

Prompt

The Teignmouth Players' Newsletter

May 2023

Featuring
**Torbay
Thespis**

THERE IS NOTHING STRONGER IN A PUB
THAN THE HUMAN SPIRIT!

TWO

A PLAY BY

JIM CARTWRIGHT

AUTHOR OF 'THE RISE AND FALL OF LITTLE VOICE'

DIRECTED BY AL DUNN

[CLICK HERE FOR CONTENTS PAGE](#)

TP Prompt

The Teignmouth Players' Newsletter

May 2023

Welcome to your latest edition of Prompt, the newsletter for members and friends of **Teignmouth Players.**

Any publication is only as good as its content, so it is over to you, our members and friends to contribute to this new format.

Get in touch and let's get us noticed!



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Email Prompt



Teignmouth Players

teignmouthplayers.org.uk

Teignmouth Players:
CIO Charity number 1176546.



The Ice Factory Studio Theatre
Somerset Place, Teignmouth
TQ14 8EN



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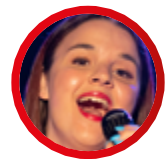
Except where required by law or as necessary for the effective running of the Charity, we will not share your details with anyone outside the Society without your express permission to do so.

All members are reminded of their obligations under data privacy laws and where information is shared, it must only be used for the operational needs of Teignmouth Players.

Our membership and other records are managed using remote on-line systems that are UK based and fully GDPR compliant.

In this issue...

Swipe/scroll or click to navigate



From the Chair

3



2023 Season update

4



TWO

5-7



Roberto Zucco review

8-9



84 Charing Cross Road

10



Panto 2023

11



Get Involved

12-13



In the spotlight

14-15



Claiming expenses

16



Torbay Thespis

17-19



Who's who

20



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WELCOME TO YOUR MAY EDITION OF **PROMPT**



Dear members,

Thanks must go to **Emma Firth** and **Daniel Saint** for their combined efforts at putting this magazine together. Daniel's artistic abilities to create such a professional publication is enhanced by Emma's imaginative flare for content. The new section 'In the Spotlight' is inspired, and I look forward to reading of **Freda Welton's** time with the Players.

Although I have only met **Roger Smith** a few times, his reputation as a staunch and loyal member of Teignmouth Players goes before him. So, I was sad to hear that he and **Mary** will be leaving Teignmouth in the very near future. On behalf of the Society, I would like to wish them both every happiness if their new home, and thank him for the years of hard work and support he has given to the Players.

I know he will be sorely missed by friends at TAAG and Pavilions Teignmouth too.

I was able to see **Roberto Zucco** at the end of March, and whilst not everyone's cup of tea, I can honestly say I was very impressed. As promised, I did leave with more questions than answers, and is certainly not one that I will forget. I am proud to belong to a Society that has the foresight to put on productions that other Societies may balk at. Well done to director, **Steve Andrews** and to all the cast.

I know **Margaret** has mentioned elsewhere about the increase in membership fees, but feel I should apologise again for the automated message that went out that hadn't included the rise, and thank you to those of you who have paid the difference.

Despina Carr
Chairperson, Teignmouth Players

2023 AGM

This year's AGM will be held on Thursday 22nd June, 7pm at the Ice Factory Studio Theatre.

It is hoped that a video link will be available for anyone not able to attend in person. Notices and associated paperwork will be sent out in due course.

THURSDAY
22ND
JUNE
7.00pm

30 YEARS OF THANKS

We are all very sad to say goodbye to Roger and Mary Smith who are moving away. I think Roger first appeared in a play at the Carlton Theatre in 1993 and Mary proved to be an excellent prompt for **Stepping Out** in 1994. Since then they both played many important roles in the success of the Players. Roger went on to be a long serving Chairman and then President while Mary's rôles included Membership secretary. Both gave so much time to Teignmouth Players and will be greatly missed. I wish them all the best for the future.

Jane Athey

President, Teignmouth Players

As soon as he joined Teignmouth Players, Roger showed he was a resourceful and practical man. Stage management was his field but as the years passed he spread out his knowledge and creativity.

Holding the Chairman's post for a record number of years, he successfully led the

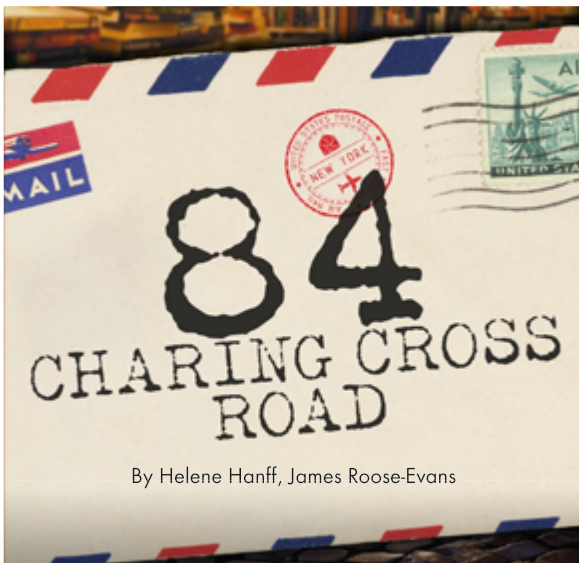


forced evacuation of the Carlton Theatre and the foundation of the new home in the Ice Factory. Diplomacy coupled with determination is his trademark. Roger has left his handprint on Teignmouth.

