

The Ornate Johnsons Present...

THE OCTOBER REVOLUTIONS

by

Brian Mitchell

(co-writer of New Perspectives' hit touring show *Those Magnificent Men*)

Associate Director: Guy Picot

Co-developed with The Nightingale Theatre and The Mill Studio

Supported by Arts Council England

“An unqualified success...This was drama of the highest quality - delivered with energy, pace and good timing. A real triumph.”- David Green, East Anglian Daily Times

“Two brilliant actors, sharp dialogue and spotless writing and direction make this a highly entertaining, very funny production.” - Rachel Pegg, Latest 7

Fogeyish scriptwriter Philip and eager, young art student Kath hover frustratingly in that awkward region somewhere between friendship and love. He is twenty-nine going on forty, and she a nineteen-year-old with far more experience and wisdom than her years. Over the course of three meetings in three parks over three Octobers, they jockey, vie, scheme and battle for position, with comical, and sometimes brutal, results.

Can the romantic setting of the Blue Peter Italian Garden bring the outcome Philip so ardently desires? Or will his hopes remain sunken?

“It was so well written and the acting was so good...There was humour and pathos in equal measure and plenty of empathy with the characters.” - Susan Hawkes, Evening Star

The October Revolutions is a touching, hilarious and often cringe-inducing portrayal of just how rubbish humans can be in the pursuit of love. Written by the acclaimed comedy writer, Brian Mitchell (co-writer of **New Perspectives'** 2010 hit rural touring show *Those Magnificent Men* and BBC4's *The Ornate Johnsons*), its flexible staging, brilliant young cast, intimate style and universal subject make it ideally suited to rural touring.

“Gifted with witty one-liners...An unpretentious play that many audiences will enjoy due to its focus on witty dialogue and sharp characterisation...a well-paced compelling story of tantalising love.”- Wilf Arasaratnam, BBC Suffolk



The October Revolutions* is available for touring in **Spring 2011*

Technical Specifications

- Ideal performance area: 10'x 15'
- Minimum performance area: 8' x 12'
- The show is highly adaptable and can be played end on in most spaces
- We can provide lighting on request
- We can provide sound equipment on request (PAT tested according to industry guidelines)
- There are no special effects
- **Get In time:** At least three hours before doors open, to set up and familiarize ourselves with the space.
- **Get Out Time:** Thirty minutes
- **Running time:** An hour and fifty minutes (including a twenty minute interval).
- We can provide a Technician on request

Marketing

We will provide:

- Brochure/magazine copy, company background details, press from previous shows and a sample press release
- Pre-production and production photographs
- At least 30 good quality print A3 posters and 500 A5 flyers (with a minimum of 20% space for overprinting) per venue by the date required
- Our own programme

Target audiences

This show is suitable for adults of all ages and older children, of at least fourteen years of age.

- Past attenders of Ornate Johnsons shows that have played in the region – we will provide details
- Drama students
- Comedy theatre attenders eg. Ayckbourn, Simon Gray, Patrick Marber, Coward etc.
- Independent Cinema-goers – esp. fans of Woody Allen, Wes Anderson, The Coen Brothers, Alexander Payne etc.
- Local writers' groups
- Art students

Main Selling Points

- Excellent reviews (see **Press**)
- Directed by Guy Picot, writer-director of *The Christmas Present*, Big Wooden Horse Productions 2007
- Brilliant young cast (see **Biographies**)
- Award-winning writer (*Best Comedy, Brighton Festival 2006* and a Perrier Nomination for *Joanna Neary Is Not Feeling Herself*, 2004), experienced in television, film, radio, theatre and with the hit rural touring show, *Those Magnificent Men*, to his list of credits
- Hilarious, touching and often cringe-inducing story that everyone can relate to
- Intimate, naturalistic style that allows the audience to get up close to the characters
- The Ornate Johnsons' excellent reputation

Finance

Fee per show: £450
Multiple booking discounts: 2 performances: £800, 3 performances: £1100

These fees are inclusive of accommodation, print and travel.

