



# Exeter Drama Company Newsletter

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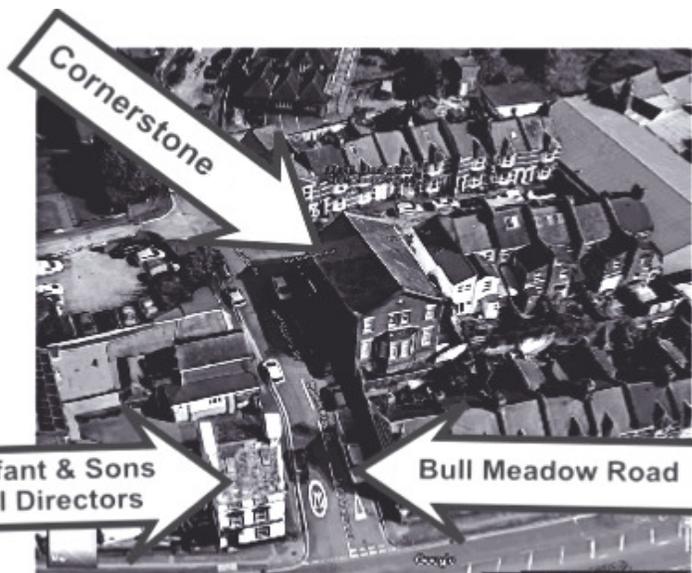
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## Hold the Front Page!

Cornerstone, the Isca Church building on the corner of Kimberley Road and Bull Meadow Road is where we'll be performing from June this year and for, hopefully, well in to the future. After a viewing of the building back in January we've decided it's where we want to be and we have initially reserved rehearsal and performance spaces up to and including our AGM on July 1st. We'll soon be in touch with the Trustees to book every Monday and Thursday up until the end of December this year. It *feels* like home to us and we very much hope that you'll get the same vibe. Now, in an ideal world, everything would be perfect but life's not like that is it?! Although it's a huge building there are other users on other nights so our costumes and scenery will have to remain in their various storage spaces around the city and we'll have to dismantle our stage at the end of a run *but* we will have quite a large landing cupboard where we can keep props, the tombola box, bits of makeup and probably all of our kitchenalia so there will be fewer things for us to cart around. We think that once the stage is up we'll have room for an audience of around 70 (up from the 45 we were reduced to towards the end of our time at The Shed) and the performance space we'll have will give us more scope for bigger productions. Must brush off that script for *Ben Hur* ...! The other downsides are that the ladies and gents toilets are on the first floor and there's only stairs, no lift. *But* there is a large, walk in, under stairs cupboard that would be ideal for a disabled toilet and possibly one cubicle as well and that's a discussion we'll be having. The other minor drawback is the fact that there's **NO** parking in either Bull Meadow Road or Kimberley Road *but*, on the plus side, you can easily drop people off and then park 5 minutes away in the Magdalen Road car park (adjacent to Hotel du Vin on the traffic Island) which is **FREE** after 6pm. As is parking in Southernhay. And, of course, other city centre parking is available! There are at least 4 different bus routes that have stops in Holloway Road



(at the end of Bull Meadow Road) so there really is no excuse not to come and see us. On the first floor of Cornerstone is a fully fitted kitchen where we'll be able to make the coffee without disturbing the action on stage and for anyone not wanting to tackle the stairs we will, of course, operate a waitress service direct to your seat as we used to do in the past. And, as the kitchen has a huge, operational gas cooker who knows what delights we might be tempting you with during the interval! We're happy to admit that most of us didn't even know that the building existed as Bull Meadow Road isn't a road you drive down unless you have to but we're very, very happy that we've found it. We hope you will be as well.



M. Sillifant & Sons  
Funeral Directors

Bull Meadow Road

# And the EDDIE's winners are...

In amongst the Golden Globes, the BAFTA's (British Academy of Film and Television Art), the SAG's (Screen Actors Guild), Oscars and other assorted glittering award ceremonies that clutter up our TV screens at this time of year the EDDIE's (Exeter Drama Dhalings and Insufferable Eccentrics), once again, failed to grab the local, national *or* international headlines! Hey ho. Picture the scene if you will, a top local hotel, the nominees in their finest, the wine flowing, the gastronomic delights served by sophisticated staff, subtle background music and the tension rising as everyone waited for the big reveal. Huge laughs, cheers and groans as the fun awards are dispensed with first where the winners of the Biggest Cock Up, the Worst Use of an Accent and Best Supporting Prop to name but a few are awarded their very cheap



