



# The Last Of The Hausssmans

by Stephen Beresford

25 April ~ 29 April 2023

[StokeRepPlayers.co.uk](http://StokeRepPlayers.co.uk)

# Welcome to our theatre and to this daring performance! Here is some information that may be of interest to you...

The Stoke Repertory Theatre is supported and run by volunteers who regularly donate their valuable time — and without whom we could not deliver the standard of production and customer service our patrons have come to rightfully expect. Some of these people you will meet on your visit today, others fulfil less visible, but no less vital, rôles behind the scenes. We are deeply indebted to our exceptional backstage crews, glorious front-of-house helpers, bar and coffee staff and to all wonderful members and friends who help run the theatre.

- The bar is open from 6-45pm until shortly after the end of the performance. Drinking up time is 20 minutes.
- Coffee, tea and confectionery are available from the coffee bar from 6-45pm.
- Interval refreshments may be ordered before the performance to avoid queuing later.
- The car park is open from 6-30pm until 11pm on performance evenings. Over-spill parking is available in Staffordshire University's car park further along Leek Road — this is free Monday to Friday and £1 Saturday matinée and evening. Neither The Repertory Theatre nor the University can accept any responsibility for damage to, or loss of, vehicles from their car parks.
- The videotaping or making of electronic or other audio and/or visual recordings or streams of this production is strictly prohibited, a violation of United Kingdom Copyright, Designs and Patents Act 1988 and an actionable offense.

**Please refrain from smoking or vaping in any part of the theatre.  
Please ensure your phones are turned off. Thank you.**



# The Last Of The Haussmans

by Stephen Beresford

## The Players

In order of appearance

Libby	<b>Elena Fox</b>
Nick	<b>James King</b>
Summer	<b>Miranda Gresty</b>
Judy	<b>Caroline Keen</b>
Daniel	<b>Fred Broster</b>
Peter	<b>Simon Bland</b>

The garden of the Haussman family home near Dartmouth on the south Devon Coast, it is 2006.

Scene 1. A morning in summer

Scene 2. Morning, three weeks later

Scene 3. Early evening, two weeks later

**Interval of twenty minutes**

Scene 4. A morning in autumn

Scene 5. Later that same day

Scene 6. An afternoon in winter

This amateur production of 'The Last Of The Haussmans' is presented by arrangement with Nick Hern Books [nickhernbooks.co.uk](http://nickhernbooks.co.uk).

# From The Director

This is my second time in the Director's chair, after making my directorial debut with *Hangmen* at The Rep last season. When I first picked up the script of *The Last Of The Haussmans*, the cover photo of Julie Walters, Rory Kinnear and the late Helen McCrory having fun at rehearsals for the National Theatre production in 2012 left me intrigued. I needed to find out what it was about this first play by a relatively unknown author that drew such outstanding actors to the stage. A couple of reads later, I was hooked, and therefore delighted to be handed the reins for this production.

I've always been fascinated by comedy drama, and particularly that centred on a family with the inevitable tensions that arise when characters share the best and worst of themselves, pour out their hearts and air their grievances without the need for social niceties or a filter for language, thoughts or feelings! Author Stephen Beresford recognised the theatrical potential of family relationships where people are often at their most savage and this play bristles with moments of anxiety and tension, long held frustration, raw emotion, longing and resentment.

Ageing free spirit matriarch, Judy Haussman is a product of the late 60's 'Summer of Love' social revolution, when hippy music, hallucinogenic drugs, anti-war sentiment, spiritual practices and free love were the order of the day. High Society drop out, fiercely passionate, non-conformist anarchist Judy has always been a rebel. The problem is, her now adult children, Libby and Nick, would have preferred her to be a mother!

The action of our play covers a revelatory year in the lives of this dysfunctional family. Holding court in her once grand, now neglected Art Deco property on the Devonshire coast, Judy is viewed with disdain by the well-heeled neighbourhood of

the rich and famous. However, she refuses to give up the revolutionary passion that blossomed in an ashram commune in Pune, India, even when confronted with the emotional baggage of her wayward children. Amidst the scenes of palpable tension and strife, there are also many moments of comedy (sometimes dark in tone) to enjoy, as we witness the misfortunes of these anti-heroes and heroines with all their dazzling imperfections.

Being active in many aspects of theatre at The Rep, I have relished the opportunity to have a hand in the entire creative process to bring this play from page to stage. I have been blessed with a fabulously talented, hardworking cast, who have played against type and thrown caution to the wind to bring these daring characters to life. I have been ably supported by my Assistant Director, Geoff Legan, who has brought a wealth of experience and enthusiasm to his role. Moreover, I've been able to indulge my ever-growing passion for set design and décor of the Haussman family house that is almost a seventh cast member owing to its central role in this play! Last, but by no means least, I am indebted to the incredible band of creative stage crew, whose talents have made my vision a reality.

