

Bishopsteignton Pla

THE BISHOPSTEIGNTON PLAYERS

1961-1969

PRESENTED BY SHEILA ROBBINS

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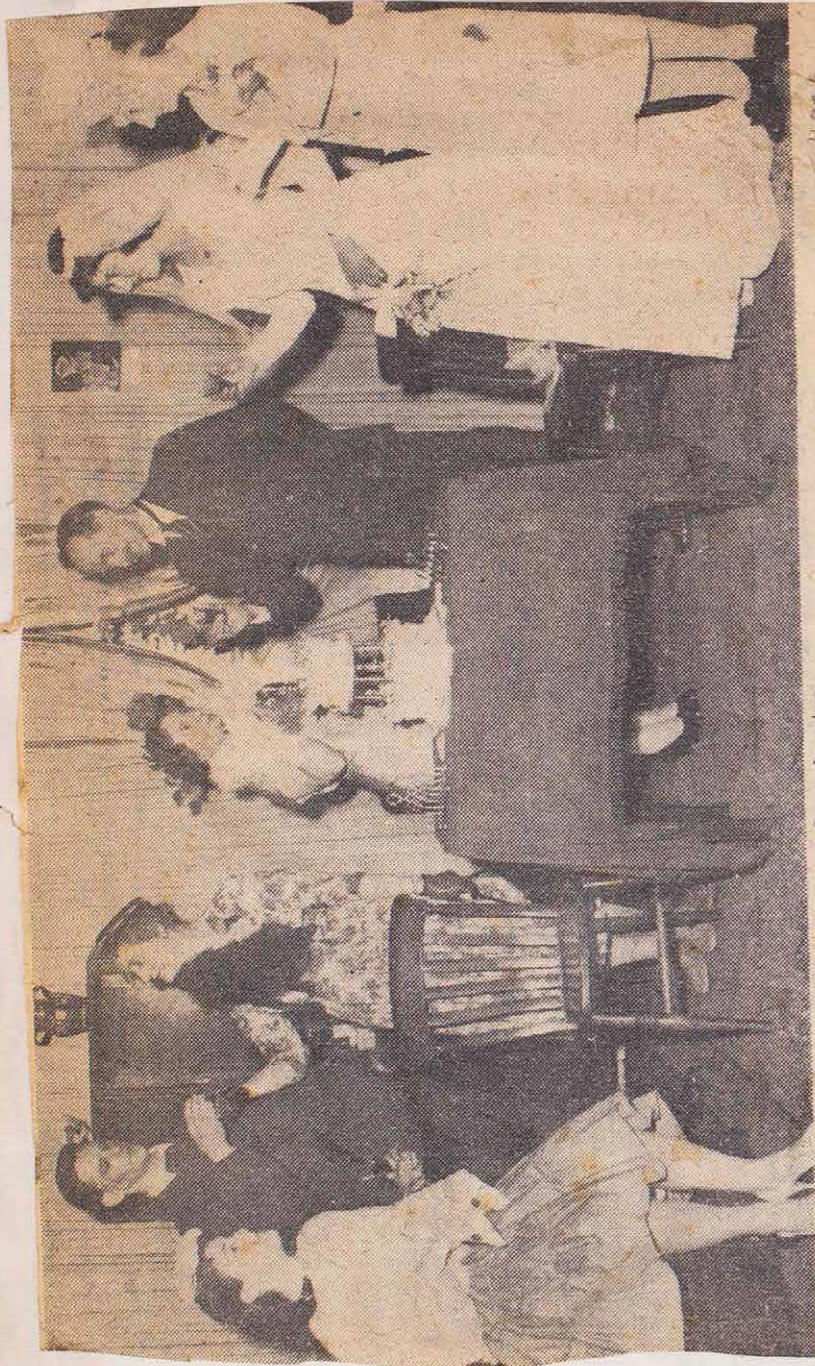
# Bishopsteignton Easter bonnet parade



Some of the amusing and ingenious hats worn by competitors in the Easter bonnet parade which was a feature of the Easter dance in the Village Hall, Bishopsteignton, on Saturday







Drinking a toast at the wedding reception—a scene from the play "Orange Blossom" presented by the Bishopsteignton Players in the Village

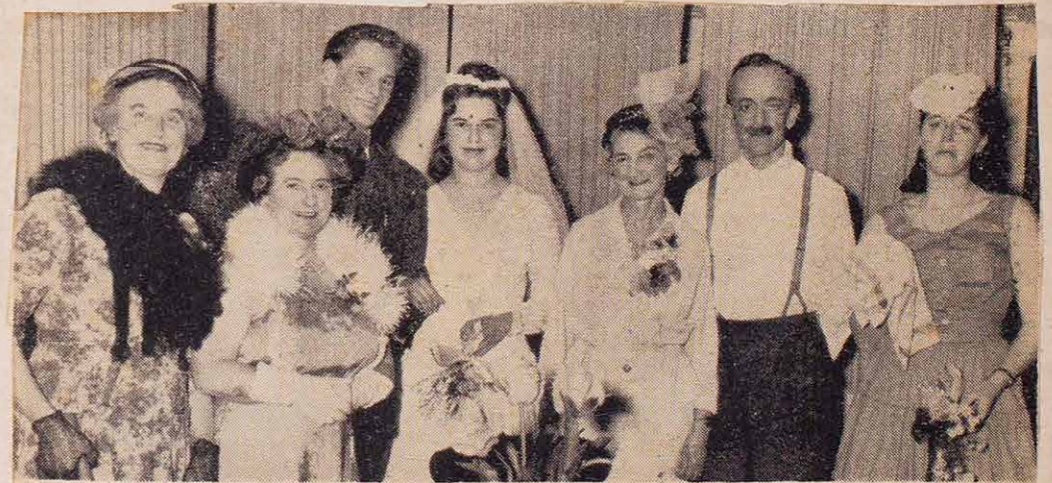
### "ORANGE BLOSSOM"

A large number of people were at the Village Hall on Saturday to see the popular Bishopsteignton Players score another success when they presented a clever one-act comedy, "Orange Blossom" by Phillip Johnson, which was produced by Bob Caldwell. The cast was well chosen and each one performed their individual parts well. They were Margaret Agutter, Colin Back, Bessie Martin, Daisy Painter, Henrietta Pote, John Turner, Liz Watkinson.

The producer thanked the audience for their appreciation of the players and 5-year-old Gaye Robbins, on behalf of the cast, presented the producer with a tobacco pouch. The stage manager for this show was Mathew Shadbolt; the prompter, Sheila Robbins, and the wardrobe mistress, Mrs. Gopsill.

Following the play was a highly successful "Easter Bonnet" dance to music by Ernie Medland's Trio. The M.C. was Edward A. Perkin. The judges for the best Easter bonnet for which there were about 25 entries, were: Mr. W. A. Brockway (chairman of the Newton Abbot Rural Council) and Mrs. Brockway, Comd. D. A. Fraser and Mrs. Fraser. The two winners were 1st, Mrs. K. Fuller with a lavender creation; 2nd, Mrs. Hellens, whose Easter bonnet represented a wedding.

Bob Caldwell and Mr. Gopsill being the only two male competitors received prizes which were presented by Mr. T. Turpin (chairman of the Village Hall committee).



The cast of the Bishopsteignton Players production of "Orange Blossom"



Bishopsteignton Players

present

## Ladies in Retirement

A Play in Three Acts

by Edward Percy and Reginald Denham

The Village Hall, Bishopsteignton

on

SATURDAY, 29th APRIL  
and MONDAY, MAY 1st, 1961

at 7-30 p.m.

President : T. Turpin, Esq.  
Chairman : Commander D. A. Fraser, R.N.  
Hon. Secretary : Capt. J. A. Hatley.  
Hon. Treasurer : J. A. Turner, Esq.  
Hon. Social Secretary : Mrs. L. Hellens.

COMMITTEE :

Mrs. Madge Glover, Mrs. Sheila Robbins, Miss Cynthia  
Battershill, Edward Perkin, Esq. Major Caldwell.

## BISHOPSTEIGNTON

FINE PRODUCTION OF  
"LADIES IN RETIREMENT"

Hats off to the Bishopsteignton Players, who, during their six months of existence have staged five plays! Last Saturday and Monday this young company brought their first season to a close with Bob Caldwell's remarkably fine production of the thriller "Ladies in Retirement." I was among the large and appreciative audience on the second night and am full of admiration for the manner in which the atmosphere of the isolated house on the Thames marshes was captured, and the way the action was allowed to build up to seat-gripping intensity.

The setting for the play was admirable, the very best use being made of the small stage, both from scenic and lighting point of view. In addition the period costumes of 1885 were amazingly "authentic." But, I think, the real success of the production can be credited to the all-round excellence of the cast, who, as the result of hours of patient instruction by their producer, Maj. Caldwell, gave a performance equal to anything I have seen for some time.

The play requires strong projection and depth of characterisation, and this it certainly got from Joan Adams, admirably suited to the part of the formidable Ellen Creed. Throughout a long and difficult appearance, she never failed to impress upon her audience the personality of a woman with a terrible secret. Joy Britton's offering of Leonora Fiske was a delight. She vividly enacted the role of the retired actress, remembering her youthful conquests, and suddenly coming to realise the threat to her happiness by the appearance of Ellen's two sisters at her house.

The parts of Louisa and Emily Creed were most realistically taken by Jane Caldwell and Hermine Willis. The former twittered around, bird-like; whilst the latter, intent on her sea shells and drift-

TH. Well appointed and estab-

### GUEST HOUSES

Sixteen Modern Terrace Pro-  
jects of Four. Well planned  
and, within easy reach of the  
city, in an excellent residential area.  
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from £2,750. Freehold.  
£2,950. A/966.  
Modern Bathroom and Kitchen.  
House. Pleasant area, excellent  
Terrace property, suitable for use  
TH. Fully modernised Bay-

Telephone 938



A scene from the play "Ladies in Retirement," which was presented by the Bishopsteignton Players in the Village Hall on Saturday.





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THE BISHOPSTEIGNTON PLAYERS

present

"OUT PATIENTS"

A Play in One Act

4026

Phone: Bishopsteignton 286

B. & B. & Evening Meal

Bed & Breakfast Fully Licensed

Courtesy Comfort

Wines, Spirits Off Licence

Bishopsteignton Players

PRESENT

# The Blue Goose

A COMEDY IN THREE ACTS

by PETER BLACKMORE



at

THE VILLAGE HALL, BISHOPSTEIGNTON

on

Saturday, 16th December, 1961

and

Monday, 18th December, 1961

at 7-30 p.m.

PRICE 3d.

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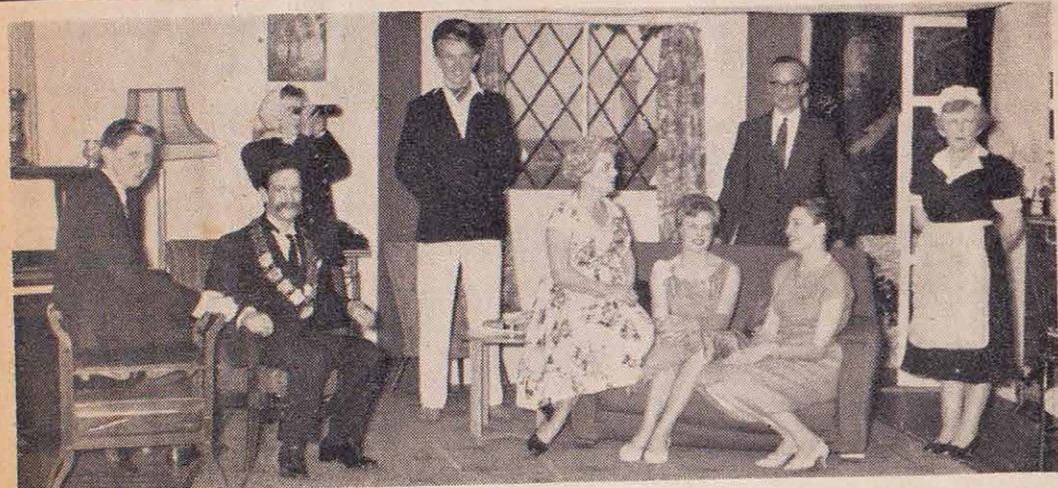


We wish all our  
Readers, Advertisers  
and Correspondents

Very Happy Christmas

# 'The Blue Goose'

Another Successful Production by the  
BISHOPSTEIGNTON PLAYERS  
Atmosphere of the Sea Captured



Hindley Studios Photograph

COL. 2

are taking part) when the "Blue Goose" drifts away in a storm with only Louise on board, builds the play up to a humorous and thrilling climax.

### Well staged

The production, in the capable hands of Bob Caldwell, was exceedingly well staged, and everything was provided to give the atmosphere of the sea. During the storm scene, the maroons calling out the lifeboat boomed through the howling of the wind, whilst the lighthouse flashed its warning to shipping.

The character parts I have mentioned previously were taken by Jane Caldwell as Mrs. Elizabeth Portal, the borough treasurer's wife; Rose Painter as an admiral's widow; and by Edward Perkin in the role of the mayor, Hubert Briggs.

Mrs. Caldwell probably had the biggest assignment in the play, but as the middle-aged woman with "the one-track mind"—appearing as Yum Yum in the local operatic Society's production of one of G. and S's. best loved works—she gave a light-hearted and satisfying performance. I can only describe Miss Painter's study of Mrs. Keppel Piggot as a gem. Here was the gruff woman who had inherited her seafaring husband's love of the briny, brought to vivid life. I thought her scene with the mayor, when she persuades him to drink some of her home-made "posset" to give him "courage" before his speech at the

COL. 1 The cast

Bishopsteignton Players scored another success with their latest production of Peter Blackmore's "The Blue Goose," which was staged at the Village Hall last weekend. Although, perhaps, the acting as a whole did not reach the nigh-perfect standard of "Ladies in Retirement," comparisons are difficult. It has to be remembered that "Ladies" called for considerable dramatic ability, whilst, in complete contrast, "The Goose" required a presentation which sustained a combination of humour and excitement. The cast, whilst succeeding quite well in this, were inclined to be hesitant at times in their dialogue, and this noticeably slowed up the action, especially in the later stages of the play.