Why we should feature in your Menu for Promoters

- A fresh and funny take on a universal subject that will appeal to both rural audiences and promoters
- Excellent young cast working under an award-winning director
- Great reviews and enthusiastic audience response and feedback
- Will fit effectively into almost any space, making it viable for most rural venues.
- Company with experience of every kind of venue across the country, from barely-equipped function rooms, tents, and makeshift stand-up clubs to West End theatres.

Why Promoters will book us

- Will fill their halls
- An intimate two-hander, perfect for smaller venues
- Will fit into their space with the minimum of fuss and technical requirements
- Comes at a very reasonable price
- Will put on a good show

Why audiences will come to the show

Great press

Universal subject

an intimate and simple style everyone can relate to

Comedy in tradition of *Private Lives* and *Annie Hall*.

BIOGS.

GUY PICOT (ASSOCIATE DIRECTOR)

Guy co-wrote (with Maggie Norris) the books for the musicals *Rock Hard* and *Ferry Cross the Mersey*. He wrote lyrics for the Big Wooden Horse shows *Don't Let The Pigeon Drive The Bus!* and *The Night Before Christmas*, and ***The Rabbit and The Hedgehog*** for Theatre Royal York . For TV Guy has written episodes of *Bad Girls* and *Footballers' Wives* and was script associate on the West End show *Bad Girls The Musical* . He has directed his own shows *Bonnie in Brighton*, *People Who Don't Do Dinner Parties* and *The Christmas Present* as well as Joanna Neary's 2007 Edinburgh show *Little Moments*.

BRIAN MITCHELL (WRITER)

As well as being the founder member, head-writer and director of *The Ornate Johnsons*, Brian is also the comedy writer behind *The Cheeky Guides* and the LWT series *Slightly Filthy*, and head sketch writer on Radio 4's *Jo Caulfield Won't Shut Up*. With Joseph Nixon he co-wrote the highly-acclaimed national touring show *Those Magnificent Men* (New Perspectives), Brighton Festival Productions' *Seven Studies in Salesmanship*, and *Spy*, a two act comedy hailed by The Argus as 'a classic' (see review below). As well as having various other television and stage writing credits to his name (including, with prize-winning author Philip Reeve, the musical comedy *The Minsitry of Biscuits*), he is also a classically-trained composer, having studied Music at Sussex University. His songs in 2004 for the Edinburgh Festival Perrier Nominated show, *Joanna Neary Is Not Feeling Herself*, won praise from The Times, The Guardian and The Evening Standard, and have been broadcast on Radios 1 and 2. He also co-wrote with Joanna Neary a half-hour comedy pilot recently recorded by Feelgood Fiction for BBC2.

LAURA CORBETT (KATH)

Laura has just finished a degree in English and Drama at Sussex University, whilst there she performed in several productions including *Wit*, *Stags and Hens*, *The Goat or Who Is Sylvia*, *Memory of Water* and *The Hypochondriac*, which enjoyed a month-long run at the Edinburgh Fringe Festival in 2006. In Brighton, she has performed in *Oleanna*, *Tucked In Productions'* debut show and with *Other Place Productions* she has starred in Joe Penhall's *Love and Understanding* and most recently *Red* for the 2008 Brighton Festival Fringe. In December last year, she took part in the Old Vic New Voices' 24Hour Plays, performing Guy Picot's own writing, *The Secret Life of a Joke*. Prior to this she lived abroad, in Abu Dhabi and performed in the *Disenfranchised Theatre Company's* productions of *The Glass Menagerie*, *Death and the Maiden*, and *Two*. She will be seen next at the Pleasance Dome in *Guy Incognito's The Straight Man* at this Summer's Edinburgh Festival.

