

Sardines

For amateur theatre... in-print, online, community



Show: [The Kitchen Sink](#)

Society: [Beaufort Players](#)

Venue: [Church of the Ascension Hall](#)

Credits: [Tom Wells](#)

Type: [Sardines](#)

Author: [Andrea Richardson](#)

Performance Date: [20/07/2022](#)

THE KITCHEN SINK

[Andrea Richardson](#) | 22 Jul 2022 16:42pm



London had just come out of a two-day mini heatwave when I was scheduled to review this production. Fortunately the searing heat had come down enough to enjoy my visit to the opening night of Beaufort Players' latest production of Tom Wells' play *The Kitchen Sink*.

The Kitchen Sink is exactly that – a kitchen sink drama set in the kitchen of a family home in a Northern England seaside town. As it says in the programme, this is a play about big dreams and small changes.

Kath is a school dinner lady and mum. Husband Martin is a milkman whose milk float is failing. Their daughter, Sophie, is trying to win her black belt in jujitsu but ends by punching the examiner, and their gay son, Billy, has a passion for Dolly Parton which he uses to try

and succeed at art college. The only additional character who is non-family is plumber Piper, who has a hip-hop loving grandmother who appears to be a local cannabis dealer.

Kate Martin as Kath has some great moments. She comes across as a loving but stressed-out mum, who only wants the best for her family but can't get the small changes she is trying to make work (sushi for Christmas dinner anyone?!). Her rant about wishing things is very poignant.

Martin Roe's programme bio says this is a return to stage after 10 years, and he did an excellent job in the role of the dad. Milkman Martin comes across as aloof, disinterested in his family and only worried about his milk-round business. But underneath he is a caring dad who just wants life to continue just as it was for his family to be happy.

Thomas Parker as son Billy was in a very different role from previous productions and he does a great job here. Billy comes across as slightly sad but really wants to try his best for his family. He has a couple of nice monologues which are well performed, and special mention must go to his Dolly Parton karaoke performance!

Jemma Amachree-Broad was making her debut performance with Beaufort as daughter Sophie and her previous experience shows. She has a great range of emotions in her role, and it comes across well.

Danae Brandon as plumber Piper fits in very well. Having subsequently researched this play it is clear this was a male role which has been changed to a female one (nice touch). I was a little unclear exactly what Piper wants from her attempt to have a relationship with Sophie, but her performance is also a strong one.

The set is excellent. Really well built, it definitely makes the production believable with good set dressing – lots of nice little details like the spices on the wall and mugs on the shelves. It makes a great acting space and is well used by all the cast.

This is a modern day setting and all the costumes are appropriate. I like the touch of Dolly playing in between set changes.

Emma O'Toole (in her directorial debut) and Assistant Director Julia Josephson are to be applauded. The audience seems to really enjoy it too.

Congratulations to the whole cast and crew for a really lovely production.