Having said this, I must hasten to add that the presentation provided excellent entertainment, with two or three outstanding character studies.

The plot of "The Blue Goose" is light, and in reality centres around Louise Portal whose young life has been dominated by her mother, whose only interest is playing in Gilbert and Sullivan operas; and by her sister, whose chief concern is to better the social standing of her rather uncouth fiancée, the mayor of a small south coast town. Louise falls in love with the owner of the yacht "Blue Goose," who spends his days sailing the high seas. Their elopement, and the subsequent calling out of the lifeboat (in the middle of a performance of "The Mikado," in which the crew

COL. 3

opera, was one of the funniest things in the play.

The ever-adaptable Mr. Perkin found no difficulty with his part of the moustachioed and brow-beaten "chief citizen," who from having been a jockey has reluctantly taken over his deceased's brother's undertaking business. Here again was a piece of acting of considerable merit.

Cindy Perkin sustained the part of the nagging Anna Portal, the mayor's fiancée, well; Mary Lewin made a charming Louise; whilst John Turner gave a quiet and convincing performance as the understanding borough treasurer, Henry Portal.

Richard Hardy, the adventurous yachtsman, was played with plenty of fire and enthusiasm by Anthony Richardson; whilst there was many a laugh for Hermine Willis in her part of the morose maid, Margaret.

Matthew Shadbolt was sufficiently servile as the junior clerk, Charlie Rogers; and Stanley Glover was a commanding figure in his brief appearance as the captain of the lifeboat, Mr. Guppy.

The stage manager was Jack Pugh, assisted by Elsa Powell and Colin Back; Winifred Pugh was the prompter; and Mesdames T. Marks and W. Gopsill saw to the wardrobe. In charge of the box office was Wilfreda Turner; and the front of the house, Jim Hatley. The musical interludes were provided by Mr. D. Phillips.—G.H.C.

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## BISHOPSTEIGNTON

### "AKIN TO LOVE"

Bishopsteignton Players were, I think, unfortunate in their choice of Peggy Simmons' "Akin to Love," which they staged at the Village Hall, last weekend. Described as a family comedy, the play has very little to commend it. The story, which is thin, has passages of dialogue which are so lengthy and remote from the tale which is being told, that interest is inclined to be lost.

The cast strove manfully, but not always successfully, to put some life into the material at their disposal, and at times contributed to the dullness of the situations by slowing down the action. Very often on Saturday, when I saw the play, this was caused by the necessity for the intervention of the prompter.

Among those exempt from my criticisms is Cynthia Battershill, who was delightful as the talkative maid, Florrie, interested in everything going on in the circle of the Allen household, and not backward in putting in her spoke. Also keeping up the tempo, so necessary in the presentation of a comedy, were Joy Surcombe, Joy Britton and Diane Maraga.

The first named was admirably suited to the part of Elizabeth Allen, who, tied to the apron strings of her elderly parents, yearns for love and an opportunity to get out into the world. Joy Britton took over the



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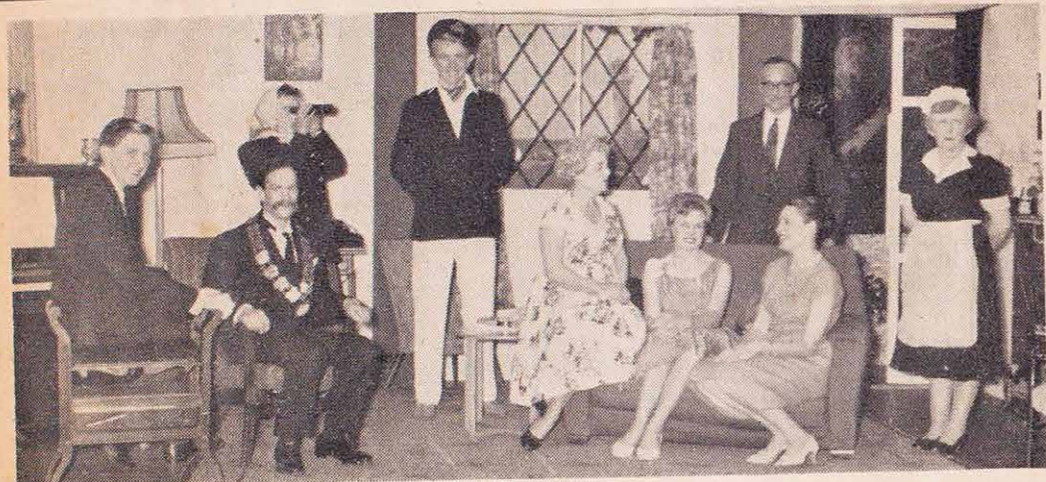


We wish all our  
Readers, Advertisers  
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Very Happy Christmas

# 'The Blue Goose'

Another Successful Production by the  
BISHOPSTEIGNTON PLAYERS  
Atmosphere of the Sea Captured



Hindley Studios Photograph

The cast

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are taking part) when the "Blue

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Richardson

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## BISHOPSTEIGNTON

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The first named was admirably suited to the part of Elizabeth Allen, who, tied to the apron strings of her elderly parents, yearns for love and an opportunity to get out into the world. Joy Britton took over the role of Prudence Bennett from Sheila Robbins, who is ill, at short notice, and gave her usual polished performance as the sophisticated "man-eating" woman; whilst Diane was lively and vivacious in her offering of Sally, Prudence's "knowledgeable" daughter.

Tom and Maud Allen, celebrating their golden wedding, were well acted by Jim Hatley and Dorothy Hewson. The former gave a forceful interpretation of a man getting on in years who sees and hears more than those who surround him think.

Louisa Hellens was convincing as Bertha Todd, the disgruntled "vicar's auntie"; whilst Arthur Lynch was quite at home as the schoolmaster, Timothy Todd.

The part of Emma Jelly, who eventually solves all the Allen's problems, was quietly and sincerely taken by Daisy Painter; and Robert Cox made an excellent Rev. Charles Fairfax, Bertha's nephew.

The play, which was produced by Madge Glover, was exceedingly well staged. The stage manager was Fred Cowling, and Jack Pugh saw to the lighting. The prompter was Bessie Martin; the wardrobe was in charge of Teddy Marks and Wyn Gopsill; Raymond Watkinson was property master, and helping back stage were Colin Back and Wendy Cowling. John and Wilfreda Turner looked after the box office; and Bob Caldwell, the front of the house. The musical arrangements were by D. Phillips—G.H.C.



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Village Hall

Bishopsteignton

The Bishopsteignton Players

present

# Jane Steps Out

A Comedy in Three Acts

by KENNETH HORNE

on

Saturday, 24th March, 1962

and

Monday, 26th March, 1962

at 7-30 p.m.

PROGRAMME 3d.

T. H. AGGETT, PRINTER, TEIGNMOUTH.

## BISHOPSTEIGNTON

### "JANE STEPS OUT"

Fine Performance by the Bishopsteignton Players

Although Spring has come "a little late this year"—at any rate as far as the temperature is concerned—there was nothing chilly about the atmosphere in the Village Hall at Bishopsteignton last week-end.

The cast of the Bishopsteignton Players, presenting Kenneth Horne's sprightly comedy, "Jane Steps Out," seemed to have been infused with the warmth and gaiety associated with this looked-forward-to season of the year, and as a result added another success to their already impressive list.

As a background to the all-round excellence of the actors and actresses was the general presentation and colourful staging of the play, and a tribute for this must go to the producer, experienced Bob Caldwell, and to his stage managers, Jack Pugh and Matthew Shadbolt.

The story centres around poor, drab and dowdy Jane, who is treated by her family as an unpaid servant. Incensed by the jibes of her sister, Beatrice, she makes up her mind to capture the affections of her boy friend, Basil Gilbert. With the connivance of her grandmother, a remarkable transformation takes place, and Jane becomes a beautiful girl whose rapidly changing character has Basil completely bemused. However, even a rather proper young man can have his feelings strained to almost breaking point, and what happens when Jane is faced with this predicament provides an hilarious ending.

The play was undoubtedly a personal triumph for Mary Lewin who was only making her second appearance on the Bishopsteignton stage. From the unattractive Jane of the spectacles and drawn-back hair, she emerged naturally into a provocative and alluring beauty. There was nothing stiff about Mary's acting; in fact, she put a warmth and softness into the role which earned her enthusiastic and well-deserved applause from the audience, and marked her down as an acquisition to the amateur stage.

Playing opposite her was Edward Perkin, who gave a remarkably realistic and pleasing performance of the straight-laced Basil, who found Jane's charms irresistible, but in the end proved to her that even "a worm could turn."

Those who remember Rose Painter's success as the tipsy Admiral's widow in "The Blue Goose," were pleased once more to see her in a comedy role. Her characterisation of the roguish Grandma (Mrs. Simmonds) was magnificent, and she made the most of every line the author assigned to her.

Else Powell was another who put plenty of life into her part. As the self-important, man-hunting Beatrice, she ranted and raved in envy as she saw Basil being enveigled from her greedy claws. I also liked the way Sheila Robbins played Beatrice's friend, Margot Kent. She enacted the outsider "who sees all" with blase efficiency, and was coldly supercilious in her regard for her hosts.

Teaming up well were Julian Perkin and Jane Caldwell as Major-General and Mrs. Wilton, the parents of Beatrice and Jane. Julian made a typical army officer with a

4036

commanding voice which was not always heeded; whilst Jane Caldwell's role of the rather naive golf-loving woman was smoothly accomplished. John Turner, in a brief appearance, gave credence to the part of Briggs, the butler.

I have only one criticism of the play on Saturday night, when I was in the audience. The tempo ran nicely until part of the second scene of the third act, when several lines were fluffed, and those responsible were unable to pick up the prompt.

Helping backstage were Hermine Willis, Diane Maraga and Colin Back; and Winifred Pugh was the prompter. In charge of the box office was Wilfreda Turner; the front of the house, Jim Hatley; and of the wardrobe, Teddy Marks. The musical arrangements were by D. Phillips.—G.H.C.

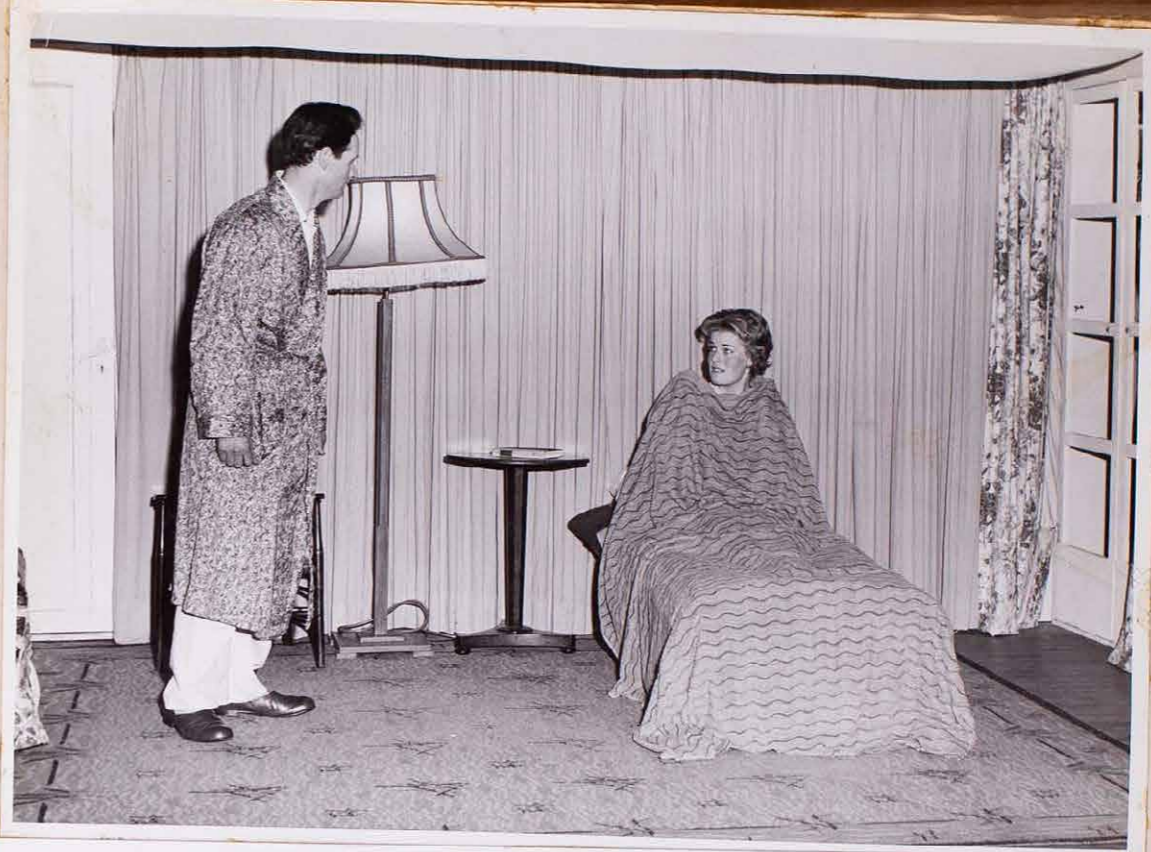
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"Light  
 description took up the rest of the evening. This caused much hilarity, and can only be described as "the Flayers at play."  
 Praise is extended to the many members who worked hard to organise the social and made it a great success.

RING O' ROSES

- DIANA MARAGA
- RAY WATKINSON
- WOODY COWLING
- DELIA BOATY
- COLIN BACK
- CYNTHIA
- HEPWORTH



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ALBERT HEAL  
 GAYNOR ROBBINS



Village Hall Bishopsteignton

The Bishopsteignton Players

present

## Jane Steps Out

A Comedy in Three Acts  
by KENNETH HORNE

on

TUESDAY, 14th AUGUST, 1962

and

WEDNESDAY, 15th AUGUST, 1962

at 8 p.m.

PROGRAMME 3d.