Viv Wilson and **Freda Welton**
Founding members of Teignmouth Players

2023 SEASON UPDATE

PRODUCTION NEWS



Left to Right: **Margaret Long** Mrs Todd; **Alan Haden** William (Bill) Humphries; Director, **Jeremy Holloway**; **Marnie Devereux** Helene Hanff; **Stuart Lyon** Mr Martin; **Edith Wilmot** Cecily Farr; **Clare Northcott** Megan Wells / Maxine Stuart. Seated: **Roger Tarrant** Frank Doel

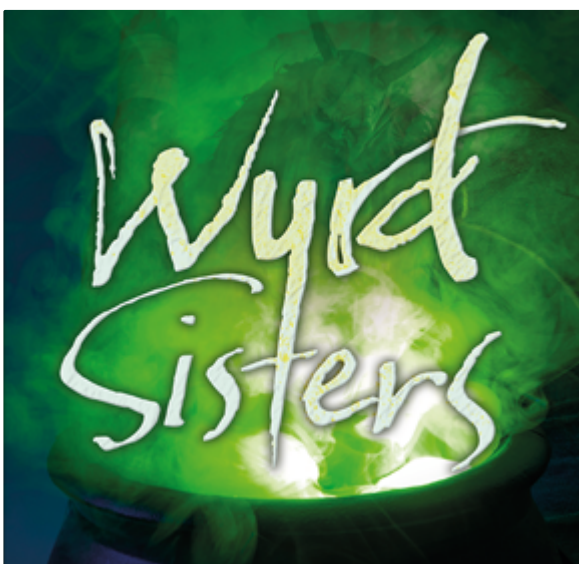
We are delighted to announce and introduce the cast so far, of our July production, **84 Charing Cross Road**, directed by Jeremy Holloway:

Mrs Todd	Margaret Long
William (Bill) Humphries	Alan Haden
Helene Hanff	Marnie Devereux
Mr Martin	Stuart Lyon
Cecily Farr	Edith Wilmot
Megan Wells/ Maxine Stuart	Clare Northcott
Frank Doel	Roger Tarrant

This charming classic, first published as a book in 1970 and made in to a film in 1987, brings together twenty years of correspondence between Helene Hanff, a freelance writer living in New York City, and a used bookshop manager (Frank), based at 84, Charing Cross Road, in London. Through the years, though never meeting and separated both geographically and culturally, they share a winsome, sentimental friendship based on their common love for books. Their relationship, captured so acutely in these letters, is one that will grab your heart and not let go.

Using just the letters and the relationship that they helped develop, this play is both charming and sentimental, but it also has a tenderness which gives it a uniqueness developed through both Helene's often blunt, if tongue in cheek, retorts and Frank's stayed but matter of fact attempts to be courteous.

The play version of the book was first published in 2017, using just the letters which passed between the two main protagonists, creating an entertaining, evocative and at times, moving story. A very unique story.



Terry Pratchett's **WYRD SISTERS** – Directed by Nicole Davall

Wyrd Sisters features three witches; Granny Weatherwax; Nanny Ogg, matriarch of a large tribe of Oggs and owner of the most evil cat in the world; and Magrat Garlick, the junior witch who firmly believes in occult jewellery, covens and bubbling cauldrons, much to the annoyance of the other two.

Read through and audition dates:
Read through: Saturday 17th June at 2.30
First audition: Wednesday 21st June at 7.30
Second audition: Saturday 24th June at 2.30

Production dates:
 Wednesday 25th to Saturday 28th October and Thursday 2nd to Saturday 4th November, all at the Ice Factory.

Audition pieces will be made available nearer the time

17 - 20 AND 25 - 27 MAY
NIGHTLY AT 7.30PM

**THERE IS NOTHING STRONGER IN A PUB
THAN THE HUMAN SPIRIT!**

TWO

A PLAY BY
JIM CARTWRIGHT
AUTHOR OF 'THE RISE AND FALL OF LITTLE VOICE'
DIRECTED BY AL DUNN

CLICK HERE FOR CONTENTS PAGE



 **ICE** FACTORY STUDIO THEATRE
Somerset Place · Teignmouth · TQ14 8EN

Box office: **01626 778991**
or book online any time: **teignmouthplayers.org.uk***
Wednesday 17 May: **£10** All other performances: **£12**





Hi - I'm Al. Do you fancy coming out for a drink?

OK, so it's a bit forward of me (and smooth chat up lines definitely aren't my forte) but it's a genuine offer. I'd love to see you down at our new specially created pub for a night of entertainment and thought-provoking theatre. I'm really excited to be bringing Jim Cartwright's powerful play **Two** to Teignmouth Players; the Ice Factory Studio Theatre is such a unique venue, and the space lends itself perfectly to this play.

I was first introduced to this production many years ago, before my love for theatre had developed, and it played a big part in leading me to seek out performances that offer up something different - where you can experience a slice of life different from your own, but with similarities that make you think about the twists and turns, ups and downs that we all go through. The odd thing is, having made such an impact on me, I'd then forgotten all about it until a good friend reminded me recently. That conversation brought back such vivid memories that when the opportunity to direct for Teignmouth Players came up it was the natural choice for the start of my journey as a director.

As the title suggests, this production is intended to be performed by a cast of two and I am thrilled to have found the perfect pair to bring no less than 14 characters to life. It was essential to find actors with the range and versatility to bring out the subtleties of the unique personalities involved - I'm afraid to say I put them through quite a gruelling audition process in my quest, but it's been so worthwhile. Rehearsals have been a barrel of laughs and I couldn't be happier with the way the cast are pulling together with ideas and suggestions coming from every direction.

The action takes place over the course of a single evening in a northern pub, but as we work our way through the evening we discover the deep-rooted feelings and misunderstandings that have been leading to this point for several years. You'll find yourselves in 1989 and you'll laugh, love, empathise and question your way through an evening where our publicans steer you along a trip down memory lane, introducing you to characters old and young along the way, exposing their hopes and fears.

