

Caught In the Net: FACTSHEET



Director: Peter Deane
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Auditions: Tues 27 July 2010 (7pm)
 and Thurs 29 July 2010 (7pm)

Rehearsals start:
 early August (1 day a week)
 early Sep (2 days a week)
 early Nov (3 days a week)

Opens: 11 November 2010
Closes: 20 November 2010
 (Nine Performances)

Cast required

Name	Gender	Age Range
John Smith	Male	40 - 60
Taxi driver and bigamist		
Gavin Smith	Male	15 - 25
Son of John and Barbara Smith		
Vicki Smith	Female	15 - 25
Daughter of John and Mary Smith		
Barbara Smith	Female	40 - 50
Wife of John at Streatham		
Mary Smith	Female	40 - 50
Wife of John at Wimbledon		
Stanley Gardner	Male	40 - 60
Long suffering friend of John		
Dad	Male	60 - 90
Stanley's slightly demented father		



May I just say that I'm looking forward to directing what will be my eighth show for Wyong Drama Group. It has been three years since I last directed, and so I'm actually starting to miss it. We've chosen a Ray Cooney farce simply because they always prove popular with audiences. In conjunction with this year's programme, (*Cosi* and *Harp on the Willow*) this play represents a return to more traditional WDG fare.

There are plenty of really juicy roles - 4 men and 3 women, including two younger characters. Hopefully this cast is suitable for our group, and we can recruit from within current members. Note how I hope to start rehearsals a bit earlier in the year than normal, but only once a week for the first month. This way we can ease into it at the start and put in more effort as things start to take shape. Thanks!

Peter Deane

Caught In the Net, Plot Summary:

This play is a typical Ray Cooney farce. That description may be enough for some people, but if you're still intrigued, and love a good rollicking farce, read on.

The play is the sequel to another Ray Cooney Farce (**Run for your Wife**) which was presented by Wyong Drama Group in April 2003. In this farce we learn of John Smith, taxi driver, of both Wimbledon and Streatham who has, unbeknown to each other, two wives, Mary and Barbara. John is ably assisted by Stanley in ensuring that the pair never find out that the other exists.

We now fast-forward eighteen years. Barbara has a son, Gavin; and Mary has a daughter, Vicki. Thanks to modern technology the two Smith children meet in an internet chat room and it seems they are growing keen on each other.

At first they are amazed at the coincidences surrounding their fathers. Both are called John Smith (well, there *are* a lot of them). Both are taxi drivers (again there are a lot of them). Both are the same age (this is getting to be uncanny). Both have the middle name Leonard (now it's even suspicious).

Is John's biggest secret about to be revealed? Stanley is still helping him keep mum about it. But it turns out Gavin is very keen on meeting Vicki and vice versa. John is keen to prevent the meeting as it will complicate his arrangements with his wives somewhat more than they already are. He is also absolutely determined to prevent the unthinkable from happening between the two young ones.

At first things, go well. Only a few lies are needed on the part of John and Stanley. But naturally, it doesn't remain this way. Stanley's somewhat senile father arrives, expecting to get a lift from his son to the airport to start his long-awaited holiday. This makes it even harder for John and Stanley to keep their story going and results in more lies, and some incredibly ponderous phone calls.

Gavin actually visits Vick's house and desperately tries to see her, but with Stanley and John working hard and fabricating even more untruths, this doesn't happen. More and more lies are the fare of the day and eventually they become so ludicrous that even John and Stanley have trouble believing them!

This sounds like the recipe for a fast-paced farce in the classic Ray Cooney vein. The play was nominated for the 2002 Olivier Award and the 2001 *Evening Standard* Awards for Best New Comedy.

Cooney's plays are anything but high brow literature, but what they do is entertain. One critic has said "It has been a while since I cried laughing at the theatre, and what a joy it is when it happens." Another writes: "Cooney gives you a master class in the art of farce ... the perfectly potty plot is a precision-built laughter machine."

WDG is sure this play is definitely its audience's cup of tea. If you're after laughs that are frequent and don't need much effort in achieving, this play is one for you.

