

January 2026

LORD of the FLIES

ADAPTED BY
NIGEL WILLIAMS

BASED ON THE NOVEL BY
WILLIAM GOLDING



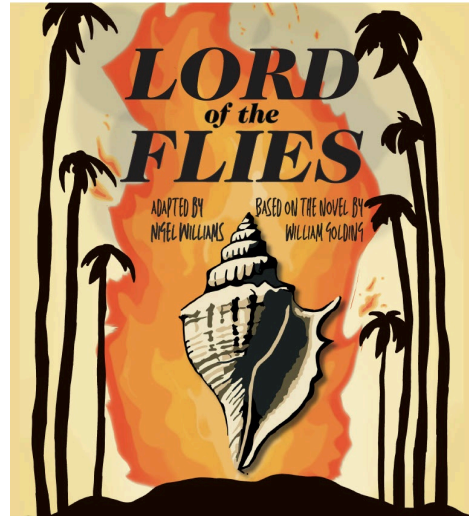
CAST NOTES

15th - 17th January 2026 7.30pm

Performances 15th - 17th January

Arrive. Divide. Hunt. Survive.

In the midst of a raging war, a group of British school children are left stranded after surviving a devastating plane crash. Ralph is voted the leader over outcast Piggy and rule-breaking Jack. As tensions rise and the hunger for power grows, the group divide and become wildly out of control. Left to fend for themselves, the children are tested to their limits as they struggle for survival in their new and mysterious surroundings.

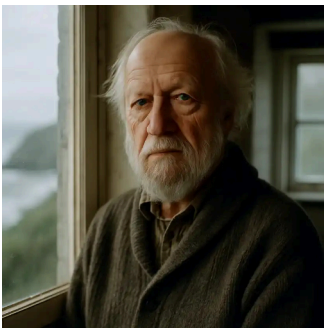


This is a Youth Theatre production

Ticket prices: Members £10

Students £10 Non members £14

William Golding (1911 - 1993)



William Golding was born in Cornwall, went to Marlborough Grammar School and graduated at Oxford. After working as a writer, actor and teacher he joined the navy during World War Two. He wrote his first novel, *Lord of the Flies*, in 1954. It was an immediate success. The cruelty of man is at the heart of many of his novels, such as *The Inheritors*, which tells of a man's brutal extermination of his gentle ancestors. Many of his novels tell of either isolated

individuals or small groups in extreme situations dealing with the basic instincts of mankind. He won the Booker Prize in 1980 for *Rites of Passage*, which is the first part of *The Sea Trilogy* later made into a television series starring Benedict Cumberbatch. In 1983 Golding was awarded the Nobel Prize in Literature. Even though he received many literary achievements and his work is highly regarded, his most famous novel remains *Lord of the Flies* which continues to capture the imaginations of each generation, and is most likely to continue doing so.

Performances 23rd - 25th January

Fri + Sat 8pm Sun 2pm

Tickets £8

THE
JY
AT THE
STUDIO
OAST

Written by Noel Coward, “Still Life” is a one act play upon which the film Brief Encounter was based. It tells of a chance meeting, a subsequent love affair and eventual parting between a married woman and a doctor. This tender love story is timeless, enchanting and full of Coward’s trademark sparkling dialogue. The intensity of Alec and Laura’s serious and secretive affair is contrasted with the boisterous, uncomplicated earthiness provided by the characters who run the railway station. Two of these characters hold up a mirror to the main story, by simultaneously playing out their own relationship.



The Cassettes, featuring Clare Lois Hayes, Sophie-Rose Jackson and Anna Wood, bring their own brand of sassy, nostalgic pop to the JY studio. The songs of Fred Astaire, the Andrews Sisters and Mama Cass, as well as 1950s Doo Wop, all feature in this feel-good trip back to the pop music of the second half of the twentieth century.

This will be performed under the musical direction of Andy Leggatt.

The Cassettes were a big hit back in January 2025, when they first appeared in the JY studio as part of the 'Murder in the Studio' radio plays.

**The
Cassettes**

AUDITION

Dates: 29th Jan 8pm Bar lounge
1st Feb 10am Janet Young Studio
Performances 16th - 23rd May - Main Stage



Synopsis:

Halvard Solness is at the top of his profession, but he lives in fear. He fears being usurped by the young, he fears for his sanity, and he fears falling. Then Hilde Wangel walks into his life. She is young and determined. Her arrival is the beginning of his downfall. **More details in December issue.**

Interested? Contact director - Andy Taylor
email: andy.taylor@oasttheatre.com

AUDITION

Dates:
Sunday 15th February 2026
1pm - 3pm Bar Lounge
Monday 16th February 2026
7-30pm - 9pm Janet Young Studio
Performances 29th - 31st May **venue:** Janet Young Studio