As it's a shorter play we wanted to give you your money's worth, so we'll have some traditional pub entertainment for you alongside the play and a jovial atmosphere from the start to give you a proper night out - bring some friends along and have a great time!

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17th - 20th
AND 25th - 27th May

CLICK HERE FOR CONTENTS PAGE



AL DUNN
Director, TWO

THERE IS NOTHING STRONGER IN A PUB
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TWO

A PLAY BY
JIM CARTWRIGHT
AUTHOR OF 'THE RISE AND FALL OF LITTLE VOICE'
DIRECTED BY AL DUNN

17th - 20th
AND 25th - 27th May



Jim Cartwright's TWO, first performed in 1989 at the Octagon Theatre in Bolton, is a funny and touching play exploring working class characters in 1980s Northern Britain.

DAVE SCOTT

David is reasonably new to Teignmouth Players, having joined them last year for the Right Royal Variety Show, but he has been involved in amateur theatre since school (which is more years ago than he cares to admit) and over the years has acted with *Bovey Tracey Players*, *The Teign Valley Players* and *The Playgoers Society* of Dartington Hall.

He is also well known on the local stand-up comedy scene and performs regularly throughout the Southwest, his most recent one-man show **Still Here Then?** having been presented at The Ice Factory Studio Theatre in February this year.

Speaking about **TWO**, Dave says it's not like anything I've been involved with before. Even though I've been acting for a long time now, I've never been part of a two-hander before and it's a very different discipline. There is also the added challenge that as well as it only being Emma and I, we're also playing multiple different characters!

There's a lot to get your teeth into as an actor. One minute I'm a Liverpoolian lothario, the next a wistful old man. It's hard work but incredibly rewarding.

It's a superbly layered play, with moments of laugh-out-loud comedy closely followed by heartbreaking tragedy. There is lightness and there is dark, just like in real life.

Al is a brilliant director and keeps the rehearsals informal and relaxed which is great, particularly when running through the more uncomfortable scenes and what can I say about Emma? A play of this nature stands and falls on the relationship between the two

actors and Em is a joy to work with.

The whole production has been an enjoyable and very collaborative process with all three of us pitching in ideas and trying things out which creates a delightful organic feel to the rehearsal process. We have a very active WhatsApp group(!)... Sometimes, we even talk about the play!

It's early days, but there's already the feeling that this play is going to be something special and I'm really looking forward to presenting it to audiences in May

EMMA FIRTH

There really isn't much more I can say that both Al and Dave haven't already.

I've absolutely loved getting stuck into each and every character. Some have been easier than others mind. Quite often I have to take a second to shake off the heavier scenes, but I have the guys checking in on me each time, and for this, I don't mind listening to them reminiscing about 'the good old days' after rehearsals.

Al is a dream of a director. Not only does his passion for this play shine through, he is also always willing to listen to our ideas and suggestions, no matter how daft they may seem. As co-stars go, Dave has been a pleasure to work alongside. He really does bring each character to life, and always quick with a witty remark or two, it's never a dull moment when working with him.

I truly believe that you will either relate to a character or definitely know someone just like them, which is why this play is for everyone. Cheers to a good night at the pub!

CLICK HERE FOR CONTENTS PAGE



DAVE and EMMA rehearsing for TWO

ROBERTO ZUCCO

SHOW REVIEWS

With thanks to **HOWIE WATKINS** and **TONY VENN**

Inspired by the life and crimes of Roberto Succo, the Italian mass-murderer who murdered at least seven people across Italy and France in the 1980s, and for a while was Europe's most wanted man, this play tells the story of a young man, Roberto Zucco, who embarks on a killing spree after escaping from prison.

The play opens with two disgruntled prison guards (**Andy Killen** and **Stephen Day**) discussing their unhappiness with their lives, their utter lack of any purpose, and musings about the great variety of shape, and size of men's penises. Stephen drives the dialogue beautifully, with sharp comic timing and Andy (with just enough, but not too much, of the 'Baldrick') is an excellent foil. I'd heard that this play – the last work by Bernard-Marie Koltès, was difficult and challenging, but this was clearly going to tread familiar existential ground.

I've never seen a play by Koltès, but discovered that he was considered heir to the legacy left by post-war playwrights such as Samuel Beckett, Jean Cocteau and Jean Genet, so I had a fair idea of what to expect next.

Roberto Zucco (**Lewis Bird**) appears, crawling across the stage and out the door. The guards, previously obsessed with musings on not having a purpose realise they do in fact have a purpose, they are supposed to prevent prisoners escaping, and they have spectacularly failed. They exit. Scene over... In minutes. It's like Beckett for TikTok.

We are then taken on a whistle stop tour of Zucco's post-escape actions, where we learn a little about what he has done and see some (thankfully not all) of what he goes on to do. In every scene, we see similar dramatic tricks employed in the opening, with characters expressing conflicting emotions and views in quick succession.

After escaping from prison, Zucco returns home. His mother (**Patricia Angove**) is terrified and tells him to go away, or she'll call the police. Then, she switches, and she's his loving mother, talking about how she wants to look after him and craving the expressions of affection that they formerly shared. This is hugely demanding for the actors, who must switch between emotional opposites and express them in quick succession.

Patricia achieves this magnificently – and is believable as she portrays the conflicting emotional states, despite the sparse dialogue.

