



NEWS SHEET

JUNE 2022



Our production of *The Body* is now, shall we say, buried. Over two years in the preparation, this extraordinary journey is complete. We have had our complications, driven by covid, ill health, conflicting commitments and everyone's modern dictator Putin. But we got there in the end. In spite of it all we had an extraordinary cast who fitted their parts beautifully, not a weak link in sight. Or was it the case that everybody grew into their parts?



We were lucky to have the support of Jane Darke, author Nick's widow, who filmed the dress rehearsal and one of the performances for a film about Nick that she is preparing, hopefully for the BBC next year. You may all yet be stars!



There were five performances, each with restricted covid-sensitive seating, and the last three were sell-outs. Audience reaction was mixed, from very little on the first night to enthusiastic engagement on other nights. To be fair, this was not an easy play to understand. The two halves were very different, the first a quirky Cornish comedy with a nod in style to *Under Milk Wood* with very Cornish dialogue. But then the *Body* comes to life, and the second half sees the introduction of three new characters who, in the style of *Dr Strangelove*, dominated all the action. From here, it's very clear that the plot is going in a totally different direction. In stages, comedy falls away and the play takes on a dark(e)!, disturbing tone.



I'm so grateful to Gweek Players for the opportunity to direct this challenging and absurdist piece of theatre. It certainly challenged the cast as well as the audience, so well done to all involved. *The Body* may now Rest in Peace.

Mark

Congratulations to Gweek Players and Mark for being brave enough to tackle such a challenging play; many companies just wouldn't know where to start.

I feel I have been educated and stretched by watching this play.

You are to be congratulated on your vision and imaginative staging, and for making sense of the outrageous story. We saw a very good production of this interesting, difficult play.



LETTER FROM THE CHAIRMAN

And suddenly it's May and we can boast another full-scale production, delivered by director Mark Breach, who brilliantly navigated the Players through the bizarre and brilliant Nick Darke piece *The Body*. As many of you know, after two years waiting and as the production developed, we became very aware of alarming parallels between the play and the Ukraine crisis. Through collections, and our own promise to donate from the proceeds, we are sending over £500 to the humanitarian aid charity DEC.

It was fabulous to have such a wonderful big cast and we welcomed new talent to the Gweek stage: Roz Trudgon, Tamara Stidwell and Trenton Spear. In addition, it was lovely to see some 'old faces' back on stage with us for the first time since 2019: Bruce Austen, Darren Drew and David Rowland.

Hot on the heels of *The Body* we launched our Summer Studio production. We're proud to have a large and ever-growing membership and it's important to us to create more opportunities for actors and creatives alike. We're delighted that Vanda Trotman will be directing this pop-up production, which will focus on minimal set and costume, and more on the drama itself. (Details below) We're hoping to recruit new creative people to manage the tech side of these plays: anyone interested contact Vanda on vanda.trotman997@gmail.com

Ring Round the Moon is back on the billing for November '22, with some new cast members. It promises to be a bold and beautiful production and Aline will keep you updated.

Our next gathering will be the AGM and BBQ. **Save the date:** Saturday July 2nd from 12 noon. We'll be in touch after our June committee meeting with invitations and details.

In the meantime, enjoy the summer, and we look forward to seeing you all soon.

Emma

ONWARDS ONWARDS ONWARDS

Never a group to sit back for long, our next venture is brand new and very exciting. **Gweek Players' Summer Studio** is broadly planned and very nearly fully cast. I'm directing two one-act plays: that most powerful of short plays, (though not so short!) Jean-Paul Sartre's **No Exit** (which you may well have heard of under its original title **Huis Clos**, or as **In Camera**) and a light, charming little piece by Thornton Wilder, **The Happy Journey to Trenton and Camden**. The casts will be:

No Exit

Garcin	David Ivall
Valet	Danny Vincent
Inez	Tabby Lammas
Estelle	Vicky Ellis

The Happy Journey

Ma	Michelle Dickson
Pa	David Rowland
Caroline	Parris Robertson
Arthur	Knave
SM	Mark Breach
Beulah	TBD



Readthrough of both one-acts

Rehearsals begin in June and the performances will be on (possibly) August 24 and (definitely) August 25, 26 and 27. (The committee is having a mild attack of dither over three performances or four, but hope to make up their usually very certain minds soon.)