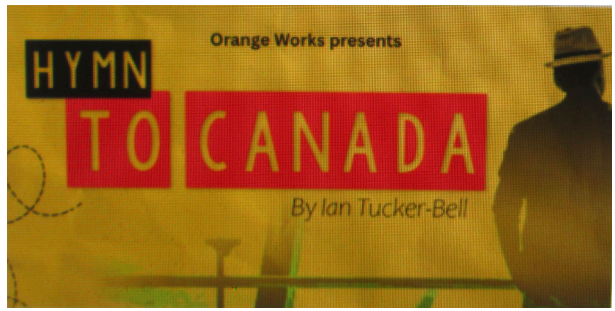
Synopsis:

Abi and Ben work as staff at Madam's apartment. Hanging over Ben's head is his expired student visa, Abi wants the life of luxury she sees Madam living. Abi's Apartment is a dark twist on a classic French farce. With manipulation, jealousy and desperation themes. Who knows what the staff are up to when Madam's back is turned?

More details in December issue.

Interested? Contact director Laurence Plumb
email: laurence.w.plumb@gmail.com

AUDITION



Dates:

Wednesday 18th February 7.45pm Bar lounge

Sunday 22nd February 3.00pm Bar lounge

Performances 29th - 31st May venue: Janet Young Studio

Synopsis

For as long as anyone has known Mike he has been fascinated by Canada, but for reasons unknown and which he is reluctant to go into. Mike blames it on a fear of flying, but the truth is something else entirely: a long held secret, and an event that tore a family apart creating a guilt which has lasted a lifetime. On his seventieth birthday, with his partner, Anne, and his ex-colleague, Sean, the truth is finally revealed. This play is in ensemble style, actors multi-role and are on stage all of the time. This play may be taken to festivals later on in the year.

Characters:

Mike - 70s

Anne - 60s

Sean - late 40s

Lauren - late 20s

John - mid 40s

Interested? Contactor Director and writer Ian Tucker Bell

email: ian.tucker-bell@oasttheatre.com



In the run-up to our December production of *The Lion, The Witch and The Wardrobe*, two of our cast members were invited to discuss the play and the Oast Theatre on West Kent Radio's Drivetime show. Sophie-Rose Jackson, who is playing Lucy, talked to the host Zach Daunt-Jones about the fun which always surrounds our Christmas shows, and the wonderful sense of community at the theatre.

Nic Hoskins, one of the show's White Witches, discussed the theatre's costume department or, to put it another way, our own real life wardrobe, and the fantastic collection held there which is available to hire, thanks to our talented volunteers. There was also time to chat about the brilliant work of the Playgroup in building and crafting the stunning set. Sophie and Nic also hinted at a very special seasonal visitor who would be gracing the stage during the show. What to watch out for at the Oast in the forthcoming months came up, of course, as they reminded the listeners to take a look at what the rest of this exciting season has to offer.

Sell out!

Congratulations to Sandra Barfield, the cast, back stage team and anyone else involved in the sold-out production of *The Lion the Witch and the Wardrobe*.

ARTIST OF THE MONTH

Linda Glennie received her first commission in primary school when she was asked to paint a bowl of roses for her teacher, who paid her with an embroidered handkerchief.

Since then she has attended art classes in school, adult education and is a member of Sevenoaks Art Club. Linda enjoys painting for relaxation, and is exploring beyond the water colours that you see here. She has undertaken commissions for friends and family, but is still waiting for her next paid commission. You will not see Linda on stage but she enjoys being Front of House.



Reminder:

Deadline for the Oast Notes is **6th January**. If there is anything you would like to be published in the next issue, please let me know before the above date.

Contact editor@oasttheatre.com

DECADES OF PLAYS



Private Lives 1976

Hugh Barty-King, Wendy Heale,
Paul Barnes & Joan Kindell



Present Laughter 1987

Gerald Bishop, Sue Johnson,
Barbara Fermor & Val Armstrong



Song at Twilight 1989

Janet Sayles-Platt & David Thompson



Hay Fever 2009

Harry Mallows, Maggie Hoiles
& Clare Armstrong



Relative Values 1996

Tony Holden & Laura Collins



Blithe Spirit 2014

Lynn Short, Lizzie Goodall,
Nick Smith & Alan Round

Quartet Review

Quartet is a play I love! It allows us to take to our hearts a wonderful group of diverse characters, all former opera singers, coping with fading fame, old age, and joined together by their love of music, friendship and humour. Under Mel Paszkowski's sensitive direction, we observed how they dealt, in their own individual ways, with preparing for a special concert celebrating the birthday of Guiseppe Verdi.