In a family kitchen, a woman – 'Girl's Sister' (**Layla Crabtree**) is co-ordinating the search for the missing 'Girl' (**Jaz Weyer Brown**). 'Girl' then appears and is subjected to a tirade from her sister about how poorly she has behaved. This turns to concern and affection when she suspects her sister has been sexually assaulted, and she tries to offer support. The arrival of 'Girl's Brother', a quite shockingly awful human (**David Warren**), and appearances by 'Girl's Mother' (**Patricia Angove**) and 'Girl's Father' (**Andy Killen**), both almost as awful. Although 'girl' is frightened in this scene, it is not until later, where she expresses herself, that Jaz is given free rein to portray the complexities of her character's emotions. Right now, it is Layla that has our attention as she switches from rage, to compassion, to fear, and back to rage.

The scene switches to a brothel, where the madam (**Amy Burton-Smith**) manages to engage us completely by doing practically nothing,

CLICK HERE FOR CONTENTS PAGE





sucking us in with her extrovert apathy, while the Melancholy Detective (**Ed Stewart**), delivers a beautiful speech about his state of mind and the feeling of foreboding he can't escape. A short, but impressive interruption by the 'Panic Stricken Prostitute' (**Jemma Carlin-Wells**), helps the audience to understand what has happened.

A scene in a park – where Zucco is initially friendly towards, and then threatens, an 'Elegant Lady' (**Nicole Davall**), and then murders her child (**Bethany Andrews**). The 'Elegant Lady' has to switch between flirting affection, to anger at Zucco, to abhorrence of what he has done, back to affection for him. Once again, the script demands a surreal sequence of emotions – and Nicole delivers them. The whole scene in the park is observed by a group of commenting onlookers – who manage to combine the characteristics of a Greek chorus and a community Facebook group. Bethany, although she doesn't get to say or do much is quite marvellously mouthy and smart.

There are so many themes in this play that are timeless, and some that feel modern today – over thirty years after its first performance, but this felt a bit like Kitchen sink realism circa 1955.

The nature of evil, love, obsession, depression, delusion, the patriarchy, and descent into madness... all of these themes are enough for a play in their own right (and have been). Here, they are thrown at the audience in quick succession. Pathos, humour, shock, and horror. It's quite exhausting.

Bird's portrayal of Zucco conveys this 'otherworldliness': he is onstage, he is driving the narrative, and yet – everything feels like it's happening around him. He dominates the stage, and then he isn't there at all.

Choosing to put on this play was a brave choice by Director **Stephen Andrews** and Teignmouth Players who supported it. That's a phrase that's often intended to be pejorative, to suggest that the director, or the performers were brave because it was far too difficult for them. This isn't the case here. This is a difficult, demanding, and challenging play, one that demands a creative director and talented performers. This production had both. It was a brave choice because staging a play like this is a departure from what many people expect from a dramatic society in a small venue in a small town. Perhaps, with more brave choices, we'll see more and more drama like this in our little and studio theatres. I certainly hope so.

Howie Watkins

I read the play having little foreknowledge of the author and of the play. I saw there were twenty-one characters as well as other parts, something which would render the play 'difficult to cast' by many companies and it would remain on the shelf. So, this choice should be viewed as bold and brave and it was. However, the strength of the company and the confidence of the actors was clear throughout the evening and I found myself absorbed by the action.

I knew the playwright was homosexual at a time when it was particularly difficult. How this might have affected his thinking and the creation of the characters is unknown but it would not be surprising to find some mistrust of society therein.

The play begins at night and the studio was lit perfectly for complete darkness. The use of torches located the guards and added to their purpose. The escapee (Roberto) was high on the rooftop with the guards below him. Not an unfamiliar experience to those of who are regular TV viewers and in the intimate performing space of the Ice Factory it was convincing.

The first scenes of any play prime the expectations of an audience and set the pace of the performance that is to follow and this was successfully done. It is more important in this production as it is a play that will not be ignored but rather one that reaches out and grabs the audience.

There was minimal movement of properties and of stage furniture all of which contributed to the smooth running of the play. The performance area was warm and the seating remained comfortable throughout the evening and there was a bar.

Purpose-built theatres are situated where the population throngs. It is not a timid organisation or it would not be taking on this play. It is a company worth finding and supporting.

Tony Venn

CLICK HERE FOR CONTENTS PAGE






84
CHARING CROSS
ROAD

5 - 8 AND 13 - 15 JULY
NIGHTLY AT 7.30PM

 **ICE** FACTORY STUDIO THEATRE
Somerset Place · Teignmouth · TQ14 8EN

This amateur production of **84 Charing Cross Road** is presented by arrangement with Concord Theatricals Ltd. on behalf of Samuel French Ltd. www.concordtheatricals.co.uk

*Online bookings are subject to a booking fee
Teignmouth Players: CIO Charity number 1176546. Poster design  www.halo-creative.co.uk

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Teignmouth
Players
teignmouthplayers.org.uk

The fairest panto of them all!



SNOW WHITE and the SEVEN DWARFS

We are excited to confirm the last bit of the
jigsaw that is our 2023 season

23 - 30 DECEMBER 2023

Script by LIMELIGHT SCRIPTS • limelightscripts.co.uk

➔ **PAVILIONS** Teignmouth

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VOLUNTEERING



YOUR SOCIETY NEEDS YOU!

There are many ways to help support our little theatre group. All are vitally important. Here are a few that we'd love you to think about.

Chaperone training

As most of you will be aware, to put on any show that involves children, there have to be chaperones in place to take care of the little darlings. We literally cannot put a show on without them. To become a chaperone, is quite an easy process. You need to have the usual ID to prove that you are who you say you are, and then take a reasonably simple test with a lovely lady at Babcocks, usually by video link. We pay the costs for that, and your licence is valid for three years. We would then ask that you commit to a couple of performances during the run of the show; usually our pantomimes.

