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# PROMPT

The Ice Factory Studio Theatre

March 2019

**TP** Teignmouth  
Players  
teignmouthplayers.co.uk



An Evening of

# ONE ACT

PLAYS

## The Allergic Audience

WRITTEN BY JOAN GREENING  
DIRECTED BY DAVE DAVIES

Aspiring actress Pandora is resting at the moment (a permanent state for her), and has volunteered to run front of house in a small theatre where she encounters Barbara, the regular front of house manager. The show is 'At Home with Charlotte', a ghostly, historically inaccurate portrayal of Charlotte Bronte. First performed at the 2016 Edinburgh Fringe Festival.

## NUTS

WRITTEN AND DIRECTED BY  
JEF PIRIE

Two women meet on a Hen Night, and on the way home a chance encounter with an ex employer in an up-market Hotel leads to some unexpected consequences for all three of them. As the title suggests the play 'may contain nuts'.

Friday 8th and Saturday 9th March only

at 7.30pm

Theatre box office: 01626 778991

Tickets: £10

Personal callers: The box office is open daily, two weeks prior to the production 10 am - 12 noon (excluding Sundays) and 30 minutes before each performance.

Online bookings:\* Available 24 hours a day  
teignmouthplayers.co.uk

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



## “Romeo Juliet” Review by Layla Crabtree

Being amongst the most famous of Shakespeare’s plays, and a constant presence in our culture since the 16th century, it is undoubtedly a challenge to realise this iconic play on the stage. However, under the carefully considered, and thoughtful direction of *Nicole Davall*, the *Teignmouth Players* beautifully depicted this tragic love story, capturing both the passionate extremism of youth, and the clash between its idealism, and the bitterness of experienced adults.

Arguably, it is not easy for a modern reader to get on terms with this play, as the conventions of Elizabethan literature and the changes in English language since the play’s composition can appear strange, and daunting to a contemporary audience. However, *Davall* clearly understood Shakespeare’s intentions, as every soliloquy, pun and verbal interaction had been studied perceptively, which enabled the audience to ‘move beyond’ the somewhat convoluted language, and be purely entertained and enthralled by the narrative of two youthful lovers at odd with the expectations of the world in which they live.

The powerful opening scene, in which the boastful and bawdy exchanges of the families men, alerts the audience to the significance of the feud, was both dynamic and compelling. Immediately the presence of toxic masculinity was enforced, embodied particularly competently by *Stephen Andrews* in the role of Tybalt. As a naturally commanding performer, Andrew’s bold movements and assertive voice placed him clearly as the quarrelling antagonist. In stark contrast *Josh Townsend* (*Benvolio*) marked his role as the peacekeeper; *Richard Weare* as the patriarchal, dominant Lord Montague, and *Lewis Bird* as the obsequious and sycophantic County Paris. And cleverly, through characterisation, the conflict that dominated Shakespeare’s Verona began to play out. *Davall’s* choice to use elements of physical theatre worked well, as the audience quickly observed how physical brawling occupied all elements of Veronese society from servants to the Prince.

It is the Prince who exemplifies the extent of this feud, as he entitles his subordinates as: “Rebellious subjects...enemies to peace.” Though the Prince appears little in the play, Shakespeare intended for him to symbolise a figure of authority, who struggles to restrain the violence, and thus the law becomes powerless against the oppositional forces of love and hate. And *Howie Watkins* showed he absolutely understood this. His clear and authoritative delivery at the beginning of the play marked him as a ruler and director, which contrasted his performance at the end in which he presented himself as judge and ‘Verona’s conscience.’ Through subtle mannerisms, we witnessed his frustration at the beginning, and empathised greatly with his subtle acknowledgment that he too had played his part in this horrific tragedy.

And at the core of this tragedy sit Romeo and Juliet. Our first introduction to Romeo comes immediately after the culmination of the street brawl. Sharply juxtaposing the violence, we witness Romeo dejected and spurned; tormented as the victim of unrequited love. *Sam Chamberlain* illustrated Romeo’s woes successfully, presenting as a moody and brooding lover, confused and perplexed by his own turbulent emotions. It was a great joy to see *Sam* intelligently portray the character of Romeo, as throughout the play, he managed to capture Romeo’s impetuosity and passionate nature. We felt his overwhelming passion

for Juliet, but also willed him to act with less haste and impulsivity, knowing that his actions would lead to tragedy! Every hero needs a heroine, and *Jasmine Weyer-Brown* was a delight as Juliet. Like *Sam*, she understood the multifarious nature of her character, and presented at first as a sheltered young lady, ruled by the patriarchy- her only form of rebellion exhibited by a slight refusal to turn her music off and put down her reading book... Yet after her encounter with Romeo, *Jasmine* began to subtly transform Juliet. In front of our eyes, she developed from an innocent to a mature lady. She became independent and firm minded, offering reason and logic to her emotionally heightened husband. This was an incredibly impressive performance- and as a result, her death at the end was poignant and incredibly moving.

