



Bournemouth
Little Theatre News



Issue #39

2002/2003 Season

Friday, 27 September 2002

We Present
at Jameson Road
Monday 21 to Saturday 26 October, 2002
at 7.45 pm

The Drama



by Robin Glendinning

Directed by Jack Snell

This play contains language which may offend some people

FOR MORE ABOUT THE PLAY, AND BOOKING DETAILS, SEE PAGE 2

Starring in our next show



Luke Murphy



Lin Denning



Tim Garton

Donny Boy

The Director
Jack Snell



This quote from the Play is, for me, the essence of Glendinning's message: "... for it is not those who can inflict the most but those who can suffer the most who will be victorious."

The Author
Robin Glendinning

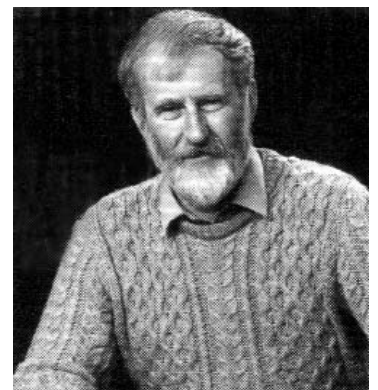
Born in Belfast in 1938, and a product of Trinity College Dublin, Robin Glendinning taught for 11 years before becoming a founder member and full-time party organiser for the non-sectarian Alliance Party of Northern Ireland. In 1975 he returned to teaching, but also wrote for BBC radio and television. His plays include *The Artist*, *Conversation With A Child*, *Condemning Violence* and *Stuffing It*. *Donny Boy* received its first airing at the Royal Exchange Theatre in 1990.

About the Play

Donny lives with his mother in a small border town in present-day Northern Ireland. Their routine lives are shattered one day when he is unwittingly caught up in a web of political intrigue. The gripping drama which ensues is both an allegory of Ireland, and an exciting black comedy of extraordinary power and pathos.

No cliché is left un-subverted in this satirical reflection on the way in which patriotism and mythology often become intertwined.

Robin Glendinning



Bookings

Advance ticket bookings

Tickets £6 (with concessions) Members £2

- WRITE** enclosing cheque and S.A.E. to Box Office, BLTC, 11 Jameson Road, Bournemouth BH9 2 QD OR
- PHONE** to book by calling Sue **ONLY between 7.30 pm and 9.00 pm** on her home number **01202 424640**

EITHER Monday 7 October to Friday 11 October
OR Monday 14 October to Friday 18 October

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.

Lucky Breaks

Paul Hoggart of *The Times* takes a humorous look at an impending revolution in commercial breaks

A MAN called Jamie Kellner caused a rumpus earlier this year. As CEO of the American giant Turner Broadcasting, Kellner is a very big fish in the media pond. In an interview with *Cableworld* (a trade journal) he complained that new technology was making it easier for TV viewers to avoid watching adverts.

"Any time you skip a commercial ... you're actually stealing the programme," he was quoted as saying. According to Kellner, subjecting ourselves to a barrage of half-truths and implausible lifestyle suggestions is the price we must pay for our fix of *Friends* and *Frasier*. To deliberately avoid watching the ads, Kellner argues, is "theft".

The implications are chilling, especially if they develop some way of enforcing "payment". "I can see you, Mrs Susan Wibbly of Nuneaton!" the television will bark: "Sneaking off to make a cup of tea, eh? Sit down and pay attention. If you fail to answer three simple questions on the contents of the commercial break, you will be charged with ad evasion!"

In fact Kellner's remarks were symptomatic of a much wider, more general anxiety about television advertising in the wake of September 11. Over here ITV and Channel 4 are both struggling financially.

Surely this lies behind the good fortune of Denise Harrop, an assistant producer with Granada. She came up with the idea of the "Win the Break" slot on Ant and Dec's *Saturday Night Takeaway*. Members of the studio audience could win products advertised during the commercial break — anything from a packet of cereal to a new car.

The best game show formats rely on "shoutability", with the audience playing at home, so viewers are encouraged to watch the ad breaks.

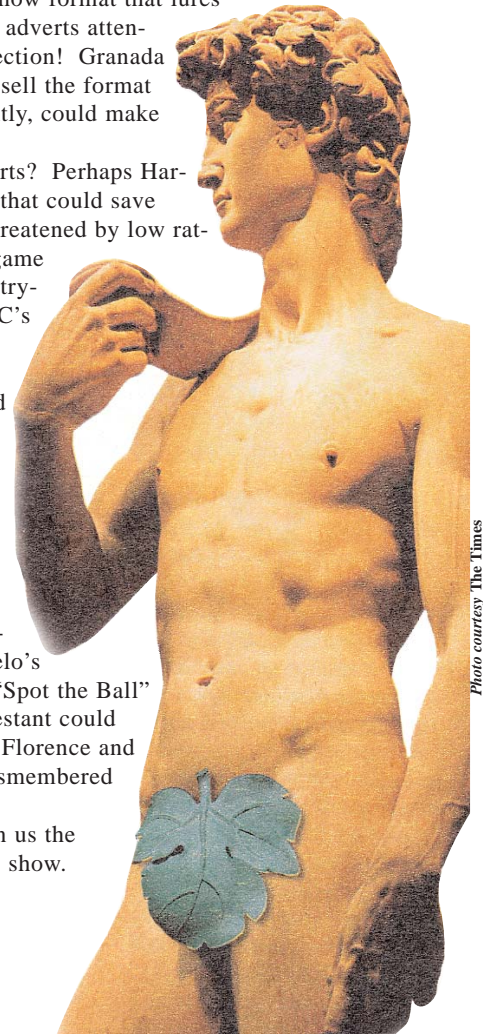
Think of it: a game show format that lures people into watching the adverts attentively! Commercial perfection! Granada is already negotiating to sell the format abroad. Harrop, apparently, could make millions.