Front of house and bar stewards

This is another area where a show can't take place without a Front of House (FoH) team and someone to run the bar. In a nutshell, we require three people to for the FoH team; one to be stationed in the foyer and check the tickets of the audience as they arrive, one to sell raffle tickets and programmes and one to act as House Steward meeting and greeting people as they enter the auditorium to take their seats. One of the FoH team would we designated as Safety Officer and would sit in the jump seat near the tech desk, and just keep an eye to make sure all is well. As the title suggests, as Bar Steward, you would be running our well stocked, well organised bar. Little training is needed, but for your first time, you would be put with someone who is experienced, just to show you the setting up and closing down procedures.

Morning box office

We open the Box Office in the mornings one week before a show starts, and then during the run of the show. We open from 10am to 12md, using TicketSource ticket provider. The system is very easy to use, and I will do the training. You wouldn't be expected to take a morning shift until you were completely comfortable to be left, and I'm very often only a phone call away.

First aid and fire marshal training

We need to increase the number of people who have First Aid and Fire Marshal training. The First Aid takes approximately six hours, plus a break and the Fire Marshal training is approximately four hours and includes operating fire extinguishers.

Thursday morning working party

There are always little odd jobs (and sometimes not so little) that need doing to keep the Ice Factory running, particularly in the days prior to any of our shows opening. If you're at a loose end on Thursday mornings, then please come and join us. You will be amply rewarded with a nice cuppa, biscuits, and sometimes cake. If you would be interested in this or any of the above voluntary activities, but would like to know more, please contact me either on hello@teignmouthplayers.com or call (01626) 778991. I'm usually in the Box Office every Thursday from around 10.30, so you can also pop in for a chat and a cuppa.

Margaret

Theatre administrator

MEMBERSHIP



Membership Fees

First of all, apologies again to everyone for the notification going out about subscriptions being due, which they were, but not with the right prices. It was an automatic email that I think had gone unnoticed last year due to the fees not being increased.

In her message to you, Despina mentioned that discussions would take place about the possibility of family and joint memberships being made available, but that would be confirmed after the next committee meeting.

That took place, and it was agreed that further discussions about those memberships would be discussed at the AGM, with a view to being introduced next year.

In the meantime, this is to confirm the new membership fees:

Adults £15

Students £10 (Open to anyone aged 16 - 21 and in full time education i.e., at college)

Juniors £5 (Open to anyone up to the age of 16 and at school)

You can renew your membership by visiting membermojo.co.uk/teignmouthplayers and click on **Join Us/Renew**. If you have any problems or queries, call and leave a message on (01626) 778991, and we can help you. Alternatively, you can email me on hello@teignmouthplayers.com.

Thank you to everyone who paid immediately the notification came through. However, we would appeal to you to pay the appropriate balances, so if you paid £10, then we'd appreciate you paying the remaining £5 if you'd be so kind. This can either be paid direct into the Players' account, or I'm in the office at the Ice Factory every Thursday from about 10.30 for most of the day.

The Society's bank account details are:
 Lloyds Bank Plc, Teignmouth
Account name: Teignmouth Players
 Amateur Dramatic Society
Sort Code: 77-10-13
Account number: 27931060

Membership fees have remained unchanged for around five years now, and as with everything else, the running costs of the theatre and staging good quality theatre are forever on the increase. It is not a decision that was taken lightly, but out of necessity, and we believe these are possibly the cheapest subscription fees to join an AmDram in the area.

Thank you all for your continued support. It means a great deal.

Margaret
 Membership Secretary

Help recruit new members

We are always looking to welcome new members, so if you know of anyone who you think will enjoy being a member of Teignmouth Players, be they new to the Am Dram world or come with experience, or are past members, we want to talk with them.

By the time we re-open the Ice Factory Studio Theatre, we will have a leaflet printed available with a membership application (shown left), and we would love to see these fly out of the door in the direction of potential members.

If there are any queries about joining, email membership@teignmouthplayers.com

As well as using the leaflet, it is also possible to join on-line on the link below.

We will, of course, still cater for those who do not have Internet access, so if you need any information, either call

us on **01626 778991** or write to us at *The Ice Factory Studio Theatre, Somerset Place, Teignmouth, TQ14 8EN.*

If you wish, you can also make an additional financial donation. We do have big plans that we hope to realize in the near future, but these are not going to be cheap.

If you are a UK Tax payer, you can also help by ticking the 'Gift Aid' box if you have not already done so. This won't cost you a penny, but for every £1 you donate (including your membership subs), the government will give us an extra 25p. That adds up to a sizable amount over the year.



In the SPOTLIGHT

FREDA

WELTON

When did you first join Teignmouth Players?

I couldn't join Teignmouth Players as there wasn't one. In the 1950's and earlier, there was a local amateur group called Teignmouth Repertory Company.

Of course, everyone in the late 50's early 60's got these little boxes in the corner of their living rooms, which they'd never had before and so they stayed at home watching the television and so a lot of societies and groups folded.

In 1962 there was a letter in the Teignmouth Post from a gentleman named Charles Simpson who asked if anyone was interested in amateur acting. I went along to the meeting and there were around ten people there. We all agreed to meet once a week and that's how we went on. We would hold a raffle each week and the winner brought in the prize for the following week, whether it was eggs, chocolate etc. and that was how we started cash wise.

We put on our very first show **When We Are Married** in 1964, in which I was the Prompt and general dogs body.

Where does your love of theatre come from?

Lord alone knows! I used to go to the theatre as a child. My father was a master butcher and I believe he used to get free tickets to the Hippodrome in Coventry.

What are your top three Teignmouth Players' productions you have been involved in, in some way or other?