Yet amidst this tragedy was a source of comedy. *Amy Burton Smith's* Mercutio was executed with sheer brilliance. As a foil to Romeo, Mercutio offers an attitude to love worth considering. To his sharp wit there is always a point worth making, and Amy showcased his independent mind, spirit and humour excellently. The infamous tricky *Queen Mab* speech was lively and animated, and Amy confidently lulled the audience into a false sense of security, as Mercutio initially seemed indomitable and totally infallible. The climactic scene in which both Mercutio and Tybalt were slain was masterly, as *Andrews* and *Burton-Smith* enabled us to see beyond the projection of male honour and feel empathy for these two misguided youths.

The equivalent to Romeo's Mercutio is the nurse, as similarly to him, she offers a great deal of humour, and an attitude to love which differs from the hero and heroine. *Angela Healy* completely realised this comic personality, cleverly contrasting Juliet's directness with her garrulousness. Her west country accent worked well, as she displayed the workings of an uneducated mind, indulging in the vulgar, coarse and insensitive imagery offered to her. Her reaction to Juliet's supposed death was poignant, as we watched *Healey* transform from her talkative self to silence. Most importantly, *Healy and Weyer-Brown* portrayed the intimacy of their relationship skilfully, making Lady Capulet appear redundant and removed as a mother. *Maxine Harrington's* Lady Capulet was exciting to watch, as with her husband (*played by Gordon Mellor*) they adeptly portrayed the struggles of understanding adolescence, and enforcing control in the harshest of ways. *Harrington's* facial expressions painted the tumultuous rollercoaster of being a mother vividly, whilst Lord Capulet's frustration and disappointment with being defied was made physically explicit! Of course it is impossible not to mention the voice of reason in this play, *David Bainger* presented as a likeable Friar Laurence who really embodied the role of moderator in the stormy and violent world that surrounded him. *Bainger* managed to strike a judicious balance between the two rival families by carefully enacting reams of challenging rhyming couplets embedded in lengthy soliloquies. And special credit must go to the young Mia Kenney who outperformed her role as a plot device, mastering the role of servant and bystander with a maturity beyond her age.

*Davall's* vision brought this tragic tale to life. By positioning it in a contemporary setting, the audience was swept into the world of partisan hatred, and powerfully moved by the troubling conflicts borne from adolescent passion. Coupled with exceptional acting and sensitive lighting choices - courtesy of the talented Daniel Saint- *The Teignmouth Players* produced a provocative and captivating retelling of this iconic narrative.

*Layla Crabtree*

## Members' Information Booklets

2019 editions of the Members' Information Booklets are now available for collection from the Ice Factory Studio Theatre office during normal opening hours, or at rehearsals. If you haven't received yours yet, please do pick up your copy from the office.

## Dates for your Diary

# One Act Plays

Friday 8th & Saturday 9th March 7:30 pm

“NUTS” by Jef Pirie

&

“ALLERGIC AUDIENCE” by Joan Greening

**Tickets available NOW from the Box Office**

**Teignmouth & Dawlish Drama Festival**

**TADDfest**

Saturday 16th March, 2:30 pm

Shaftesbury Theatre, Dawlish,

includes “Nuts”, “Allergic Audience”

and 4 other plays.

**TP** Teignmouth  
Players  
teignmouthplayers.co.uk



# CHICKS AND DOGS

## 2nd – 6th April 2019

at 7.30pm

A comedy by  
**Clive Renton**

Directed by  
**Jackie Wesley-Harkcom**

Theatre box office: 01626 778991

Tickets: Tuesday : £8  
Wednesday - Saturday : £10

Personal callers: The box office is open daily, two weeks prior to the production 10 am - 12 noon (excluding Sundays) and 30 minutes before each performance.

Online bookings: \* Available 24 hours a day  
[teignmouthplayers.co.uk](http://teignmouthplayers.co.uk)

 **Ice** FACTORY  
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Somerset Place - Teignmouth - TQ14 8EN

## Who's Who



This repeating feature for new members and anyone in need of a quick contact reference.

