

# The Bovingdon Players



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Newsletter – June 2010

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## Moonshine

### Thurrock Festival Success!

Congratulations to Stewart Woodward and his fantastic team! Following a great performance in Thurrock they won awards for Best Play, Best Director and Best Stage Presentation. All the cast won nominations for best actor or best actress and Jane Deal was nominated for the Adjudicators Award. On top of this success they have been invited to perform again at the All Winners Festival in July. Well done everyone!

Here are the full details:

Performance of Moonshine at Thurrock, adjudicated by Russell Whiteley.....

#### **Nominations:**

Most Promising Young Performance - Sean

Adjudicator's Award - Jane

Best Lighting - Tony

Best Actress - Claire & Tiffani

Best Actor - Mark, Iain, Terry and Sean

Best Stage Presentation - which includes, Set, Scene Changing, Sound, Lighting, Props, Costumes, Make-up - everything...

Best Director

#### **Awards:**

**Best Stage Presentation**

**Best Director**

**Best Play** - in other words, we won!! .....

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Note from Stewart

... But only just - there was some very strong competition on Thursday and Friday evenings, with Thursday's play (Burn This by Lanford Wilson, which also won the Isle of Man Festival) taking both best actor and best actress, and Friday's Animal Farm taking best lighting. (Unfortunately, there was no award for best sound otherwise Andrew would definitely have been in the running, as Russell Whiteley loved our soundtrack. On the final night a great one-act play called Dear Diary performed by a Youth Group won the 'Most Promising Young Performance' and also the Adjudicator's Award.

However, the Players all did brilliantly to get nominated in so many categories; testimony to our great teamwork!

We've been asked if we would like to be considered for the British All-Winners Final - again in Thurrock, from 25<sup>th</sup> to 31<sup>st</sup> July. If we are chosen we will perform on Friday 30<sup>th</sup> July as that is the only date we can all make. Let's hope we'll be lucky - I'll let you all know as soon as I do.

In the meantime, CONGRATULATIONS EVERYONE! I will bring the cups to the AGM if I don't see you before.

Stewart

p.s. Here are some snippets from Russell's summing up:

"The wonderful setting...the stained-glass window - an absolute delight..."

"Act Two - loved the costumes...they were absolutely right..."

"The backdrop was fabulous, the wall costume worked extremely well, and the explosions, the collapse of the set, all worked very, very well - very well engineered..."

"The set changes were very, very efficient..."

"The breathing of the body - very well masked!"

"The death of Pyramus and Thisby really was an absolute delight"

"It was a beautiful piece of ensemble work"

"It was a sympathetic production which explored the highs and lows of the writing with great skill. The actors and director had obviously explored the characters and all their emotional baggage with great sensitivity, and explored the themes in the play in great depth. I really believed...I really believed them because of their truth in performance. You took us securely on a creative emotional journey, at times very funny and at others full of yearning and despair which interpreted Jim Nolan's script, I thought, very faithfully. He would have been chuffed to death with this performance. Thank you very much indeed!"

Some very, very strong performances. It was a beautiful piece of ensemble work.

McKeever (Mark Waghorn) – splendid attack all the way through, but able – every now and then – just to take it down from time to time. The enthusiasm came through. There was a charm about him. I could really believe that this man had had an affair with Elizabeth when

she was younger; this McKeever actually made sense to me. There was almost at times a childlike quality to the performance which explains - and very cleverly - his inability to accept the responsibility. That is what actually underpinned the character. The story of the princess was beautifully handled – underpinned with longing. And again in Act 2, his inability to commit came through strongly. He drove the dialogue along skillfully and explored the various troubled and confused emotions of the character very sensitively - a delightful performance.

Michael (Sean Chalkwright) – very, very impressed with this young man. That delicious trembling opening that we got – the instability of the lad. He hovered beautifully at the beginning. Very sensitive reactions to the barbs that were fired at him. He’s obviously been the butt of jokes for years and years and years and he’s just lost in his own little world. He brought that over most convincingly in the rehearsal scene, and his underlying distress in the scene in the embalming studio. There was a great tenderness about this young man’s performance. It was mature and very, very creative – no question about that at all.

Langton (Iain King) – carrying this awful sadness around with him. The tenderness with Elizabeth at times was lovely, but there was often confusion from this man – his lack of faith really troubling him. His face was a delight as he struggled to come to terms with all that the world seems to have thrown at him. And he was one of these actors who you could see thinking; he communicated his thought patterns to us very successfully.

