



Bournemouth Little Theatre News



Issue #32

www.theateclub.plus.com

2000/2001 Season

Friday, 28 September 2001

The Little Theatre Presents
at Jameson Road

Bournemouth's Intimate Theatre

Oscar Wilde's Sparkling Comedy

Lord Arthur Savile's Crime

Adapted by
Constance Cox

Directed by
David Weeks

Monday to Saturday 22 - 27
October, 2001 at 7.45 pm

As ever, there are more details about the show
and how to book seats, on page 2

Lord Arthur Savile's Crime

The Players



Don Gent



Geri Weeks



Luke Murphy



Jacqui Keyse



Hugh Norris



Mike Satchell



Tommy Egerton



Eileen Dyson



Laura Justice



Tom Swadling

The Play

Oscar Wilde's brilliant wit and satirical observations of English society are known to all playgoers. Constance Cox has adapted one of Oscar's earlier short stories (an exceptionally enjoyable read) into play form, retaining Wilde's masterful comic situations.

From Oscar Wilde's other plays you will certainly recognise Lady Windermere, and most certainly a 'Lady Bracknell'. From *The Importance of Being Earnest* you will also identify Algernon Moncrief and Cecily/Gwendoline. Combine these rich characters with a John Geilgud butler, a "fortune teller" and a bungling excitable German anarchist (to name a few) and we have a high potential for exceptional comic situations. And that's just what we have.

As for the plot, Lord Arthur is to marry Sybil Merton in two weeks. Sybil's mother, Lady Julia, employs the services of the renowned fortune teller, Mr Podgers, to read Arthur's hand, to ensure nothing untoward is going to happen to thwart her daughter's future happiness.

However, "The truth is rarely pure and never simple", and the fun is just beginning

The Director



David Weeks

Bookings

ADVANCE TICKET BOOKINGS Tickets £6, (with concessions) Members £2.

1. WRITE enclosing cheque and S.A.E. to Box Office, BLTC, 11 Jameson Road, Bournemouth BH 9 2QD

2. PHONE to book by calling Sue:

EITHER Monday 8 October to Friday 12 October

OR Monday 15 October to Friday 19 October

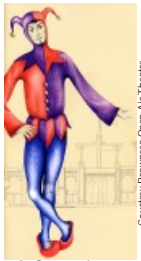
ONLY between 7.30 pm and 9.00 pm on her home number 01202 424640

PLEASE NOTE:

A. Box Office at Jameson Road is no longer open for callers by phone or in person the week before any show.

B. Tickets for early bookings (with money and SAE) will be dispatched within two weeks before the show in the order in which the bookings were received.

C. If you have received your tickets and have any further queries about them, please call Sue on any of the booking times and dates set out above.



SWAN THEATRE Company's recent arrival on the local AmDram scene means there are now three groups vying for the open air theatre enthusiast in our region. It's a limited market at best, what with the usually dodgy English

weather. The speculative theatregoer, arriving at 6 pm in 25°C sunshine, bedecked in tee shirt and shorts can suffer more than culture shock as Swan Theatre's *The Comedy of Errors* at Compton Acres drifts from bright warm daylight through the gloaming to a chilly spot-lit night. No blanket? No heavy coat? Tough!

Of course, one company doesn't have to look to the impulse buyer. Brownsea Open Air Theatre, running Shakespeare summer shows on Brownsea Island in Poole Harbour since 1964, starts selling tickets in April



for its late July to early August nine shows. It sells out rapidly. Weeks before the first night, you can't get a seat for love or money. Meanwhile, Bournemouth Shakespeare Players, who have also been around for a number of years, are airing *Henry V* at the Priory Gardens behind the noble church at Christchurch. Same time of year, same weather: BUT — many seats — many empty. So too at the Swan show at Compton Acres. A fair-sized crowd, but you can get in on the night without pre-booking.

