had found a temporary new home in a 350 seater auditorium in a leafy residential area near to the airport that needed a wee bit of refurbishment to get it up to license worthy standards. We finished moving our boxes and decades of history into the new place in Jan 2020. While planning essential works at the place, we nevertheless resolved to keep doing what we do, tell stories as best as we could. Due to the enduring support of St. Andrews Church, who have always backed us up by providing rehearsal spaces etc., we performed our first show of 2020 in the church hall in Feb - a two performance only special edition of Harold Pinter's 'The Lover', directed by Ed Hooks. Rerouting cables, rewiring the microphones, and converting the pulpit into a setting apt for salacious role play was a feat of theatrical ingenuity and Ed and the actors leaned into it giving it their all. The result was an electrifying weekend at the Church where the chandeliers and the giant shadows cast on the church walls by LED lights plunged the audience into a neo gothic noirish world full of sinister entrapments and lethal suggestions. The play was a runaway success with demands for repeat performances.

We were just about to dive into our next project at the Church with Tom Stoppard's audacious perspective tweak on Hamlet, 'Rosencrantz & Guildenstern are Dead' when the pandemic struck in full force and the nation went into lockdown with the rest of Europe. The enforced break in the season and the realization that we had to move quickly in step with the New Normal spurred us on to prepping for a sustained online presence. Thanks to Tom Connell, who does this for a living, amongst other cool things, we spent spring and summer overhauling our website, setting up an online booking system and a pay per view service for future televised shows as well as digital theatre products we could produce.

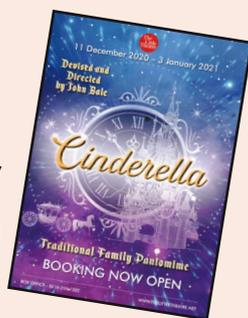
We restarted a new digital season in autumn with a delicious online offering by an LP veteran, Amanda Booth, who put together an interactive session, The Premiere LP Zoom Show, where she played Auntie Marjorie, a well loved character within the LP community who would dissect past shows and theatrical performances, call out directors and actors on the show and run the audience through a history of our big hits through the decades. After months of desocialized existence, this was exactly the kind of communal gathering (online though it be) that was needed by friends and patrons of LP. One look at the familiar faces and things suddenly felt like there was light at the end of the solitary pandemic bunker.

Graphic to advertise The Lisbon Players Premier Zoom Show - hosted by Auntie Majorie (r) & her assistant Winston (l)



Cinderella News

With the recent announcement by the government of the 'Road out of lockdown' plan, the Theatre Trustees and the Pantomime Production team are very keen to move forward with plans to bring our 2020/21 re-scheduled panto 'Cinderella' to the stage. The show is now scheduled for Dec 2021 - Jan 22.



Work on the script has been ongoing, off and on since the start of the 1st lockdown. Kevin Jenkins has designed a beautiful set for us.

The panto cloths have been painted. Paul Timms MD, Caroline Walsh, Choreographer, and I have been discussing all things Music and Dance. If there are any LDS members who are interested in finding out more about what parts are on offer, please feel free to contact me. • John Bale, Pantomime Script Writer & Director.

Mobile: 07906 624735. Email: johnrbale@hotmail.com

Having debuted in the brave new online world of Zoom shows and televised theatre, we forged ahead, deeper into uncharted territory with our very first LP movie, *We Came to Lisbon*, directed by Jonathan Weightman. It's a gilded collection of vignettes recounting some of the lives, known and unknown, whose paths have intersected with this city through the rise and ebb of time's ever purgative waters.

The movie premiered to overwhelmingly positive responses from a worldwide audience, straddling Beijing to Boston, on Nov 1, 2020 via two free showings direct from our website and is now available on a pay-per-view basis in our archive section. We followed this up with a Christmas Zoom screening of our very own David Personne's Dec 15 live concerts at Crafty's Corner, the hippest place for gigs by the Tejo river.



The year had its series of trials and tribulations, as our longstanding committee member Colin Lee-Warden was taken away from us due to a sudden non-Covid related illness. His fierce enthusiasm and love for theatre will be missed by all.

As we step tentatively into the thawing normalcy of 2021, there is a sense of things having changed permanently, new possibilities loom on the horizon, silent stories desperately screaming to be told, Two new LP movie projects are already in the works and we are looking forward later in the year to finally welcoming our audiences into our new home to that most delectable of experiences, an evening at the theatre. • Suresh & The Lisbon Players Admin Team

Continued from Page 3

productions and live play readings being on hold since March 2020, we have streamed playreadings via Zoom in order to keep the society alive and to keep in touch with one another thereby helping maintain a semblance of sanity for us all! These Zoom events began as fortnightly screenings, but since early last autumn we have striven to provide weekly events, either readings or "pub night" socials where we simply make our drinks in our own homes and join each other for some chatter and laughter!

