



STUDLEY OPERATIC SOCIETY
MUSICAL THEATRE GROUP

THE
MEL BROOKS
MUSICAL

**YOUNG
FRANKENSTEIN**

INTRODUCTION NIGHT

WEDNESDAY 6TH SEPTEMBER 2023
7.30 pm

CONTENTS

I. Welcome

II. Show Information

- Production Team
- Rehearsals
- Synopsis

III. Audition Information

- Principal Auditions
- Dance Auditions
- Audition Forms
- Audition Material

IV. Membership Information

- Membership
- Committee
- AGM

V. Key Dates

a. Membership Form

b. Audition Slip

I. WELCOME

A very warm welcome to you all!

We are extremely excited to be returning to begin rehearsing ready for our next show following a hugely successful production of Kinky Boots and a well-earned rest although a damp summer! This year we are beginning with a new Creative Team and return to the stage with a spectacular production of Mel Brooks' Young Frankenstein. This show has all the right ingredients: fun, dance, great songs and a hilarious plot. We are again very excited to bring this production to Redditch as another premiere for the town. For anyone familiar with The Producers (which we also produced in 2015) Young Frankenstein is a side-splitting show and just what we all need in these rather difficult times – fun!

My name is Lorraine Hill and I have been a member of Studley Operatic Society for twelve years. Studley feels like an extended family; we have great fun while working hard to put on the best possible shows. We are also incredibly lucky to have a dedicated committee and production team (see below for more details) who do all of the action behind the scenes.

We welcome our new creative team which has Matt Collins as a director (who comes from the RSC), working with Keith Parish as producer, Cassie Rivett returns as choreographer (previously for 42nd St) and also Edd Caine as our very able Musical director.

If you are a new member and you have any questions, please just ask any of us, or look for one of the committee (see below).

Please enjoy tonight and we can't wait to work with you all.

Now let's have fun!

Lorraine Hill
Chair

II. SHOW INFORMATION

PRODUCTION TEAM

Director	Matt Collins
Musical Director	Edd Caine
Choreographer	Cassie Rivett
Producer	Keith Parish
Stage manager	Wayne Simonds
Lighting	Theatre SSL
Sound	Theatre SSL

Costumes	Leo's costumes
Scenery	LX Professional
Projection	Broadway Media
Makeup	Natalija Webb
	Beth Hemmings
Wigs	Leedham Wigs



REHEARSALS

Rehearsals are as follows:

Monday (Principals, as called)	7:30-10:00pm
Wednesday (Full Company)	7.30-10:00pm

All rehearsals are at Woodrow Centre unless stated otherwise.

Please make sure you arrive well in advance so that we can start at 7:30pm sharp.

Full Company / Chorus Rehearsals will start in earnest on **Wednesday 27th September 2023** (with a full company music rehearsal on Wednesday 13th September). A schedule of the rehearsal plot will be available shortly after Auditions and the Director provides timings each week for rehearsal call times through the members Facebook page.

Age

All performers must be at least 16 years old to take part in this production.

Absence

If you are unable to attend a rehearsal, please provide as much notice as possible by completing the society diary which the Director keeps. In the event you are unable to attend a rehearsal due to illness, please let Matt know as soon as possible. Contact details will be provided on the rehearsal schedule. We ask that you *avoid* booking any holidays during the final four weeks of rehearsal to ensure we have good attendance during the final stages of mounting the show. Please note that persistent absence may mean that you are not placed in certain numbers as we will not have time to re-block scenes.

Vocal Scores/Librettos

Vocal scores/librettos will be available from the first rehearsal. Performing members must pay a £10 fee for your book, either to Elaine or via online banking. Our details are:

Name:	Studley Operatic Society
Account Number:	91201484
Sort Code:	40-38-07

If you sell more than 30 tickets for the show your £10 contribution will be returned to you as a thank you.

All librettos must be returned to Elaine during show week so that they can be returned to the licensors. Any markings must be in pencil, so that they can be rubbed out before returning the book.

Those wishing to audition for a principal role must pay the hire fee by **Wednesday 20th September**, which is the cut-off date for returning audition slips (see below).

