

THE TEMPEST

by William Shakespeare

26-29 Apr 2017 at The Mill Arts Centre
and
30 Apr-1 May 2017 at Sulgrave Manor



Ray Cooney's

CAUGHT in the NET



GOLD CARD HOLDER



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Feb 2017

Happy New Year to you all and welcome to our first production of 2017. We hope this Ray Cooney Farce proves as successful in chasing away the winter blues as last year's *It Runs in the Family* did! Thanks go to Terry Gallagher for agreeing to get to grips with farce once more!



Our next production - William Shakespeare's *The Tempest* is already in rehearsal and will be performed here at The Mill at the end of April and then at Sulgrave Manor for two performances immediately afterwards. We bring this production to you "in the round" so hope you are looking forward to a change of 'direction'.

We enter the Lighthorne and Abingdon Drama Festivals in June this year. Liz Riley will be taking charge of *The Allotment* by Gillian Plowman. Auditions are taking place next week if you're interested in being involved.

Lovesong by Abi Morgan brings our 2016/2017 season to a close. This modern, stylised love story, directed by Tara Lacey, will be performed in July and auditions are in March.

Our Bite Size team have been out in force at Hook Norton Brewery, Marlborough Rd Methodist Church and St Marys Annual Variety Show with a pocket panto. With this and our regular Tuesday evenings here at The Mill, a busy programme and much to look forward to.

If you would like to be involved, do come along to one of our Tuesday evenings here at The Mill, 7.30pm start. See our website - www.banburycrossplayers.org.uk - for details or have a chat with one of the Front of House staff tonight.



We thank you for your continued support and hope to see you at future productions.

Robin Williams
Chairman

Farce is comedy that places exaggerated characters in improbable situations facing a number of outrageous obstacles. They have been around since the early days of Western theatre, when the Ancient Greek playwright Aristophanes wrote his comedies in the 5th Century BC. His plays included larger than life characters, ridiculous situations, and lots of vulgar humour. Greek playwrights following Aristophanes focused less on satirical social commentary and more on bawdy humour about romance, marriage and adultery.

Menander was the most famous playwright of the New Comedy (as it became known). A few centuries after his death, the Roman playwright Plautus (254-184 BC) began adapting Menander's plays. Plautus became the first great master of farcical comedy, partially because he mastered the convention of mistaken identity. His play *The Brothers Manaechmi* depicts the mishaps of two sets of identical twins who had been separated at birth but end up in the same city.

The term "farce" was first applied to comic plays in the late Middle Ages. The word derives from the French "to stuff" and described comic parts "stuffed" in between scenes in religious plays. Farce emerged as its own theatre form in England in the 16th Century. Shakespeare wrote the best-known Renaissance farce when he adapted Plautus's *The Brothers Manaechmi* as *The Comedy of Errors*.

In the late 19th Century, a new sub-genre emerged - "bedroom farce". As the name implies, the plots of these plays mainly consisted of sexual affairs. Bedroom farce is best exemplified in the plays of Georges Feydeau - such as *A Flea in her Ear* - where a quarrelling couple try to make one another jealous by planning trysts at a hotel. The climactic scene in this, and other bedroom farces, is set in a room with several doors leading to bedrooms. Much of the humour arises as one character enters through one door just missing another character exiting through another.

Like their forebears, today's farcical playwrights create exaggerated characters and place them in ridiculous situations, then make them look desperate as they pursue their escape from the situation they find themselves in. Although it is one of the oldest forms of theatre, farce is still thriving and promises to continue making us laugh, now and in the future.

Director
Terry Gallagher

Stage Manager
Helen Williams

ASM
Katrina Edmunds

Lighting
John Hicks

Sound
Zac Lacey-Rousou

Props
Sylvia Jackson
Trish Thompson

Costume
Helena Boughton

Make Up Design
Jenny Tustian

Set Design
Peter Bloor

Prompt
Anne Bennett

Production Manager
Rob Hall

CAUGHT in the NET

CAST

Gavin Smith
Vicki Smith
Barbara Smith
Mary Smith
John Smith
Stanley Gardner
Dad

Isaac Stuart
Clare Primrose
Hannah Smith
Debby Andrews
Philip Fine
Rob Hall
Jem Turner

The action of the play takes place in the
Wimbledon home of John and Mary Smith
and, simultaneously, in the
Streatham home of John and Barbara Smith.
Present Day

Act 1 - Mid-afternoon on a warm summer's day

INTERVAL

Act 2 - Immediately following

Patrons are requested to switch off mobile phones before the performance and are reminded that photography and video recording are strictly prohibited.

Emergency exits are to the left of the stage and to the rear of the auditorium.

In case of emergency, please follow instruction from Front of House staff.



Front of House Manager
Mike Jack

Foyer Display
Clare Lester

Members of the Society
built the Set and
staffed Front of House

The Mill Management & Staff
Banbury Guardian
Banbury Cake
Oxford Mail & Times
Your Letterbox
Puritans Radio
Castle Quay Shopping Centre
Fairprint UK
Pan Designs
Mr Fenemore
St Mary's Church
Castle Cars
British Heart Foundation

Jim Muller Photography
Mike Watling

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