Well, I've got to say **When We Are Married** as I've been in it three times! I played Lottie and Mrs Northropp.

As far as characters go, personally I liked the girl whose name I can never remember in **Wait Until Dark** because she is blind. It's a fantastic play and someone who I have the greatest respect for in the world of theatre walked up to me after the show and said 'I believed you were blind'. I also rather liked the Russian girl in **Romanoff & Juliet** by Peter Ustinov. That's a very good play, but I don't know if you'd get away with it nowadays because of all the various political things that go on.

Do you get to watch any Teignmouth Players' productions now?

I haven't recently, no. The last production I saw was **Romeo & Juliet** because Angela Healy was in it, and in my opinion, was the best part.



CLICK HERE FOR CONTENTS PAGE



If you could play any character from any show, whether it's possible now or not, who would it be and why?

I don't know, I couldn't say, there are so many! Has it got to be female? (Not at all!) Well, I saw **Merchant of Venice** in Stratford about 5/6 years ago. I thought it was absolutely dreadful, apart from Patrick Stewart playing Shylock. He absolutely stood out. He was brilliant!

I would have also loved to play Helene in **84 Charing Cross Road**.

Talk me through your ideal night at the theatre.

You see, I don't need to go out for a fancy meal if I'm going to watch a play. Going to the theatre would be my treat. I'd like to see a really good play well played and I can't really say what sort of play is my favourite. I do love my Shakespeare, obviously. My friend Julie and I would have some wonderful evenings at the theatre.

Do you have any fond memories of your time as a Teignmouth Players member?

[Chuckles] So many to remember!

One of the stage managers, when we were putting on **Peter Pan**, wanted smoke coming out of the chimney of a Wendy house. I thought it was a great idea. So every night I would crawl out of the wings on my stomach and squeeze myself in holding smoke sticks so it would have smoke blowing up through the chimney. There was also a time when during another pantomime, my friend Joan was in charge of the children and although eager to get on stage, luckily, Joan kept them back, as seconds later one of the ceiling bars fell. I've never forgotten that.

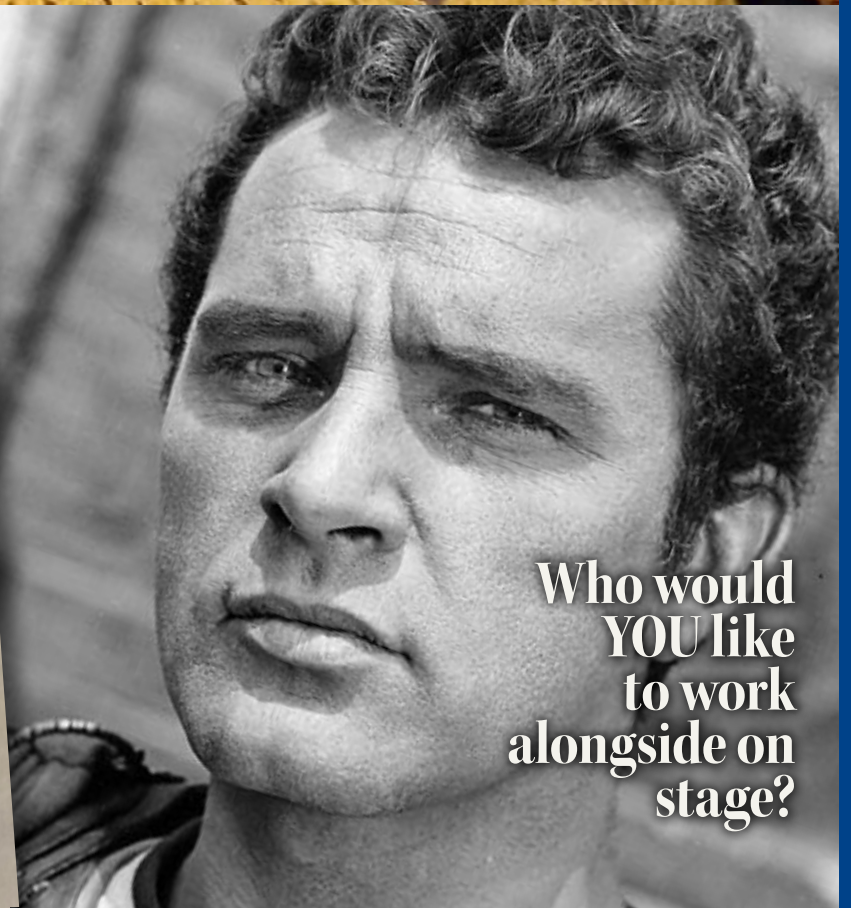
If you could work alongside a famous co-star who would you choose?

I want to say John Gielgud. Simon Callow is brilliant. I think Richard Burton would have been interesting. He was a very good actor of course and a bit of a hell raiser. I think he would be interesting to be around.

Many thanks to Freda for taking time out to tell us about herself and her time as a Teignmouth Players member. If you would like to suggest someone for our next issue, please contact Emma at prompt@teignmouthplayers.com



FREDA in When We Are Married



Who would YOU like to work alongside on stage?



The programme for Teignmouth Players' first production
WHEN WE ARE MARRIED

A REMINDER ABOUT EXPENSES CLAIMS

Money makes the world go around

Don't forget the updated internal procedures to make sure we can trace, analyse and audit our finances better as well as help us get your money to you more quickly. If you have expenses to claim or need to purchase goods or services on behalf of the society

please check with the appropriate budget holder before making purchases on behalf of the Society.

If you need to travel on Society business, any claim for this must be agreed in advance of the trip.



Essentially, expenditure falls into four areas.

1. Production expenditure:

For this you will be able to spend as long as the production budget has been signed off by the committee.

