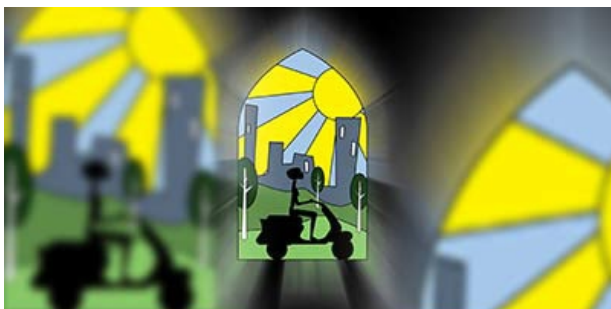


THE KILLING OF SISTER GEORGE



June Buckridge is an actress. She's done alright for herself, too. Lives with her lover, Alice, and has got a well-paid, regular role in a BBC radio soap opera as cheerful district nurse, Sister George.

However, June's behaviour in the studio, combined with falling audience figures, is causing concern. Producer Mercy Croft decides to kill two birds with one stone; by having George squashed under the wheels of a lorry and subsequently revamping the programme she hopes the listening figures will rise and there'll be no more June to make life difficult.

June's life begins to fall apart. The only other work offered her is the voice of a cow in a children's radio show.

And then Mercy visits their home and meets Alice...

**Wednesday 30th May – Saturday 2nd June
@ 8:00pm**

**Havant Arts Centre
Box Office: 023 9247 2700**

ADDITIONAL INFORMATION

More information about everything covered in this newsletter may be found on our revamped website www.humdrum.org.uk.

If you have any suggestions or comments about this newsletter please send them to...
info@humdrum.org.uk

HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING



HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING

**Tuesday 24th – Saturday 28th July 2007
New Theatre Royal
Box Office: 023 9264 9000**

Power, sex, ambition, greed - it's just another day in the office.

Lowly window-washer J. Pierrepont Finch climbs the corporate ladder to the position of high-powered executive using only his wits and the advice offered by his handbook – the same book that lends its name to the show.

With a horde of scene-stealing characters, a catchy, witty score and as unforgiving and on-target a script as you could wish to find, 'How To Succeed' provides a biting, satirical look at big business and all it holds dear. Watch out for whiny nephews, office parties, caffeine addiction and true love - in spades!

'The most inventive and stylized and altogether infectious new musical in recent recollection'
Journal-American

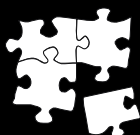
THE PRINCE'S TRUST

Every year during our summer musical HumDrum like to team up with a charitable organisation to help them to raise funds. This year's charity is The Prince's Trust, which fits quite nicely with our musical's theme of *How to Succeed in Business*.

The Prince's Trust is a UK charity that helps young people overcome barriers and get their lives working.

Through practical support including training, mentoring and financial assistance, they help 14-30 year olds realise their potential and transform their lives.

They focus their efforts on those who've struggled at school, been in care, been in trouble with the law, or are long-term unemployed.



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As in previous years £2 from every ticket sold for our Thursday night performance will be donated to this worthy cause.

HABEAS CORPUS – A RETROSPECTIVE



As a company we've always had a policy that we would never, ever, go back over old ground and repeat a show. As an actor I've always lived by that maxim, too (there's only one part I've ever played twice. Go on – guess! The first time was non-HumDrum; the second was) so coming to Habeas Corpus for the second time as a director was a little worrying. The last time I'd directed it (for the now-sadly-defunct Arts Theatre) I had what I considered to be the most perfect cast – all bar my Sir Percy Shorter who was only imperfect by being a foot-and-a-half taller than my second Sir Percy – and they pulled out all the stops for me. Odd, because at the read-through the chairman of the company told me he thought it a 'little too risqué' for an Arts Theatre audience.

Wrong!

They loved it – as did the cast.

So I was fairly confident about the piece and our audiences enjoying it – but I just couldn't shake the fact that my first cast were unassailable. The tops. Couldn't be bettered.

Wrong!

I've told them all this before – in a notes session post-rehearsal – but those eleven people head-and-shoulders topped my previous cast. They worked like slaves and laughed like drains (at one point I seriously thought Sue was going to keel over and die – her laughter sounded painful. I still don't feel safe using the phrase 'Friday Night Curry' near her or asking anyone, in her hearing, to stand in a black square... Laugh? You had to be there).

Audiences were good and those of you who were present at the AGM also know that profit-wise we didn't do too badly, either. See? Modern dress with no set. Instant money-maker! Well – Mr Bennett's name might have had some pull, but not much...

So – a personal 'thank-you' to my cast and crew. I've got one more 'Directed-It-Before' that I'm considering doing (go on – guess! Not Caz – you can't guess. You know) – won't be for a while yet, though – but keep your eyes peeled...

