



TAVONIANS
Theatre Company

For more than eighty years Tavonians Theatre Company has been a delight to audiences and an inspiration to those who wish to tread the boards or be involved behind-the-scenes in theatre.



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Our next production

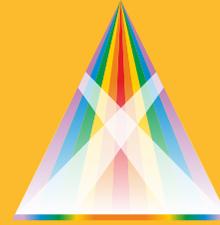
Brontë

By Polly Teale

A lovely and lively play vividly evoking the Brontës' inner lives and the changing world outside the Parsonage. We see the real and imagined worlds of Charlotte, Emily and Anne as the fictional characters come to haunt their creators, and how they and their father are affected by their brother Branwell's descent into alcoholism and insanity.

On tour in west Devon and east Cornwall in November 2019.

Auditions will take place on Sunday 12th May 2pm at Kingdon House, Pym Street, Tavistock. Please come along if you are interested in being in the cast or involved behind the scenes.



TAVONIANS
Theatre Company

**HUMBLE
BOY**



by Charlotte Jones

On tour in 2019

Friday 1st March Coronation Hall Mary Tavy

Friday 8th March Town Hall Tavistock

Saturday 9th March Sterts Studio Upton Cross

Thursday 14th March Primraf Theatre Callington

Friday 15th March Parish Hall Meavy

Saturday 16th March Charter Hall Okehampton

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Tim Sutton started singing and acting in primary school, and hasn't stopped since. Musical theatre has been a mainstay throughout, including Joseph in three productions of *Technicolour Dreamcoat* and leads in several Gilbert & Sullivan operas. He was last seen as Ratty in *The Adventures of Mr. Toad* in Okehampton. He was Ralph in Peter Whelan's *The Accrington Pals* and Rev. Hale in Arthur Miller's *The Crucible* in London and is delighted to be on stage with Tavonians. In his working life Tim does things with computers, usually while singing.



Stuart Waterworth has been acting and directing for well over half a century. His roles have included Norman in *Table Manners*, Henry II in both *Becket* and *Lion in Winter*, Frank in *Educating Rita* and Anthony Blunt in Alan Bennett's *Single Spies*. He was Warnie in *Shadowlands* for Tavonians and last summer played Hector in *History Boys* at Sterts. He has directed *The Prime of Miss Jean Brodie*, *Oh What a Lovely War*, many Ayckbourn plays and the highly successful productions of *Calendar Girls* and *My Boy Jack*.



Frank Woodcock has excelled in various pipe smoking roles, including St. Bruno puffing monarchs; alas, these parts are becoming rarer. As a fall back, he has also been cast as amiable, posh, but dim; but he is not sure why. He has even resorted to writing sketches himself, only to find the director choosing others for the key parts. In desperation, he is now doing some serious stuff, and just smoking in the interval. Please don't confuse him by asking what the play actually means.

With thanks

We would like to thank all those who have helped to make this production possible –

Including all programme advertisers, Kingdon House for rehearsal space, and everyone who has lent props.

Also all the local ticket outlets: Mary Tavy PO & Stores; Kivells Estate Agents, Callington; Bookstop, Tavistock; The Royal Oak, Meavy; Sterts Box Office; Donalds Menswear, Okehampton.



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“Good luck to everyone involved in this wonderful production from the Tavonians”

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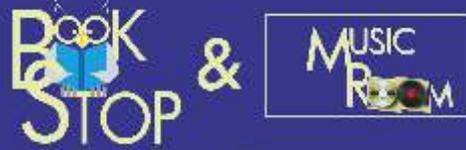
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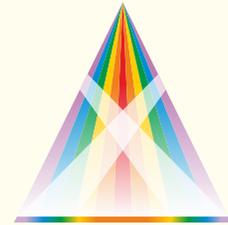
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TAVONIANS
Theatre Company



Tavonians Theatre Company
presents

Humble Boy

by Charlotte Jones

All action takes place in the garden of
the Humble family home in the
Cotswolds at around the turn of the
century.

Act 1

- Scene 1 Early summer
- Scene 2 Summer Solstice
- Scene 3 Mid-July
- Scene 4 Later the same day

Interval

Refreshments available

Act 2

Late summer

The silent raffle will be drawn before
the end of the performance, please
check your raffle tickets as you leave.

**We are dedicating these performances to the
memory of Peggy Salmon, a member of
Tavonians who will be much missed.**



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Humble Boy is
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HETAS



Jeni Boardman joined the Tavonians in the summer of last year having recently moved to Devon from Milton Keynes. Although she's had no formal training as an actor she has spent the last 11 years working in primary schools with children aged 4-5 which could be considered training in itself! Jeni currently works with deaf young adults as a senior communication support worker, enabling communication through British Sign Language. Alongside acting and signing, her hobbies include singing, piano playing and yoga.