T. H. AGGETT, PRINTER, TEIGNMOUTH.

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THE SOUTH DEVON JOURNAL— Wednesday, August 22nd, 1962

## “JANE STEPS OUT” IN AUGUST



Jane (Mary Lewin) stepped out at Bishopsteignton for two performances by the lively Bishopsteignton Players. Their producer is Bob Caldwell, who has helped to make this one of the busiest amateur societies in the neighbourhood. They began last year and have the courage to tackle even a summer production. Most amateur societies close down during the summer, presumably in anticipation of the heat-waves that seldom come. In the cast were Joy Surcombe, John Turner, Julian Perkin, Jane Caldwell, Sheila Robbins, Rose Painter and Edward Perkin. Stage manager is Jack Pugh, helped by Matthew Shadbolt. Backstage workers are Hermione Willis and Diane Maraga. Teddy Marks is in charge of the wardrobe, while other helpers include Winifred Pugh, Wilfreda Turner, Jim Hately and D. Phillips. The chairman is Commander D. A. Fraser, with Miss Cynthia Battershill the assistant secretary and Mrs. L. Hellens the social secretary. “Jane Steps Out” was their eighth production.





Hair-raising moment in "Jane Steps Out" at Bishopsteignton. Mary Lewin was Jane, with Edward Perkin as Basil. Bishopsteignton Players gave two performances of this Kenneth Horne comedy.

#### BISHOPSTEIGNTON PLAYERS

The Bishopsteignton Players scored another success in a repeat performance, given for the benefit of visitors to Bishopsteignton and Teignmouth, of "Jane Steps Out." This amusing comedy by Kenneth Horne was produced by Major (Bob) Caldwell.

Joy Surcombe gave a realistic performance as Beatrice, despite the fact that she joined the cast at short notice, and made an excellent foil to her sister, Jane, who was delightfully played by Mary Lewin. The bye-play of words and ideas between these two was enjoyable both to see and to hear, and the machinations of "Grandma," with her ultra-modern slang, were a credit to Miss Rose Painter who

played this part with remarkable zest.

Julian Perkins, as Major General Wilton, and Jane Caldwell as his wife, gave a realistic performance as an elderly couple who encountered severe difficulties connected with Jane. The General was well controlled by his wife as she thought the circumstances demanded and against her he was forced to yield.

Edward Perkin, as Basil the lover, cool at first and then growing more interested as he saw the real Jane emerge from behind her mask of plainness, kept the audience gripped throughout.

Sheila Robbins as Margot Kent the guest, portrayed a bored young woman who took a keen interest in the tricks of Grandma and the love affair which she could see blossoming. And last, but not least, there was the butler, Briggs, admirably played by John Turner with so great a suavity that it is hard not to believe that he is not a butler by profession.

This was a performance that it is difficult not to praise too highly, and great credit must go to both cast and producer alike, not forgetting the "back-room" boys whose generous and unstinting efforts went a long way to make the repeat performance such a great success.

Village Hall, Bishopsteignton

The Bishopsteignton Players

present

## The House by the Lake

A Play in Three Acts

by HUGH MILLS

MONDAY, 3rd DECEMBER, 1962

and

WEDNESDAY, 5th DECEMBER, 1962

at 7-30 p.m.

*Programme 3d.*



**"THE HOUSE BY THE LAKE"**

The Bishopsteignton Players registered another success with Hugh Mills' thriller, "The House by the Lake," which they staged at the Village Hall, on Monday and Wednesday. This enthusiastic little company seem to be able to tackle all facets of theatrical production, and their latest, the first of the new season, found the nine members of the cast capturing the tenseness of the various situations as they unfolded.

This was a play of high drama, and it says much for the ability of the actors and actresses that they had the audiences gripping their seats with excitement.

Briefly the story tells of the murder of a financial rogue (Colin Holt) by his step-brother (Maurice) and sister (Stella). By his machinations, Colin has been instrumental in getting Maurice struck off the medical register, so his death is no loss. But Colin's wife (Iris) who has also been ill-treated, comes under suspicion. Realising that his own wife (Janet) knows the true facts, Maurice, without any compunction whatsoever, hypnotises her, and, placing a gun in her hand, tells her to take her own life. Needless to say, the detective in the case steps in, and all ends happily—at least for Iris and Janet.

A beautifully mobile performance of Janet was given by Joy Surcombe. This was a part which built up practically from nothing to one of great magnitude; and in the final scenes, particularly, she vividly portrayed the dawning horror and pathos of a distraught woman.

Edward Perkin made an outstanding contribution to the success of the play as the grim-faced, embittered Maurice; whilst Sheila Robbins enacted Stella with remarkable coolness and composure. Another dramatic performance of note was that of Dorothy Tewson in the role of Iris; and Julian Perkin was thoroughly convincing as the bullying crook, Colin.

Besides producing the play with his usual polish, Bob Caldwell took the part of the genial, but rather mystified, Chief Constable, Colonel Forbes. John Turner could not be faulted as Mr. Howard, the detective; whilst in smaller parts Daisy Painter did well as the talkative maid, Brenda; and Bessie Martin as Nurse Thomson.

Jane Caldwell was stage manager, assisted by Hermine Willis; the lighting and effects were by Jack Pugh; the prompter was Winifred Pugh; Teddy Marks saw to the wardrobe; Jim Hatley was in charge of the front of the house, and Wilfreda Turner of the box office. D. Phillips was responsible for the musical arrangements; and the backcloth was designed and loaned by George Sola.—G.H.C.

# Bishopsteignton Play Well Supported

A MURDER play with an unusual twist was performed at Bishopsteignton Village Hall on Monday and Wednesday. The Bishopsteignton Players presented "The House By The Lake," by Hugh Mills.

At the start of the three-act play it had every sign of being "just another murder story," but the body of the victim was discovered in an unusual place—on a frozen lake.

The play is not an easy one to perform. Several scenes are

very dramatic and each line is important if the audience is to grasp the plot and clues.

The action takes place in a house by the side of a lake in winter. Living in the house are Maurice Holt (Edward Perkin), a psychiatrist, who has been struck off the medical list because of a legal action brought against him; his wife (Joy Surcombe), and his sister (Sheila Robbins).

Across the lake lives Mr. Holt's step-brother, Colin (Julian Perkins) and his wife Iris (Dorothy Tewson). Their marriage is not a happy one, neither is Mr. Holt's marriage to Janet.

Maurice refuses to be helped back into the medical profession and, because he is in financial difficulties, he decides, with his sister, to try and sell a saw-mill, part of which he owns with his step-brother.

But Colin does not agree with the idea. He has no love for his step-brother. So Maurice and Stella decide to get rid of him without letting Janet know. They kill him by means of drugs, and drag him to the frozen lake, where he is found by a visiting detective, Mr. Howard (John Turner). But Maurice and Stella are astonished when Iris, Colin's wife, confesses that she is the murderer!

Sheila Robbins portrays Stella very well, while Dorothy Tewson and Julian Perkin play their parts

confidently and sincerely. Joy Surcombe handles the part of the submissive wife with conviction. Edward Perkin makes an excellent psychiatrist. He is persuasive, but has fire and carries out his awful task in a convincing manner.

The producer, Bob Caldwell, plays the part of Col. Forbes, a family friend. Daisy Painter is the maid and Bessie Martin is the nurse.

The Players are a flourishing group. Membership stands at 128 and this was the first play since August of this year.

The cast has been rehearsing for about twelve weeks, and both nights were fully booked. "We are quite a flourishing group since we were only started two years ago, and we are pleased with what we have done so far," said Mr. Caldwell.

The next show will be after Easter, when the play will be "Haul for the Shore."

Back-stage helpers were: Stage manager, Jane Caldwell; assistant stage manager, Hermine Willis; lighting and effects, Jack Pugh; prompter, Winifred Pugh; wardrobe, Teddy Marks; front of house, Jim Hatley; box office, Wilfreda Turner; musical arrangements, Mr. D. Phillips. The backcloth was loaned and designed by Mr. George Sola.



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**THE HOUSE BY THE LAKE**



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THE BLUE GOOSE



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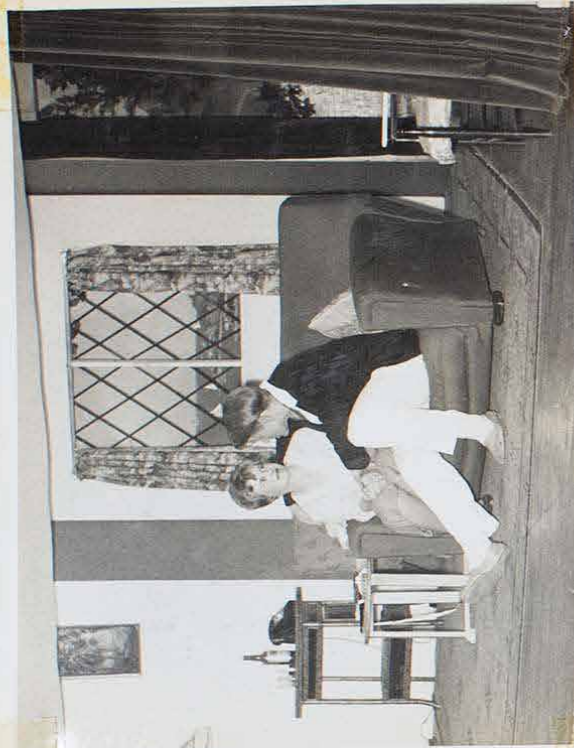


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Village Hall, Bishopsteignton

THE BISHOPSTEIGNTON PLAYERS

present

# Haul for the Shore

A COMEDY IN THREE ACTS

by Jean McConnell

on

Saturday, 20th April, 1963

Monday, 22nd April, 1963

Wednesday, 24th April, 1963

at 7-30 p.m.

Programme 3d



## HAUL FOR THE SHORE

### "Haul for the Shore"

Successful Production by the Bishopsteignton Players

For their latest production at the Village Hall, the Bishopsteignton Players decided on three performances instead of the customary two. At the time of writing I do not know whether this was a success, but it deserved to be for Jean McConnell's excellent comedy "Haul for the Shore" was given a presentation which captured the salty tang and the hearty humour of the West Country fisherfolk with startling reality.

The author must have written the play with two purposes in view—the enjoyment of the audience, which is immediate—and to give actors and actresses, who have a flair for character work, an opportunity to show their worth.

The story concerns the villagers of Tremerran Cove to whom it has become a tradition to keep for themselves goods taken from wrecks along their rocky shores. The new vicar makes every endeavour to reform his "flock" and to persuade Richard Pengelly and Polly Ippelen, who have been living as man and wife for three years, to take their marriage vows. The poor bewildered man-of-cloth finds himself deeply involved in helping the local "smugglers" to avoid the attentions of excise officers—who eventually turn out to be crooks; but he does get his way in regard to Richard and Polly.

In giving a brief resume of the story I have not mentioned Richard's uncle, Jem Burden, but in this wonderful character study Julian Perkin stole the show. His splendid acting was only matched by his rich Westcountry accent. He obviously revelled in the part of the lazy, lovable old reprobate with an eye for the girls and a leaning towards ginger nuts, and he made the most of every humorous line.

Running close in the honours list was Arthur Lynch as the Rev. Leslie Fox. This was not an easy role, but Arthur gave a thoroughly convincing performance of the bemused vicar thrown among the "wolves," and at no time was there a tendency to overplay the part.

Edward Perkin and Cynthia Hepworth teamed up splendidly as Richard and Polly. Edward was his usual natural self; whilst I think a word of praise should go to Cynthia who in her first big part, taken, I understand, at quite short notice, played it with charm and understanding.

John Turner turned in an excellent characterisation of the "God-fearing" Petrock Pook, a buddy of Jem's, and proud of his new teeth; whilst adding considerably to the fun of the play were Jane Caldwell as the village gossip, Mrs. Trowt, and Hermine Willis in the role of Maisie, the milk-woman, enlisted to help with the wedding preparations.

In a strong supporting cast were Matthew Shadbolt as P.C. William Widdon and a villager; Rose Painter as Dr. Volumina Clifford; and Bob Caldwell, briefly appearing as the visitor. Bob's role, however, was a double one, for it was his guiding hand as producer that provided such a finished show.

The backcloth was by George Sola, and the wedding cake was provided by Messrs. Arscott & Son, of Teignmouth. The stage manager was Mavis Quantick, Susan Rowland was in charge of the properties, and Jack Pugh of the lighting and effects. The prompter was Winifred Pugh, and Teddy Marks was responsible for the wardrobe. Wilfreda Turner was at the box office; and the front of the house was under the supervision of Jim Hately.—G.H.C.



Photograph by B. J. Wareham  
A scene from "Haul for the Shore," staged by the Bishopsteignton Players in the Village Hall

## HAUL FOR THE SHORE



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Haul for  
the Shore



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BACKSTAGE WORKERS

MYSTERY COFFAGE



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BABY'S  
L L L



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BISHOPS CANDLESTICKS



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# WOLF'S CLOTHING

No. 4283

FRIDAY, MAY 1, 1964

*Teesmouth Post*

## "Wolf's Clothing"

Sparkling Performance by Bishopsteignton Players

Bishopsteignton Players, commencing their new season at the Village Hall on Saturday, Monday and Wednesday with Kenneth Horne's comedy "Wolf's Clothing", proved that they have a wealth of talent. The majority of those taking part had little or no previous stage experience, but they came through with flying colours, and put on a sparkling performance which was never allowed to flag, and etched the many intriguing situations created by the author.

The story deals with a domestic hiatus between two widely divergent couples. There are the Calverts—in whose house the action of the play takes place—happily married, but leading a somewhat humdrum existence because Julian is "reliable and respectable" and Sally is "super efficient"; and the Spicers, constantly parting company because of his liking for the female sex. When these "opposites" come together and inadvertently swap bedrooms, and the staid Julian is egged on to make love to the attractive mid-European maid, Yuli, the orderly life of the Calverts falls apart, with hilarious consequences.

Julian Perkin, who has already gained a reputation with the Players, further enhanced this with a strong and convincing performance as a senior Civil Servant (Julian Calvert), seeking advancement in the service of the Minister of State for the Protectorates and Dependencies. Playing opposite him as Sally was

Jill Allsop making a great success of her first big role, tackling it with a cool efficiency and yet imparting to it a warmth of feeling.