YOUNG FRANKENSTEIN SYNOPSIS

Act One

In deepest Transylvania, the solemn funeral cortege that bears the coffin of Dr Victor Frankenstein breaks into celebration at the realisation that the village will no longer be prey to the mad scientist conducting his horrific experiments ("[The Happiest Town in Town](#)"). Meanwhile, in New York, Frederick Frankenstein is ashamed to be a Frankenstein, insisting that his name be pronounced "Fronkensteen" and that he is not a madman but, rather, a scientist. He then lectures his students about the greatest mind of science ("[The Brain](#)"). After learning that he has inherited his grandfather's castle in Transylvania, he is forced to resolve the issue of the property. As Elizabeth Benning, Frederick's fiancée, sees him off, it is clear that their relationship is far from physical as Elizabeth enumerates all the lustful situations from which she is abstaining ("[Please Don't Touch Me](#)").

Arriving at Transylvania Heights, Frederick meets the hunchback, Igor, who is the grandson of Victor's henchman. Igor tries to convince him to continue in his grandfather's footsteps ("[Together Again for the First Time](#)"). He reveals that he has already hired the services of Inga, a yodelling lab assistant with a degree in Laboratory Science from the local community college.

The three join together and hop on a wagon. During the ride to the Castle Frankenstein, the doctor becomes more familiar with Inga ("[Roll in the Hay](#)"). When they reach the castle, they meet the very mysterious Frau Blucher. Once inside the castle's main room, Frederick falls asleep while reading and dreams that his grandfather and ancestors tell him to build a monster ("[Join the Family Business](#)"). He is awakened by Inga and, after some unique exploring, they find the secret entrance to his grandfather's laboratory by following the strains of eerie violin music.

They discover that the mysterious violin player is Frau Blucher, who tells of her past of festival games with the late Victor, for whom she was more than just a housekeeper ("[He Vas My Boyfriend](#)"). After reviewing his grandfather's notes, Frederick decides to carry on the experiments in the reanimation of the dead. They dig up a huge corpse with "an enormous schwanstucker." The villagers, meanwhile, gather at the local town hall for a meeting and are instructed to be on the lookout for grave robbers ("[The Law](#)"). Frederick sends Igor to find a brain and entrusts him with the vital organ, but the henchman drops it, surreptitiously replacing the brain with another. Upon Igor's return, Frederick carries out the experiment and brings the creature to life ("[Life, Life](#)"), who goes on an unexpected rampage shortly after waking. Frederick is distressed to find that Igor had provided a different brain.

Inspector Kemp and the townspeople come to investigate, under the guise of welcoming Frederick ("[Welcome to Transylvania](#)"). As Frau Blucher frees the Monster without letting Frederick know Frederick and his employees try everything possible to stall the villagers ("[Transylvania Mania](#)"). Panic ensues as the monster breaks free from the stage and tramples through the auditorium just as the curtain falls.

Act Two

Everyone is out to search for the Monster. Even Frau Blucher tries bringing back the Monster with the music from the violin, but to no avail ("He's Loose"). Frederick, who is visibly frustrated, is approached by Inga. She attempts to encourage and instil faith in him again ("Listen to Your Heart"). Elizabeth arrives unexpectedly in Transylvania with a large entourage and finds Frederick and Inga, who insist that there was no funny business taking place ("Surprise").

Elsewhere, the Monster finds a blind hermit named Harold after breaking through his house wall ("Please Send Me Someone"). After the hermit accidentally pours hot soup into the Monster's lap and lights his thumb on fire, the Monster is startled into another massive rampage and leaves. Frederick locks himself into a room with the Monster and, after overcoming his fears, he tells the Monster that he is a good-looking fellow who is loved and will be hailed by all ("Man about Town"). He wins the Monster over.

The Monster is then presented at the Loews Transylvania Theatre, now dressed as a dapperly gentleman. He is walking on command and even dancing with some grace to Irving Berlin's "Puttin' on the Ritz". While taking his bow, the Monster becomes terrified when a stage light explodes. In the chaos, Elizabeth is kidnapped by the creature and taken to a cave.

She however sees a different side of the Monster ("Ah! Sweet Mystery of Life"). Quickly forgiving him, she connects with the creature and discovers what she has been yearning in life ("Deep Love"). Luring the Monster back to the castle through the power of a French horn, Frederick attempts an intelligence transfer, but the Monster does not wake... and to make things worse, Inspector Kemp and the angry villagers – believing that Elizabeth has been killed by the Monster – break into the castle and bring Frederick to the gallows. The doctor is hanged after finally accepting his family name ("Frederick's Soliloquy").