These virtual Zoom readings have been such a success that we are honing new skills by editing and producing the content, often pre-recorded, in order to minimise live technical lapses, glitches or bugs, and to ensure better viewing experiences. Having the good fortune to have a number of home-grown authors amongst us, we have been able to record several original plays and create a blog page on our website, to house the collection of these performances as well as some of our uncopyrighted productions, such as Shakespearean plays. These virtual experiences which grew out of necessity have thus become well-appreciated tools for keeping our society alive; they will no doubt continue to be a useful part of our future activities even when we finally return to more normal life, as we have realised the potential to reach some audiences who may not always be able to leave home or may not even be geographically in the same location.

If the past year has taught us anything, it is that community, flexibility, and adaptation may prove to be key to longevity! Still, we are eager to get back on stage and our next production, tentatively planned for October 2020, is Beckett's *Waiting for Godot*, ironically initially planned for last May and since postponed twice - it couldn't be a more appropriate play as we continue to wait! • Tamaam Madi-Nassar

Find out more at www.geds.ch

Notes from the Office

Suddenly everything has changed! The sun has come out, the 'phone has started ringing, we have shows to sell and the Brewery have been calling for our beer order. The Theatre has been busy. Can we really be about to re-open?

▶ We have now revised performance dates for "Spread a "Little" Happiness" and "Six Feet Away". Tickets for all performances are on sale via the Box Office. Simply call Leicester (0116) 255 1302 to book your tickets.

▶ The Society's audited accounts for financial year 2019/2020 will appear on the internal website soon. Rob Thirlby (Company Secretary) and Charles Moss (Treasurer) have spent many hours with our auditors providing the necessary paperwork and clarifications to allow them to produce & sign off the accounts.

▶ The Theatre Office will be closed between Thursday 1 April and Tuesday 6 April inclusive for the Easter Holidays.

▶ Stage right forestage has been renewed. Water ingress in times past had left the final surface here rough and uneven. The wooden boards have now been removed, the sub-floor made sound and new floor installed.



▶ The panto cloths for next season's pantomime - Cinderella - have been painted by local firm Visuascene Ltd. Kevin Jenkins, the show designer, thinks they are excellent.

▶ The paintshop sink behind the stage has been replaced. The new double sink features a sediment trap below that separates water from solids that will allow the excess paint to be disposed of more appropriately. The lighting within the area is also to be improved.

▶ Applications for the post of Theatre Manager have been received. A small group of Trustees will now shortlist and interview suitable candidates in the forthcoming weeks.

▶ Members will soon be receiving a letter detailing how to view the annual accounts for the last financial year. Also printed on the letter will be details of the personal information that we hold for each member. We are obliged to check regularly that this data is accurate and up-to-date. Please can you check it and notify us of any errors or omissions. Full details of how to do this are contained within in the letter.

▶ Martin Scott & Ian Connor have installed individual lights to illuminate each of the poster boards in the Upper Foyer. They are also installing an additional safety rail to the grid.

▶ The Theatre has achieved the required standard to be awarded the Visit England "We're Good to Go" mark. This standard demands that clear processes are in place within a facility to ensure that staff, volunteers and visitors are, as far as practically possible, COVID safe and therefore, as a business, "We're Good to Go."

▶ Our Cyclorama is now super smooth and brilliant white. It was been replastered where necessary and all of it has been repainted to give a brilliant white matt textured finish.

▶ Ventilation has been installed within the lighting box. East Midlands firm "Fieldair" installed a quiet multispeed system that introduces fresh air into the box. An integral heat exchanger transfers warmth from the expelled air into the incoming fresh air. Fresh air is one of the control measures for COVID so it was much needed to keep our volunteers safe. • CH

Back Stage

Episode 3 of Back Stage: Leicester's Little Theatre Podcast is now available on the Theatre's website and through your usual podcast broadcasters like Apple, Spotify, Deezer, iHeart and many more.



In this episode we hear from The Guardian's former long-standing theatre critic, Michael Billington, on the life of a critic, reviews he wishes he'd never written, and his view on theatre post-pandemic; we look at the work that's been taking place at The Little before we re-open later this Spring; we learn about the use of human skulls on stage and we end with a ghost story from M. R. James...



LDS Noticeboard - April

Maurice James

We recently learnt, via Fran Harris & Alan Freckingham, the sad news of the passing of Maurice James. Our thoughts and condolences are naturally with all that knew him at this difficult time. Alan remembers Maurice for those members that knew him, and indeed for those who didn't, whilst Fran collected these tributes to Maurice from the many people who knew & worked with him.

Maurice James passed away on 23rd February 2021, one of life's gentlemen. He and his late wife Jean joined the Little after their daughter Debbie had become a member sometime before. They were excellent reliable members, being involved in the wardrobe and front of house and I can recall Maurice walking home (we lived near each other) after he had completed his duties for the Saturday matinee. Twelve months ago, he moved to Worcestershire to be closer to Debbie and her family. • AF

Maurice James and his late wife, Jean, whom he adored, worked tirelessly for the Little Theatre in a number of different capacities but perhaps they were best known as the Darby and Joan of FoH.