All that said, I invite you to throw caution to the wind yourselves, as you venture into the chaotic lives of these misfits with us this evening. Do revolutionary ideals still have a place in this world? And are people ever fully justified in sacrificing all for a cause? I'll let you decide.

*Dawn Birks*

Director



# Credits

Director

Assistant Director

Stage Director

Stage Manager

Set Construction

Set Design

Lighting Design

Lighting Operation

Sound Design

Sound Operation

Props

Set Décor

Set Dressing

Specialist Props

Costumes

Wardrobe Co-Ordinator

Front-of-House Manager

Box Office

Social Media

Programme

Company Photographer

Dawn Birks

Geoff Legan

Terry Wright

Ray Vernon

Tony Rogerson, Andy Baddeley,

Terry Wright, Ray Vernon,

Stuart Campbell, Bob Flower, Alan

Hulme, Simon Bland, Members and

Friends of Rep Players

Dawn Birks

Stuart Campbell

Janet Clarke

Tina Campbell

Alison Moran

Chris Birks and Rep Members

Dawn Birks and Team

Dawn Birks and Team

Tony Rogerson and Ray Vernon

Rep Players, North Staffs Operatic  
Society

Sylvia Wright

Nick Bailey

Sharon Lawton

John Stone

Jayne Blake

Peter Croft

With thanks to North Staffs Operatic Society



**We are indebted to the St John Ambulance Brigade  
whose members attend all of our performances.**

# The Players

## Elena Fox



I have been a member of The Rep since 2013 when my first rôle was in the war drama *The Accrington Pals*. Since then I've never missed a season and have done countless productions from farces to period dramas. I am really excited for *The Last Of The Haussmans* as it's something fresh and different for The Rep and I'm always up for a new challenge to play someone completely different to myself.

I've fallen in love with the play and the characters and I hope our audiences do too!

## James King



I have been a member of The Rep Players for just over 10 years. My first play was *Holmes & The Ripper* in 2013. Since then, I've acted in almost 20 plays and directed or assistant directed on a couple of occasions as well. A few of my favourite rôles for The Rep Players include Jack Lane in *The Herbal Bed* (2013), Neville Smallwood in *Silhouette* (2016) and Jeremy Warrender in *Spider's Web* (2022).

I am delighted to be playing Nick in this production of *The Last Of The Haussmans*, particularly as the rôle is so different from the usual type of part that I have played over the years.



## Miranda Gresty

I first joined The Rep in 2018 for *Rules For Living*, entering in the middle of a food fight — an entrance I will never forget! In 2019, I enjoyed performing in *When We Are Married* as Ruby. I have also performed in many musicals in this theatre, with Stoke Youth Performing Arts Society — my favourites being *42nd Street* and *Bonnie & Clyde*.

I am so excited to be joining The Rep Players again this year, following my performance last year as Shirley in *Hangmen*.



## Caroline Keen

I have had the privilege of playing many fabulous rôles on the stage, as diverse as Nancy in *Oliver!*, to Katherine in Shakespeare's *The Taming Of The Shrew* and Geraldine Granger in the *Vicar Of Dibley*! I have also directed many plays and musicals and given private lessons and coaching for actors of all ages preparing for auditions for film, stage, television, drama schools or festivals.

I have been a member of The Rep since 2004 when I played Sonya in *Uncle Vanya*. I am really looking forward to playing the challenging rôle of Judy in *The Last Of The Haussmans*, alongside a fabulous cast and with the help of the wonderful production team.



## Fred Broster

*The Last Of The Haussmans* is hopefully the first of many productions with The Rep Players I'll be taking part in. I first auditioned in summer last year to pursue acting as a hobby and hopefully a future career. I have been acting since I was seven years old when I randomly asked my parents for acting lessons, leading to productions with theatres and drama studies up until my last year of sixth form last year.

I'm looking forward to *The Last Of The Haussmans* because it's a fascinating play full of comedy and drama and Daniel might just be one of the more interesting characters I've played.



## Simon Bland

*The Last Of The Haussmans* is the latest of countless Rep productions I've been in, starting over 25 years ago at Beresford Street, when I answered an advert in The Sentinel, for new members for The Rep. I auditioned — as I recall — by reading a passage from *Zigger Zagger* on the stage at Beresford Street, in front of a formidable panel including Ken Lowe!

I'm really looking forward to *The Last Of The Haussmans* because just for once I'm not playing someone who has a funny voice and is 20 years younger than myself!