The Monster returns, both able to speak articulately and using his newly transferred medical skills to discover that Frederick is not dead, but merely unconscious, and that he is able to bring him back to life. Just as the crowd is about to rehang Frederick and the Monster, Elizabeth arrives. After a hopeful plot twist, the Monster proposes to Elizabeth ("Deep Love – Reprise"). Then, the blind Hermit's voice is heard singing; Frau Blucher announces she has a "blind date" with him. Igor proceeds to proclaim a false miracle, saying that his hump is gone... but then quickly realises that it has just moved.

Suddenly, Count Dracula appears, wishing to purchase the castle on the hill, but Frederick tells him that the castle is not for sale, that he will be living in it and continuing the family business from now on. He then proposes marriage to Inga, which she gladly accepts. All in all, our characters are happily together, and the town celebrates ("Finale Ultimo").

III. AUDITION INFORMATION

DANCE AUDITIONS

We will hold a Dance Audition Workshop on:

- Monday 11th September

Dance Auditions will take place on **Monday 18th September 2023**.

These will be run by Cassie. These will be done as a group and the purpose is to get an idea of your movement skills.

PRINCIPAL AUDITIONS

Auditions for principal roles will take place on **Sunday 24th September 2023**.

We hold Audition Workshops in the run up to auditions. Workshop slots will be available on:

- Wednesday 13th September (music and book)
- Wednesday 20th September (book only)

Each slot is 20 minutes long and these provide you with opportunity for you to have some 1-2-1 support and feedback from Matt and Edd in preparation for your audition.

If you are interested, a sign up sheet will be available at rehearsals. Alternatively, you can let either of them know and they will arrange a time for you on one of these dates.

AUDITION FORMS

If you wish to audition for this show, you will need to complete an Audition Form and hand it to Matt at rehearsal, or email it to him at matt_coll@hotmail.com by 6pm on **Wednesday 20th September**.

Don't forget, your £10 libretto fee must be paid in advance of the auditions.

If you have any questions about rehearsals or auditions, please feel free to have a chat with any member of the Creative Team.

AUDITION MATERIAL

			Audition		
CHARACTER	VOICE TYPE	SHOW NUMBERS	MUSIC	SCRIPT	DANCE
Frederick Frankenstein	Baritone (Bb-E)	3. <i>The Brain</i> 4. <i>Please Don't Touch Me</i> 5. <i>Together Again For The First Time</i> 5a. <i>Together Again (Encore)</i> 6. <i>Roll In The Hay</i> 8b. <i>"The Brain" - Reprise</i> 11a. <i>Life, Life - Part 2</i> 11b. <i>Life, Life - Part 3</i> 13. <i>Transylvania Mania</i> 19. <i>Man About Town</i> 20. <i>Puttin' On The Ritz</i> 24. <i>Frederick's Soliloquy</i> 26. <i>Finale Ultimo</i> 28. <i>Final Sing: "Together Again"</i>	3. <i>There is Nothing Like the Brain</i> (music and dialogue Bars 17-84, pp.6-7) ♦ 11a. <i>Life, Life Part 2</i>	pp.13-15, from "Elizabeth! Elizabeth, hurry, hurry, my boat's about to sail!" to start of song ♦ pp.19-20, from "Pardon me, boy..." to start of song ♦ pp. 86-87, from "Let me out!" to "You are an Atlas, an Adonis, a God!"	General dance audition in a small group. ♦ Perform the tap audition as a solo.
Inga	Soprano, low A-top A	6. <i>Roll In The Hay</i> 11a. <i>Life, Life - Part 2</i> 11b. <i>Life, Life - Part 3</i> 13. <i>Transylvania Mania</i> 16. <i>Listen To Your Heart</i> 20. <i>Puttin' On The Ritz</i> 28. <i>Final Sing: "Together Again"</i>	6. <i>Roll in the Hay</i> (music and dialogue, pp. 25-26, from "Hello!" into song; bars 1-76; bars 131-147)	pp.40-41, from Dr Fronkensteen!" to "Oh, sank goodness."	General dance audition in a small group. ♦ Perform the tap audition as a solo.