In direct contrast, but equally at home in her part, was Audrey Barker, volatile in the extreme as Janet Spicer, always seeking the companionship of her friends when her husband is away on his amorous adventures. James Cox, with an excellent stage presence, could, to my mind, have been more "wolf-like" as Andrew Spicer, an actor.

A delightful little character study was that put over by June Hanson. With her expressions and actions she made a disarming Yuli. Although small, the parts of the aristocratic Rt. Hon. Sir John Blore, M.P. and Lady Blore were naturally taken by Bill Smith and Myrtle Bone.

The play was excellently produced by Bob Caldwell; and the stage manager was Dudley Bone assisted by David Howe. Jane Caldwell was responsible for the decor, and Susan Rowland and Patricia Dawe for the properties. Jack Pugh was in charge of the lighting and effects; Winifred Pugh was the prompter; and Sheila Robbins, the wardrobe mistress. John Turner was responsible for the box office; and Wilfreda Turner and Edward Perkin for the front of the house. The floral decorations were by Mrs. McDonald; and the musical arrangements were by David Phillips.—G.H.C.

4083

An appreciative audience in the Village Hall, Bishopsteignton, on Saturday enjoyed the first performance by the Bishopsteignton Players of "Wolf's Clothing," a comedy by Kenneth Horne, produced by Bob Caldwell. The stage decor was exceptionally well planned and arranged by Jane Caldwell. In June Hanson, the Players have found a young lady of promise. Julian Perkin in a rather difficult role as Julian Calvert, a senior civil servant, had plenty of scope. Jill Allsop also had an exacting part which she carried off splendidly. Audrey Barker, as Janet Spicer, was quite convincing as the wife of a temperamental and dissolute actor husband, played by James Cox. The Rt. Hon. Sir John Blore, M.P. (Bill Smith), and Lady Blore (Myrtle Bone), played their aristocratic roles with conviction.

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### Bishopsteignton players shine in Wolf's Clothing

JUNE HANSON, as Yuli the continental maid, was outstanding in "Wolf's Clothing," Bishopsteignton Players' latest production in the village hall on Saturday. The cast as a whole was well chosen and all but two were acting for the first time.

The play, a comedy in three acts by Kenneth Horne, was produced by Bob Caldwell.

Julian Perkin, in the rather difficult role of Julian Calvert, a senior civil servant had plenty of scope with strong emphasis in telling his wife, Sally Calvert, played by Jill Allsop where she was always wrong. He never faltered in this difficult role. Jill Allsop also had an exciting part which she carried out splendidly. She was well chosen by the producer and did all that was required of her. Audrey Barker, as Janet Spicer was quite convincing as the wife of a somewhat dissolute actor. She responded well, her acting as an emotional and forgiving wife was good.

Andrew Spicer (James Cox) in a difficult role as the old actor found plenty of scope for his somewhat embarrassing part in trying to convince everybody of his sincerity for this type of part he did well.

The Rt. Hon. Sir John Blore M.P. (Bill Smith) and Lady Blore (Myrtle Bone) played their aristocratic roles very convincingly. Both were really good; a very refreshing part ably portrayed.

Floral decorations by Mrs. McDonald, were well arranged. The painting of the scenery depicting the woods and rivers was carried out by Mr. S. C. Elsdon as were lighting and effects by John Pugh and the most excellent arrangements by David Phillips. In charge of wardrobe was Sheila Robbins; box office, John Turner.

The producer would like to thank Messrs Tapper and Sons of Newton Abbot for the loan of furniture and also friends of the society for their help.

*Western Times & Gazette*

VILLAGE HALL  
BISHOPSTEIGNTON

Bishopsteignton Players

Present

## WOLF'S CLOTHING

A Comedy in Three Acts by

KENNETH HORNE

Saturday 25th April  
Monday 27th April  
Wednesday 29th April

1964

at 7.30 p.m.

PROGRAMME 3d.

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**WOLF'S CLOTHING**



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## Quiet Week-End

### "QUIET WEEK-END"

If the acting did not reach the high standard of many of the previous productions by the Bishopsteignton Players, Esther McCracken's comedy "Quiet Week-end" certainly proved enjoyable entertainment for the audiences at the Village Hall, at the beginning of this week.

Unfortunately the first act was allowed to drag; whilst throughout the play there was a good deal of hesitancy which, at times, spoilt the smooth continuity of the story.

The action of the play takes place in the Royd's cottage in Throppleton, where the large house party find themselves involved in a poaching adventure, the eternal triangle, and the bickerings of a "golfing widow" and her husband.

All the cast tried hard, but although there is a certain amount of license allowed in a comedy, there was a tendency on the part of some of them to over-act.

Outstanding performances, I thought, were given by Joy Surcombe as the overworked Mildred Royd; Diana Leeson, "very countri-

ficd" in the part of Mary Jarrow; Jill Allsop, playing the jealous Miranda Bute; and Julian Perkin as "the amateur poacher," Adrian Barasford, afraid for his reputation as a justice of the peace.

His "partner in crime," Arthur Royd, was quietly enacted by John Turner; whilst Matthew Shadbolt was adequately blase as young Denys Royd, indifferent to the affections of both Miranda and the flighty, posing American girl Rowena Marriott (interpreted by Ann Cook).

Sue Rowland did well as the impish schoolgirl, Sally Spender; as did Paddy Bone in the role of the "self-condemning" Ella Spender.

In the supporting roles were Edward Perkin (as the wily old countryman, Sam Pecker); Bessie Martin (Bella Hitchins), June Hanson (Marcia Brent) and Keith Leeson (Jim Brent).

The play was produced by Bill Smith; the stage manager was Dudley Bone; and the prompter, Winifred Pugh. In charge of the wardrobe was M. Ridyeyard; the front of the house, Wilfreda Turner; and the box office, Reg. Carver. The musical arrangements were by D. Phillips.—G.H.C. 4095



Bishopsteignton Players in "Quiet Week-end"

## Quiet Week-End

A Comedy in Three Acts

by

Esther McCracken



MONDAY, NOVEMBER 30th

and

TUESDAY and WEDNESDAY, DECEMBER 1st and 2nd  
1964

at 7.30 p.m.



Programme 3d.



VILLAGE HALL . BISHOPSTEIGNTON

*The Bishopsteignton Players*

present

## Love from a Stranger

A Play in Three Acts

by Frank Vosper

Based on a story by Agatha Christie

WEDNESDAY, THURSDAY and FRIDAY

5th, 6th and 7th MAY, 1965

**PROGRAMME**

## Love from a Stranger

### Good play well performed

**B**ISHOPSTEIGNTON Players need not apologise for their temerity in daring to present "Love from a stranger." Frank Vosper's stage adaptation of Agatha Christie's book. While major credit must be given for Bob Caldwell's production moving swiftly on a pitch and line that approached good professional standards, all must inevitably have fallen to the ground without the quite remarkable performances.

It is always an advantage to see a play for the first time with unknown actors. This is rather difficult in a small community where one is all too apt to equate the private characters and personalities of those taking part, with the parts they take. Your reviewer was fortunate enough to be as much a stranger as the character in the play. He was therefore meeting Louise Garrard, not Jane Caldwell; Mavis Wilson, not Ann Cook; Cecily Harrington, not Diana Leeson; Bruce Lovell, not Edward Perkin; Nigel Lawrence, not Keith Leeson; Hodgson, not Matthew Shadbolt; Ethel, not Jane Martin and Dr. Gribble, not John Turner. And these were the characters, shaped, played and sustained from the moment curtains were drawn to disclose the elderly fustpot, Louise Garrard wrangling on the phone with a would-be tenant for her furnished Bayswater maisonette, until the curtain drops on Cecily's hairs-breadth escape from murder.

"Love from a stranger" is good theatre. It is good Agatha Christie, good Frank Vosper. And it is good Bob Caldwell. In the leading parts Diana Leeson and Edward Perkin played with sincerity and conviction, building up to a climax of gripping dramatic intensity. Diana Leeson's reading of Cecily was intelligent, sensitive, and moving. In the smaller parts Matthew Shadbolt gave an excellent account of himself in the character of Hodgson, an ageing gardener whom any of us would be delighted to come across; Jane Martin was a winning little village teenager turned maid-of-all-work and John Turner a gentlemanly and restrained country practitioner, Dr. Gribble.

Jane Caldwell showed herself an experienced character actress slightly reminiscent of May Whitty, and cleverly conveyed the impression of a faintly pathetic, rather boring but otherwise charming elderly female bore. Keith Leeson and Ann Cook as Nigel Lawrence and Mavis Wilson had straight supporting roles that were held together and fulfilled their purpose without undue protrusion.

Only in the very final scene, an anti-climax, was any weakness visible. Here, for all that he is a dull nonentity, Nigel could well rise rather better to the occasion and show a spark of the qualities that one is led to hope will comfort Cecily and win her love in the after years.

Other credits to John Grant and Sidney Hulse as stage managers; prompter, Winifred Pugh; lighting and effects, Jack Pugh; Decor, Jane Caldwell; properties, Sheila Robbins; front of house, Wilfreda Turner, and musical arrangements.

## BISHOPSTEIGNTON PLAYERS' TRIUMPH

**D**ESPITE the relative inexperience of several members of the cast, Bishopsteignton Players really triumphed with their latest play, "Love from a Stranger," which was presented at the village hall last week. They gave a polished performance rarely accomplished by village amateur drama groups.

Three of the cast, Ann Cook, Diana Leeson and Keith Leeson had acted in only one play before, but they ably supported their more experienced colleagues. Another member, 14-year-old Jane Martin who made her debut in the village pantomime at the beginning of the year, obviously endeared herself to the audience as Ethel the maid.

The production was the most ambitious ever attempted by the Players. "Love From a Stranger," a three-act play by Frank Vosper based on an Agatha Christie story, incorporates some very heavy drama which often proves difficult for amateurs to put over successfully. In the words of the producer, Bob Caldwell: "It can so easily become pathos." *bathe*

The cast never fell into that trap.

The plot concerns a young girl who "jilts" her fiance to

marry a man she has only known a few hours. At first everything runs smoothly, but after a while the young wife becomes a little suspicious of her husband's behaviour.

Gradually the mystery deepens until the wife realises her husband is a murderer—and she is the next victim.

In a gripping climax she first pleads for her life then, unknown to her husband, slips poison into his coffee.

Diana Leeson had the part of the wife and like her "husband," Edward Perkin, gave a most compelling performance. Jane Caldwell, wife of the producer, provided dashes of humour to give the audience a break from prolonged periods of drama. As the old gardener, Matthew Shadbolt looked a little to young to be suffering from rheumatics but nevertheless was very convincing. Keith Leeson had the part of the fiance and Ann Cook was the mutual friend.

Backstage were John Grant and Sidney Hulse (stage managers), Winifred Pugh (prompter), Jack Pugh (lighting and effects), Jane Caldwell (decor), Sheila Robbins (properties), Wilfreda Turner (front of house), D Phillips (musical arrange)

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by t



# Love from a Stranger

## BISHOPSTEIGNTON

### "LOVE FROM A STRANGER"

Three of those taking part in "Love from a Stranger", presented by the Bishopsteignton Players at the Village Hall, last week, had only appeared in one previous play, but their own undoubted capabilities, plus a leavening of "experience", provided a cast of all-round strength.

I think the production must rank among the Players' best, for all the tenseness and excitement of Frank Vosper's thriller, which was based on a story by Agatha Christie, was captured with vivid realism by the actors and actresses. Praise must also go to the producer, Bob Caldwell, for, in addition to getting the very most out of his characters, he intensified the macabre situations by means of lighting effects and sinister background music.

The story centres around a mentally-unstable mass murderer, Bruce Lovell, who attracts wealthy women into matrimony by promises of travel and adventure. His intended victim in "Love from a Stranger" is Cicely Harrington, who, unsure about her feelings for her fiancée, Nigel Lawrence, is swept off her feet by the plausible Bruce and marries him. Cicely has won £10,000 in a sweep stake, and in a cottage in an inaccessible part of the country, she gradually becomes aware of the strange behaviour of her husband. At this stage the play builds up to an enthralling climax with Cicely staving off the murderous intentions of Bruce, and culminating in the latter's death through fear of having been poisoned.

Undoubtedly the outstanding personalities in the production were Edward Perkin as Bruce, and Diana Leeson as Cicely. I have seen the former enact many successful roles, but none, I think, has had the punch and vitality of this one. Not only did Edward sustain a Canadian accent, but behind his facial expressions could be seen the evil of a man planning a clever murder, and the slow deterioration in his mental stability.

### Moods Clearly Etched

For a comparative newcomer to the stage, Diana gave an amazingly competent performance. There was not a sign of "footlight nerves," whilst the three moods of uncertainty, happiness and stark terror were clearly etched. Her final scene with Bruce when she realised his intentions was played by both with such conviction that it had the audience holding their breaths and gripping their seats.

Jane Caldwell gave a delightful and light-hearted interpretation of Cicely's hair-brained aunt, Louise Garrard; whilst a splendid character study of the gardener, Hodgson, was provided by Matthew Shadbolt, although his make up hardly made him look old enough.

Two of the cast who had only appeared in one play before were Ann Cook who gave a coolly efficient performance as Cicely's friend, Mavis Wilson; and Keith Leeson as Nigel Lawrence, the disillusioned fiancée from the Sudan.

Jane Martin, a junior in the last village pantomime, made a typical country girl, employed as a maid at the Cottage; whilst John Turner did well as Dr. Gribble.

The stage managers were John Grant and Sidney Hulse; Winifred Pugh was the prompter; Jack Pugh saw to the lighting and effects; Jane Caldwell to the decor; and Sheila Robbins to the properties. Wilfreda Turner was in charge of the front of the house, and David Phillips was responsible for the musical arrangements.—G.H.C.

## BISHOPSTEIGNTON PLAYERS

"Love from a Stranger" by the Players was thought by many to be one of the best plays the Company has yet presented.

The audience were kept on the edge of their seats for some two and a half hours, by this tense, well written thriller, which was finely produced, well staged, and superbly cast.

