



We Present at Jameson Road

A Murder Mystery

by the Master of Suspense
Jack Popplewell



Dead

On

Nine



Directed by
Hugh Norris

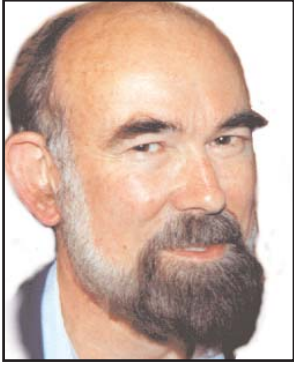
MONDAY 3 TO SATURDAY 8 JUNE, 2002
AT 7.45 PM

For booking arrangements and more
about the play, please turn to page 2

Audition, audition audition!
See Page 4

Dead On Nine

... And the performers are:



Mike Satchell



Fiona Carter



Clifford Page



Denise Nippard



Noel Davenport



Gill Martin



Tim Garton

Dead On Nine's Director, Hugh Norris, tells us:

This is an old-style thriller — almost 50 years old, in fact. It belongs to the time when the mandatory penalty for murder was execution by hanging. The guardian of morality in the public theatre was the Lord Chamberlain's Office: it always insisted that in plays about crime "the copper always got his man" (or woman). Well that was the theory anyway.

The play starts off in a warm domestic atmosphere in a large cottage close to the sea. However, things are not quite what they seem and before long people start getting bumped off. Why, who, and by whom? As you watch, you may think you have all the answers, but in this unique plot it's not so much a case of "whodunnit?", but "howzit-gonna-end?"

The elusive Popplewell

UNLIKE David Tristram, you won't find much about the author of our current production of *Dead On Nine*, on the Internet, or anywhere else. Like many other playwrights, he tended to hide behind the characters in his plays.



Yorkshire, Popplewell grew up to be a farmer, composer, and lyric writer. He also is the author of numerous theatre plays, among them *Busybody*, *Blind Alley*, *Policy For Murder* and *Dead on Nine*, which premiered in

London in 1955. His plays have been produced throughout Europe as well as in Israel, Australia, South Africa and the United States.

Jack Popplewell was a popular and successful English writer. Born March 22, 1911 in Leeds,

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 BH9 2 QD OR
2. **PHONE** to book by calling Sue **ONLY** between 7.30 pm and 9.00 pm on her home number **01202 424640**

EITHER Monday 20 May to Friday 24 May
OR Monday 27 May to Friday 31 May

Please Note

The Box Office is *not* open for callers in person or by phone at Jameson Road the week before any show. Tickets booked and paid for with S.A.E. will be issued two weeks before the show in the order the bookings were received. If you have a problem after receiving your tickets, phone Sue on the dates and times set out in 2 above.

Norris needs you! Noble goes

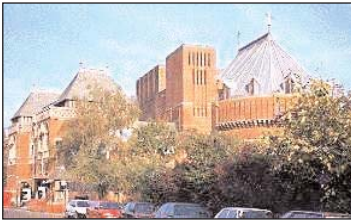
IN our last issue, we told you about the new storing of our archives by our Secretary, and all-round good egg, Hugh Norris — who's also directing our next show, *Dead On Nine*.

Now we intend to badger you mercilessly: we need the help of every reader. We find that our archive books cover the periods from 1959 to 1967, then continuously from 1975 to the present date.

You see the problem? We have absolutely no archives, beyond a few documents, covering the periods **1919 to 1959** then from **1967 to March 1975**.

So look through all your old documents, scour the attic — please send us any old programmes, photos or documents relating to those missing periods. We promise that we will photograph and return to you any items you forward to us, within 14 days of receipt by us.

But first, if you find anything, contact Hugh Norris on **01202 761400**. Don't put things in the mail without alerting us first. And if you do send us anything, make sure your name and address appear prominently.



The Royal Shakespeare Theatre, Adrian's old flame



Chitty Chitty Bang Bang, Adrian's new plaything

Recipé response

IN our last issue, Deb asked for recipés from our readers. We received the amazing response of ONE recipé — and that was from our chairman, the Great and Good Don Gent. As we have had to go to press as soon as possible, we haven't had the opportunity of trying it out at home, but Don reckons it's wonderful, so

Here's Don's Mixed Vegetable Curry

This is a very delicately spiced vegetable dish that makes an appetizing snack when served with plain yogurt. It is also a good accompaniment to a main meal of heavily spiced curries.