# The Director

## Dawn Birks



Since joining The Rep in 1995, I've been a familiar face on stage with a prop, in the workshop with a paintbrush and Front-of-House with programmes in hand. Over the years I've played numerous rôles, including social worker, housekeeper, Victorian narrator, nurse, squirrel, farmer, princess, tap dancer with hay fever and a whole host of girlfriends, mistresses, aunties and wives!

I'm delighted to be Director of *Haussmans*. I have thoroughly enjoyed collaborating with a fine cast and crew of creatives to bring my vision of this exciting, challenging play to The Rep stage.

# The Author

Stephen Beresford was born in 1972 in London and his family moved to Dartmouth when he was young. He recalls being 'slightly unmanageable' as a young child but met a local woman who 'transformed' his life. She ran a performance group for children called the Strolling Playhouse and he threw himself into acting. Beresford made it to RADA and became a professional actor.

However, after several years he realised acting was not fulfilling enough, he wanted to be a writer. He began writing scripts, and although he sold several to Channel Four, none were ever produced.

He decided to draw on his life in Dartmouth, and the people he knew there — and he wrote *The Last Of The Haussmans*. It was accepted by the National Theatre who produced it with Julie Walters, Rory Kinnear and Helen McCrory.

His other plays include: *The Southbury Child* (2022) the second in his planned trilogy of 'Dartmouth plays', *Three Kings* (2020) and *Fanny & Alexander* (2018). He's also known also for several film scripts including *Pride* (2014), *Tolkien* (2019) and *The Three Kings* (2020).



# If you remember the '60s, you weren't really there\*

Quotes from, about, or in the spirit of the Swinging Sixties. So... who said them?

\* The interweb can't quite agree who said the above!

**Turn on, tune in  
and drop out.**

**We stand  
today on the  
edge of a new  
frontier.**

The thing the sixties did was  
to show us the possibilities  
and the responsibility that we  
all had. It wasn't the answer.  
It just gave us a glimpse of  
the possibility.

**If everyone  
demanded peace,  
instead of another  
television set, then  
there would be  
peace.**

**A hippie is someone  
who looks like  
Tarzan, walks like  
Jane and smells like  
Cheetah.**

One pill makes you larger  
And one pill makes you small  
And the ones that mother gives you  
Don't do anything at all  
Go ask Alice  
When she's ten feet tall.

*The day the power of love overrules the  
love of power, the world will know peace.*

*In the future everyone will be  
world-famous for 15 minutes.*

**What do I  
wear in bed?  
Why, Chanel  
No.5, of  
course.**

**As well as being a  
creative genius, Vidal  
Sassoon was a formative  
figure of the Sixties.  
Along with the Pill and  
the mini-skirt, his  
influence was truly  
liberating.**

**You can't always get  
what you want  
But if you try sometimes  
Well, you just might find  
You get what you need.**

**I only drink Champagne on two occasions,  
when I am in love and when I am not.**

**People today are still living  
off the table scraps of the  
sixties. They are still being  
passed around — the music  
and the ideas.**

**THE SIXTIES WAS ONE OF  
THE FIRST TIMES THE  
POWER OF MUSIC WAS  
USED BY A GENERATION TO  
BIND THEM TOGETHER.**

**Alcohol may be  
man's worst enemy,  
but the bible says  
love your enemy.**



# The Curu Bhagwan Shree

We learn that Judy Haussman was a follower of the 'sex guru', Bhagwan Shree Rajneesh. Rajneesh (born Chandra Mohan Jain) was a controversial figure promoting his own spiritual teaching and his 'dynamic meditation'.

Rajneesh studied philosophy and religious traditions; he had a 'spiritual awakening' in 1953 at the age of 21. After which he became a vocal critic of the orthodoxy of mainstream religions. He resigned his post at the University of Jabalpur and began traveling throughout India.

In the early 1970s he initiated people into the order of sannyasis, or rather neo-sannyasis, who reinterpreting their idea in terms of detachment rather than their traditional asceticism; Rajneesh taught his disciples to live fully in the world without being attached to it.

Westerners first came to Rajneesh during this time and in 1974 his movement was established in Pune, India where his followers lived in communes and dressed in the 'colours of the sun' — hence their name — 'the orange people.'

His centre also developed a diversified program of New Age healing adopted from the West. Rajneesh became well-known for his progressive approach to sexuality,

which contrasted with the renunciation of sex advocated by many other Indian teachers.

In 1981, he relocated to Oregon thinking he could make more money in the quiet US town (part of his 'teachings' were that he took his followers money and grew wealthy himself; he aimed to own 100 Rolls Royces, but only managed 93!). His movement ran into conflict with county residents and the state government, and was investigated for multiple felonies.

In 1985 Rajneesh pleaded guilty to immigration fraud and was deported from the US. He was refused entry to 21 countries before returning to India, where he revived his ashram which soon grew to 15,000 members.