This was an evening's entertainment for the family; all who saw "Love from a Stranger" realised that this was the polished result of hours of hard work, and would congratulate the Producer, cast, back stage and front of house workers, all of whom co-operated to make this such a success.

It is a pity that these efforts were not rewarded by larger audiences. Surprisingly, the Village Hall was not filled to capacity for any of the three production nights. Bishopsteignton is fortunate in having a live and talented Repertory Company in its midst, yet the apathy on the part of the public to support their Village Drama Group would make it seem that the group's efforts are not appreciated. J.G.





Love from a Stranger

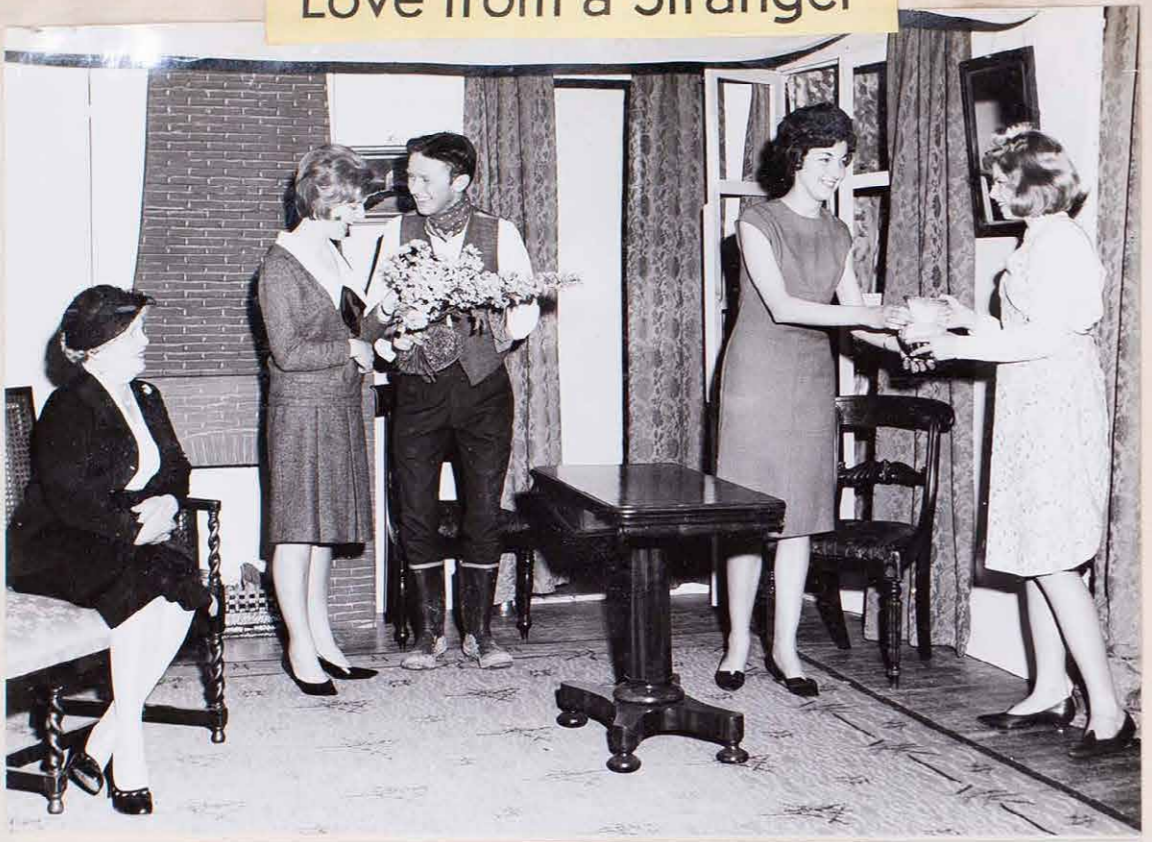


Love from a Stranger





Love from a Stranger



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Love from a Stranger



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The Village Hall, Bishopsteignton

The Bishopsteignton Players

PRESENT

## BONAVENTURE

A PLAY IN THREE ACTS  
BY CHARLOTTE HASTINGS

WEDNESDAY 4th MAY

THURSDAY 5th MAY

SATURDAY 7th MAY 1966

at 7.30 p.m.

PROGRAMME 3d.

SHORROOKE & COLLIER MORETONHAMPSTEAD

# Bishopsteignton Players in a successful 3-act thriller

By our Drama Critic

CHARLOTTE Hastings's three-act play, "Bonaventure," enjoyed a successful run at Bishopsteignton last week. It was so successful, in fact, that many would-be patrons were unable to get seats.

Under their producer, Bob Caldwell, the Bishopsteignton Players put on a show of sophisticated polish that very few amateur companies could equal.

While it is true that in this moment of time the village has an unusual number of talented players, the real key to the phenomenon lies in the person of the producer. The Bishopsteignton Players need no hedge to shelter behind; their performances can be judged by "open" standards. Last week's "Bonaventure" was no exception to the rule.

"Bonaventure" is a sort of thriller, but a thriller with a difference. As a theatre piece it is a work of craftsmanship with finely drawn, clear-cut characters. They work out a drama of an intensely human nature all within the short span of 48

hours, and all within the precincts of a convent cut off from the rest of the country by floods.

There is little originality in the setting, in the plot, or in the plan. But Charlotte Hastings has so used her situations and characters as to extract every ounce of emotion from her actors, and draw the occasional furtive tear from her audience.

In brief, the story revolves around an episode in the life of Sister Mary Bonaventure, matron of the convent hospital. Sarat Carn, a young painter, is being taken back to Nottingham by her warders after an unsuccessful appeal against her death sentence for the murder of her brother. The floods burst, and the party is marooned in the convent until the waters subside. All communication with the outside world is cut.

Sarat wins the heart of all, especially of Bonaventure and the

ageing Sister Josephine, the cook.

Sister Mary Bonaventure combines the qualities of profound human compassion, uncertain faith, and a penetrating mind. In the brief hours of the action, helped by Sister Josephine, she unravels the reports of the crime, reconstructs it, unveils the weakness, clears Sarat, and establishes the identity of the real murderer.

The usual foils and counter-foils, play and byplay are all exploited and quite a large cast contribute to an altogether credible story. Last week's production suffered a little from lack of pace and, one suspects, not quite enough homework on the part of one or two of the actors. The sets were good, and the incidental music, chosen and played by David Phillips, appropriate and effective.

As Sister Mary Bonaventure, Joy Surcombe gave a moving performance. In living her part

she conveyed both spiritually and intellectually the substance of a lovable character. Her acting and speech, however subdued, always projected an impression of power and depth. This was no mean achievement in such an exacting role. Only in her final scene was there any falling off of tension. With a sobbing Sarat at her knees, she recites the Magnificat, softly, in Latin. It did not quite come off. The grandeur and euphony of this tongue were too unfamiliar for her fully to express the marvellous poetry and significance of the words.

Diana Leeson played Sarat effectively. She was well cast and acted out her emotional complexes with a clear idea as to where she was going.

Matthew Shadbolt was given a wonderful opportunity in the part of Willie, the sub-normal young handyman about the convent. His reading of the part was first class, while his speech and acting were fully professional.



## BISHOPSTEIGNTON

### "BONAVENTURE"

By Bishopsteignton Players

The latest production by the Bishopsteignton Players was a costume play, the entire action taking place in a convent of a nursing order near Norwich in 1947.

This type of play was entirely different from their previous productions and this departure from the usual proved to be sound judgment and the "end product" a realistic performance which was very touching at times, with all the cast acting their parts well, and the excellent sets completing a true picture.

The story centres round Sarat Carn, an artist, who is being conveyed from the Appeal Court to prison, under sentence of death for poisoning her invalid brother, and is stranded at the convent with her two escorts, when the river banks burst and the villages in the valley are flooded.

The interpretation of Sarat Carn by Diana Leeson was superb as was that by Joy Surcombe as Sister Mary Bonaventure who finally proves Sarat's innocence. The parts of Sister Josephine the beloved cook and the gentle but firm Mother Superior were beautifully played by Jane Caldwell and Myrtle Bone. The uncomfortable roles of the two prison officers were portrayed by Julian Perkin and Bronwen Warren. Matthew Shadbolt made an excellent character study of Willy Pentridge the "simple" handy lad; while the villain of the piece who finally committed suicide proved to be Dr. Jeffreys whose portrayal was in the capable hands of Edward Perkin.

Other parts were competently taken by Hermine Willis as Martha Pentridge, Willy's mother, previously Sarat's housekeeper and chief witness against her at the trial; Patricia Brown as the serious "work by the book" nurse and Ann Cook as the jolly scatter-brain nurse.

The producer Bob Caldwell and his assistants behind the scenes are to be congratulated upon such an entertaining evening.—C.F.

Parish Council meeting will appear next week.

4174

## BISHOPSTEIGNTON PLAYERS

The annual meeting was opened by the president, Mr. T. Turpin, to report progress and to elect officers for the forthcoming year.

Mr. Turpin was re-elected as president by unanimous decision. His services have been invaluable and he has helped the Players in every way he possibly could.

The chairman, Major Bob Caldwell expressed his wish to retire, and not seek re-election. This decision was respected and the president asked for a vote of appreciation for the excellent work he had done, both as chairman for the past two years, and for his outstanding ability as producer.

Major Caldwell responded saying that his retirement from the chair did not mean that he would cease his association with the Players and that he would be producing the spring presentation, "Bonaventure," by Charlotte Hastings, in early May. The exact dates would be advertised later.

The treasurer, also not being willing to seek re-election, was nominated for the chair and this was unanimously agreed.

Capt. W. Rogers, the hon. auditor, complimented the retiring treasurer on his past presentation of the accounts and said it had been a pleasure to work with him.

The secretary, Mr. J. W. Grant, in his report stated that apart from two productions little had taken place, but that plans were being made to obtain more producers and other helpers for the forthcoming season. He was circularising every patron, player and supporting member to indicate their willingness to assist in any of the fifteen or so necessary sections, upon which any well produced play depended.

As the treasurer had previously stated the players had broken even on the two plays presented and that they were still financially sound, and that, given that little extra push, they could return to normal production and continue to give to Bishopsteignton the entertainment which the village had had since the inception in 1960.

It was agreed that Mr. Grant should continue as secretary.

Mr. K. Leeson was appointed treasurer, and the committee was then elected as follows: Mrs. D. Leeson, Mrs. P. Hallett, Mrs. W. Pugh, Mrs. A. Cooke, Miss E.

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## BONAVENTURE



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BONAVENTURE



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BONAVENTURE



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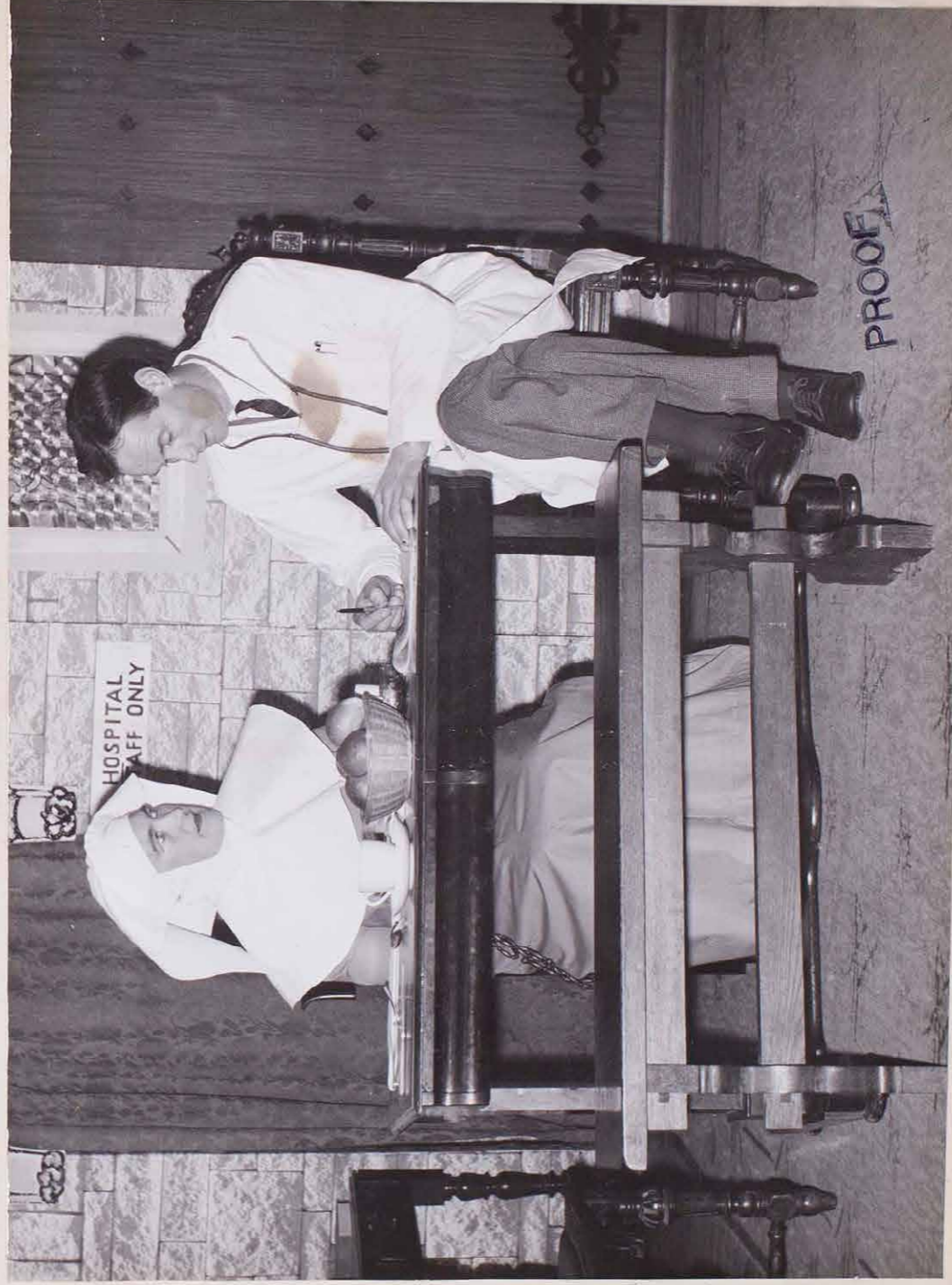
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BONAVENTURE



BONAVENTURE





**BONAVENTURE**



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**BONAVENTURE**



4123



## VILLAGE HALL, BISHOPSTEIGNTON

Bishopsteignton Players

present

# Here We Come Gathering

A COMEDY IN THREE ACTS

by

PHILIP KING AND ANTHONY ARMSTRONG

on

WEDNESDAY, THURSDAY AND FRIDAY

12th, 13th and 14th April, 1967

at 7.30 p.m.

