

Lympstone Players'

NEWSLETTER

OCTOBER 2025

www.lympstoneplayers.co.uk
lympstoneplayers@gmail.com

Our Mission:

*To entertain local audiences with a variety of quality theatrical productions
by sharing our skills, passions and knowledge and working together
in a friendly, supportive and fun environment*

Our Core Values:

Respect – Integrity – Community - Excellence

Puss in Boots – tickets on sale now

Our pantomime, Puss in Boots, will take place at Lympstone Village Hall at 7.30pm on Thursday 4, Friday 5 and Saturday 6 December, with a matinee performance on Saturday 6 at 2.30. Tickets are £12.50 each, £5 for under 15s, free for under 5s (on laps).



You will have received an email letting you know that members of Lympstone Players have priority booking, so from Saturday 18 October you can reserve your tickets by emailing us at: lympstoneplayersboxoffice@gmail.com

Do let us know how many tickets you'd like and for which performance(s), and please include your telephone number so we can ring you if we have a query.



Tickets go on sale to the public online from Saturday 1 November under the railway arch in the Strand from 10-11.30 am on Saturday 15, 22 and 29 November, if you would prefer to find us there.

Rehearsals in full swing!

Costumes needed

Judy Eaton is busy making and gathering costumes for the pantomime. If you could lend or give any of the following items, please e-mail judyday200@outlook.com

Bomber jacket, black leather look (46" chest)
Two Hawaiian shirts (one 46" and one 33" chest)
Lawyer's wig and/or tabs
Plastic sword (shiny if possible)
Adult's lion costume
Child's mouse onesie
Long socks (eg football/rugby), any plain colour, for children and adults

First aiders needed

We still need a dedicated first aider on hand for each of the performances. If you hold current first aid accreditation and are willing to help at any (or even all!) of the shows, or would be willing to undertake training for this purpose, please contact us: lympstoneplayers@gmail.com

Christmas tree festival

We have been asked if we'd like to contribute to the Lypstone Christmas Tree Festival in the parish church. Would any members be willing to provide a tree (artificial or real, suggested size 3-4ft) and/or help with decorations? Trees will be set up on Monday 1 December before 3pm, and taken down from 9am on Monday 8 December. We do have a few decorations, but any creative thoughts and contributions will be very welcome. We need battery lights which can be set on a timer, too. If you would like to join this effort, please email: lympstoneplayers@gmail.com

Simon's Startling Songs

Our own Simon Ellis presents an evening of dramatic songs on Saturday 25 October at the Sailing Club at 7.30pm. Every song a story! Tickets £5 from Simon, telephone 07722552449, or at the door.

Support local theatre – performances nearby

Exmouth Musical Theatre Company will present Stephen Sondheim's **Company** at The Blackmore Theatre, Bicton Street, Exmouth, from Monday 10 – Saturday 15 November. Tickets £14.

The Teignmouth Players will present Alan Bennett's **Talking Heads** at the Ice Factory, Somerset Place, Teignmouth, from Thursday 30 October to Saturday 1 November and then Wednesday 5 to Saturday 8 November. Tickets £11 on opening night, £13 all other performances.

And Centre Stage will present **Chitty Chitty Bang Bang** at Exmouth Pavilion from Wednesday 29 October to Saturday 1 November at 7.30pm, with matinees at 2.30pm on the Friday and Saturday. Tickets £12-21.

Edinburgh Festival thoughts

Before I met Heather (Redding) I would never have thought of going to the theatre rather than a pub and it remained a novelty for a good while after I learned I really couldn't combine the two. So 'The Edinburgh Festival' was always going to be a marathon for me. Anyway, 2025 was my sixth, where we chalked up an amazing 41 shows over 8 days (+1 walkout)!

We book about two-thirds of what we see as soon as the brochure arrives because, particularly in the lovely Traverse Theatre, seats can go quite quickly. Because there are 300 or so venues and nearly 4,000 shows we use what I call a 'random algorithm': we each decide what we'd most like to see within our dates. Then we map out the relevant venues and list the performances to work out a best fit, factoring in the time taken to get from the previous show (did I say 'we'? that might have been an exaggeration!). Once we arrive in Edinburgh we look at the reviews and listen to recommendations to fill the rest of our programme.

You can't go wrong with comedy, if only because the shows are only 40 minutes, so we confidently flounced into a tiny studio to see a one-woman performance of the King Arthur story (there's a lot of flouncing in The Edinburgh Festival) although this particular King Arthur had fallen in love with her horse, which she had to kill to become the female king (or Queen; as they call them these days) whereupon said beloved horse returned as a ghost – no, it really was funny - honestly! Not as funny as Lucy Porter (her of radio 4) or Susie McCabe (whose source of mirth was her heart attack – side-splitting, believe me!), both an annual treat.

Although it is the Edinburgh 'Fringe', a lot of professionals participate. I was so completely taken in by *Baxter vs The Bookies*, in which an aging tipster recounts his absurd tales of horse racing rivalries, that I pinned him down for a reminiscence about my uncle Terry. I insisted that he must have met him and my Grandad down at the Walthamstow dogs and he didn't entirely preclude the possibility. It was only on rereading the brochure that I discovered that he had a list of film credits (Harry Potter, Star Wars, etc) as long as your arm. That's probably why he was so convincing!

Boiler Room 6, a brilliantly researched and beautifully performed angle on the Titanic was a 10 (yes, we mark them) and *Yellow*, a rambling, incomprehensible plot about a law firm, was a 2. The festival is (and should be) subversive and disruptive so *Pop Off Michaelangelo* deserved the rapturous applause it got as himself and Leonardo da Vinci romped their way through yet another orgy. Orwell's

1984 was interpreted as seriously and faithfully as the text and subject matter should be in today's populist climate, and centurion clown *Scaramouche Jones* spent the last night of his impoverished life recalling how he had performed for the children of Split in their few minutes before execution. The performers often seem to take on the responsibility of dealing with societal ills honestly and comprehensively.

The Festival is exhausting, funny, absurd, ingenious and moving, and I can't wait for next year!

Simon Ellis

Contact and follow us

Do let us know if you have ideas for future workshops or social activities. Should you wish to contact your committee on these or any other matters, please email us at: lympstoneplayers@gmail.com. We review the inbox regularly.

We are on Facebook and on Instagram: @lympstoneplayers – do follow us and maybe even give us a few likes.