So what makes the difference? Let us consider the venues. Swan Theatre plays in three locations: we only saw it at Compton Acres. This is a

Out in the open

Tony Orman checks out the Bournemouth area Summer Shakespeare offerings



Swan Theatre stage pleasant spot, but damned difficult to work out which direction to go to find such basics as the bar, the loo and even the performance area. Fortunately, on the night we went, the advertised 20 minute interval ran 35 minutes. Had it not, many of us would never have found the loo: it wasn't signposted, and it was miles from the stage area. Had we known the problems, like *Hansel and Gretel* in Grimm's *Fairy Tales*, we would have dropped bird seed to guide ourselves around the famous three acres.

The stage itself was a miracle, built as it was across a waterway with coy fish circling underneath: the audience views the show largely across waterways.

Bournemouth Shakespeare Players' acting area was somewhat more conventional, with an open thrust stage and the use of the green grass in front of it. On this occasion we were somewhat better prepared against the temperature decline factor, although we could still have benefited from a large blanket. The show itself did benefit from the magnificence of its location. In a play such as *Henry V*, the sounding of Christchurch Priory's clock bells every quarter hour, with the tolling on the hour, lent a reality and truly historic

quality to the events on the stage.

However, the comparison with BOAT's outstanding location is invidious. BOAT has Brownsea Island, and the National Trust and the peacocks and above all the magical 25 minute ferry ride across Poole Harbour to the Island, with your bagful of eatables (and drinkables). As the man once said: "What's the three most important things? — Location, location, location!" You want magic? Take them to the Island. I venture to suggest that if BOAT ever lost the Island and had to mount its shows on the mainland, it would inexorably descend to the level of other amateur Shakespeare companies. Because of the Island location, BOAT can spend more and attract more and build more.

Even in amateur theatre, money tells: Swan Theatre and the BSP will forgive me if I say that BOAT can put on a show that the others cannot hope to match. And with full houses.

So — this time, me and the missis arrive on the Island with food, booze (no, really?) and high expectations. Plus sweaters, plus winter coats, plus a large navy blue blanket — perhaps you saw us.

This year, BOAT excelled themselves. BLTC Member Denise Mallender directed. It was more than a show, it was over one year of development and production. I have to say, the girl done good, and BLTC Member David Weeks was outstanding as Malvolio.

Not only was there a show to see, but 45 minutes before the show started there were mummers on the

lawn in front of the theatre area, performing to amuse us with their Elizabethan antics: now that's original, and if it ain't, don't tell me. Additionally, they had Queen Elizabeth herself, with five courtiers around her, watching the show from the side of the stage area. Nice touch. This year BOAT, no doubt turned off by the Royal Shakespeare Company's increasingly difficult attitude to costume hire, decided to make all the costumes themselves. Wow! What a turn-on. The acting was the usual mix of the experienced and the beginners: but the show had style and a view: I've wanted to direct *Twelfth Night* myself (in my dreams) — but I realised after seeing the BOAT version that,



Denise Mallender



Andy Dickinson and Elaine Kennedy Day well, some people are born great, some achieve greatness and some have greatness thrust upon 'em. But there is a fourth class: those who have absolutely no talent,



disappointed to hear!). One of these ladies is a model and the other is Walter's wife's young cleaner. Eruptions occur when his wife, Molly, unexpectedly arrives home.

Although Cliff is new to our Club, he has acted and directed for many years in Weymouth and the Bournemouth area.

In the past two years he has played leading roles in *Haywire* and in *Ayckbourn's It Could Be Any One of Us*, both for *Ferndown Drama Club*, and has in each of the two years directed one-act plays for *Ferndown's Stage Door Evenings*.

In Weymouth, Cliff not only played leading roles in many shows over a number of years, but also directed a number of plays including the farce *Not Now Darling*.

In his far-off youth, Cliff graduated with honours from the *Hampshire School of Drama*, in *Boscombe*.

Cliff will be making his acting debut with BLTC as the only male in the role of Sam in our December comedy *The Cemetery Club*.

Audition

Clifford Page is holding an audition for the One-act Comedy *Nudes in Waning Light* at the Club on Friday, 2 November. There will be a reading of the play at 7.30 pm, followed by auditions in the Theatre.

The Bar will definitely be open. There are two male roles each aged around 60. There are 5 female roles, two in their twenties (give or take) and the remaining three females are in their 40s/50s.

The play will be one of two plays to be performed at the Club from Monday 18 to Saturday 23 February 2002.