PROGRAMME FOURPENCE

SHORROOKE & COLLIER MORETONHAMPESTEAD

## BISHOPSTEIGNTON

### THERE WERE "NUTS" IN "HERE WE COME GATHERING"

12th April 1967  
"Here We Come Gathering" proved another success for the Bishopsteignton Players when performed at the Village Hall, last week. This hilarious comedy by Philip King and Anthony Armstrong was not one of the easiest to tackle for the stage was completely devoid of furniture which meant that considerable more attention had to be given to correctness of movement than is otherwise the case.

The cast, which included several actors and actresses of experience, found no difficulty in this direction,

and, in addition, never allowed the speed of presentation to lag.

The story of "Here We Come Gathering" is a very light one and has its location in the unfurnished living room of a newly-acquired cottage in the country. Here, the young Kellaways, waiting to settle in, encounter many snags. The van bringing their furniture breaks down, mother-in-law trouble and jealousy cause a rift, and the collapse of a rickety bridge isolates the cottage from the outside world.

Sheila Robbins and Edward Perkin as actress Anne and would-be author of a play Philip Kellaway teamed up well, and their many arguments were put across with realism and were never overdone. Two of those who threatened their marital bliss were Philip's mother, Harriet, and Anne's erstwhile leading man, Gray Meredith. Joy Surcombe played the former with strength and conviction which made her a veritable "she dragon"; whilst Dick Scarle gave a satisfying performance as the rather mystified Gray who finds himself the victim of Philip's deadly coolness when he suggests that Anne should have a part in a play he has written.

Entitled "Here We Come Gathering" there are bound to be "nuts" in the cast whether the month is "May" or not. There were two outstanding ones—Matthew Shadbolt as the driver of the furniture van, George Hawkins, and Rosemary Harris depicting the precocious schoolgirl, Evadne Potter. Both were excellent character studies. Matthew gave a strikingly humorous performance as the "rough diamond" who when he sprains an ankle reveals that he has a great aversion to pain.

"Mum says I've to be as much help as I can," Evadne tells the bickering household. Her girl guide experience, however, fails to light the living room fire, and all she can suggest to those waiting in the empty cottage is that they should play games. Rosemary's acting of this part was both light-hearted and realistic and was reminiscent of a St. Trinian-type.

I liked John Turner's quietly competent enaction of the elderly Rev. James Kellaway, completely unaware of the tension around him and only concerned with the care of the plants in the garden. Patricia Brown, as Shirley Cameron, spent most of her time on the stage clad in a rug, having fallen in a stream. She did well in the part, and although apparently shy and demure made a dead-set for George Hawkins. In his brief appearance as the pedlar, Luke Betterworth, who had made the cottage his "home," Julian Perkin, with his broad accent, caused many laughs.

The play was excellently produced by Bob Caldwell; Frank Gammer was the stage manager, assisted by Terry Brown, and Stanley Elsdon was responsible for the decor. The lighting was by Eric Mole, sound effects by David Phillips, and Winifred Pugh was the prompter. Wilfreda Turner was in charge of the front of the house.—G.H.C.



A scene from Bishopsteignton Players' production of "Here We Come Gathering" 4126



MID DEVON ADVERTISER 15/4/67  
4227

# Small audience for Players

ONLY ABOUT seventy people went to see the opening night of the Bishopsteignton Players' latest production on Wednesday although the village hall has a capacity of 150.

Bookings at that time were moderate for the other two performances on Thursday and Friday.

The players had been rehearsing for ten weeks and those who did go to see them were appreciative of the performance.

The play, "Here we come gathering," by Philip King and Anthony Armstrong, did not have as strong a plot as some of the other plays which the Players have performed in recent years.

The action takes place in the unfurnished living-room of the Kellaway's newly acquired cottage in the country. Anne and Philip Kellaway arrive before the removal van and throughout the play the room has no furniture.

Philip thinks that he will be able to concentrate on writing his first play in these rural surroundings. The play is to be "a study of a tortured soul" but his wife is convinced that he has no writing ability.

Philip's mother, who bought the house so that her son could live near her, arrives unexpectedly with her husband—a vicar whose main interest is gardening. The mother, Harriet Kellaway, treats Philip as affectionately as some people treat their pet poodle, but she has a persistent grudge against her daughter-in-law, Anne.

The removal man arrives at the cottage but he explains that his van has broken down. One unlikely event follows another until there are eight people stranded in an unfurnished cottage, without food and seemingly without any way of communication. Friction within the family builds up and it is not until the closing lines that the meaning of the vague title is explained.

Produced by Bob  
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his means of escape  
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These must have been  
enjoyable parts to play, except  
one—that of George Hawkins.  
Matthew Shadbolt is often given  
these simpleton parts to play  
and his acting experience enabled  
him to capture the attention of  
the audience.

Patricia Brown, who played the part of Shirley Cameron, did not have very much to do and she was rarely the centre of attraction in the plot. What she did manage to do was to provide continuity. 4227

The smallest part was played by Julian Perkin. It was a pity that more wasn't seen of him because he has always proved popular with audiences in the village.

Others connected with the production were: stage manager, Frank Gammer; assistant stage manager, Terry Brown; decor, Stanley Elsdon; lighting, Eric Mole; sound effects, David Phillips; prompt, Winifred Pugh; and front of the house, Wilfreda Turner.—P.C.S. 4227

HERE WE COME GATHERING



20.



HERE WE COME GATHERING



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HERE WE COME GATHERING



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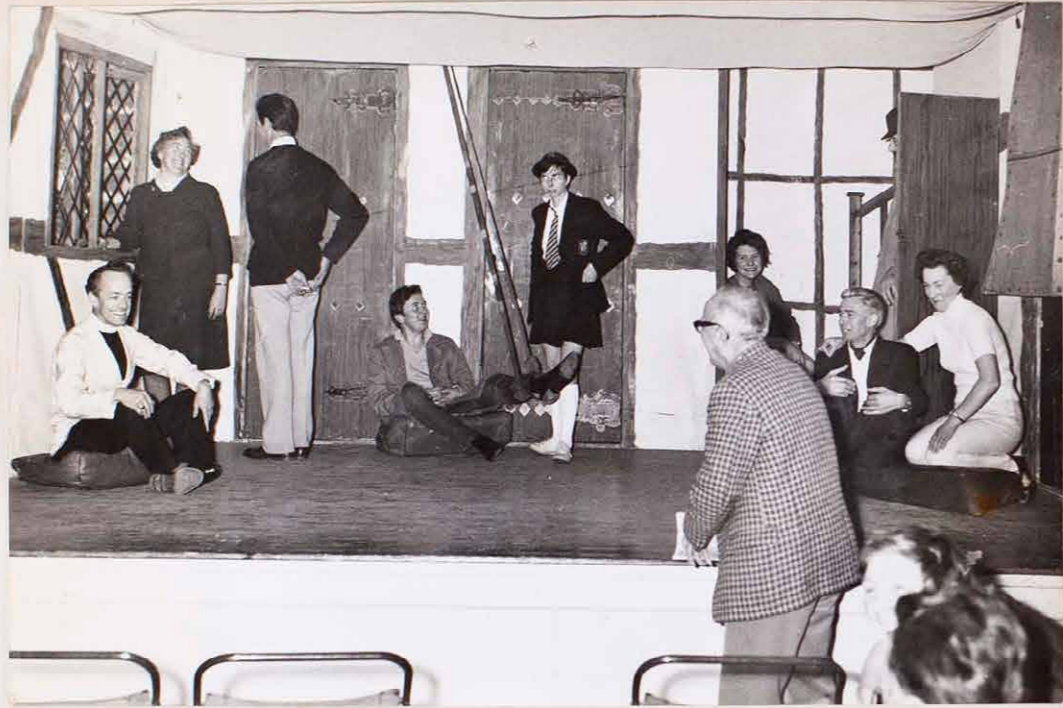


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HERE WE COME GATHERING



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HERE WE COME GATHERING



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HERE WE COME GATHERING



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# A play of suspense at Bishopsteignton

A PLAY of suspense with an intriguing plot, "The secret tent," by Elizabeth Addyman, might well have been written especially for the Bishopsteignton Players, who performed it at the village hall last week.

No more than three people were ever on the stage at any one time and therefore the actors were able to move around without getting in each other's way.

But the exciting story and the capable acting compensated for the lack of characters in the play.

The action takes place in the living room of an old East Kent cottage, the home of Christopher Martyn, his wife Ruth and their two children.

Christopher met Ruth by accident five years ago. They married soon afterwards and lived a contented life together. Ruth spoke little about her childhood life but Christopher was led to believe that she was brought up in an orphanage.

One night there is a burglary at nearby Clifton manor. Later the body of a woman is found and Christopher identifies it as that of his wife. The police are called in to investigate the case, which is treated as one of murder.

Before the inquest on the dead woman Christopher and his mother are visited by a Miss Pearce, who tells them the truth about Ruth's life.

The "orphanage" where Ruth lived for some time was, in fact, an approved school. Ruth had been brought up in a Camberwell slum and she had been a "victim of terrible circumstances." She and her brother had run away and had been "brought up" by a gang of crooks. Ruth was caught while doing a robbery and sent to the approved school. When she was taken into custody—at the age of 14—she was pregnant. The child lived and was adopted.

Christopher's opinion of Ruth changes for the worse after hearing her life story but as he curses

himself for ever meeting her Ruth walks in and collapses.

When she recovers Ruth explains that her brother had been involved in the Clifton manor burglary. He had forced her to go with him but she had escaped and returned to Christopher. The dead woman only resembled Ruth.

Ruth explains that living with Christopher was her "secret tent" where she was able to forget the cruel past.

I had only one criticism of the play. There were not enough murder suspects and no-one in the play had a motive for killing Ruth anyway. For this reason it became obvious fairly early on that Ruth hadn't been murdered.

Apart from this the play was exciting and held my attention from start to finish. Whereas some plays build up to a single climax at the end this one had two or three, spread out at strategic points, thus preventing the play becoming boring.

The lead part, Christopher Martyn, was played by Richard Searle, who accomplished the abrupt change from a placid to a violent mood successfully. At first he was slightly tense but as the play progressed he settled down and gave a creditable performance.

Sylvia Coyle, who also appears with Newton Abbot repertory company, made her debut with Bishopsteignton Players in the small but difficult part of Ruth Martyn—small because she appeared only in the first scene and in the final act; difficult because of the emotional final act which would have ruined the play had it not been performed with precision.

Mrs Coyle had the necessary experience to play the part in the right way and her clear voice,

full of expression, was a highlight of her performance.

Myrtle Bone gave a controlled performance as Christopher's mother, Naomi Martyn. She was well cast by Edward Perkin, who was making his debut as a producer, and she acted with calm throughout.

Hermine Willis and Matthew Shadbolt had disappointingly small parts. Mr Shadbolt, as Ernie Briggs, the village idiot, was on stage for only a few minutes and he had to throw everything he could into this short time. The full extent of his acting talent wasn't realised.

Mrs Willis played the part of Miss Mitchum-Browne, the village busybody. The part had nothing to do with the plot but Mrs Willis's efficient portrayal brought welcome relief to the tension on which the play was centred.

John Turner was adequate in the part of Inspector Thornton, the persistent detective who investigates the murder. Unfortunately Mr Turner usually gets the same sort of part, the exception being his part as the vicar in "Here we come gathering," and it would be interesting to see him try something different again.

Another debut was that of Dorothy Bernard, who played the part of Miss Pearce, the headmistress from the approved school. She appeared in only one act but played her part with authority.

Others connected with the play were Timothy Bernard; Frank Gammer, stage manager; Pat Brown, properties; Stanley Elsdon, decor; Eric Mole, lighting; Ed Surcombe, sound effects; Patricia Kidd, wardrobe; Winifred Pugh, prompter; Wilfreda Turner and Cindy Perkin, front of house.

The play was produced by Edward Perkin.—P. C. S.

## BISHOPSTEIGNTON

### "THE SECRET TENT" HAD STRONG DRAMA

Strong drama and tear-jerking pathos are the ingredients which make Elizabeth Addyman's "The Secret Tent" well worth staging, and the Bishopsteignton Players who presented it at the Village Hall, last week, are to be congratulated on a very praiseworthy production.

The story is of a young wife, who disappears, and who having been wrongly identified as a murdered girl, virtually "returns from the dead" to face the recriminations of her husband, who, whilst she has been missing, has heard details of her sordid past.

Although inclined to be a little stiff in his actions, Dick Searle put plenty of emphasis into the part of the husband, Christopher Martyn. He was particularly convincing in the dramatic scenes with his wife, Ruth. In this role, I thought that Sylvia Coyle excelled. She was beautifully relaxed in her devotion to Chris, and one could feel the tension when she saw her husband's love slipping away.

Another outstanding performance was that of Myrtle Bone as Naomi Martyn. She cleverly portrayed the part of a woman whose dislike for her daughter-in-law turned to sympathy and affection.

Although needing some prompting on the night I saw the play, Hermine Willis, as the scandal-mongering Miss Mitchum-Browne, gets praise from me for a delightful piece of characterisation; whilst Matthew Shadbolt was just about perfect as the village simpleton, Ernie Briggs.

John Turner was cool and efficient as Inspector Thornton, and this was undoubtedly one of the best performances he has given. Dorothy Bernard made a sympathetic Miss Pearce; whilst the child's voice was that of Timothy Bernard.

Edward Perkin, who is well-known for his acting ability, made a thoroughly good job of producing "The Secret Tent."

