Act One

One  The Voyage Out
Two A Lone Aboriginal Australian Describes the Arrival of the First Convict Fleet in Botany Bay on January 20, 1788
Three Punishment
Four The Loneliness of Men
Five An Audition
Six The Authorities Discuss the Merits of the Theatre
Seven Harry and Duckling go Rowing
Eight The Women Learn Their Lines
Nine Ralph Clark Tries to Kiss His Dear Wife’s Picture
Ten John Wisehammer and Mary Brenham Exchange Words
Eleven The First Rehearsal

Act 2

One Visiting Hours
Two His Excellency Exhorts Ralph
Three Harry Brewer Sees the Dead
Four The Aborigine Muses on the Nature of Dreams
Five The Second Rehearsal
Six The Science of Hanging
Seven The Meaning of Plays
Eight Duckling Makes Vows
Nine A Love Scene
Ten The Question of Liz
Eleven Backstage
The Cast:

Captain Arthur Phillip, RN   Frank Macpherson
Major Robbie Ross, RM   Kate Banks
Captain David Collins, RM   Max Gingell
Captain Watkin Tench, RM   Daisy Wetherill
Captain Jemmy Campbell, RM   Calvin Duff
Reverend Johnson   Jaimie Tullo
Lieutenant Will Dawes, RM   Marika Hackman
Second Lieutenant Ralph Clark, RM   Alfie Johnson
Second Lieutenant William Faddy, RM   Jimmy Morris
Midshipman Harry Brewer, RN   Jack Murphy
John Arscott   Sam Morris
Caesar   Hattie Adams
Ketch Freeman   Will Hay
Robert Sideway   Jordan Theis
John Wisehammer   Freddie Wise
Mary Brenham   Daisy Bevan
Dabby Bryant   Gabi Goring
Liz Morden   Dani Trew
Duckling Smith   Ella Clayton-Bell
Meg Long   Ella Clayton-Bell
Production Team

Stage Manager          Elliot Theis
DSM                    Ginny Walker
ASM                    Charlotte Glass
Crew                   Hallam Westgarth, Mick Kullman

Lighting               Luke Bacon
Sound                  Charles Pitman

Wardrobe Mistress      Leslie Dakin
Make up                Liz Housden assisted by Olivia Bishop, Olivia Chipperfield

Production Design      Joanne Greenwood
Design Assistant       Flo Reekie

Set Construction       Mohammad Halli, Gareth Tulett, Monday and Thursday Stage Crews

Arts Programme Coordinator          John Barker
Poster Design              Flo Reekie

Thanks to Ben Shaw, Victor Ardley, John Wakefield, Mark Taylor, Chris Wade and the External Relations Department
Director’s Note

Working on such a performed text is a challenge: the onus is on something new, something different and something fresh. Wertenbaker’s play has been a theatrical staple for two decades now and has been etched onto Drama and English syllabuses for what seems like forever.

Working in the Drama department at Bedales is a challenge: the onus is on something challenging, something worthy and something inspiring. Murphy’s department has been built on intrinsically powerful performances, which demands the utmost from its actors and directors.

This is the last Whole School Play that Joanna will see as a member of staff here at Bedales. In the summer of 2010 she will leave a department that she has taken to extraordinary heights. Bedales has been fortunate enough to have had this inspiring and passionate woman for nine whole years.

This is also the last show that I will direct before becoming a dad. Huge thanks to my wife-with-child for tolerating what must be an intolerable person (me).

Enjoy the show.

Steve Gardner
The Rehearsal Process

Rehearsals for the senior play have been much like hearing Steve Gardner say something profound: it doesn’t happen often but when it does it’s spectacular. I say this because I have been particularly unlucky with rehearsals this term: missing out by being ill, whisked away for family occasions, and held up by the ‘priority’ of whole school dances (a ritual I, unfortunately, find particularly unbearable). This has resulted in a severe lack of what many of the ‘Bedales thespian crew’ call Drama-Crack. I currently consider myself a serious addict.

The episodic nature of the text has meant that each rehearsal has only required specific members of the cast rather than, as with most senior play rehearsals, the cast as a whole. This has made it rather a strange experience, with every rehearsal embodying a varying dynamic. Building upon a play in this manner calls upon the cast to hold the director as the pivot, focusing the trust in its success on the sequence of the scenes – the part that we cannot observe.

The challenge, however, has been trying to combine this Brechtian design with the realism required for the subtlety in many of the characters. While you have the political connotations running through the officers’ dialogue, the portrayal of the convicts often demands verisimilitude, an authenticity that imparts a starker view of human nature. Thus the demands of the script have been quite a hurdle to leap. Partly due to the fact it’s all we really have to go by.

There have been individual challenges faced throughout the term, in addition to the challenges of the script itself. This has, however, made each actor more rigorous in their scrutiny of the detail, more punctilious, and more reliant upon the criticism of each other. Steve’s refreshingly intuitive ideas (that make any stereotypical production look like a speck in the void) and Joanne Greenwood’s genius set-design have instilled a murmur of irrepressible excitement in the cast which will exude its adrenaline on the stage.

Kate Banks 6/2
Bedales Olivier Theatre

14, 15, 16 January
Dunhurst Drama: The Koristers

22 January
Gary Crosby’s Nu Troop
Gary Crosby (dbl bass) Abram Wilson (tr)
Denys Baptiste (sax) Andrew McCormack (pno) Rod Youngs (dr)
one of the year’s rare outings for this superband of instrumental stars

26 January
Poetry series: Kate Bingham

23 February
Shakespeare: The Rape of Lucrece - Gerard Logan

28 February
Youth Dance Platform

2 March
If That’s All There Is by Inspector Sands

9 March
AS Theatre Studies

25, 26 March
Directors’ Cut

Please see the new Bedales Arts brochure or www.bedales.org.uk for full details

Printed on FSC accredited paper. FSC papers are made from forest products harvested with high standards for ecologically and socially responsible forest use. Designed and Produced by www.navigate-design.com