



# PROMPT

July 1998

## From the editor's chair

(well, okay, from the Editor's fingers really) comes this final newsletter of YT's current season. You will find details of *Card Play*; tickets are available now from any group member. As well as reviews of two recent local productions there is a reminder of the forthcoming AGM and a reminder for those of you who may wish to stand for committee posts. You will also learn how to obtain Dazzle CDs and how to be involved in this year's Summer Project. Finally, there are some dates for your diaries to keep you busy in the coming months. Enjoy!!

## CARD PLAY

The cast for Card Play has been announced:

- Two of Diamonds ... .. Jessica Baker
- Six of Diamonds ... .. Andrew Macken
- Jack Smart... .. Peter Sharman
- Myra ... .. Debi Linton
- Q ... .. Becky Sharman
- Jackson ... .. Jamie Jeffcock
- Jack Flash ... .. Pilsbury
- Queen of Hearts ... .. Helen Bowman
- Four of Diamonds... .. Sami Mehzer
- Three of Diamonds ... Charlotte Trainor
- Ten of Clubs ... .. Charlie Greene
- Two of Spades ... .. Andrew Lister
- King of Hearts ... .. Chris Gurney
- Five of Diamonds ... .. Alex Hopper

## NIGHT CLUB!!

In Act II of card play, there is a night club scene and Ally needs people to populate it! Volunteers welcomed! Please attend rehearsals from Sunday 11th July. It would be nice to see the whole of YT on stage for this season's last major production.

## TICKETS!

This is the usual plug: Card Play is on the 23 - 25 of July with a Saturday matinee, tickets are £6 (£4 concessions). Box office is

So sell tickets!!!!

## FINANCES

The Lion, the Witch and the Wardrobe unfortunately lost money, but this was thankfully regained through hiring

out some of YT's scenery. The festival evening made money even after expenses for performance rights etc., had been covered, so lets keep the brilliant ticket sales for future productions!

## COMMITTEE POSTS

The current committee has nearly completed it's season and at the AGM they will have to be replaced(!), so please consider whether or not you wish to stand for a post, if you do please talk to Jon and Ally

## SAME TIME NEXT YEAR

This latest offering from BTG provided a very entertaining evening. The plot of this comedy by Bernard Slade revolves around a married couple. Married to other people, not each other that is! They arrange to meet each other at the same time, same place each year and the play tracks their lives from 1951 to 1976.

Both Helen Sharman and Malcolm Crawford gave convincing performances. Their attachment to each other rang true, their affection well handled, adding credibility to the plot.



The costumes were on the whole well thought out and at times added considerably to the humour of the piece (Helen's 60's costume in particular was excellent).

I also found the slides used to entertain during scene changes well executed and fitting although they did seem to harbour on the side of the bad things going on in the world at the time; I'm sure some good things happened during the two decades represented!?

The things that bothered me most were on the technical side (apart from the aforementioned slides). The set was . . . well . . . curious! The stage left entrance I understand and the one up stage right (the bathroom) but where did the one down stage right lead to? Also if this is some kind of 'Travelodge', why was there a baby grand piano in the room? OK I understand that the script must have called for 'George' to play the piano but it just seemed incongruous to me. Also American Motel rooms tend not to have single beds in them, queen size. would have seemed more in keeping.

The music on the other hand was well thought out and appropriately used.

The lighting was adequate but I'm sure they could have done something about the terrible hot spot on the flats centre stage left. And as for the cyc, if you are going to have practical balcony doors you must have something

behind them, even if its just a tall plant in a pot and some interesting lighting!

But worst of all was the building site effect created by the scaffolding used to mount the projection screen. This was erected stage right of the pros. arch over the entrance to the auditorium. It caused me to duck on entry, it was so obtrusive! Think of something else guy's .. it does nothing to enhance your presentation.

So to sum up, an entertaining evening. Obviously the cast and director had put in a lot of had work which paid off.  
A.J.M.H.

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## OLEANNA

On 5th and 6th of June, Tight Fit Theatre brought us Oleanna by David Mamet. This is a powerful, thought-provoking piece centred around the issue of sexual harassment and as such it requires very sensitive handling from both director and cast and this is precisely what it received in the capable hands of Tight Fit.



Mark Oldknow, as director, gave a beautifully paced production that demonstrated the many themes of the play. Mamet takes the audience through a case of alleged sexual harassment surrounding a university lecturer, John (Mark Oldknow) and his student Carol (Carla Quelch).

The audience sees the events that take place and when the allegations of harassment arise are forced to question themselves as to the potential validity of these claims. Mamet calls into question the accepted 'truths' that have come into being surrounding such a delicate issue. As the play progresses there is a shifting balance of power between the two characters; Mark showed this through the use of similar tableaux, but with slight changes or with the positions swapped, creating a subtle and effective representation of the changing characters of John and Carol.

Carla, as Carol, gave a beautifully underplayed performance. She starts the piece as a shy, self-convinced failure, struggling on the university course that she has worked so hard (and overcome so many obstacles) to get onto. Carla showed the increasing build-up of tension in the character as her attempts to explain herself and to question her lecturer are cut short by his overbearing manner. As the play progressed, her character evolved into a much more self-assured, self-righteous figure who is fighting for the rights of her "group". This was central to the character, the idea that she was not doing all of it for herself, for a matter of personal vengeance, but rather to safeguard her group. Carla's performance suggested that once more she was being dominated, that her seemingly convinced moral standpoint is that of the peer group into which she has fallen and this was reinforced by her occasionally allowing us to glimpse the frightened little girl inside.

Mark's John (a part he has played once before at Harrogate Rep.) was, at the start, a thoroughly unlikeable character. From the moment he walked on stage (with a balding head and moustache I'm sure he borrowed from

Tim Hill) he took control. His overbearing, patronising nature was, although strangely persuasive in its forcefulness, carefully calculated to make him appear the perfect bully. It was this that added to the impact of the piece: it is disturbing to find yourself siding with a character that you don't like. Mark portrayed the ever-changing nature of John with his usual controlled style and showed us his reactions to the crumbling world around him. As the situation worsens, the balance of power shifts to Carol and in reaction to this John seems to flounder, unsure how to react when not in a domineering position. He tries to continue in the same manner but Mark revealed the hollow and unconvinced nature of these efforts. The feelings of helplessness and powerlessness spiral and as they do so his reactions to each event increase in fury. This led to the shocking climax of the play when he resorts to physical violence and condemns himself by finally committing a crime.

It was a very tight, smoothly produced piece that held the attention and made you think and as such I think Tight Fit can be very pleased with the results.

ROB

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## NOTES

### DAZZLE CDs

These are now ready. Andy and Adam nearly always show up on Sunday afternoons so to obtain your copy make sure you 'collar' them.

### SUMMER PROJECT

Auditions for the 'Township' plays took place on Sunday 5th July. Don't worry if you missed them; just call Alison Lister ( These will be performed in the Owen Room 27 - 29 August.

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## DATES FOR YOU DIARIES

- 27 - 29 August 'Township' plays  
*Young Theatre*
- 6 September YT season starts.
- 13 September YT Annual General Meeting
- 16 - 19 September Bouncers  
*Tight Fit Theatre*
- 21 - 24 October Me and my Girl  
*Beaconsfield Operatic Society*
- 31 October Social Evening  
*Young Theatre*
- 18 - 21 November Blithe Spirit  
*Beaconsfield Theatre Group*
- 17 - 26 December Sleeping Beauty  
*Tight Fit Theatre*
- 7 - 9 January Bussy Malone  
*Young Theatre*