The stage manager was Frank Gammer; the properties were by Pat Brown; the decor by Stanley Elsdon; the lighting by Eric Mole; and the sound effects by David Phillips. Patricia Kidd was in charge of the wardrobe; Winifred Pugh was the prompter; and responsible for the front of the house were Wilfreda Turner and Cindy Perkin.—G. H. C.



H. R. Rivers  
The cast of "The secret tent," performed by Bishopsteignton Players last week. The play, a mystery written by Elizabeth Addyman, was produced by Edward Perkin. Two people made their debut with the Players—Dorothy Bernard (fourth from left) and Sylvia Coyle (second from right).

4140



VILLAGE HALL, BISHOPSTEIGNTON

Bishopsteignton Players

present

## INTENT TO MURDER

A PLAY IN THREE ACTS

by

LESLIE SANDS

on

WEDNESDAY, THURSDAY AND FRIDAY

1st, 2nd and 3rd May 1968

at 7.30 p.m.

PROGRAMME SIXPENCE

SHORROOKE & COLLIER MORETONHAMPESTEAD

### INTENT TO MURDER

## Too-long intervals spoil the play at Bishopsteignton

TWO excessively long intervals marred what could have been a good production of Leslie Sands's "Intent to murder" by the Bishopsteignton Players last week.

The atmosphere created by the cast was unable to survive the long intervals and they had difficulty in re-establishing the mood.

The scene is set in the living room of a house on the Yorkshire moors owned by authoress Janet Preston. On returning from a ride Janet finds a mysterious stranger in her living room who claims to be her husband's partner. The man, who calls himself George, is interested in locating Janet's husband.

Janet denies all knowledge of his whereabouts as she is not sure whether or not George is telling the truth. After learning that George and her husband were partners in a bank raid, in which a policeman was shot, she is forced to tell. Apparently Janet has poisoned her husband and was about to dispose of his body when she found George. George and Janet then become partners, each shielding the other.

Further trouble is brought about when Janet's secretary, Chris, and her fiance, Larry, arrive two days earlier than expected to spend three weeks at the house.

The relationship between George and Janet begins to deteriorate and ends with Janet attempting to kill George by urging him to drive a car she knows to be unsafe. However, Janet's attempt fails and George escapes with only cuts and bruises. Then Janet, thinking George is dead, explains the whole story to a friend, Mr Henderson, the local veterinary surgeon.

After finding out that George is still alive she phones the police to tell them that the wanted bank robber, George Bates, is at the house. George had already planned to leave but Janet manages to delay him until the police arrive. All is not finished for Janet, however. Mr Henderson has unravelled her part in the plot.

Janet, realising that all is lost leaves for the police station with Mr Henderson, concealing in her hand the bottle of poison which will provide her with her only means of escape.

The part of Janet Preston was played by Liverpoolian Thyra McCarroll. Thyra, who has been acting since she was sixteen, was playing her first part with the Bishopsteignton Players. Her acting was of a high standard throughout and it was easy to tell that she was a talented and experienced player. Her outstanding feature was her facial expressions which were the highlight of an excellent performance.

Julian Perkin, who played George, gave a rather disappointing performance partly due to the fact that he was unsure of his lines. He always seemed uneasy in the part and he appeared to be unsuitably cast.

Harry Prenton gave a good performance in the role of Mr Henderson, making the best of the few comedy lines at his disposal. He never appeared to lack confidence.

Pat Brown as Chris made the best of one or two pieces, especially her scene with Janet Preston which she played very well.

Eric Rippington gave a moderate interpretation of Larry but on the whole he seemed to lack confidence. Pat Kidd played the small part of the charwoman, Mrs Bunting.

Producer Keith Leeson can be pleased with this, his first production for the Bishopsteignton players. The stage manager was Bob Field assisted by Terry Brown.

Decor was by Sheena Ferguson who at times seemed to crowd the set with unnecessary properties. Lighting was by Neil Ferguson who must be congratulated on obtaining a complete black-out in scene two, a thing which many amateur companies fail to achieve.

The prompter was Winifred Pugh and the front of house manager was Wilfreda Turner. Sound effects were by David Turner.—J.D.

## "INTENT TO MURDER"

Poor support for Bishopsteignton Players  
by the Drama Critic

AFTER TWELVE WEEKS OF INTENSIVE REHEARSAL, it must have been disheartening for the cast of the Bishopsteignton Players to have to perform before audiences numbering between 30 and 40 last week.

It is difficult to find a reason for this apparent lack of interest. Granted, that there was the counter attraction of "The Late Christopher Bean" at Teignmouth's Carlton Theatre, but a spokesman for the company told me that except for the early days (the Players came into existence in October, 1960), support has not been good.

In my opinion, a village the size of Bishopsteignton is fortunate to have such a talented little company, and I do urge that in future it should be given the whole-hearted support it deserves. If only the members, numbering, I understand, approximately 115, each brought along three or four of their friends, the "house full" notices would soon be up at the Village Hall.

I know that quite a few theatre lovers attend the plays from Teignmouth, but surely there must also be a potential from Newton Abbot and Shaldon.

The Players' latest production was Leslie Sands' spine-tingling thriller "Intent to Murder", and the many tense situations were powerfully put across by an extremely competent cast.

The very first "curtain" gives an indication of the almost ceaseless drama that is to follow. From an armchair in a darkened living room a man rises and informs the wife of the owner of the house that he has been the partner of her husband in a bank raid in which a policeman has been shot. The wife calmly replies that she has murdered her husband, and from this point there is intrigue in plenty, which also involves a young couple, and an elderly veterinary surgeon, who eventually unravels the mystery.

### Vivid Characterisation

A newcomer to the company, and one who has often appeared on the Village Hall stage, between them stole the acting honours. The former was Thyra McCarroll who played the wife, Janet Preston, with fine assurance. In her characterisation she brought vividly to life

the ruthless, coolly calculating authoress who has disposed of her husband, and who has no compunction in attempting to send the pseudo Mr. Preston to his death in a ramshackle car.

As George Bates, Janet's partner in crime, Julian Perkin had his most dramatic part to date, and made a great success in interpreting the stormy intemperate man hiding from the police.

Two roles, exceedingly well enacted, were those of Pat Brown as Janet's secretary, Chris; and Eric Rippington as the fiancee, Larry. Chris' character—a homely girl—was in complete contrast to that of her employer, and Pat, by her performance, made the division real. Eric rightly saw Larry as an upright, honest, athletic, young schoolmaster, and added a strength of purpose which shrugged off the amorous intentions of Janet, and re-united him with Chris.

I was very impressed with Harry Prenton in the part of the vet, Mr. Henderson. Here, to life, was the elderly man, residing amongst a small community with little to do, probing into the problems of others, and, in this case, coming up with the right answer.

Pat Kidd made a brief but pleasant appearance as the "daily" woman Mrs. Bunting.

The play was excellently directed by Keith Leeson (his first production, I understand). The stage manager was Bob Field, assisted by Terry Brown. The decor was by Sheena Ferguson; the lighting by Neil Ferguson; the sound effects by David Phillips; and the prompter was Winifred Pugh. In charge of the front of the house was Wilfreda Turner.

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4143



VILLAGE HALL, BISHOPSTEIGNTON

The  
Bishopsteignton Players

present

# The Jilted Ghost

A Farcical Comedy in Three Acts by

SAM BATE

on

TUESDAY, WEDNESDAY AND THURSDAY

3rd, 4th, 5th September

1968

at 8 p.m.

PROGRAMME SIXPENCE

SHOBROOKE & COLLIER MORETONHAMPSTEAD

## BISHOPSTEIGNTON

### GHOSTS UNLIMITED

In last week's issue of the *Teignmouth Post*, Coombe Cellars hit the headlines with the story of their ghost and the frightened barmaid. But Coombe Cellars cannot be allowed to get away with a story like that all on its own. Bishopsteignton also has its ghost—a delightful, saucy, mischievous little apparition with, as her victim, not a barmaid but a very perplexed harassed pop singer on the run from his fans. The ghostly manifestations will appear in the Village Hall, Bishopsteignton on Tuesday, Wednesday and Thursday, 3rd, 4th and 5th September when the Bishopsteignton Players present "The Jilted Ghost" a farcical comedy by Sam Bate. This play was selected for presentation now because it is just the right material to appeal to people in holiday mood.

On Saturday last the Bishopsteignton Players held a "Ploughboy's Supper" for members and their friends and the evening proved a tremendous success. In addition to the recognised "Ploughboy's Supper" there were "hot dogs" and all sorts of appetising fare provided by Doris Wilson and a circle of lady helpers. David Phillips and his record player provided the music for dancing and Brian McCarroll on the piano the accompaniment for the sing-song.

During the evening a short excerpt from "The Jilted Ghost" was given. This was received with much laughter and applause. Brian McCarroll acted as M.C. and provided a most enjoyable evening. There were spot prizes for the dancers and prizes for the best adult ploughboy and milkmaid costumes and similarly for the children. The costumes were judged by Mr. T. Turpin, president of the Bishopsteignton Players and Mrs. Fuller and the prizes were presented by Mrs. Fuller.

## LAUGHTER WITH 'THE JILTED GHOST'

By our Drama Critic

Following the last production by the Bishopsteignton Players, I commented on the smallness of the audiences, and appealed to the residents of the village, and those outside interested in the theatre, to give more support to this talented little company.

Without taking any credit, I was pleased to see a near capacity house, including members of the Teignmouth Players, at the Village Hall, on Wednesday of last week.

The three-day presentation was Sam Bate's farcical comedy, "The Jilted Ghost" which the cast obviously enjoyed playing, and which kept the audience rocking with laughter at the succession of impossible situations.

The play, which was excellently produced by Bob Caldwell, tells the story of a "pop" singer, Jim Carruthers, who, tired of publicity, purchases the old Manor House in the village of Borham Minor to gain some peace from his screaming admirers. Little does he know until he arrives that the residence is haunted. Catherine, the ghost, dressed in flowing robes, claims that he is "Red Carruthers" who has jilted her in the days of long ago. Among her companions in the old mansion is Lucifer who encourages her to pester Jim, both accusingly and amorously, and when he tries to escape casts a spell over him to prevent him from leaving the house.

At the same time there are other residents of the village, Anthea Hardy, her mother and Ursula Fulljames, who are prone to swoon when they hear Jim's voice over the radio; and when Anthea and Ursula meet him in person they embarrass him with their affection. The "pop" singer also has to contend with Anthea's father, who, fed up with his womenfolk's behaviour, threatens to give Jim a thrashing.

Even Gillian, Carruthers' secretary, who expresses her dislike for him, declares her love when she comes under the 'fluence of Catherine.

The action of the play was never allowed to slacken, and there was some splendid acting, especially by the two leads. Joy Surcombe, who took the part at short notice, made a charming, tantalising and expressive ghost; whilst Brian McCarroll gave a faultless performance as the sorcery-trying Jim Carruthers. They were on stage for practically the whole of the one and a half hours the play lasted and were concerned in nearly all the hilarious incidents.

There was also a noteworthy characterisation by Jane Caldwell. Her Ursula Fulljames captured the vagueness and eccentricity of an elderly woman who has little left in life but to worship a voice on the radio.

John Turner was well cast as the lawyer's clerk, Aloysious ("Basher") Alabaster, alarmed at his occasional view of the "manifestation"; whilst Patricia Brown gave a vivacious study of Anthea Hardy, an ardent admirer of Carruthers. Harry Prenton, who also stepped into the cast at short notice, put plenty of fire into the part of the irate Hardy; and Diana Leeson was excellent as the coolly, contemptuous secretary, Gillian.

Doris Wilson was the assistant producer, whilst Neil Fergusson was stage manager and saw to the lighting. The assistant stage manager was Terry Brown; Sheena Fergusson was responsible for the decor, and David Phillips for the sound effects. Winifred Pugh was the prompter, and Wilfreda Turner was in charge of the front of the house.



# The ghost walks at Bishopsteignton —but on the stage

MANY famous theatres are reputed to have their own ghost walking the boards. A village hall joined the chosen few this week when Bishopsteignton players presented Sam Bate's comedy, "The jilted ghost." 4147

The play tells the story of a pop idol, Jim Carruthers, who buys an old manor house in the small village of Borham Minor in order to escape his screaming teenage fans.

All is well when he arrives, but the peace does not last long. While Aloisious Alabaster, the solicitor's clerk, is bringing in the furniture—a camp bed, a chair and a table—Jim meets Catherine, the jilted ghost. She tells him how he jilted her at the altar just after the battle of Waterloo. He is baffled by this but then he realises that it was one of his ancestors, Red Carruthers. He tries to explain to Catherine who insists that he was the one and that he has come back to life.

Jim is the only one who can see the ghost so he cannot prove to anyone that it exists. When the ghost and another character are present there is some very amusing crosstalk.

Jim goes to the village under the name of Brown to avoid being recognised but he is soon found out when Anthea Hardy, a teenager who lives there, comes to the house to introduce herself. On seeing him she flings her arms round his neck and starts kissing him, then faints.

Ursula Fulljames, the vicar's wife, comes to the house to look for the ghost, recognises the singer and does exactly the same. The ghost is not all Jim has to worry about. Anthea's father, Hardy, the local blacksmith, is looking for Jim to give him a beating for stealing the affection of his daughter and wife.

Before he arrives Gillian, Jim's secretary, turns up after following him to the village. She detests Jim and is more than pleased when Hardy gives Jim a black eye.

Then to stop Jim being hurt further Catherine, who has been watching, puts Gillian into a trance and makes her say that she is going to marry Jim. On hearing this Hardy is satisfied and Anthea and Ursula run off crying at the thought of their idol getting married.

Jim always liked Gillian and when he hears this he tells Catherine that they are going to leave the house. However, Catherine will not let him. She tells him that Gillian wants to stay so he will have to. Jim, left with no choice, 4147

decides to stay and marry Gillian who remains in the trance.

Aloisious Alabaster was played by John Turner, whose main problem seems to be lack of confidence. Had he relaxed he might have come over a lot better. It could have been a case of first night nerves and it was not an easy part to play.