Elizabeth Benning	Mezzo Soprano (A-E)	4. <i>Please Don't Touch Me</i> 17. <i>Surprise</i> 21. <i>Ah, Sweet Mystery of Life</i> 22. <i>Deep Love</i> 28. <i>Final Sing: "Together Again"</i>	4. <i>Please don't Touch Me</i> (music and dialogue, pp.13-15, from "I'm coming, darling!" into song; bars 1-58; and 140-end)	p.95; monologue only (no song)	General dance audition.
Frau Blucher	Alto (Bottom G-B)	8. <i>He Vas My Boyfriend</i> 11a. <i>Life, Life - Part 2</i> 11b. <i>Life, Life - Part 3</i> 11d. <i>He Vas My Boyfriend Reprise</i> 17. <i>Surprise</i> 28. <i>Final Sing: "Together Again"</i>	8. <i>He Vas my Boyfriend</i> (bars 15-62; bars 81-end)	pp.33-35, from "May I escort you..." to "Then I vill say goodnight."	General dance audition.
The Monster	High Baritone (Db-Gb)	13. <i>Transylvania Mania</i> 20. <i>Puttin' On The Ritz</i> 25. <i>Deep Love-Reprise</i> 28. <i>Final Sing: "Together Again"</i>	20. <i>Puttin on the Ritz</i> (bars 107-113) ♦ 25. <i>Deep Love Reprise</i> (bars 2-13; including bit that says Elizabeth above it)	pp.106-108, from "Cut that man down at once" to "... all those I've come to know."	Perform the tap audition as a solo. Focus is more about good rhythm and embodiment of the style of the number, rather than excellent tapping.
Igor	High Baritone (E-F)	5. <i>Together Again For The First Time</i> 5a. <i>Together Again (Encore)</i> 6. <i>Roll In The Hay</i> 11a. <i>Life, Life - Part 2</i> 11b. <i>Life, Life - Part 3</i> 13. <i>Transylvania Mania</i> 17. <i>Surprise</i> 20. <i>Puttin' On The Ritz</i> 28. <i>Final Sing: "Together Again"</i>	5. <i>Together Again for the First Time</i> (pp.19-20, from "Dr Frankenstein?" into song; bars 1-43) ♦ 13. <i>Transylvania Mania</i> (bars 1-60)	pp.58-59, from "Now, Igor?" to "I'm almost sure that was the name."	General dance audition in a small group. ♦ Perform the tap audition as a solo.

Hans Kemp	Bass Baritone (B-top F)	2. <i>The Happiest Town In Town</i> 9. <i>The Law</i> 12. <i>Welcome To Transylvania</i> 13. <i>Transylvania Mania</i> 15. <i>He's Loose</i> 20b. <i>He's Loose-Reprise</i> 23a. <i>Hang The Doctor</i> 28. <i>Final Sing: "Together Again"</i>	15. <i>He's Loose</i> (bars 15-34; bars 39 to 46)	pp.2-3, from "Hold the happiness!" to "Beware of the Frankensteins!" ♦ pp.48-49, from "Wait, wait!" to end of dialogue	General dance audition.
Victor Frankenstein	High Baritone/Tenor (C#-top G#)	7. <i>Join The Family Business</i>	7. <i>Join the Family Business</i> p.35 (dialogue into song; bars 1-72; bars 355-end)	(libretto within song)	General dance audition in a small group.
Hermit	Baritone (Ab-Db)	18. <i>Please Send Me Someone</i> 18a. <i>Please Send Me Someone Reprise</i> 25. <i>Deep Love-Reprise</i> 28. <i>Final Sing: "Together Again"</i>	18. <i>Please Send Me Someone</i> (bars 7-47; monologue p.81; bars 65-end)	(libretto within song)	N/A
Other dancing parts Please highlight on an audition form if you would like to be considered for a 1st line tapper OR solo shadow tapper and pass to Cassie prior to the dance audition.					
1st line tappers		20. <i>Puttin' On The Ritz</i>			Tap audition in a small group
2nd line tappers		20. <i>Puttin' On The Ritz</i>			Tap audition
Solo shadow tapper		20. <i>Puttin' On The Ritz</i>			Tap audition as a soloist

Smaller groups of highlighted dancers are required for the numbers 'Surprise' 'The Brain' and 'Please Don't Touch me.' – To be selected from the general dance audition.