Serves 4 - 6
INGREDIENTS

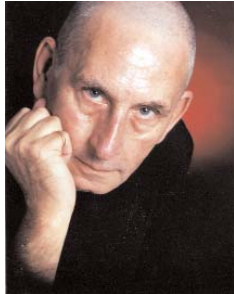
350g/12 oz mixed vegetables, eg beans, peas, potatoes, cauliflower, carrots, cabbage, mange-touts and button mushrooms.
2 tbsp vegetable oil
1 tsp cumin seeds, freshly roasted
½ tsp mustard seeds
½ tsp onion seeds
1 tsp turmeric
2 cloves garlic, crushed
6-8 curry leaves*
1 dried red chilli
salt, to taste
1 tsp sugar
150ml/¼ pint natural yogurt mixed with 1 tsp cornflour

1. Prepare the vegetables you have chosen: string the beans; thaw the peas, if frozen; cube the potatoes;

cut the cauliflower into florets; dice the carrots; shred the cabbage; top and tail the mange touts; wash the mushrooms and leave whole.
2. Heat a large pan with enough water to cook all the vegetables and bring to the boil. First add the potatoes and carrots and cook until nearly tender then add all the other vegetables and cook until still firm. All the vegetables should be crunchy except the potatoes. Drain well.
3. Heat the oil in a frying pan and fry the cumin, mustard and onion seeds, the turmeric, garlic, curry leaves and dried chilli gently until the garlic is golden brown and the chilli nearly burnt. Reduce the heat.
4. Fold in the drained vegetables, add the sugar and salt and gradually stir in the yogurt mixed with the cornflour. Heat to serving temperature and serve immediately.

* Curry leaves do exist. Try specialty shops like Makkah Oriental in Charminster Road.

Chef Don, seen in reflective mood



AS WE GO TO PRESS, the artistic director of the Royal Shakespeare Company, Adrian Noble, has just resigned his post in controversial circumstances. We cannot say we are surprised, and readers may recall our recent comments on his activities, especially as they affected BECTU, the theatrical technicians trade union.

ADRIAN NOBLE sprung his surprise announcement on April 24, after calls for his resignation by Sir Donald Sinden and Sir Michael Gambon accompanied by a letter of protest from Dame Judi Dench. Only one month earlier, on March 24, an RSC spokesman had stated "Mr Noble's departure is not even a topic for discussion."

Noble had worked for the RSC since 1980, when he was 30 years old. His early theatrical career was linked to his work for the Workers' Revolutionary Party, which he abandoned when he decided that the theatre was not an effective political weapon.

As artistic director of the RSC, he contentiously withdrew the Company from the Barbican Theatre, in the City of London, which had been built for the RSC to have a home in the Capital.

Henceforth the Company would go on provincial tours instead. If they wanted to have a London production, they would have to spend a considerable amount on renting a theatre from time to time. This

affected the quality of actors who would be prepared to commit to working with the RSC. Noble would have to rely on star pulling-power, at some cost, and some of his leading players were not top quality. Additionally, the technicians union was up in arms because of huge redundancies caused by his decision.

He also announced that the famous Royal Shakespeare Theatre at Stratford on Avon would be pulled down and replaced with a new auditorium inside a "theatre village".

His direction of the successful new West End musical *Chitty Chitty Bang Bang* will bring Noble anything up to £1 million a year, relieving him of the need to work for the RSC. His enemies will no doubt be torn between pleasure and envy.

Supporters say he understood that theatre has to change to stay the same. Detractors say that after Noble's controversial tenure, his successor must convince us not only that the RSC matters but that we need it at all.

Brownsea Open Air Theatre are "doing" King Lear on Brownsea Island this summer



"... In good sooth, pray they hear him not, Or on this Brownsea we'll be stuck the night."

Pam Wright

Film Quiz

by
Tony Orman

I think I should state that no one is expected to know the answers — if you do, then great! — but if you don't, then just have a laugh!

So who said these lines, in which films:

1. Life's a bitch. Now so am I.
2. Would you like a leg or a breast?
3. If she were a President, she'd be Babe-raham Lincoln.
4. That's OK, we can walk to the curb from here.
5. I'd love to kiss yuh, but I just washed my hair.
6. Marry me, and I'll never look at another horse.
7. I wanted to marry her when I saw the moonlight shining on the barrel of her father's shotgun.
8. Marriage is like the Middle East. There's no solution.
9. Wait a minute; wait a minute. you ain't heard heard nothing yet.
10. You were cute. White but cute.

Answers at bottom of page.

Finding resources

WHEN BLTC found recently that we had a shortage of technical staff for one or two shows, the matter was debated at our AGM. We asked Chairman Don Gent to contact all the drama groups in the area, to see if we could set up a "Resources Database". This would enable any club with a shortage in any area of personnel to contact a designated person in other clubs to request assistance.

