

THE *chaotic* NEW MUSICAL COMEDY

# THE VILLAGE HALL

WRITTEN BY **RICHARD SYKES**  
EDITED BY **MARIA SYKES**

PRODUCED BY **WOODHOUSE MUSICAL THEATRE COMPANY**  
AND **LAWRENCE BATLEY THEATRE**

*World Premiere*

**10 - 13 SEPTEMBER 2025**

LAWRENCE BATLEY THEATRE

Audition Pack  
**Rvd. Geoffrey Potts**

## **A very warm welcome to 'The Village Hall'...**

Thank you for your interest in being part of this unique show. As it's a premiere there aren't any reference points to go by when creating your character for the audition. Some find this 'freeing', some; find it 'utterly terrifying'. It's going to be staged in-the-round (see above 'freeing/terrifying' comment) with a 9-piece live orchestra and no click-tracks. It's as live, vibrant and exciting as we can make it and if its' predecessor 'By George' is anything to go by, the rehearsals and process of creating the residents of 'Cheeley Village Hall' will be hugely enjoyable. The entire production team are routing for you to give the best audition possible.



To help, you can find guide vocal files and backing tracks using this QR code, just view it through a smartphone camera and click the yellow link. You'll find a drive with an audition folder, a full script and demos. Please **download them before opening**. Any issues - contact rich@richsykes.com.

## **Précis**

Cheeley Village Hall and its committee are stretched to their limits when the keys disappear. A hasty rearrangement by determined committee treasurer Frances, sees the morning's missed activities scheduled alongside the afternoon's programme. Chaos and farce ensue, with battles for territory and power causing the villagers' secrets to be revealed – particularly when outsiders Helen and Ken stir things even further.

## **Cast of Characters**

<b>Rvd. Geoffrey Potts</b>	Cheeley Village church's vicar
<b>Melanie Potts</b>	The vicar's wife
<b>Frances Waring</b>	Committee treasurer and wife of Robert Waring
<b>Helen Gorsage</b>	Widow of Mollie
<b>Diana ('Di') Coombs</b>	Excitable secret partner of David
<b>David ('Dave') Goosham</b>	Excitable secret partner of Diana
<b>'Big' Ken Rushton</b>	Brash know-it-all from Stackworth,
<b>Jennifer Crump</b>	Lollipop lady for Cheeley Infants School
<b>Joan Blacker</b>	Dinnerlady at Cheeley Infants School

Other named characters include Gordon, Pam, Christine, Deidre, Dot, Freya and Carol. These will be part of multiple role company parts with a standard audition piece for all genders. If you'd like to be considered for a specific role, please let the panel know on the day of the auditions.

From all at LBT and Woodhouse Musical Theatre Company - the very best of luck.

## **Rvd. Geoffrey Potts**

Geoffrey is an absent-minded village vicar. He stumbles through life with the help of his patient and capable wife, Melanie. He's the chairman of the Cheeley Village Hall and Church Committee, but would rather keep well away from the actual running of the hall - so his role is entirely ceremonial. He presides over the things he enjoys including the creative writing group and being director of the Cheeley Players' annual pantomime. His sermons are largely irrelevant and church attendance is dwindling as his elderly flock is dying off. Geoffrey bemoans the decline with a total lack of dynamism.

Within the show, many of Geoffrey's lines are unintended double entendres, so there needs to be a vacant innocence to the delivery. Though more comedic than showy, his songs include:

**And Breathe** (Geoffrey walks into the middle of a yoga class - just as everyone is pointing their assets in his direction)

**Whisper** (Geoffrey tries to persuade Helen to have a church funeral - ineffectively)

**Wherever I Hear Church Bells** (Geoffrey explains his love of the church building)

**Wherever I Hear Music** (A company number - Helen enthuses the villagers)

Each of these songs and sections is less than a minute long.

In short, Geoffrey should be cosy, innocent, bumbling and funny.

**PIECE 1 - pg. 73-74**

**Geoffrey** *(to David and Di)* We were discussing inspiration.

**Joan** What inspires you Vicar?

**Geoffrey** Oh that's easy.

*Geoffrey goes over to the fire door entrance. Exits.*

SFX. Firedoor being flung open.

*Geoffrey returns gesturing through the doors.*

Look at that.