After Rajneesh's death in 1990 his disciples, convinced that he had been the victim of government intrigue, voiced their belief in his innocence and vowed to continue the movement he started. In the early twenty-first century it had some 750 centres located in more than 60 countries.

THE MEDITATION TECHNIQUES  
OF  
**Bhagwan  
Shree  
RAJNEESH**



# Stoke Rep Theatre – A Snapshot In Time

In our *Gaslight* programme, we gave you a brief glimpse into our 25 years at Leek Road but our history stretches back much further than that. Too far, in fact, to be contained in one programme so — how to split it?

There have been several key moments in our over 100 year history but the outright purchase of our first theatre building — a church hall at Beresford Street — features prominently. Beresford Street had been our rented home for over 40 years but, in 1975 we took the plunge, filed our Memorandum and Articles of Association, became a Limited Company, and purchased the building. The 1970s also saw The Repertory Players extend their usual repertoire of drama and comedy to include summer reviews and musical documentaries such as *Oh! What A Lovely War* and the infamous *Footlight Parades*.



*Oh! What A Lovely War*

If the 1970s heralded a new era, the '80s and '90s were a time of consolidation,

creativity and concerns. With the New Era Players merging with The Rep in the 70s, we had a surfeit of excellent talent, and were able to produce some challenging and memorable plays and performances. From notable two-handers like *Sleuth* and *Educating Rita* to fabulous period dramas like *School For Scandal*



*Sleuth*



*Educating Rita*

and *A Man For All Seasons* to outright comedy and farce with such offerings as *Out Of Order* and *The Farndale Avenue* ... *Macbeth*, we offered theatrical entertainment for all.



The Farndale Avenue ... Macbeth

During this period, The Rep also produced a biennial series of Gilbert and Sullivan operettas which brought with them a whole new series of challenges. Space and staging facilities were already severely limited at Beresford Street, with virtually no wing space and no flying facilities, and now we needed space for an entirely voluntary orchestra of over 25 talented musicians, with no orchestra pit



The Pirates Of Penzance

plus dressing room space for a cast of over 35 for each production!

Unfortunately, with the ownership of our own theatre, originally built as Shelton Mission Church in 1879, came responsibility and concerns for the fabric of this over 100 year old structure. In the early 80s a committee (known as the 'Committee of 2000') was set up to 'carry out a study and prepare a report...' to consider the means by which the long-term viability of The Rep could be assured. Over the next few years, it became apparent that Beresford Street could not remain our home for the long-term future and we determined to move. After much deliberation and debate, we settled on purchasing the Empire Theatre in Longton, but unfortunately this was destroyed by fire three days before we were due to sign the contract (New Year's Eve 1992). Ultimately, we found our new home — the purpose-built theatre that you now sit in.

We had some fabulous times in the 20 year period from the late 70s to 90s — holding a grand piano up whilst someone ran to the local hardware shop to get a bracket to repair the leg that had just fallen off; longshoreman, Eddie Carbone's "I want my respect!"; flying a balloon down a well and lifting an actor in the basket back over the cast (remember, we had no flying facilities!); seeing the

course of history changed when the juror declared Thomas Moore, "Not Guilty!" (and watching the other actors face as he struggled with how to handle this); the fabulous artistry of Colin Chesterton whose scenic painting was so realistic it fooled even the people who had watched him paint it; drama so intense that the

Finally, the time came to bring the curtain down on our time at Beresford Street. Our final Rep production was the aptly titled *Journey's End* which, fittingly, ended with the stage set of the trenches collapsing, the audience showered in 'earth' and...

...BLACKOUT!



Colin Chesterton's artwork... Under Milk Wood



Journey's End



Colin Chesterton's artwork... Accrington Pals

final gunshot had to be muffled so as not to destroy the moment — and enjoyment and demand so great that we extended the run of *Noises Off* to an unprecedented three weeks and still played to a 98% audience.

***Become part of tomorrow's history and join us at The Rep!***

We are always on the lookout for people to join us at The Rep. Actors are welcome — but there is a warm welcome for backstage crew and helpers, particularly for props and costumes, but any assistance is always appreciated.

No experience required, we'll show you the ropes, and teach you the deep and dark secrets of the trade. If you are interested please contact any member of the theatre or email [administrator@stokereplayers.co.uk](mailto:administrator@stokereplayers.co.uk) for further information.



**STOKE**  
Rep Players

**LAST SHOW OF THE SEASON**

# TRIVIAL PURSUITS

by Frank Vickery



**Tues 13 ~ Sat 17 June 2023**  
**[StokeRepPlayers.co.uk](http://StokeRepPlayers.co.uk)**