Anyone who is interested in acting in this play or in helping backstage can contact Clifford on 01202 874795

Welcome, Cliff

NEW Member Clifford Page is keen to get started as a director, an area where we are always seeking fresh, keen minds.

So we were particularly pleased when he showed up at the Play Directors' Evening in March, offering to direct a one-act play for our February 2002 slot, in support of Jack Snell's proposed festival entry for local and national festivals next year.

Clifford (Cliff) proposed a play with the kind of title that always wins hearts and minds: anything called *Nudes in Waning Light* just has to be a winner at the box office.

So we thought it would be a good idea to combine Cliff's audition date of Friday, 2 November with a Members' Evening at the Club to

introduce both Cliff and his play. The Bar will be open, the audition will be in the Theatre itself, preceded by a reading of the play, and we welcome as many members as possible to come along, have a drink, chat to their friends, to join in the play reading and to participate in the audition.

We have set out the formal audition notice next to this article. But Cliff thought it would help to tell you a bit about his play.

Nudes in Waning Light is a fast moving comedy by George Brookhill, and was awarded the *Geoffrey Whitworth Cup* in 1984.

The play centres on a hen-pecked husband, Walter, who — in his wife's absence — is led by his old friend Harry into a life of debauchery. This includes the painting of two nudes (not on stage you may or may not be



Clifford Page

Film Quiz by Tony Orman

IN an earlier quiz I asked you to give me the real name of Diana Dors, who happened to have been christened Diana Fluck — poor baby! So this time I have found a few more film stars who changed their names: most of them do, but not many have real names as startlingly different as the ones set out below. Try to guess their real names, but if you can't then just treat the answers as a matter of jest.

1. Boris Karloff;
2. Red Buttons;
3. Cyd Charisse;
4. Doris Day;
5. John Wayne;
6. Robert Taylor;
7. Jane Seymour;
8. Judy Garland;
9. Ben Kingsley;
10. Cary Grant;
11. Yvonne DeCarlo;
12. Helen Mirren;
13. Rudolph Valentino;
14. Herbert Lom.

Answers at bottom of page

Read through and Auditions

A reading of *The Opposite Sex*, our April 2002 production, to be directed by Lee Tilson, will take place in the Theatre at 11

Jameson Road, on
Friday 4 January 2002
at 7.30 pm

Auditions for the play will take place on

Sunday 6 January 2002
at 3.00 pm

and

Wednesday 9 January 2002
at 7.30 pm

Audition pieces will be available to take away at the read through but can be made available in advance if required.

If you would like to be considered for a part but can't make either of the audition dates, and want to audition on another date, please phone Lee at any time on 01202 874072

The comedy is a four-hander, set in a suburban living room, around 10 to 12 years ago and the cast comprises two married couples who, ideally should be played in the age group 35 to 45. This age bracket is not essential however, although all four should be within about 10 years of each other.

Competition

As Italian football club AS Roma were within five minutes of winning their first Italian championship in 18 years, being 3 to 1 up on Parma, their fans invaded the pitch. Their star player Francesco Antonioli (seen right) was stripped of his clothes by eager fans and is seen in the above photo being

escorted off the field by a show of his/her choice police officer. Your Editor during the current season seems to find naked humans (My God, what a prize!) to be a funny subject: so together with his/her name please supply a balloon in lights — So send your comment or caption for this entries to BLTC at the hilarious event, and make address below. your Editor laugh. And yes, the Editor's

As ever, the winner gets decision is definitely final. two free tickets to the BLTC



Photo: Filippo Montefiore/courtesy The Times

Curtain Call nominations

The Directors



Keith Rawlings



Lin Denning



Tony Orman

BLTC's fifteen nominations in the Daily Echo Curtain Call Awards are a distinct improvement on 10 last year and a meagre 8 the year before that.

The annual bash, to be held on 6 October at the Carrington House Hotel, will hand out awards among 91 eligible shows, musical and non-musical, in 24 different categories, as well as special awards to be announced on the evening.