Harry Prenton, who played Hardy, was in only his second production, but to see him perform you would think he had been acting for a good number of years. He looked full of confidence from the moment he came on and spoke clearly and was always sure of his words.

Patricia Brown, who played the young Anthea Hardy, was ideally suited to the part. She was very sure of her words and her relaxed manner was enviable.

Liverpudlian Brian McCarroll played pop singer Jim Carruthers, and at times seemed to get carried away with his part. Apart from this he gave a good performance, his actions on the stage being his best point.

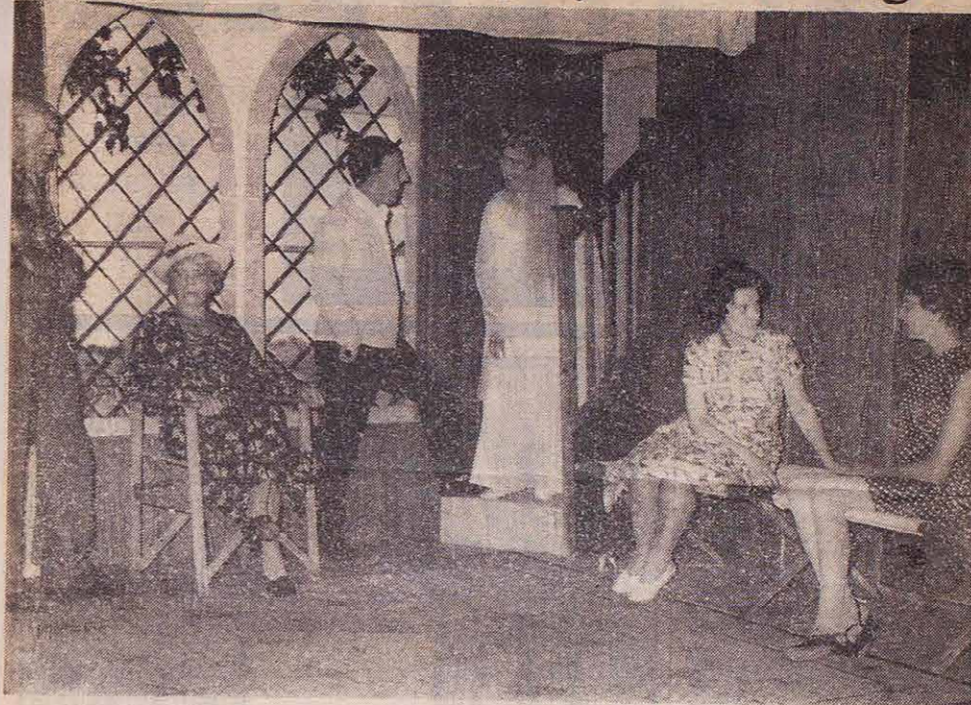
The part of Gillian, Jim Carruthers's secretary, was played by Diana Leeson who prefers to play in a heavy drama. I did not detect this, perhaps because she had a comparatively serious part. The few comedy lines she did have all got a laugh from the audience.

The star of the play in my mind was Joy Surcombe, who took the part of Catherine, the ghost. I looked hard but could find no fault with her performance. She spoke confidently, acted brilliantly and moved well across the stage, and when necessary she combined the three perfectly. When she was alone on the stage she kept the story flowing and the interest alive which many amateur players find difficult.

What surprised me was the small number who turned up to watch the opening performance which went better than most first nights go. The play has been advertised widely, say the players, so the only other reason must be lack of interest. If this is the case it is up to the players themselves and their supporters to arouse interest inside and outside the village. Until this is done I cannot see their following increasing in numbers, and they will have to be very careful with their choice of play to keep the supporters they've got.—J.D. 4147

## The Jilted Ghost

### Bishopsteignton players on stage



H. R. Rivers  
Bishopsteignton players pictured here rehearsing a scene from their latest production, Sam Bate's three act comedy "The jilted ghost," which they performed at the village hall this week. Left to right: Harry Prenton as Hardy, Jane Caldwell as Ursula Fulljames, Brian McCarroll as Jim Carruthers, Joy Surcombe as Catherine, Patricia Brown as Anthea Hardy and Diana Leeson as Gillian. 4148



Photo by Alan Lelcher

A scene from the play



The Jilted Ghost



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The Jilted Ghost



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# The Haxtons

## BISHOPSTEIGNTON

### SUCCESSFUL PRODUCTION OF "THE HAXTONS"

Undoubtedly, many people, at some time or another, have felt the urge to take something which does not belong to them, and, indeed, quite often they commit this offence (writes our Drama Critic).

What is it that makes these erst-while perfectly respectable members of society face the prospect of a term of imprisonment? Is it a spirit of adventure, a feeling of bravado, or is it a kink in their mentality?

This is the problem which confronts a young wife, Marion Haxton, in Hugh Walpole's dramatic play of the 1930s, "The Haxtons", which was staged by the Bishopsteignton Players at the Village Hall, last week.

The story deals with the way Marion, having been convicted for stealing baby clothes from a store, is treated by her family. She is immediately aware of a change in her husband, John's, attitude (he treats her like a child, although declaring his love), and the increased enmity of her sister-in-law, Isabel Creel. Then there is the impersonal view of Isabel's son, Clyde, to Marion's predicament and to crime in general; the staunch support of her friend, Elinor; and finally, the calm, but calculated reasoning of old Mrs. Haxton, as she watches events unfolding in front of her.

This play, excellently produced by Bob Caldwell, needed strong treatment, and it got it from the members of the cast who sank themselves deeply into their characterisations. The end result was a production of great merit, with the emotional and highly dramatic scenes being enacted with praiseworthy realism.

Giving splendid performances in the leading roles were Julian Perkin as John, and Patricia Brown as Marion. Julian had the by-no-means-easy task of portraying the rather weak but loving husband, wishing to take his wife's part, but influenced by the venomous spleen of his sister, and he tackled the part with perfect assurance.

Patricia has appeared many times with the Players, but the role of Marion gave her the big chance to show her capabilities as a dramatic actress. This she seized with both hands, and her performance was sensitive and moving.

Diana Leeson had the thoroughly nasty part of Isabel, and it says much for her acting when I say that one could feel the nerveless tension of the situations every time she came face to face with Marion.

The only light relief in the play came from Eric Rippington, giving a carefree and devil-may-care interpretation of Isabel's "bad-hat" but likeable son, Clyde; and by Bernice Ford, a young actress, taking the part of the middle-aged Elinor Greenbury. Bernice's previous experience with the Players was in a one-act production, which made her fine characterisation of the feather-brained, rambling friend of Marion, all the more remarkable.

From the movement point of view, Myrtle Bone, as the elderly Mrs. Haxton, was almost static, but it was her expressive face, more than anything, which told of the thoughts running through the old lady's mind.

Lucy Searle only had a small part, but did all that was asked of her as the maid, Alice.

The assistant producer was Doris Wilson; the stage manager, Jeremy White; and the prompter, Winifred Pugh. Neil Fergusson was responsible for the scenery and lighting; Sheena Fergusson for the decor; and David Phillips for the sound effects. Edward Perkin was in charge of the front of the house; and Harry Prenton of the publicity and box office.



# The Haxtons

## Well acted play of emotions

A play of emotions is not always easy for an amateur company to put across but at Bishopsteignton this week emotions ran high, and successfully so, in the three-act piece "The Haxtons."

The play, by Hugh Walpole, was performed by the Bishopsteignton Players in the Village Hall.

Set in the 1930s it concerns a family proud of the English traditions which have been part of their life for years. Everything changes when Marion, the wife of the head of the family, is convicted for stealing a pair of baby shoes.

The play sets out to tell how the family tries to be fair to her but feelings change. Marion fights to win back their friendship but finds herself fighting for her husband's affections with his sister, Isabel.

The play is essentially one of characterisation and emotions showing each character in contrast to the other. The producer, Bob Caldwell, had faith in the people he chose to play the parts and his faith was justified. Each gave of his and her best throughout.

Patricia Brown as Marion Haxton gave a thoroughly convincing and crisp portrayal. She believed in the character and so her audience was in sympathy with her. All she wants is for her husband John to trust her and her anguish when she realises that he doesn't was shown as clearly by her acting as by her speech.

John Haxton was played by Julian Perkin who gave a touch of distinction to the up-standing but soft-hearted head of the family. His character came over strongest in his scenes with Patricia Brown and I found him at his best in the last act.

Diana Leeson took on the rather cold character of Isabel, John's sister, who is only good to the people she loves, her brother and her son Clyde. She hates Marion, says so and tries to turn the family against her.

Clyde is a worthless character who admits he would stop at nothing providing he wasn't found out. I think that Eric Rippington was a little too casual and careless at times leaving Clyde far more colourless than he really should be.

Myrtle Bone played old Mrs Haxton quietly and with conviction. Elinor Greenbury (played by Bernice Ford), is a friend of the family but a busybody. Bernice Ford took on her first major role with the Players and although she tended to overact slightly she was playing a flamboyant person.

Lucy Searle took the small role of the maid, Alice, and although only on stage occasionally did well.

Production crew were: Assistant producer, Doris Wilson; stage manager, Jeremy White; prompt, Winifred Pugh; scenery Neil Fergusson; decor, Sheena Fergusson; lighting, Neil Fergusson; sound effects, David Phillips; publicity, Harry Prenton; Front of house Edward Perkin; box office, Harry Prenton. - S. A. W.

## BISHOPSTEIGNTON BISHOPSTEIGNTON PLAYERS

Following the very successful production of "The Haxtons", members and friends of the Players held their annual dinner and dance on 18th January at the Langstone Cliff Hotel, Dawlish. This was a most successful and enjoyable occasion and further activities are planned.

Keith Leeson, who will be remembered for his excellent production "Intent to Murder" now proposed to produce "Poet and Pheasant" a bright comedy by Willis Hall Lewis Jones, based on family life in a North Country mill town. This is provisionally set down for a production in May. Full details of firm casting and play read for casting will be advised later. In addition, Bob Caldwell has in mind a play for the summer months designed to attract holiday visitors and residents at the Cliff Hotel. The Committee are considering means of extending interest and attracting potential actors and producers to try their hand by means of reading evenings and one act plays.



# The Haxtons



4157

The Village Hall, Bishopsteignton

The Bishopsteignton Players

PRESENT

## The Haxtons

A PLAY IN THREE ACTS

BY HUGH WALPOLE

ON

WEDNESDAY, THURSDAY AND FRIDAY

15th, 16th and 17th JANUARY, 1969

at 7.30 p.m.

PROGRAMME

FOURPENCE

SHOBROOKE & COLLIER MORETONHAMPSTEAD

90



Village Hall, Bishopsteignton

Bishopsteignton Players

present

# Poet and Pheasant

A Comedy in Three Acts by

WILLIS HALL AND LEWIS JONES

on

Wednesday, Thursday, Friday and Saturday

21st, 22nd, 23rd and 24th May

1969

at 8.0 p.m.

PROGRAMME 6 d.

SHOBROOKE & COLLIER MORETONHAMPSTEAD

## BISHOPSTEIGNTON

SUCCESSFUL PRODUCTION  
OF "THE HAXTONS"

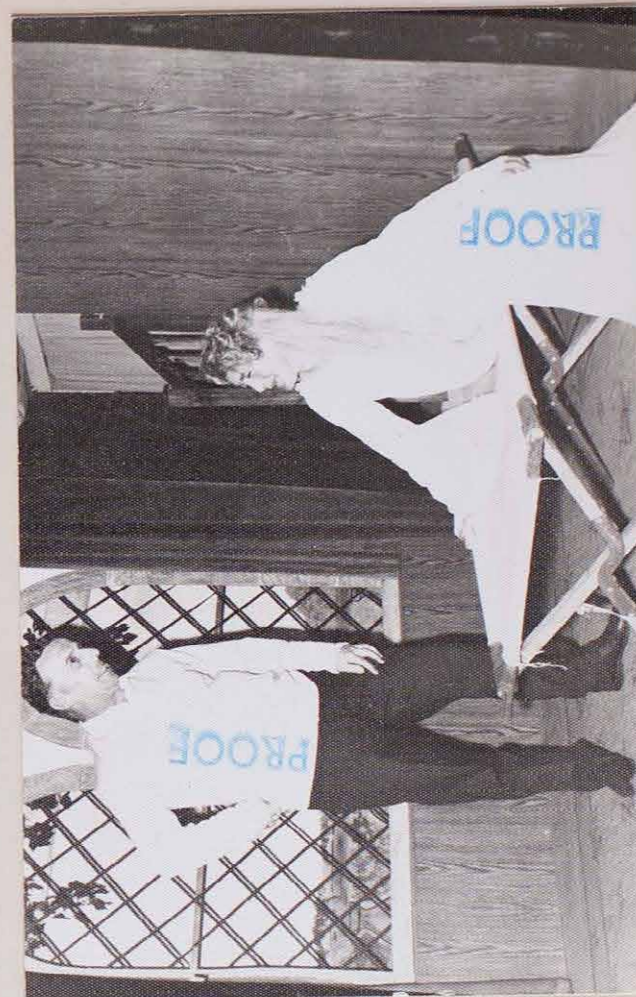
Undoubtedly, many people, at some time or another, have felt the urge to take something which does not belong to them, and, indeed, quite often they commit this offence (writes our Drama Critic).

What is it that makes these erst-while perfectly respectable members of society face the prospect of a term of imprisonment? Is it a spirit of adventure, a feeling of bravado, or is it a kink in their mentality?

This is the problem which confronts a young wife, Marion Haxton, in Hugh Walpole's dramatic play of the 1930s, "The Haxtons", which was staged by the Bishopsteignton Players at the Village Hall, last week.

The story deals with the way Marion, having been convicted for stealing baby clothes from a store, is treated by her family. She is immediately aware of a change in her husband, John's, attitude (he treats her like a child, although declaring his love), and the increased enmity of her sister-in-law, Isabel Creel. Then there is the impersonal view of Isabel's son, Clyde, to Marion's predicament and to crime in general; the staunch support of her friend, Elinor; and finally, the calm, but calculated reasoning of old Mrs. Haxton, as she watches events unfolding in front of her.

This play, excellently produced by Bob Caldwell, needed strong



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