*Jonny & Alice - Best Actor & Actress*

and very tacky plastic medals. Twelve awards later and you could almost cut the tension with a knife as the 5 nominees up for Best Actor were read out by last year's Best Actress winner, Charlotte Guy. Despite being nominated in most of the joke awards and winning nothing Jonny Robinson walked off with the top award for playing Laurie in *Good Wives* leaving Leo Harding and Eliot Vosper fighting for 2nd and 3rd place respectively. Then it was the turn of the outgoing Best Actor from last year, Daniel Bartlett, to announce the best actress. Charlotte took third place, Helen Evans second leaving Alice Purcell to claim the Best Actress title of 2018 for her role as Sarat Carn in *Bonaventure*. Ian Guy took the title for Best Production for *Bonaventure* just beating Jenny who directed *Good Wives* and, bizarrely, himself as his comedy double bill last December took third place. Maybe *next* year when everyone's finished talking about Brexit (Ha!) we might, just might get a by line in a local rag! Clarissa? Front page of the Sidmouth Herald next year.....?

## Scene Stealing

Occasionally an email drops into the inbox that makes you go "Oooh. That sounds interesting," and when it's followed up it's even better than it initially sounded. Steve from the now ex Countess Wear Community Theatre (CWCT) contacted us and basically offered us assorted bits of scenery, supports, weights and other sundry items as CWCT were defunct and the scenery was cluttering up his garage. When we showed the list of what was on offer to our set builders they started doing cartwheels around the room so we guessed it was a good offer. Even better, it was all free! At the time of writing we've said Yes (rather loudly) and the scenery is currently residing in one of our luvvie's garages awaiting transformation in a future play. Many, many thanks Steve and Kathy, we hope you enjoy your complimentary tickets to *The King's Mare*. We look forward to seeing you in our audience (and maybe having your expertise backstage with EDC?)

## Newcomers

We've stopped being amazed that people still want to join a (temporarily) homeless drama group who rehearse where we can, paint scenery in a garage, sew costumes in a back bedroom and brush crumbs off the laptop to write the newsletter but they keep coming. Nutters all and very, very welcome they are too. Watch out for the names Tony Harvey, Albert Taylor, Sarah Thorn, Shahar Lashkor, Elliott Logan and Josephine Paulsen appearing in a programme near you very soon.

# Hold the Front Page! Again

(Well, it would have been our front page story under normal circumstances!)

It's been a long held dream of ours to become a charity. We first started investigating some years ago but it was quite a complicated business and our bid at that time was, understandably, unsuccessful. Deflated we put the idea on hold whilst still imagining that we'd achieve it one day. A couple of years ago we dusted the idea off and started the process again but only managed to limp along for a bit before stalling again. Then we made contact with a local person who offered to help us with our bid and we had a great introductory meeting where all our questions were answered and we all got optimistic and excited before he stopped responding to our calls and messages so we were back to square one again! Step forward our newly elected marketing manager, Katherine, who said she'd get us over the line if it killed her. A little dramatic we thought (but then we *are* a drama company) so off Katherine went and found a company, *Ordered Management*, who, for a fee, said that they would complete and submit the charity application for us. And would keep submitting it for as long as it took. Katherine organised our committee, found all the necessary documents from our files and made sure that all the right boxes were ticked. Everything was completed by October last year and *Ordered Management* did their thing and we were assured that we'd find out if we'd been lucky by Christmas. And then Christmas came and went and we were told that there was a ten to twelve week delay due to a huge backlog of charity applications! Out of the blue we then got a call from *Ordered Management* saying that the Charity Commission were very happy to grant us charity status but one of the forms that *they* (the Charity Commission) had sent us last year had now been amended and updated and we'd need to re do it. Aaaargh. New form duly completed and scanned over we sat and waited. Tuesday 12th February is now, officially, the best day of the year as that was when we got the official confirmation that we are, now, a charity. 1181995. Remember that number. It's our charity number and will shortly appear on our website and all our paperwork. We can now apply for appropriate grants, claim Gift Aid and won't have to pay anymore corporation tax. There will now be a short pausing for breath before we take the next steps!