Vanda

Meet the Committee - 3rd edition



Our Treasurer

Sandy Tyndale-Biscoe

Sandy has been on the committee since 2014 and Treasurer since 2016. He spoke to our reporter:-
GP Newsletter: When did you realise you were an actor?

STB: Probably sometime around the age of five, but I was put off for the next 50 years by the terrifying experience of taking a (very small) part in a school play. So it wasn't until the 1990s, when I was persuaded to join the chorus of a local G&S group, that I started to take a real interest. But it was downwards from then on as I played mostly 'villain' roles (Shadbolt in *Yeomen*, Satan in *Paradise Lost*, Judas in *A Man born to be King*) where singing wasn't the prime requirement. Playing 'baddies' is fun! Audiences really like to like the villain, which creates opportunities to develop a character.

Over the years I graduated to lead roles, both singing and straight, and was soon roped onto the committee. I cut my directing teeth with some Aykbourne silliness, then *The Wind in the Willows*, and

eventually persuaded the group to put on *Under Milk Wood*. I wanted to play First Voice (I do a passable Richard Burton) but was told 'It's your idea; you direct it.' So I wasn't allowed a role, but in the end, as the lights went down, the words and music (composed by my son) and the overall atmosphere gave me one of the most satisfying theatrical experiences of my life.



GPN: Is it your favourite play?

STB: Yes. As a play for voices it has more visual impact than any other theatrical experience.

GPN: You live in Penryn; what made you join Gweek Players?

STB: For 20 years I'd been involved with a quirky but very friendly group the Graffham Rustics. We saw Gweeks do *Private Lives* and then I joined to take a part in *Wind in the Willows* (keeping secret that I'd directed it at Graffham). It was soon obvious that we could fit in. Prima donnas don't last long here!

GPN: Do you prefer acting or directing?

STB: If you ask me when I'm in the middle of directing, I'd say acting! But actually there's nothing to beat seeing that whole vision, which has been in your head since you first read the play, come to life on stage on the first night.

After several major roles here in Gweek, a nomination for best actor (*On Golden Pond*), the best one-act play award for *Charlie and the Siberian Monkey Goddess*, and three directorships, I now find myself as the (deaf) sound man! But I'm very much looking forward to playing the ageing Jewish tailor in *Ring round the Moon*.

Sandy

Road Trips

Something approaching twenty Gweeks went to see our very own Emma in her final performance of **Girls and Boys** by Dennis Kelly. This was a massive solo piece for Emma: ninety minutes with the stage to herself, and of course she was no less than quite brilliant. Kelly examines the recently acknowledged mental condition Family Annihilation, which drives a parent (it is the father in 98% of cases) to murder his own children. From a lightweight beginning of casual relationships, the early days of a happy marriage and

growing business success, the play takes ever darker lanes towards the final tragedy of the murder of two young children.



Directed by Kath Archer, who concentrates all her drama energy into working on plays which carry a message about the lives of women, this was an immensely powerful piece to which Emma gave absolutely all the right touches. It's barely enough to say, well done, madam chairman!!

AUTUMN PRODUCTION

Aline's cast for **Ring Round the Moon** will be:

Hugo/Frederick	Phil McGee
Romain	David Ivall
Madame Desmortes	Tabby Lammas
Capulet	Linda Capone
Joshua	Vanda Trotman
Isabelle	Ginnie Davis
Mother	Emma Teague
Diana	Maddie Spink
Messerchmann	Sandy Tyndale-Biscoe
Lady India	Ali Mason
Patrice	Darren Drew
General	TBD

Play Readings

!!Play Reading Suggestions and Leaders Needed!!

Our Play Reading on June 29th is Ionesco's **Rhinoceros** and will be led by Mark Breach. We then take a short break until September 28, followed by Oct 26, Nov 30, Dec 28, Jan 28 etc. Always the 4th Wednesday of the month.

Would you consider leading a play reading? They are extremely successful: a great way to expand your knowledge of plays and to try out plays for future productions. To avoid it becoming stale, we would love more people to offer suggestions, and/or to lead. No need to be tech savvy, we'll take care of that angle. For more details, please contact me on

alineturner@btinternet.com

Aline