This year, the most BLTC nominations (five) go to *Separate Tables*: BLTC is nominated for Best Drama; Tony Orman for Best Director (Drama); and Tommy Egerton, Joy Taylor, and Vanessa Turner all in the category of Best Supporting Actress (Drama).

Close behind with three nominations are two shows: in *Trap For a Lonely Man*: BLTC is nominated for Best Drama, Keith Rawlings for Best Director (Drama) and Michael Ellison for Best Supporting Actor (Drama).

Lin Denning's production of *How The Other Half Loves* also generated three nominations. BLTC is

nominated for Best Comedy, Patricia Richardson for Best Actress in a comedy, and Lin herself for Best Director (Comedy).

Patricia Richardson scores a second time, being nominated as Best supporting actress in a Drama for her role in *The Day After The Fair*, another show where we have three nominations, the others being Angela Whyatt as Best Actress (Drama) and BLTC in the category of Best Set. This is not a category where we score too frequently. But this year BLTC is again nominated for Best Set in our production of *I Have Been Here Before*.

BLTC Members have also scored outside the Club: in the BOAT production of the Shakespeare comedy *Twelfth Night*, Denise Mallender is nominated as Best Director, and David Weeks and Janet Chiesa are nominated respectively as Best Supporting Actor and Best Supporting Actress. Tess Hutton is nominated in the Best Actress (Drama) category in *Castle Players' The Exorcism*, and Lee Tilson is nominated as Best Supporting Actor (Drama) in *Impact Theatre's Death and the Maiden*.

But, lest we take anything for granted, we should recall the time a few years ago when BLTC received no less than seven nominations for the comedy *The Sisters Rosensweig* and got absolutely no awards. It is sometimes better to travel hopefully than to arrive. So, good luck to all nominees, and remember — it's only a hobby.

The Talent



Vanessa Turner



Angela Whyatt



Tommy Egerton



Pat Richardson



Joy Taylor

Reminders

Mon. 22 to Sat. 27 October 2001.

Performances of *Lord Arthur Savile's Crime*, directed by David Weeks, at the Club at 7.45 pm

Fri. 2 November 2001. Auditions for *Nudes in Waning Light*, directed by Clifford Page, at 7.30 pm, with open bar and hilarity.

Mon. 10 to Sat. 15 December 2001.

Performances of *The Cemetery Club*, directed by Tony Orman, at the Club at 7.45 pm

Fri. 4 (Reading at 7.30 pm) & Sun. 6

January 2002. Auditions for *The Opposite Sex*, directed by Lee Tilson, at the Club at 3.00 pm

Wed. 9 January 2002. Auditions for *The Opposite Sex*, directed by Lee Tilson, at the Club at 7.30 pm

Mon. 18 to 23 February 2002.

Performances of *Nudes in Waning Light*, directed by Clifford Page AND *Sandcastles on the Beach* directed by Jack Snell, at the Club at 7.45 pm

Mon. 15 to Sat. 20 April 2002.

Performances of *The Opposite Sex*, directed by Lee Tilson, at the Club at 7.45 pm

Mon. 3 to Sat. 8 June 2002. Performances of *Dead on Nine*, directed by Hugh Norris,

Oops! Sorry!

EDITOR Tony Orman says "I apologise for errors in the last edition: the Curtain Call Awards are in fact on 6 October. And Don Gent did not misspell minestrone, I did.

The problem is the spell-checker on my computer wasn't functioning, and I didn't proof read the copy properly.

Still, we all make mistakes. If anyone is interested in providing copy for the newsletter, or would like to help in its production, please call me on 01202 554291. Some computer literacy would be welcome."

Answers to quiz

1. William Pratt;
2. Aaron Chwatt;
3. Tula Finkla;
4. Doris von Kappelhof;
5. Marlon Morrison;
6. Spangle Arlington Brogh;
7. Joyce Frankenberg;
8. Frances Gumm;
9. Krishna Banji;
10. Archibald Leach;
11. Peggy Yvonne Middleton;
12. Ilyena Mironoff;
13. Rodolfo Alfonso Raffaele Pierre Philibert Guglielmi;
14. Herbert Charles Angelo Kuchacevich ze Schluderpacheru (with such an unforgettable name why on Earth did he bother to change it!?)