Other singing parts Ziggy - Herald - Student/Male Soloists (x3) - Barbershop Quartet - Entourage ensemble	Baritones Mezzo	<i>To be considered please audition for another part.</i>			
Ensemble		2. <i>The Happiest Town In Town</i> 4. <i>Please Don't Touch Me</i> 7. <i>Join The Family Business</i> 9. <i>The Law</i> 11b. <i>Life, Life - Part 3</i> 12. <i>Welcome To Transylvania</i> 13. <i>Transylvania Mania</i> 15. <i>He's Loose</i> 17. <i>Surprise</i> 20. <i>Puttin' On The Ritz</i> 20b. <i>He's Loose-Reprise</i> 21. <i>Ah, Sweet Mystery of Life</i> 23a. <i>Hang The Doctor</i> 25. <i>Deep Love-Reprise</i> 26. <i>Finale Ultimo</i> 28. <i>Final Sing: "Together Again"</i>			

IV. MEMBERSHIP INFORMATION

MEMBERSHIP

To take part in *Young Frankenstein* you will need to become a member of Studley Operatic Society. The cost of membership for 2023/24 is:

Performing	£120	(or £20 per month paid over 6 monthly instalments)
Non-performing	£20	
Students	£60	(or £10 per month paid over 6 monthly instalments)

As noted above, you will also need to pay a £10 hire fee for your libretto vocal if you are taking part as a performer.

Please note that these fees cover everything including your membership fee, weekly subs, *and* show fee, so no other payment is required.

Membership subs may be paid as lump sum or in 6 monthly payments beginning in October following our auditions. Our secretary, Elaine Lawrence, takes cash before each rehearsal. Alternatively, you can pay by bank transfer using the following details:

Name:	Studley Operatic Society
Account Number:	91201484
Sort Code:	40-38-07

If you do pay through bank transfer, please include your name and 'subs' in the reference so Ray and Elaine can identify what the payment is for e.g. **'Joe Bloggs Oct Subs'**.

TICKETS

Ticket sales are vitally important to the longevity of our society. Put simply, if we do not sell tickets, we do not have a society.

We are asking all members to sell 30 tickets this year to ensure we can meet our costs of putting on this wonderful show. As noted above, if you meet this target, you will receive your £10 libretto deposit in return.

Remember, if you or a friend cannot afford to pay tickets up front, you *can* reserve seats and pay in instalments. However, please discuss this with Elaine first. We cannot hold onto tickets indefinitely, but we will be flexible wherever possible.

AGM

This year's AGM will take place on **Wednesday 18 October 2023 starting at 7:00pm**. Rehearsal will continue after the meeting.

COMMITTEE

Our committee are responsible for the running of our society. Please do get in touch with them if you have any questions or wish to raise anything for our attention or consideration.

Our constitution allows for 9 committee members, and we currently have 9. However, there will be a vacancy this year, but all committee members have to step down so anyone can put themselves forward for membership. If you would like to be on the committee, please put yourself forward at this year's AGM. You will need someone to nominate you and then another person to second your nomination. The society will vote on the committee at the AGM.

We are particularly keen to get further support in the Marketing Sub-Committee so if you think are the right person for the job, please let us know! Experience is not a requirement, but you must be enthusiastic, committed, organised and self-motivated and attend regular meetings.. Come and join our team!



Myra Hughes **President**



Lorraine Hill
Chair



Elaine Lawrence
Secretary



Ray Cockette
Treasurer



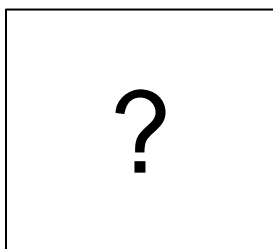
Matt Bridgewater
**Marketing Team:
Media and Website**



Sophie Hill
**Marketing Team:
Social Media and Business Manager**



Jeremy Dobbins
**Marketing Team:
Communications**



Could this be you?



Carol Cockette
General Member (co-opted)



Jackie Perry
General Member (co-opted)

V. KEY DATES

As noted, you will be provided with a full rehearsal schedule following auditions. However, please keep the following dates in mind and make sure they are in your diary. All rehearsals are at Woodrow Centre, unless specifically stated otherwise:

2023		
Wed 6 th Sep	7:30pm onwards	Launch Night
Mon 11th Sep	7:30pm – 10pm	Dance workshop + Audition Prep
Wed 13th Sep	7:30pm – 10pm	Full Company rehearsal (Music)
Mon 18th Sep	7:30pm – 10pm	Dance Auditions
Wed 20th Sep	7:30pm – 10pm	Workshop + Audition Prep (Libretto and Music)
		Audition Slips Deadline (inc. libretto hire fee)
Sun 24th Sep	All day – specific times tbc	Principal Auditions
Wed 18th Oct	7:00pm	AGM (rehearsal to continue after)
Wed 20th Dec	7:30pm – 9pm	Final rehearsal before Christmas. Christmas Party after rehearsal!
Mon 25th Dec – Mon 1st Jan NO REHEARSALS – CHRISTMAS BREAK		
2024		
Wed 3rd Jan	7:30pm – 10pm	Rehearsals Resume
Thu 18th April	7:30pm – 10pm	Costume Collection
Fri 19th April	7:30pm – 10pm	Full Company with Costumes
Sun 21st April	10am – 5pm	Technical Rehearsal (Palace Theatre)
Mon 22nd April	6pm – 10pm	Dress Rehearsal (Palace Theatre)
Tue 23rd April	Get in from 6pm	SHOW #1 – OPENING NIGHT
Wed 24th April	Get in from 6pm	SHOW #2
Thu 25th April	Get in from 6pm	SHOW #3
Fri 26th April	Get in from 6pm	SHOW #4
Sat 27th April	Get in from 1pm	SHOW #5
		SHOW #6 – FINAL SHOW

APPENDIX A
AUDITION FORM 2023/24
Young Frankenstein

Please complete this form and either email it or hand it to Matt Collins by the beginning of rehearsal on **Wednesday 20th September** at the latest. Electronic forms should be sent to matt_coll@hotmail.com

Make sure you have paid the hire fee for your vocal score and libretto (£10) else you will not be able to audition.

Auditions will be held at Woodrow Centre Meeting Rooms on **Sunday 24th September 2023**.

Name:

Contact No:

Email Address:

I wish to Audition for the following character(s)

.....

.....

.....

If auditioning for a dance role please indicate which dance role you are interested in (listed under 'Other Dance Parts').

If I am unsuccessful in getting the character for which I have auditioned, please consider / do not consider* me for one of the other characters (*delete as appropriate*):



If selected for a principal role in this show I agree to attend both principal and chorus rehearsals on Mondays and Wednesdays when required and I will not take part in a different production within a period of 4 weeks prior to this one.

I have read, understood, and agree to the above.

Signed **Date**

APPENDIX B

MEMBERSHIP FORM 2023/2024

www.studleyoperatic.co.uk Find us on Studley Operatic Society  @studleyoperaticsocietysos 

*Please print, complete and return, or download and complete a copy from our website and forward it to
studleyoperatic@gmail.com*

BASIC INFORMATION

First Name:

Surname:

Address:

.....

.....

Postcode:

Tel No.

Mobile:

Email Address:

EMERGENCY CONTACT:

Name: **Relation:**

Contact Number:

MEMBERSHIP TYPE (please tick one)

Performer ☐

Non-Performer ☐

Student

Vocal Range (if performing member)

Cont.

PERMISSIONS

We need your permission to process the following information. Please circle 'yes' or no' below:

1. **If you are on Facebook, are you happy for us to add you to our *Young Frankenstein Cast and Crew Facebook group*?** YES/NO
We use this to send members reminders and information relating to the show.
2. **Are you happy for photos to be published on:**
 - **Studley Operatic Society website** YES/NO
 - **Our social media channels** *(currently Facebook, Instagram and TikTok)* YES/NO
 - **Our show programme** YES/NO
 - **I am happy for my name to be attached to any photographs used as set out above** YES/NO
3. **Would you like to join our mailing list to receive updates about Our news and social events?** YES/NO
If you agree, we will use the email address that you have provided above.

Please note that photographs are taken of the show so if you are taking part of the show you will appear in these photographs.

MEDICAL INFO

If you have a medical condition that you wish for us to be aware of, please provide details below. This information will only be disclosed to the principal officers of the committee and the production team where appropriate.

.....

.....

.....

I consent to you holding this information and disclosing it to medical professionals in the event of an emergency.

Signature.....Date:

Print Name.....

The information you provide to us will be stored on our database and we will only use it to contact you should we have important information regarding rehearsals or membership or as you have permitted us to do so. We will use your emergency contact details only where it is necessary for us to do so. Where you have provided your consent, you have the right to withdraw your consent any time. Should you wish to withdraw your consent, please email us at studleyoperatic@gmail.com or speak to a member of the committee. For more details of how we use your information and how long we retain it, please see our privacy notice at www.studleyoperatic.co.uk.