Andy Taylor, Lizzie Goodall, Carol Smith & Peter Emanuel

Firstly we met Cecily (Cissy) Robson, who is scatty, positive, warm-hearted and caring of her friends. Beautifully and truthfully played by Carol Smith, she is the character we all love. Much of the humour comes with Wilfred (Wilf) Bond. He was suitably rakish, flamboyant and outrageously lecherous with many wonderful one-liners. However, deep down he mourns the death of his wife. Peter Emanuel made this part his own with a great stage presence. His perfect timing enabled him to get every single laugh out of the script. His lustful yearnings for Cissy and the accompanying innuendos were hilarious.

As a complete contrast, we found Reginald (Reggie) Paget, a serious, thoughtful and proud man, who prided himself on paying his own way while the others received financial support. Beautifully played by Andy Taylor, he enabled us to understand his deep-seated unhappiness through periods of silence and contemplation. We also felt his emotions as they rose to the surface on the arrival of his ex-wife Jean.

The last member of the quartet was Jean Horton, who, in her day, had been the most successful and renowned opera singer of the group. Coming to terms with her loss of fame and finding herself living in Beecham House, after an illustrious career, she had no desire to be a part of the Verdi Concert. Lizzie Goodall was every inch the faded diva and demonstrated beautifully her feelings about her new environment and her relationship with her ex-husband Reggie, who was still bitter and angry. I loved the final scene of the play when the four characters performed the Quartet from Rigoletto. The miming to the score was spot on, and provided much amusement for the audience. Congratulations to them all!

The set was uncluttered, furnished only with a piano, chair and sofa; it was the perfect music room. The large French windows opening onto the beautifully painted backdrop of parkland gave real depth. Thank you Martin Apps for the Set Design and Ann Smith, Annette Tranter and the Playgroup. Lighting and sound were excellent. Finally congratulations to Lizzie Goodall and the Oast Costumiers for the great costumes. Thank you Mel for a brilliant ensemble production. *Maggie Hoiles*

Grandma's Shop Review

Many of us warmly remember Julie Flower from her years at the Oast, playing mainly slightly manic roles, so it was a treat to see her return with her one-woman show *Grandma's Shop* in our Janet Young Studio, with three full houses. This was an affectionate tribute to her proudly eccentric real Grandma, in whose second-hand shop Julie helped as a girl, learning about clothes and life. In a set suggesting the miscellany of the stock, Julie reminisced about the Sheffield of the time, as a variety of characters, from her present and past selves, to customers and members of a family history group reacting to news of her research. There was no real plot, but plenty of surprises, including an audience 'Spot the Ball' competition, and a surreal imagined handbag fight between Margaret Thatcher and Grandma. It was a lively and fast-paced performance, ranging from tender moments to the bizarre, assisted by well-chosen props. I thought Julie was most effective when addressing us as her present self, and I sometimes found it difficult to keep up with the many female characters she played; perhaps greater difference in tone or accent would have helped. But she kept us riveted and entertained throughout, and the 'merchandise' was free!



Julie Flower

Jonathan Ripley

Ticket Analysis

Quartet

Total tickets sold 776

Members 271

Non members 505

% of seats sold 86.16

Grandma's Shop

Tickets sold 129

Conversation with the Chairman

Scene: *The Art Room. Two men enter and sit. They are the interviewer and editor, Andy Taylor, and the chairman, Phil Porter.*

Ed: The idea behind this interview, and any other interviews I may do in the future, with people involved in the Oast is to give the membership some kind of understanding about what goes on behind the scenes. So we'll start with.....when did you become chairman?

Phil: Almost ten years ago.

Ed: When did you join the Oast, and what were your first impressions?

Phil: I joined in 2008. I wanted to find out what the place was like because it was on my doorstep. When I came here I wrote an article for Oast Notes. On initially joining I became part of the playgroup and helped in building scenery. I did that for a while, and then, out of the blue, Chris Wickham (the Chairman at that time) asked me if I would produce a play, if I would direct, and that was *Close the Coalhouse Door*. So that's how it started, and I've done a play a season ever since.

Ed: Where do you see the Oast going from here?

Phil: We have £60,000, or thereabouts, above and beyond normal contingencies. We decided we would set up an investment and planning group, and that group identified twenty two areas which could be looked at. The main one was to install air conditioning which we decided to do immediately. We've also done repairs to the beams and cladding in the area we call the tunnel, because it was potentially dangerous. So the aim is to continually improve the place.

Ed: How important is the role of the Oast within the local community?