CHARITY COMMISSION  
FOR ENGLAND AND WALES

## Containing Ourselves



When we moved out of The Shed we took on a container at Sowton and crammed it to the gunnels with furniture, scenery, curtains, material, shoes, doors, fireplaces, paintings and, well, you get the picture. And anything we needed had to be collected in a van. The container was outside, had no internal light or heating but at least we had everything in one place. Then Robin chatted up someone at *Britannia Lanes* on Marsh Barton and we were offered an indoor, heated unit with lighting! No contest really so we hired a big truck from the new place and, in two trips, transferred everything over in early February. It's a slightly bigger space as well so at least we can see what's what more easily so we're very happy. Typically, the day before the move, the people we were with told us that they were about to move all their outdoor containers to a new, indoor, heated facility - on Marsh Barton! Hey ho. Can't have everything our own way can we....

## Surveying the 'Seen'

Now that we're a charity and will, hopefully, be applying for and getting grants in the near future we need to have evidence of our members and audiences views on what we do and how the company operates. To that end we have rolled out some surveys that went, first, to the paid up luvvies asking questions about the nuts and bolts of the company and then out to you following the December triple bill asking your opinion on what you'd seen and how you view us. Responses were low but we appreciate that you had no warning and it was the first time we have tried this. There will be more of these and we encourage you to complete and return as it tells us how we are doing, how we can improve, and is essential information for many grant applications.

# Double Bill

Ever since she directed *Little Women* back in September 2011 Jenny has been waiting for the opportunity to follow up with the next book in the series and, with her baby due in March 2019 knew it had to be now or, well, a long time off. Seven years on and four of the original cast were still with us so Charlotte, Phoebe, Lynda and Robin were very happy to reprise their roles as Jo, Beth, Aunt March and Mr Laurence. Rehearsing in a

classroom at Alphington Primary School because there was a Pilates group in the hall proved challenging but, as always, we got there and it was alright on the night. Working from the photos of the 2011 production the set building team got the same colour match for the walls, most of the same pictures up on those walls and Lynda reused some of the original costumes. Last time we'd had to build a prop piano for the set but this time we used the school's piano that was in situ in the hall. As always you continue to support us despite our somewhat haphazard calendar having to fit in with school holidays and the like and we are eternally grateful. And no sooner had *Good Wives* finished than we were mailing out booking forms for the December show which we performed in Alphington Village Hall at the beginning of the month. Roger Mathewson brought us a thoughtful piece he'd written himself that certainly got people talking. The middle part of the evening was two short sketches and a devised piece by the two cast and director as Malcolm Little showcased Ella and Amber playing very different roles. To finish the evening off Denise Gough and her motley crew brought you a truncated version of *Cinderella* where everything that could go wrong did go wrong. Actors forgetting their lines (on purpose! It was how the script was written), props and bits of scenery missing, magical effects that didn't work, exploding bosoms, a truculent prompt and someone on the sound desk who was never quite sure which button to press, to name but a few. And the stage manager looked like a rabbit in the headlights when caught on stage as the lights went up (again, it was meant to happen like that!) but, as we knew you would, you laughed and cheered and went away happy.



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## An EDC Profile - Elliott Logan

Elliott was born and raised in Exeter and is a classically trained musician having started learning music at the age of 6. He plays the piano, clarinet, saxophone and flute and has played in the Exeter Children's Orchestra, Devon Youth Jazz Orchestra, the band for The Northcott Youth Theatre and many others. Being multi talented his skills are not just limited to performing as he also understands the theory side and can compose orchestral pieces as well. He discovered acting and the stage a few years later when he was around 9 or 10. He's performed in a few

plays with the Exeter Northcott Youth Theatre and one of his favourite roles with them was playing Passepartout in *Around the World in 80 Days*. Elliott has also been part of the Teignmouth Players. One of the funniest parts he did was in a play called *Old Dogs* where his character gets kidnapped and forced into a silky red dress! This, of course had the audience in fits of laughter which only went to reinforce his love of the stage. Another of their plays was entered into the local drama festival for which there are awards. Elliott was very pleased that his performance was noted and commented on by the judges. Elliott then attended Manchester University where he did a joint degree in Music and Drama,

after which he came back to Devon. Realising he was missing the spotlight he started looking around for a drama company and just before Christmas last year he came across us! After a couple of coffees and understanding that, at the moment, we had no permanent base he still signed on the dotted line. He read a copy of the script for our next play, liked it and expressed interest in a part and then found himself cast as Sir Thomas Wroithsley, the King's interpreter, in the upcoming April production of *The King's Mare*. Elliott says he's had great fun at rehearsals and is looking forward to getting his feet well and truly under the EDC table and hopes to become a regular performer with us.