LLOYD THOMAS (PHILIP)

Lloyd has trained at the National Youth Theatre and at the Nightingale Theatre's 2006 & 2007 Masters Seasons. He began performing exactly 10 years ago with Glyndebourne Youth Opera in the 1998 production of *Mispe*; going on to perform in numerous short operas with the company. His time with Glyndebourne culminated in a 2005 tour to the International Youth Opera Festival (YO!) with a new piece *Strange Nature*, for which Lloyd wrote the libretto. Notable performances include Angelo in *Measure for Measure*, Don John in *Much Ado About Nothing*, Cliff in *Look Back in Anger*, Mr Smith in *The Bald Soprano*, Oedipus in *Oedipus Rex* and Third Priest in *Murder in the Cathedral* (NYT). More recently Lloyd has performed in an acclaimed production of Moliere's *The Hypochondriac* as the eponymous Argan (Edinburgh Fringe 06); and in Prodigal Theatre's *Queen of the Slaughter* at the Aurora Nova (Edinburgh Fringe 07). Lloyd has a BA in Drama Studies & English and is a founding member of Drunken Masks, a Brighton based physical theatre company.

PRESS FOR BRIAN MITCHELL PLAYS

“Enchanting...a wonderfully entertaining confection. It has the makings of a West End hit.”

Clive Davis, The Times, on *Those Magnificent Men**

“There’s a lot to savour in this play besides the humour. Arguably, when you’ve forgotten the laughs you’ll remember how touching it is. This is rewarding entertainment.”

Alan Geary, Nottingham Evening Post, on *Those Magnificent Men**

“Despite the kitsch setting and some very funny lines, this ultimately deserves respect as a serious play which somehow brings a touching human story to the most bizarrely incongruous of settings.”

Richard Stamp, FringeGuru, on *Eurovision**

“An incredibly engaging piece of theatre. a darkly humorous chamber piece, which follows the traditional three-act structure of equilibrium, conflict and resolution in a very satisfying way, whilst still finishing up with a nicely downbeat ending.”

Andrew Wensum, Maddog Magazine, on *Mississippi***

“A truly ingenious and very funny new play...There have been many imitators and spoofs of the spy story but none, I think, as clever and laughter-provoking as this one.”

Lynne Mortimer, East Anglia Daily Times, on *Spy**

“A masterpiece....writing that would win applause from Henry James' grave.”

Owen Dudley Edwards, The Scotsman, on *The Agent**

“Three wonderful scenarios, all achieved with the absolute minimum of staging but an excellent team of actors...Superbly entertaining.”

Tim Hough, Brighton Real, on *Three Short Plays About Shops And Love**

“Beautifully written and full of warmth.”

- Maggie Clunes, The Brighton Argus, on *Moonlight Over India**

“An intelligent but unpretentious evening full of laughs.”

- Roger Love, The West Sussex Gazette, on *The Bargain**

“Spy is a classic, even at these early stages of development. Clever, funny and unmistakably British to the core.”

- Glen Ferris, The Brighton Argus, on *Spy**

“Really caught audience attention with its pacy plotting, charming humour and irony-free sentiment.”

- Michael Booth, The Punter, on *Moonlight Over India*.*

“A marvellous script combines great one-liners, which manage to avoid becoming tedious, with an unexpected sting in the tail .”

- Alan Crawford, The List, on *The Agent**

“Great wit and style.”

- Max Stafford-Clark on *Writ In Water**

“A wizard wheeze. Top-hole musical comedy without a sniff of Lloyd-Webber anywhere. A highly entertaining, clever show packed with neat one liners...a festival gem.”

- Jan Whitehead, The Stage, on *The Ministry Of Biscuits****

“Mitchell's superbly witty musical was the highlight of the festival.”

- Rob Cohen, The Latest, on *The Ministry Of Biscuits****

“Absolutely hilarious...the freshest comedy in years. This is satire at its best.”

• Liam Rudden, Edinburgh Evening News on *The Ministry Of Biscuits****

*Co-written with Joseph Nixon

** Co-written with Louise Law

***Co-written with Philip Reeve