Phil: It's vital. We went to the Lions fete. We went to the V. E Day celebrations, through the sociable committee. So, we do our best to get out to the community, but it seems to me you can only go so far with external publishing. You can have all the fancy posters in the world, but it won't bring people in if they are not theatrically inclined in the first place. Also, what happens on the stage sells the next play. You are only as good as the last play you put on. But then that's part and parcel of

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being a theatre. You can't always have a smash hit. However, some of the things we see on our stage are so fantastic that people have asked me if it's a touring group. I'm glad to say that we've got people who will really put their heart and soul into marketing. We've established a very good marketing team. For example, Nic Hoskins has taken on all our social media requirements. We now tend to use modern technology like Instagram, Facebook, all the other bits and pieces. The likes, etcetera, have increased vastly over the past six months as a result of getting our message out there. We are committed to marketing the theatre as a friendly and vibrant place, and being as commercially successful as we can get. Also another good thing about this place is the Youth Theatre. We are very lucky to have Jason Lower running it. Although he works full time, he is still prepared to give us his undying loyalty. This goes for many other people too. I don't think it's fully appreciated how much effort is put into keeping this place spic and span by so many dedicated people.

Ed. What sort of situations can you be confronted with?

Phil: Well you can be confronted with any situation from the practicalities of running the building, keeping in line with legal requirements and dealing with people. It's important to remember that the people who are taking on these various jobs in the Oast; you have to trust them to sort it out. Whatever people do or say in the management of the club, they are doing their very best to make this place work for the better. When you walk into this theatre the people who greet you, front of house, the bar staff, etcetera, are as important as the actors performing on the stage. We are equal. I'm the chairman, but I'm just as likely to be making the tea. Anybody can speak to the committee members and say anything they want to say, providing they've a legitimate cause.

Ed: Do you enjoy the role?

Phil: Yes I do. For the most part I do. I enjoy the challenge of sorting out our often complicated problems, and like to be part of a team. In my wildest dreams I never thought I'd run this theatre. When I first came here and saw how many plays were put on in a season, it was ten plays at that time, I asked, how do they manage? This is an incredibly ambitious group of people, and it's a pleasure to be its chairman.

They rise from their seats and exit.

To keep you in the Loop

The Oast Hearing loop

For many years the Oast has had a hearing loop system that was supposed to enhance the clarity of sound for people that wear hearing aids with a ‘T’ switch. Regrettably, for a while, it appears, this has not been working and we have engaged a specialist firm to investigate. As a result, we have replaced one of the components and it is working again. Early reports conclude that it provides a nice, clear sound. However, your hearing aid does need the ‘T’, or loop setting. For some more modern hearing aids, including those supplied by the NHS, this appears to be a software option, not always turned on but available if requested.

Any questions, contact derek.rose@oasttheatre.com

Membership is CHANGING.

In the new year we will be phasing in a new combined membership and ticketing facility which will make life much easier for all of us. This will start with membership in January followed by ticketing a little later. Further details will be announced nearer the time.

Paul Simons

100 CLUB WINNERS

£50 Ms Kate Robbins

£25 Mr and Mrs C. Catt

£10 Mr A Wheeler

£10 Mr E Prescott

£10 Mr J Brandling-Harris

£10 Mrs L Porter

You can join the 100 Club for just £13 per year. Call Valerie Shields on 01732 355919 or email 100club@oasttheatre.com

QUIZ

Name the Noel Coward play

1. F _ _ _ _ A _ _ _ _ _
2. W _ _ _ _ I _ T _ _ W _ _ _ _
3. N _ _ _ W _ _ _ V _ _ _ _ _
4. C _ _ _ _ _ _ _ _
5. T _ _ V _ _ _ _ _
6. H _ _ F _ _ _ _ _
7. E _ _ _ V _ _ _ _ _
8. T _ _ _ H _ _ _ _ B _ _ _ _
9. D _ _ _ _ F _ _ L _ _ _ _ _
10. S _ _ _ A _ _ _

Answers next month.

Answers for last month's quiz

1. Shadowlands
2. In the bleak mid winter
3. Seasons Greetings
4. Jesus
5. The Oxen
6. Christmas
7. Jingle Bells
8. Michael Caine
9. Germany
10. Raymond Briggs

THE OAST THEATRE

Committee members



Chairman:	Phil Porter chair@oasttheatre.com 01732 835460
Vice-Chair:	Kate Robbins - kate.robbsins@oasttheatre.com
Secretary:	Sara Lacey - secretary@oasttheatre.com:
Treasurer:	Nick Blessley - treasurer@oasttheatre.com
Head of Drama:	Sandra Barfield - sandra.barfield@oasttheatre.com 07973 657311
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Marketing:	Mandy Hulston - mandy.hulston@oasttheatre.com
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Art Group:	Tony Pegg - tony.pegg@oasttheatre.com
Security manager:	DerekRose-security@oasttheatre.com 07860304765
Room & Rehearsal Bookings:	Kate Robbins - hire@oasttheatre.com
Box Office:	Ian Burns -ian.burns@oasttheatre.com
Member:	Ian Tucker-Bell - ian.tucker-bell@oasttheatre.com

Volunteers are at the heart of the Oast. Would you like to become involved? Please tell us what you would like to do. There are always opportunities.