



Tiverton Dramatic Society



Newsletter – October 2017

Welcome to your new-look Newsletter!

We apologise that newsletters have been somewhat sparse recently; we are hoping to be able to issue them more regularly from now on. If you have any items or ideas for the newsletter please email them to tivertondramaticsociety@gmail.com. The newsletter is sent to all paid-up members of the society.

The Chalk Garden



We are now into the last week of rehearsals.

Get-in to the New Hall and set-build is **Saturday 14th Oct** and will continue into Sunday 15th. If you can help please contact Alan Brailey or turn-up on the day. Help will also be appreciated for the get-out on the morning of **Sunday 22nd Oct**.

Pauline Farr is running front-of-house. Anyone who can offer to help, especially Friday & Saturday, please contact her direct or via the TDS email.

Finally, please continue to promote the show and get people to buy tickets to come and see it. It is a very good play which deserves as wide an audience as possible.

Christmas Social Event - Save the date!

Martin has kindly offered to organise another Quiz Night and the provisional date for this is Saturday 25th November in the Signpost Rehearsal Rooms, next door to our own.

We will confirm this date and other arrangements in the next newsletter.

All members, friends & family are welcome to join us for this social event. It is also an ideal opportunity to invite anyone who may be thinking about joining the society to come along and meet everyone.

Looking Ahead to 2018

Spring 2018 Production

Vickie Mogford will be directing the Spring production. We have read two of her suggested plays. The proposal is that we go with the second one - "Wanted, One Body" and we are now checking licence availability. Further readings and auditions will be arranged later in the year or early in the New Year.

Autumn 2018 Production

Looking ahead to next autumn, it has been suggested that we move the dates of show week back to the second week of November. Since the Willow Tree Theatre Company are not putting a show on in December it has created a 'breathing space' in the New Hall calendar. Moving the show week into November has several benefits. Firstly, less of the rehearsal period falls in the main summer holiday months. There is also no danger of the show week coinciding with the October half-term holiday. Also advertising and ticket sales no longer clash with the Operatic Society show in September.

Please let any member of the committee know what you think of this decision. The intention is to try this out for 2018 and review how it goes before deciding on anything longer term.

Rick Barfoot has already offered to direct the autumn 2018 show, however, other directors are also welcome to volunteer as no final decision has yet been made. Rick will be arranging a play reading of his suggestion in due course.

Your committee is:

Chairman: Martin Mogford

Vice-Chair: Sheila Webber

Secretary: Tracey Barfoot

Treasurer: Louise Chudley

President: Mary Cross

Vice-Presidents: Josie Gliddon, Peter Murch

Committee Members: Rick Barfoot, Jamie Barker, Alan Brailey, Richard Burt, Sophie Gale, Vickie Mogford, Graham Sessions

Identify the Picture/Caption Competition



There are three parts to this competition:

- Name the production
- Name the actors shown (and characters for extra points)
- Finally, add a caption, humorous or otherwise!

Submit your answers to the TDS email address. The prize is an honourable mention in the next newsletter! If you have a picture you would like to submit for a future competition please email it to the TDS email address.

Wait Until Dark – a review by Richard Burt

Saturday 7th October, Northcott Theatre, The Original Theatre Company.

Wait until Dark is a classic 1966 play which is probably best known for its 1967 film adaptation starring Audrey Hepburn and Alan Arkin. Three conmen terrorise a young blind housewife in her apartment as they try to recover a stash of drugs hidden in a child's doll.

This was a very good production, although perhaps (for me at least) not as scary as the film. The six performers were all very good in their roles. The lead actress, Karina Jones, successfully conveyed Susy's mounting terror as she slowly realises that she is being lied to. The actress is actually blind which must have brought some

additional pressures on the whole cast. No room for missing your mark or putting a prop in the wrong place! Shannon Rewcroft was suitably childish as the 12-year old Gloria, despite (I am sure) being in her mid-to-late twenties. However, special mention should be made of Tom McCarron as Mike. Tom was due to play the smallest role in the play, a policeman. However, he understudied for the part of Mike which must be the second largest role in the play. He was very good and I didn't realise he was the understudy until someone told me after the show.

The set was well designed – simplistic 60's chic. There was a practical staircase leading down to the main set which was used for the bulk of entrances and exits. It was also used well by the director to give visual interest as he moved some of the action up and down it. I was also impressed with the way that walls, doors and stairs did not just stop at the edge of the set but instead the paintwork turned to black and they faded into the darkness.

Two key factors in this play are the lighting design and the sound design. Lighting was certainly effective. The play opens in the darkened apartment and good use was made of down-lights immediately above the stage to create columns of light and shadow as half-seen figures search the room. At the climax, as each practical light on the stage is extinguished just the right areas of the stage were plunged into darkness. One very odd decision was to switch on a very bright, large strip light to semi-blind the audience to cover scene changes. This, together with some very jarring music, really brought you 'out' of the atmosphere which had been so carefully built up.

Much of the play was underscored by 'incidental music' such as you would get in a film. This was very unexpected in a theatre production and only worked with varying degrees of success. The other odd decision related to the main door to the apartment. Sometimes when it shut you only heard the practical door closing. At other times it was overlaid by a sound effect. Very odd and quite distracting.

Overall, it was an extremely good and enjoyable play which, in the words of the director, tells a story “about faith, loneliness and the courage to confront the dark... both literal and metaphorical”.

Although the Exeter run has now finished this production continues to tour until December. More details at: <http://www.originaltheatre.com/portfolio-item/wait-until-dark/>.

Please submit reviews of any shows you have seen, professional or amateur, for future newsletters.