**David** The graveyard?

**Music Cue:**  
**Wherever I Hear Church Bells (Geoffrey)**

**Geoffrey** No, the church. It's splendid.

*There is the same opening riff as 'Wherever They've Got Bourbons' implying that Geoffrey is going to have a similar abandon – but the music mellows into something more conservative.*

IN THE FADING DUSK  
WHEN YOU SMELL THE MUST  
OF A SIXTEENTH CENT'RY NAVE  
A LIGHT SHAFT SO LONG  
COMES AT EVENSONG  
OH IT'S MORE THAN I COULD CRAVE

*Helen joins Geoffrey at the exit.*

WHEN THE SUN BEAMS PASS  
THROUGH THE OLD STAINED GLASS  
I JUST SAY A SILENT PRAYER  
WHEREVER I HEAR CHURCH BELLS, I'LL BE THERE.

**PIECE 2 - pg. 84-85**

**Mel**       *(twee)* Geof-frey! A word.

**Geoffrey** Oh. Yes. Splendid.

**Mel**       *(whispered)* Geoffrey. I've been thinking. Helen might have a point about allowing the church to be used more. If as many people came in as use this place then they might come and hear your lovely sermons.

**Geoffrey** *(whispered)* Oh. Well we raised that money for conserving the pews in the left aisle?

**Mel**       There's no sense in preserving the pews in the left aisle if we don't get enough of a congregation to fill the vestry.

**Geoffrey** Now there's a point.

**Mel**       With the money we could get rid of the pews, repurpose them, add a kitchen area, parish history section, get a toilet in there, carpet it, have a space we can heat properly. The works. What with the library and the chippy shutting, there aren't many social spaces for everyone. It's a very practical – and potentially profitable – solution.

**Geoffrey** *(whispered)* And then people would come to my sermons?

**Mel**       *(beat)* They... they might.

**Geoffrey** *(with a goofy smile)* Ahhh... *(snapping out of his reverie)* but it's not about profit.

**Mel**       No Geoffrey.

**Geoffrey** It's because it's the right thing to do.

**Mel**       Yes Geoffrey.

**Geoffrey** I have some splendid ideas don't I?

*Geoffrey exits into the store room.*

**Mel**       Yes Geoffrey.

*Mel follows Geoffrey into the store room.*

**PIECE 3 - pg. 87-88**

*AUDITION NOTE: Di and David are trying to have a discrete moment of intimacy in a costume basket. Di (unseen) becomes unintentionally, volubly aroused.*

*Mel and Geoffrey emerge with the 'carriage'. It's a cheap looking prop.*

**Mel** Now that (*pointing to the pumpkin*) has to magically turn into this.

**Geoffrey** Hmm... tricky.

**Mel** Yes. But the way we've done it in the past is that the Stage Manager – me, comes on with this the other way round, there's a 'kablam' during which the pumpkin deflates, I turn the carriage round so it suddenly appears and exit.

**Geoffrey** What we're basically looking for is someone coming, a quick going down during a massive bang, and someone getting off with nobody seeing.

**Di** (*a little louder repeating her low moan*) Oooou...glgh.

*Mel and Geoffrey slowly turn to the basket. Then to each other. Mel knows exactly what's happening, Geoffrey is confused. Mel reaches out, grabs Geoffrey by the dog collar and pulls him back towards the store room entrance where they gather themselves – speaking in hushed tones.*

**Geoffrey** That came from the basket.

**Mel** Yes Geoffrey.

**Geoffrey** It sounded like a wild animal.

**Mel** Yes Geoffrey.

**Geoffrey** I don't think I've ever heard a sound like that before.

**Mel** (*suddenly frustrated*) No!

**Geoffrey** I'll handle this. Darling, get my gardening gauntlets and something to protect my face.

**Mel** Right.

*Mel double takes, looking worriedly back at Geoffrey before she exits through the fire doors. Di emits another low moan from the basket.*

**Di** Oooh – uhhhh.

**Geoffrey** Oh law.

*Geoffrey goes into the store room to arm himself.*

# The Village Hall

Richard Sykes

Andantino  $\text{♩} = 92$   
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In the fad - ing dusk when you

7

smell the must of a six - tenth cent' - ry nave\_\_\_\_\_ a light

10

shaft so long comes at E - ven - song... oh it's more than I could

13

crave. When the sun beams pass through the old stained glass, I just

16

say a si - lent prayer. Wher - ev - er I hear church bells, I'll be there.\_

21

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