James George

THE KILLING OF SISTER GEORGE A PRERESPECTIVE (I JUST MADE THAT WORD UP)

The lovely and glamorous Sally Evans (just how many counts can one man be wrong on?) is currently cracking the whip over her huge, uncontrollable cast in an attempt to whip the young hoodlums into shape for the end of this month

Sister George is just a wee bit notorious – mostly due to the 60s film-version starring Beryl Reid and Susannah York in the two leads (taken for us by Jeanette Broad and Elspeth Holm) – but Sally insists that the play has no bare flesh and is a lot funnier. I'm told that rehearsals have been 'hilarious' (not as hilarious as mine, I'm sure) and our fab four (other than Jeanette and Els the cast consists of Sheila Elsdon and Lin Warner) make a convincing bunch of lesbians. Even Lin, who isn't playing a lesbian.

Sally is being ably assisted by Sam 'How-Many-Shows-Am-I-Directing-On-The-Trot-For-This-Company?' Sampson, the lighting design is by Theresa 'It-Looks-Better-Dark-Believe-Me' Pratt and the technical crew are Andy 'Turn-The-What-Up?' Smith on sound and Karen 'Heeheehee-I-Only-Have-To-Push-One-Button' Swanson on lights.

Ticket sales are fair-to-middling, so please, please, please encourage friends and family along to the show, mug the odd stranger wandering past the Arts Centre and – more importantly – get along there yourself!

James George

HUMDRUM VOICES

We Humdrummers love singing. More than that, we love singing together. In harmony. Anyone who has ever attended a Humdrum birthday bash (or been fortunate enough to be sitting in the same pub at the time) will have experienced one of our tremendous 72-part arrangements of Happy Birthday, where no one actually sings the melody.

A group of us performed in a Jazz Night back in the autumn of 2004 to raise money for our upcoming



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production of Titanic: The Musical. A highly entertaining evening was had by all at the Parisien Hotel in Southsea. We performed a further Jazz Night in June 2005 at the Edge of the Wedge, Southsea. Both events raised much needed funds as well as providing a great night out. The venue bars and a couple of Indian restaurants didn't do too badly, either!

In 2005, Humdrum's Emma Cooper decided to exploit this facet of ours, and having enjoyed singing in a choir whilst at school, launched her very own choir. Humdrum Voices was born.

In December 2005 we performed our first concert at St Francis church, Hilsea. Candlelit carols were followed by a rather more raucous cabaret fuelled by mince pies and mulled wine.

The second concert took place at Havant Arts Centre, home to the majority of our Humdrum productions. An audience in the gallery enjoyed our renditions of various show tunes and various other songs from Goodnight Sweetheart to a Gloucestershire folk song. Emma, sadly, wouldn't allow us to indulge in accents, but the programme was still well received.

In the autumn of 2006 Emma booked another Christmas concert, this time at Havant Arts Centre. However, she was directing her first play at the time (Agatha Christie's Cards on the Table), and handed the Humdrum Voices reins to me. I'd been badgering her for a long time to teach quartets, so suddenly having the whole choir thrust at me was unexpected, exciting and, frankly, terrifying!

We revived most of last year's carols, and I taught a few more along with some lighter Christmas arrangements. We performed them, interspersed with poetry, to a goose-bumped audience (emotional, not climatic), on 11th December last year.

We are now building a repertoire from Irish folk songs to Elgar to Bill Withers to 16th century partsongs. As well as further concerts (the first will be on September 10th at HAC), we plan to perform at corporate events, weddings, old folks' homes – there's something for everyone in our music.

If you love singing and are interested in joining, please contact me on 07739897365, or email me at elspethholm@yahoo.co.uk.

If you wish to hire us, please contact me or email info@humdrum.org.uk.

Elsbeth Holm

NATALIE CASWELL



You've all been following the plot, haven't you?

Our young heroine, oozing talent from every pink, glittery pore of her body, auditioned for drama-school three years ago. Three years later (oh, yes it is...) Natalie finished her course at Mountview at the beginning of April. To say she was downhearted as she set off into the big, wide world of Unemployed Actordom was an understatement. As the course finished she was the only one in her year not to have got representation through an agent. On the basis of her last performance with college (as one of the three leads in *The Witches of Eastwick* – a damn fine performance from all concerned, especially the diminutive girl with dark, curly hair – James George, *The News*) she was certainly up there with the others, talent-wise, and there was no reason why she shouldn't have been picked up.

However – without an agent she managed to get herself an audition for *Les Misérables*, initially for cover for Eponine and Cosette, but always, too with a firm eye on the ensemble.