2. Project based expenditure:

This will need a project budget, which will also need to be signed off by the committee and/or Trustees.

3. Expenses:

You must check with a member of the committee or the treasurer **prior** to spending. These expenses should be claimed retrospectively using an expenses claim form.

If purchasing in advance of any spend causes difficulties, please talk to the treasurer, who may in certain circumstances be able to release the funds.

4. Petty cash:

These are for minor purchases such as the coffee, tea, milk etc. for the kitchen, cleaning products etc. As long as you have a receipt, you can ask a member of the committee to refund these to you directly from the petty cash box.



For ALL claims, please note a proper receipt MUST be provided.

For more information, email treasurer@teignmouthplayers.com

CLICK HERE FOR CONTENTS PAGE

TORBAY THESPIS

20 April, 2023

The performance listing for amateur productions in South Devon, from Dawlish to South Brent compiled by John Miles.

To add your event, contact John Miles johnmilesandmiles@gmail.com



Auditions: Please check with the societies' individual websites for up-to-date times and dates.

Audition: 30th April at 10.00am Extra audition on 22nd April at 10. am. But only for those who cannot attend on 30th. Speaking pasts only. Stage door entrance. Production dates 7-19th August.

Dad's Army

TOADS Theatre Company

The Little Theatre, Torquay

Production dates 7-19 August.

New audition dates:

21st June 7.30pm. and 24th June 2.30pm.

Read through: 17th June at 2.30pm.

Wyrd Sisters

Teignmouth Players. Ice Factory Studio Theatre.

Production dates: 25 October - 4 November.

Auditions: 30 April.

Jane Ayre

Dartington Playgoers.

Performance dates 5-8th July

Auditions: 14 May 2.00pm.

Spiders Web

TOADS Theatre Company

The Little Theatre, Torquay

Production dates 11-16 September.

Details: <https://www.toadslittletheatre.co.uk/app/download/5817924305/Croak+++April+2023.pdf>

Pre-audition read-through: 27th May, 2.00pm.

Monty Python's 'Spamalot'

BOADS Music Hall, Cavern Road, Brixham.

Production dates, 25-28 October.

jeanreid@talktalk.net

Productions:

19 - 22 April, 7.30pm.

Sting in the Tale

by Brian Clemens and Dennis Spooner

Directed by Stephanie Austin.

Bijou

Palace Theatre 01803 665800

19 - 22nd April, 7.30pm.

Diary of a Nobody

by George Weedon Grossmith

directed by Juliet Harper

Dartington Playgoers.

Studio 31.

2 - 4 May, 7.00pm.

Shrek Junior

NEWTS (NADMCS)

Alexandra Theatre, Newton Abbot.

ticketsource.co.uk/nadmcs.

7 May, 7.30pm

Kings and Crowns

a concert by Red Earth Opera, The Palace Theatre, Paignton.

MD. Jane Anderson-Brown, soloists Anna Gregory and Ceri Davies,

with chorus and orchestra

Palace Theatre 01803 665800

9 - 13 May, 7.30pm Saturday matinée 2.30pm.

Hedda Gabler

by Henrik Ibsen

Directed by Heidi Pyburn.

TOADS Theatre Company

The Little Theatre, Torquay · 01803 299330

www.toadslittletheatre.co.uk

11 - 13 May, 7.30pm Saturday matinée 2.30pm.

The 39 Steps

Adapted by Patrick Marber. Director, David George.

TAODS (Totnes Amateur Operatic and Dramatic Society)

Totnes Civic Hall www.taods.com

17 - 20 May, 7.30pm.

Two

by Jim Cartwright

Directed by Al Dunn.

Teignmouth Players

The Ice Factory Studio Theatre, Teignmouth 01626 778991

www.teignmouthplayers.org.uk

18 - 20 May, 7.30pm.

Ladies Day (Change of play)

by Amanda Whittington

Directed by Pat Gillies. SADS at Shiphay.

5 - 10th June, 7.30pm Saturday matinée 2.30pm.

Nunsense

A play with music by Dan Goggin.
Directed by Chris Matanlé
Musical director Allan Fouracre
Choreographer Ryan Mockridge.
TOADS Theatre Company

The Little Theatre, Torquay · 01803 299330
www.toadslittletheatre.co.uk

7-10th June. 7.30pm.

Barefoot in the Park

by Neil Simon, directed by Steve Feasey.
Dawlish Repertory Company.
Shaftesbury Theatre, Dawlish. 01626 863061

7 June - 28 July every Monday, Wednesday, Thursday 7.30pm.

The Hollow

by Agatha Christie
Directed by Jill Farrant.
Bijou

Palace Theatre 01803 665800

21 - 24th June. 7.30pm.

Grease

by Jim Jacobs and Warren Casey.
Directed by Iain Douglas and Elaine Johnson
Choreography, Elaine Johnson
M D., Simon Carter

The Princess Theatre, Torquay.
www.atgtickets.com

4-8th July. 7.30pm.

HMS Pinafore

Torbay Gilbert and Sullivan Society
Directed by Nigel Hickman
Musical director Bob Carter.

The Little Theatre, Torquay · 01803 299330
www.toadslittletheatre.co.uk

5-7th and 3-15th July. 7.30pm.

84, Charing Cross Road

by Helene Hanff
Directed by Jeremy Holloway
Teignmouth Players

The Ice Factory Studio Theatre, Teignmouth 01626 778991
www.teignmouthplayers.org.uk

5-8th July. Dartington Playgoers.

Jane Eyre

by Charlotte Bronte and Polly Teale
Directed by Danielle McIlvern
Dartington Playgoers

Studio 31.
www.playgoers.co.uk

7-19th August. 7.30pm. Sat mat 2.30pm.