Ali Fife Cook has been with Tavonians Theatre Company for quite a few years, mostly behind-the-scenes but with occasional forays onto the stage, such as playing Chris in *Calendar Girls* and most recently Madge in *Cheshire Cats*. She has directed a number of productions, but all too frequently finds there isn't enough time to do everything she would like to do; although she always finds time for her favourite activity – designing the posters and other publicity material, having done so for 30 productions to date.



Mike Rendle lives in Cornwall and began acting for the Polruan Theatre Company some fifteen years ago after he was press-ganged into joining an audition for Daphne Du Maurier's *My Cousin Rachel*. Since then he has taken part in numerous and varied plays and productions including several leading roles. He admits to finding acting rather scary but strangely enjoyable and when the lines eventually become too difficult to learn will be happy to be promoted to working the stage curtains.



Tessa Skola has danced since aged 3. After London ballet school, she toured the world with her solo dance show. Her autobiography, *Bare*, was published in 2011. Featuring in well-known TV commercials and the Harry Potter films, she says she is a bit of a witch anyway! – with her love of nature and being a crystal healer. Performing with a couple of theatre groups in Cornwall, this is her first play with the Tavonians, which she describes as a wonderful experience. She bases Flora on London ladies who lunch.

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Cast

In order of appearance

- | | |
|--------------|----------------|
| Felix Humble | Tim Sutton |
| Mercy Lott | Ali Fife Cook |
| Flora Humble | Tessa Skola |
| Jim | Mike Rendle |
| George Pye | Frank Woodcock |
| Rosie Pye | Jeni Boardman |



Crew

- | | |
|----------------------------|---|
| Director | Stuart Waterworth |
| Costume | Rosy Griffith |
| Props | Sue Pell |
| Lighting and sound | Di ffitch, Paul ffitch |
| Marketing | Rosy Griffith, Ali Fife Cook, Tim Randell |
| Publicity/Programme Design | Ali Fife Cook |
| Programme advertising | Rosy Griffith, Peter Griffith & other members of the team |
| Front of House | Rosy Griffith, Tavonians volunteers |
| Box Office | Ali Fife Cook, Peter Griffith |

Tavonians Theatre Company

President: Martin Taylor
 Trustees: Peter Griffith (Chair), Stuart Waterworth (Vice-Chair), Rosy Griffith (Secretary), Paul ffitch (Treasurer), Di ffitch, Ali Fife Cook, Sue Pell, Marnie Smith

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Peggy Salmon

Peggy Salmon, who died recently, was a member of Tavonians for many years. She was, amongst other things, a professional actress, a musician and a vicar. But mainly she was a very kind and generous lady for whom nothing seemed to be too much trouble. She was my Musical Director for *Oh What a Lovely War* in 2004 and it was only recently that she told me that, during the rehearsals for that show, her husband was dying. She was in *A Caper through Shakespeare* and was last on stage in *Calendar Girls*, where she was only too happy to strip without embarrassment. Last year she wanted to be involved in *Talking Heads* and offered to write and play some incidental music, which she did although she was clearly very unwell. We shall all miss her greatly.

Stuart Waterworth, on behalf of all members of Tavonians past and present



Humble Boy was first performed at the National Theatre on 9 August 2001.

"A seriously wonderful play"
Sunday Times

"blissfully funny"
Evening Standard

"Rich, original, intelligent, funny and touching"
Daily Telegraph

Critics' Circle Award
'Best New Play'



Director's Notes

In 2000, the great actor Simon Russell Beale played Hamlet for the National Theatre and while he was doing this, Charlotte Jones offered to write a modern piece for him. Inspired by his Hamlet, she devised Humble Boy in which Felix returns from university, where he is deeply engrossed in astro-physics, to his Cotswold home for his father's funeral. There he discovers that his mother and their neighbour have long been involved in an affair and now plan to marry. So there are the roots of the Hamlet plot.

There is, however, so much more to this piece. In an online review, the scope of the play is addressed as follows: "Charlotte Jones knows her Stoppard, her Hamlet, her Ayckbourn, and among other things perhaps the fourth book of Virgil's Georgics on the subject of Aristaeus's bees". There is undoubtedly a Stoppard and an Ayckbourn influence. Like Hamlet, Felix has a brilliant but troubled mind and will not let go of the death of his father. Like Ayckbourn, Jones has created a dysfunctional family and, like Stoppard, she has used multiple layers of what seem to be random events.

I saw the original National Theatre cast in 2004 and determined that I would one day like to direct it. This chance has come with a splendid cast. I hope you enjoy it as much as we have enjoyed rehearsing it.

Stuart Waterworth