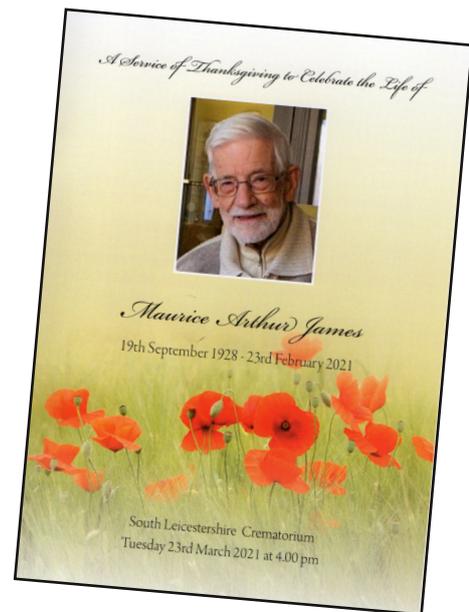
Maurice always looked immaculate in his formal FOH dress; he was dignified, gave tremendous attention to detail and his respect for FOH was infectious.

Maurice did not suffer fools gladly. During FoH training sessions he always put his finger on a sensitive spot and, like the proverbial dog with a bone, wrestled with the issue until it was resolved to his satisfaction.

His generosity in terms of his support and willingness to share his vast experience was invaluable. Maurice was held in high esteem by his theatre colleagues, particularly his buddies on the Tuesday Team. When Maurice eventually retired he was sadly missed, but it was time to hang up his bow-tie and enjoy a long over-due retirement.

I held Maurice in great respect - he was a wonderful sparring partner! Stay safe and Rest in Peace, Maurice.
Margaret Damant

I knew Maurice and Jean very well. A truly lovely couple, who both gave so much time to our theatre. Apart from FOH Jean helped out in wardrobe. Maurice was a retired mechanic, this proved useful on many occasions when he would fix a problem with one of the machines in the costume department.



Truly lovely people, part of the fabric of the Little.
Karen Gordon

Very sad news. I remember them both so well. Such a lovely couple.
Wendy Saunders

So sorry to hear this. It was always nice to work on the same shift as Maurice. Such a lovely, friendly man.
Lynn Ramsell

I have very fond memories of them both.
John Bale

I knew Maurice from his duties as Front of House. Such a lovely man and sad to hear the news.
Kathy Anderton

Very sorry to hear of the passing of Maurice, who I have known for 18 years, firstly as a Front of House colleague and then as a friend. He was an avid reader, keen gardener and, as well as a shared love of the theatre, we shared an interest in ancestry. Maurice was always good company and a true gentleman.
Diane Smith

LDS Shows on sale at the Box Office now

Tickets for these shows are on sale now via the Box Office. We now have a Monday evening date for "Spread a "Little" Happiness and good availability for that night. Tickets for both shows are just £14 and both shows promise to be a fabulous night of fun and Theatre - as we prove, once more, that the show must go on!

Spread a "Little" Happiness

A joyous evening of music and song, performed by actors, singers and musicians popular with Little Theatre audiences.



Sat 22 May & then
Mon 24 - Thurs 27 May
All @ 7.30pm

27-31st
July
2021

Tickets includes a
free 'Six feet away'
face mask!

Six Feet Away

Ticket £14
(0116) 255 1302



One piano two sides of a love story five years.



There are two sides to every love story

THE Last Five YEARS

THE HIT MUSICAL DIGITALLY REIMAGINED

Written and Composed by
JASON ROBERT BROWN

Accompaniments: Felix Sürbe

DANIELLE SANDERS KEIRAN WHELAN-NEWBY

2015 - 2020

STREAMING MAY 2021

KW Productions proudly presents a digitally reimaged production of Jason Robert Brown's Drama Desk Award winning musical.

The Last Five Years is an emotionally powerful and intimate portrayal of two New Yorkers who fall in and out of love over the course of five years.

Featuring the award winning songs Still Hurting, The Next Ten Minutes, If I Didn't Believe in You and Goodbye Until Tomorrow.

The Last Five Years contains adult themes and occasional strong language. Accompaniments: Felix Sürbe

5 Performances only – 15th, 21st, 22nd May 2021 @ 7pm and 16th, 23rd May 2021 @ 5pm

Tickets £13 (plus a Booking Fee) includes a free digital programme

Book online at www.stream.theatre/season/87

THE LAST FIVE YEARS
Written and Composed
by JASON ROBERT BROWN

Originally Produced for the New York stage by Arielle Tepper and Marty Bell. Originally Produced by Northlight Theatre Chicago, IL

This amateur production is presented by arrangement with Music Theatre International (Europe)

STREAMING IS PRESENTED BY SPECIAL ARRANGEMENT WITH MUSIC THEATRE INTERNATIONAL (MTI) LONDON, UK

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