Don wrote to 40 drama and musical groups, and 37 stated an interest in participating in what might amount to a renewal of the old local umbrella organisation BADATSA. That was an association of musical and drama groups which held meetings to discuss matters of mutual interest.

We'll let you know how this initiative progresses.

Answers to Quiz

1. Michelle Pfeiffer in *Batman Returns* (1992).
2. Grace Kelly; offering some chicken to Cary Grant in *To Catch a Thief* (1955).
3. Dana Carvey in *Wayne's World* (1992).
4. Keaton's car in *Annie Hall* (1977).
5. Belle Davis in *Cabin in the Cotton* (1932).
6. Groncho Marks to Margaret Dumont in *A Day at the Races* (1937).
7. Eddie Albert in *Oklahoma!* (1955).
8. Pauline Collins in *Shirley Valentine* (1989).
9. Al Jolson in *The Jazz Singer* (1927).
10. Whoopi Goldberg to Patrick Swayze in *Ghost* (1990).

Audition, Audition, Audition

It's *that* time again!

The first production of next season will be **Absurd Person Singular** by Alan Ayckbourn, directed by Andrew Whyatt.

We see three couples in their kitchens on the Christmas Eve of three successive years. Each couple is very different of course and whilst we have the wild comedy of behind-the-scenes disasters at Christmas parties, there is a darker thread, as always in Ayckbourn, of advancement and declines.

There are three male and three female roles — age immaterial.

The play will be presented at Jameson Road from **Monday 2 to Saturday 7 September 2002**.

We shall be rehearsing through July and August to allow for your holiday commitments.

Note:

There will be a read-through *and* audition on **Tuesday 11 June**

There will be another audition on **Thursday 13 June**

Both of the above will be at 7.30 pm at the Club.

Anyone who is interested in any capacity, acting or backstage, but who is unable to come along on either of those dates may phone Andrew on 01202 624221 to express their interest.

Review

LINDA KIRKMAN wrote the following review of our April show, *The Opposite Sex*, in the *Daily Echo*:

DAVID Tristram's 'adult comedy' is, on the face of it, real end-of-the-pier material, with plenty of humour and a strong, if predictable, story line. However, it also makes for somewhat uncomfortable viewing because it illustrates only too clearly how people often reserve their very worst behaviour for those they profess to love the most.

The story is set around two totally dissimilar couples who unexpectedly find themselves together at a dinner party. They find out all too soon that there actually is a common denominator, and subsequent revelations ensure that dinner is the last thing on anyone's mind.

This is not the usual type of Theatre Club fare, but an enthusiastic response from the audience

proved it to be a popular choice. Certainly there is no doubting its standard — Lee Tilson's direction is well-paced and makes a striking contrast between the frenetic earlier scenes and the more reflective mood of the final one, and the cast is well chosen, with strong performances all round. Don Cherrett is wonderfully bemused as Mark, plainly under the thumb of his wife, Vicky (Trish Binding).

There is a lovely contrast too between Dawn Hollington's none-too-bright Judith and Paul Mole's anti-everything Eric.

Sieg Heil!



"Und ve vill der trains to run on time gemachen!"



Branagh as you've never seen him! Above is a shot from the *Crucible*, Sheffield production of Shakespeare's *Richard III*. So — no more Mister Nice Guy, then.

Curtain Call

BORING this may be, and forgive us for reminding you a second time, but you will be sorry if you haven't booked for the Curtain Call Awards on October 12. We told you in the last edition to call Chairman Don Gent if you want to sit at the BLTC Table. His number is 01202 389725. We are not running this reminder a third time: don't blame us if you can't get a seat — they do get sold out.

Ticket Vouchers: a warning

PLAYGOERS are reminded that our books of six vouchers are only valid for the current 2001/2002 season.

Last year, because we cancelled one show, we thought it proper to allow last year's vouchers to be used for the first show this season. But, for accounting reasons, we can't do that every year.

So if you still have any unused vouchers for the present season, please use them to see our June production of *Dead On Nine*. Apart from the fact that it's a jolly good show, your vouchers won't be valid thereafter.

You have been warned!

Reminders

Mon. 3 to Sat. 8 June 2002.

Performances of *Dead on Nine*, directed by Hugh Norris, at the Club at 7.45 pm

Your Committee

Chairman.....Don Gent 389725
Secretary.....Hugh Norris 761400
Treasurer/
Bar Manager.....Noel Davenport 766690
Membership Secretary/
Newsletter.....Tony Orman 554291
Advertising Manager...Derek Hyder 424640
Wardrobe.....Hilary Jefferys 298356
House Director.....Clifford Page 874795
Properties.....Ginnie Waters 718290