Teignmouth Players Box office - call 01626 778991 Open daily 10-12 (not Sundays) for the two weeks immediately prior to Ice Factory Studio Theatre performances

President:	Roger Smith	
Chair:	Dave Renwick	<a href="mailto:info@teignmouthplayers.com">info@teignmouthplayers.com</a>
Vice:/Membership	Pauline Dean	<a href="mailto:info@teignmouthplayers.com">info@teignmouthplayers.com</a>
Treasurer	Joan Holloway	<a href="mailto:info@teignmouthplayers.com">info@teignmouthplayers.com</a>
Secretary:	Mike Hewett	<a href="mailto:admin@teignmouthplayers.com">admin@teignmouthplayers.com</a>
Committee Members:	Amy Burton-Smith, Daniel Saint, Ken Swan	
Wardrobe:	Jane Athey	<a href="mailto:info@teignmouthplayers.com">info@teignmouthplayers.com</a>
Props	Jane Branch	<a href="mailto:info@teignmouthplayers.com">info@teignmouthplayers.com</a>
Marketing & PR:	<a href="mailto:info@teignmouthplayers.com">info@teignmouthplayers.com</a>	

To book our theatre venue contact: [info@teignmouthplayers.com](mailto:info@teignmouthplayers.com)

For our youth section Tykes Contact Rachel Swain 07970 557 508.

Editor of Prompt Dave Renwick - email [tech@teignmouthplayers.com](mailto:tech@teignmouthplayers.com) who welcomes contributions from all members (subject to editorial discretion).



**BE  
Creative!**

DRAMA CLASSES  
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PROVIDE SOLID FOUNDATIONS  
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ACTING AND PUBLIC SPEAKING  
HAVE FUN AND MAKE NEW FRIENDS

[teignmouthplayers.com](http://teignmouthplayers.com)

**Last date for submissions for  
April Prompt:  
25th March 2019**

## TP PRODUCTIONS 2019

**Romeo & Juliet** by William Shakespeare  
Directed by Nichole Davall & Jon Miles 12-16 Feb

### Two One Act Plays

**Allergic Audience** by Joan Greening Directed by Dave Davies  
**Nuts** written and directed by Jef Pirie  
8-9 March

**TADDFest** — **Nuts** directed by Jef Pirie and  
**Allergic Audience** directed by Dave Davies  
16 March, Shaftesbury Theatre, Dawlish

**Chicks & Dogs**—by Clive Renton  
Directed by Jackie Wesley-Harkcom  
2-6 April

**Haunting Julia** by Alan Ayckbourn  
Directed by John Miles 4—8 June

**Breaking The Code** by Hugh Whitemore. Directed by Amy Burton-Smith (ABS Theatre in conjunction with Teignmouth Players) 13-15th June

**Stepping Out** by Richard Harris  
Directed by Jess Hunter 16-20 July at Pavilions

**Hood in the Wood** written & directed by Rachel Swain—Joint TP/Tykes Production (Details TBC)

**The Good Doctor** by Neil Simon  
Directed by Paul Loveless 15-19 October

**Jack & the Beanstalk** by Alan Frayn  
Directed by—TBC  
28 December – 4 January 2019 at Pavilions Teignmouth  
(Dates to be confirmed)

## **Torbay Thespis Extract**

### **2nd March 2019**

5-9<sup>th</sup> March. 7.30pm

**'Fingers'** by Ward Rutherford.

Dawlish Repertory . Shaftsbury Theatre, Dawlish. 01626 863061

8-9<sup>th</sup> March. 7.30pm. Two One Act Plays.

**'The Allergic Audience'** by Joan Greening. Directed by Dave Davies.

**'Nuts'**, written and directed by Jef Pirie. (also in TADDFest)

Teignmouth Players. 01626 778991. [www.teignmouthplayers.com](http://www.teignmouthplayers.com).  
[www.ticketsource.co.uk](http://www.ticketsource.co.uk) TP s entry into TAADFest. See below.

14-16<sup>th</sup> March

**'Blue Remembered Hills'** by Dennis Potter. Dir Peter Hughes.

Shiphay Am Dram. SADS. St John's Hall, Cadewell Lane.

[www.shiphayamdram.co.uk](http://www.shiphayamdram.co.uk) 07821 601 658

16<sup>th</sup> March. 2.00pm and 7.00pm.

**TADDFest** at Dawlish. Shaftsbury Theatre

Local One Act Play Festival / Competition. Six entries, three in the afternoon and three in the evening, followed by an adjudication. Tickets from box office. 01626 775140 (available from 14<sup>th</sup> March). Details from [taddfest@gmail.com](mailto:taddfest@gmail.com) or Freda Welton on 01626 775140

18-23<sup>rd</sup> March. 7.30pm Sat mat. 2.30pm.

**'My Mother said I never Should'** by Charlotte Keatly. Dir. Maggie Campbell.

Toads Theatre Company. 01803 299330. [www.toadstheatre.co.uk](http://www.toadstheatre.co.uk)

**26<sup>th</sup> March. Preview Night. 7.30pm**

27-30<sup>th</sup> March. 7.30pm.