Well – then all sorts of hell broke loose. Being the determined bunny she is she flung herself into a round of letter-writing to various agents to try to get representation. One agent, who hadn't seen *Eastwick* but had seen an earlier performance of Natalie's (Amy in Stephen Sondheim's *Company* – please refer to Caz for details on just how difficult that part is) has now taken her on.

Foot on first rung.

Well. Then there was that *Les Mis* audition. A friend of Nat's from college got the part of Cosette (not even cover for it – she's IT) but Nat persevered. She went to (I think) three auditions in total and sang for England, bless 'er.



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She waited all week for the results of her final audition. Others who had auditioned received phone calls. I got a text message from her the Thursday following her last audition saying that she'd heard nothing and was assuming she wasn't cast. Her agent was putting her up for more jobs.

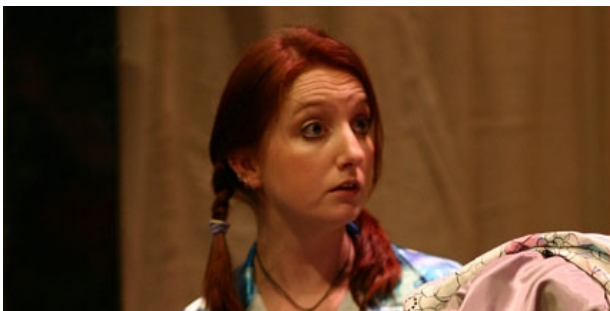
Then came the Friday. Her agent nipped out of the office. While he was out, Cameron McIntosh rang to speak to him about Natalie. Could he call back when he returned to the office? He returned to the office just after five. He rang CM's office. The casting director of Les Mis had gone home for the weekend. They'd let Nat know the results of the audition on Monday.

She rang – frantic. She hadn't slept all week and now wouldn't sleep all weekend.

Anyway. Monday came, as it was bound to do.

Anyone fancy a trip to see Les Mis later this year..?

MEMBERSHIP PROFILE



And you are?

Elsbeth Kate Holm.

Where are you from originally?

Sunny Bognor.

What do you do for a living?

Mostly look after my lovely 3-yr-old daughter, Neva, but I teach French in nurseries and primaries part-time.

How long have you been involved with HumDrum?

Five years.

First HumDrum show?

First one I was in, Stepping Out.

Favourite HumDrum show ever (even if you weren't in it)?

Memory of Water. If I could be paid to do stuff like that, I'd be in heaven!

Least favourite and why?

That would be far too disloyal – it's hard enough picking my favourite!

What is your most memorable HumDrum moment?

The standing ovations for Titanic were incredible.

Most embarrassing onstage/backstage moment?

Practising my pole-dancing in the Full Monty dressing room, only to realize the majority of my male audience were not, in fact, homosexual.

What's your tipples?

Vin rouge très cher.

What is the last book you read?

I've always got several on the go. The main bedtime read at the moment is Juggling by Barbara Trapido.

First record you ever bought?

Olivia Newton John's Greatest Hits.

What are your pet hates?

Yobbishness and talentless people with inflated opinions of themselves.

Who should play you in the film of your life story?

Jodie Foster would be nice.

Describe yourself in 3 words?

Passionate, considerate, emotional.

What do you think is your best quality?

Empathy.

And your worst?

Empathy.

If you had to compare yourself to a European country, which one would you be and why?

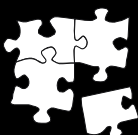
I can be very French at times...

Sex or football?

No contest - sex.

And finally, The Spinnaker Tower - Love it or hate it?

Love it.



GRAND FOR THE BAND 2007

I would like to sponsor members of the band for HumDrum's July 2007 presentation of **'How to Succeed in Business Without Really Trying'**.

I understand that I am entitled to two tickets per musician.

	Number of musicians at £30 each (£32 on Thurs)	Number of tickets required
Tuesday 24 th July		
Wednesday 25 th July		
Thursday 26 th July (Charity Night)		
Friday 27 th July		
Saturday 28 th July		
Total Band Sponsorship		

I enclose a cheque payable to 'HumDrum AmDram' for: £

My preferred instrument is:

<input type="checkbox"/>	Reed Instrument	<input type="checkbox"/>	Drums
<input type="checkbox"/>	Trombone	<input type="checkbox"/>	No preference
<input type="checkbox"/>	Trumpet		
<input type="checkbox"/>	Piano		
<input type="checkbox"/>	Bass		

Please indicate below any particular seating requirements (preferred seating cannot be guaranteed particularly nearer to the performance).

Please send my complimentary tickets to the following address:-
I understand that tickets will not be sent until Spring 2007.

Name _____

Address _____

Telephone _____

Please send this completed form to:

Mark this box if you do not wish to be added to HumDrum's mailing list.

Grand for the Band 2007
HumDrum
8 Beaucroft Road
Waltham Chase
Hampshire SO32 2LZ