Dad's Army

by Croft and Perry. Directed by Julie Hancocks.
TOADS Theatre Company

The Little Theatre, Torquay · 01803 299330
www.toadslittletheatre.co.uk

30th Aug- 2nd Sept, and 14-16th September. 7.30pm

The Last Five Years

A musical by Jason Robert Brown, directed by Rob Walling
Teignmouth Players

The Ice Factory Studio Theatre, Teignmouth 01626 778991
www.teignmouthplayers.org.uk

11-16th September. 7.30pm Sat mat 2.30pm.

Spider's Web

by Agatha Christie
Directed by Jon Manley.
TOADS Theatre Company

The Little Theatre, Torquay · 01803 299330
www.toadslittletheatre.co.uk

10-14th October. 7.30pm Sat mat 2.30pm.

Baskerville: A Sherlock Holmes Mystery

by Ken Ludwig,
directed by Sarah O'Connor.
TOADS Theatre Company

The Little Theatre, Torquay · 01803 299330
www.toadslittletheatre.co.uk

25-28th October. 7.30pm Sat mat?

Oliver!

by Lionel Bart
Directed by Joe McNulty
Musical director Robert Young
Choreographer Tracey Loverage
TOPS

The Princess Theatre, Torquay.
www.atgtickets.com

25-30th October, and 2-4th November. 7.30pm.

Wyrd Sisters

by Terry Pratchett
Directed by Nicole Davall
Teignmouth Players

The Ice Factory Studio Theatre, Teignmouth 01626 778991
www.teignmouthplayers.org.uk

25-29th October. 7.30pm. Sat mat 2.30pm.

Spamalot

Monty Python
Directed by Jamie Brown.
BOADS at Brixham Theatre,

14-18th November, 7.30pm Sat mat 2.30pm.

Who Killed Santa Claus?

by Terence Feely
Directed by Andrew Kenyon.
TOADS Theatre Company

The Little Theatre, Torquay · 01803 299330
www.toadslittletheatre.co.uk

12-16th December. 7.30pm Sat mat 2.30pm.

Cranford at Christmas

by Laura Turner, directed by Jill Pettigrew.
TOADS Theatre Company

The Little Theatre, Torquay · 01803 299330
www.toadslittletheatre.co.uk

16-20th January, 2024. 7.30pm Sat mat 2.30pm.

**Cold Comfort Farm, or
Something Narsty in the Woodshed**

adapted from the novel by Sally Hedges

Directed by John Miles.

TOADS Theatre Company

The Little Theatre, Torquay · 01803 299330

www.toadslittletheatre.co.uk

5-10th February, 2024. 7.30pm.

Devon Youth Theatre Company

directed by Heidi Pyburn.

TOADS Theatre Company

The Little Theatre, Torquay · 01803 299330

www.toadslittletheatre.co.uk

12-16th March. 7.30pm Sat mat 2.30pm.

Cash on Delivery

by Micael Cooney, directed by Anna Reynolds.

TOADS Theatre Company

The Little Theatre, Torquay · 01803 299330

www.toadslittletheatre.co.uk

Venues. Most societies use the same venue for all their productions.
Unless otherwise stated those venues are.....

Toads Theatre Company

The Little Theatre, Torquay.

Teignmouth Players

The Ice Factory Studio Theatre, Teignmouth. 01626 778991

Pavilions Teignmouth. boxoffice@pavilionsteignmouth.org.uk

Bijou

The Palace Theatre, Paignton. 01803 665800.

BOADS

Brixham Theatre. www.brixhamtheatre.co.uk 01803 415987.

Gilbert and Sullivan Society

The Little Theatre, Torquay.

Dartington Playgoers

Studio 31, Dartington Hall.

SADS

St John's Church Hall, Shiphay.TQ2 7HP.

TOPS and Toads (SM)

perform their musicals at The Princess Theatre, Torquay.

South Devon Players Film and Theatre Company

Brixham Theatre and on tour.

southdevonplayers.com/box-office.html

Dawlish Repertory Company

Shaftsbury Theatre, Dawlish.

01626 863061. www.shaftsbury-dawlish.co.uk

**Ipplepen, Bovey Tracey, Bishopsteignton
and South Brent**

in their local parish halls.

Please inform me of your future productions, even if they have not been finalised. This may help to avoid similar productions or overlapping dates.

Send me your information as soon as you can; it's always possible to amend or even cancel any item. I will try to include your production on the next listing, but reserve the right to edit the content.

John Miles. johnmilesandmiles@gmail.com

9-13th April. 7.30pm sat mat 2.30pm.

Confusions

by Alan Ayckbourn

Directed by Mary Singleton.

TOADS Theatre Company

The Little Theatre, Torquay · 01803 299330

www.toadslittletheatre.co.uk

14-18th May. 7.30pm Sat mat 2.30pm.

The Cemetery Club

by Ivan Menchell

Directed by Maggie Campbell.

The Little Theatre, Torquay · 01803 299330

www.toadslittletheatre.co.uk

11-15th June. 7.30pm Sat mat 2.30pm.

Dial M for Murder

by Frederick Knott

Directed by Nicola Opie and Jon Manley

TOADS Theatre Company

The Little Theatre, Torquay · 01803 299330

www.toadslittletheatre.co.uk

You can contact us by several channels including through our Facebook page, by email or on the good old fashion telephone.

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 facebook.com/TeignmouthPlayers

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IT'S YOUR SOCIETY
and it needs YOU



To contribute to the next edition of Prompt, you can leave a note through the door of the Ice Factory Studio Theatre, or by email to prompt@teignmouthplayers.com



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