**'Suddenly last Summer'** by Tennessee Williams. Directed by Mike Davies.

Dartington Playgoers. Studio 1, Dartington. No interval. Q and A discussion with the director and crew after the performance.

**Preview night for local am dram society members. 26<sup>th</sup>. Contact Richard Clark direct on [rsmalark@gmail.com](mailto:rsmalark@gmail.com) for discount price tickets.**



2-6<sup>th</sup> April.

**'Chicks and Dogs'** by Clive Renton. Directed by Jackie Wesley-Harkcom  
Teignmouth Players. 01626 778991. [www.teignmouthplayers.com](http://www.teignmouthplayers.com).  
[www.ticketsource.co.uk](http://www.ticketsource.co.uk)

15-20<sup>th</sup> April. 7.30pm Sat mat. 2.30pm.

**'Trap for a Lonely Man'** by Robert Thomas. Dir. Sarah Caplan.  
Toads Theatre Company. 01803 299330. [www.toadstheatre.co.uk](http://www.toadstheatre.co.uk)

24-27<sup>th</sup> April. 7.30pm.

**'Wait until Dark'** by Frederick Knott. Directed by Anna Reynolds.  
Bijou Theatre. 01803 665800.

30April -4<sup>th</sup> May.

**'Round and Round the Garden'**, by Alan Ayckbourn. Directed by Jon Miles.  
Dawlish Repertory . Shaftsbury Theatre, Dawlish. 01626 863061

13-18<sup>th</sup> May. 7.30pm Sat mat. 2.30pm.

**'Daisy pulls it Off'** by Denise Deegan. Dir. Rebecca Hayden.  
Toads Theatre Company. 01803 299330. [www.toadstheatre.co.uk](http://www.toadstheatre.co.uk)

16-18<sup>th</sup> May. Double Bill. 7.30pm.

**'Best Served Cold'** by Elly Nanaleasy, directed by Jo Mathews, and  
**'Last Panto in Little Shiphay'** by David Tristram, directed by Danielle Mead.  
Shiphay Am Dram. SADS. St John's Hall, Cadewell Lane.  
[www.shiphayamdram.co.uk](http://www.shiphayamdram.co.uk) 07821 601 658

**Audition. 21<sup>st</sup> March 7.00pm.**

16-18th May. 7.30pm

**'Bunkered'** by Lynn Brittney, directed by Alan Wilkes.  
South Brent Amateur Dramatic Society. The Village Hall, South Brent.  
[www.sbads.show](http://www.sbads.show)

4-8<sup>th</sup> June. &. 7.30pm Sat mat 2.30pm.

**'Haunting Julia'** by Alan Ayckbourn. Directed by John Miles.  
Teignmouth Players at The Ice Factory Studio Theatre. 01626 778991.



## Teignmouth Players Amateur Dramatic Society

The Ice Factory Studio Theatre  
Somerset Place

Teignmouth  
TQ14 8EN

Phone: 01626 778991

Email: [info@teignmouthplayers.com](mailto:info@teignmouthplayers.com)

CIO Charity No. 1176546

## Theatre Hire

The Ice Factory Studio Theatre in Somerset Place, Teignmouth is the home of the Teignmouth Players

Why not hire space at the Ice Factory Studio Theatre for your event?

The building has a 50 seater studio theatre. There is also a large downstairs room suitable for Coffee Mornings, Bingo, meetings, rehearsals etc.

To enquire about our hire rates, or to book the space for your event please email:

[bookings@teignmouthplayers.com](mailto:bookings@teignmouthplayers.com)

## Membership

The Membership Year runs from July to June, and the simplest way to renew your subscriptions (£10 for the current year) if you have not already done so, is by electronic transfer directly into the Teignmouth Players bank account. Details are:

**Acc. Name - Teignmouth Players Amateur Dramatic Society.**

**Sort code 77-10-13**

**Acc. no. 27931060.**

**Please include your name in the 'reference' box** so we can correctly identify payment. Alternatively you can call in to the Ice Factory office between 10 and 12 each morning (except Sunday) and pay by cash or cheque. Our database will then be updated and you will receive your membership card/booklet.

New members pay an additional one-off £5.00 administration fee,

Teignmouth Players is registered with HMRC for the Gift Aid Scheme, which means we can claim back 25p in every £1.00 of membership subscriptions. If you are a UK taxpayer you can help us maximise our entitlement to this tax-free Government 'hand-out' by printing off and completing the Gift Aid form ( available by email or from the office ) and handing it in to the Ice Factory office.