Bridget (Tiffani Vinyard) – lovely attack from Bridget; she pouted nicely when necessary – great energy. Loved the overplaying of certain sections and then she was able to pull them back. The posing at the beginning of the rehearsal scene was absolutely delightful. There was a lovely immaturity about her character. We could see her coming to terms with her feelings – the confusion was often very delightfully communicated. There was a great strength to this performance. She wasn’t just a lovelorn lass, there was something deep down inside her which was dying to come out.

Griffin (Terry Casserley) – God! Very unpleasant moments there. Almost an air of menace about him. He looked as rough as a bear’s what’s-it! Often there was a simmering anger running through the performance. And again in many ways very much like Michael – another lost soul – pathetic and inadequate, confused and basically very, very lonely. After that scene with Mac, when we’d heard about his relationship with the German guy – I really started to feel desperately sorry for him and could understand what had driven him earlier on in the performance. I thought it was a very clever, very well crafted performance.

Elizabeth (Claire Sharp) – gorgeous poise from this girl. And she was almost on an emotional rollercoaster. It was one of those performances when what wasn’t said was sometimes just as important as what she was actually saying. She shared with the audience...she shared her distress, her confusion, her sadness and her indecision, and we went through this rollercoaster with her on stage. I thought a very, very skilful, very understated performance.

Margaret Langton (Jane Deal) – Super! Hardly got a line wrong! J

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## **Next Production!**

### **Good Things by Liz Lockhead – 18<sup>th</sup>, 19<sup>th</sup> & 20<sup>th</sup> November 2010**

John Downs will be directing the above play and you are invited to:

The Readthrough - on Thursday 24<sup>th</sup> June, 8.30 p.m. in the Club Room at Bovingdon Memorial Hall (please go around the side of the building to the right)

Auditions - on Wednesday 14<sup>th</sup> July, 8.00 p.m. Bovingdon Memorial Hall

A message from John:

*In "Good Things" we have a wry, funny play that addresses one woman's approach to "the midlife crisis". Susan Love is having a bit of a tough time; her husband's run off with a younger woman, she's lost her job, her father's going senile, and her teenage daughter's in full revolt mode. So, refusing to submit to victimhood, she gets a job in a charity shop where she works with the possibly gay Frazer, and the micro managing Marjorie. Looking for her Prince Charming, she tries internet dating, then speed dating, but only ends up being stalked. Then one day, in walks the eligible David, a bachelor who ticks all the right boxes... the only problem is that they don't actually meet. It all ends happily ever after, of course. Set on Twelfth Night, Valentines Day and Christmas Eve, this is a Cinderella story for the modern age, with music ranging from The Rolling Stones to Frank Sinatra.*

*With a large cast, there's something for everyone. The ages shown are from the text, but I will be flexible!*

#### CAST

*SUSAN LOVE: 49 years old, and looking for.... well... Love! Described as "attractive, warm, likeable".*

*DAVID: An eligible bachelor, 50ish.*

*FRAZER: A "dapper man", Frazer works in the charity shop whilst trying to find work as a costume designer. 40ish.*

*SCOTCH DORIS: Spends most of her time rummaging around the clothing in the shop - then trying it on! Heavy Scots accent compulsory!*

*MARJORIE: Shop manager - "a middle class matron" - first enters loaded with Tupperware.*

*NATALIE: A youngish 30-something "festooned with expensive carrier bags". The girlfriend of...*

*TONY: Susan's ex, "a conspicuously youthfully well dressed fiftyish man (the type who has a young girlfriend)"*

*ARCHIE: Susan's dad. 84 - somewhat bewildered.*

*HELENA: An attractive 22 year old with an obvious bump!*

*And small parts for "a woman", "a man", "a delivery man", "a policeman" and "a sharp young policewoman"!*

*The Times said the play was "as funny, as touching, and yet as emotionally true as anything this supremely humane writer has yet produced." Please come along to the reading!*

*John Downs*

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**AGM!**

**30<sup>th</sup> June 2010 8.00 p.m. – Bovingdon Memorial Hall**

Please come to the AGM, for the review of the year's activities. Bring along your bright ideas for the future, wine and nibbles provided. Two members of the committee are standing down this year – why not consider standing yourself? Duties are not onerous and will be less so if more people are prepared to help. See you there!

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