But why stop at adverts? Perhaps Harrop has hit on a formula that could save any form of television threatened by low ratings. Simply tack on a game show at the end. Forget trying to popularise the BBC's political coverage. Ten correct answers on the content of *Newsnight* and Jeremy Paxman will humiliate the politician of the winner's choice.

Programmes on Renaissance art could have pieces digitally removed from the anatomies of great sculptures such as Michelangelo's *David* in a high-culture "Spot the Ball" contest. The lucky contestant could win a holiday for two in Florence and a guide to the world's dismembered masterpieces.

Ms Harrop has shown us the future — and it's a game show.

SPOT THE BALL: Paul Hoggart sees the future for great works of art in game shows



A . G . M . New Committee

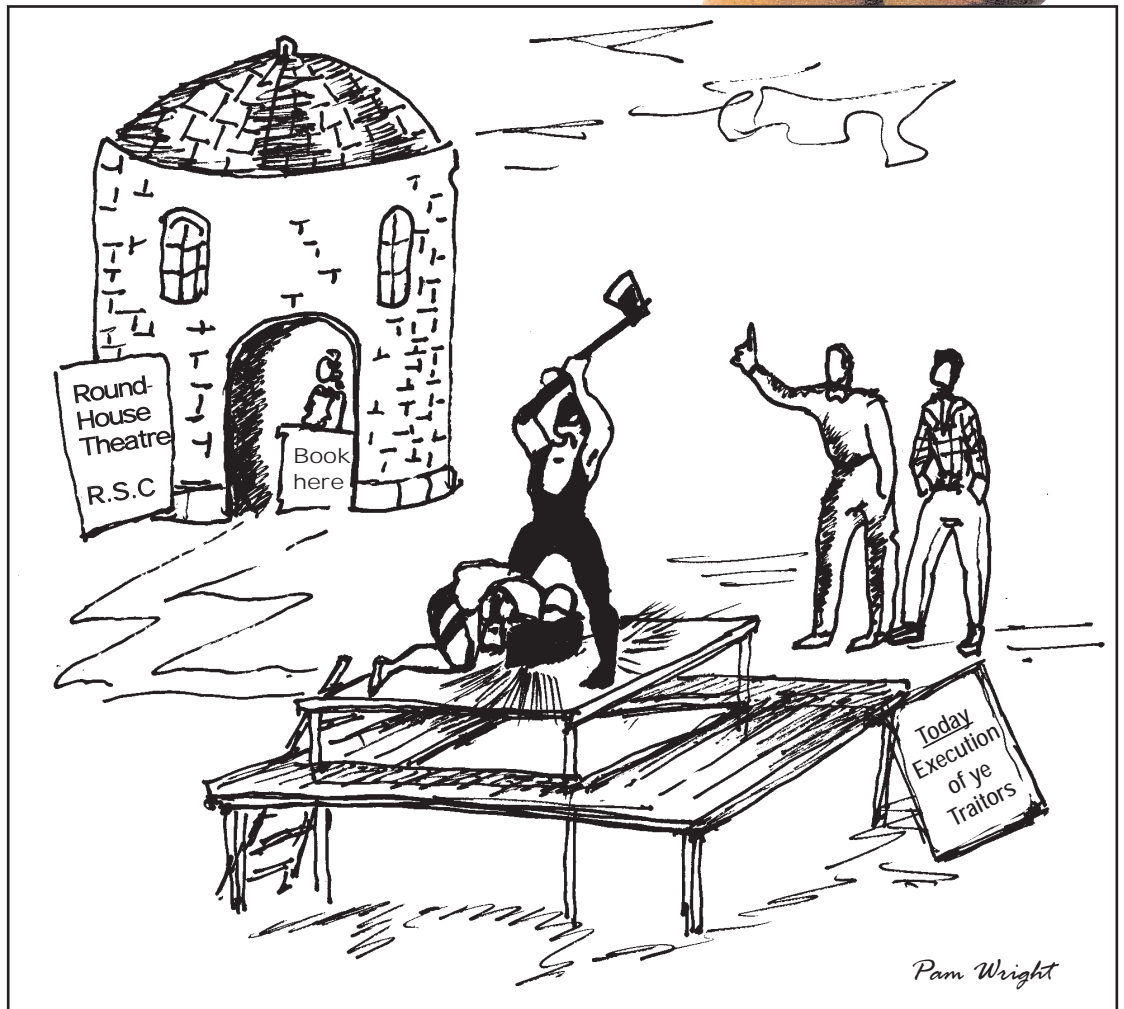
THE HIGHLIGHT of this year's meeting was the announcement that the Committee had granted life membership to Derek Hyder, Sue Hyder and Hugh Norris.

Chairman Don Gent was careful to point out that none of the recipients of this honour were present at the meetings when the balance of the Committee agreed that the honour should be granted.

That aside, the meeting, supported as usual by nineteen members (why is it *always* 19?), heard that the accounts were in order — and in surplus, that we had improved facilities, and that (ho, hum) we were playing to full houses.

By rotation, three members of the Committee retired, but offered themselves for re-election. No one else sought to be elected, as a result of which the new Committee is exactly the same as the old one.

The only mild dissension was caused by a proposal that smoking be banned throughout the theatre. This was withdrawn after the Chairman had agreed that the new (old?) Committee would urgently seek the views of all concerned.



If it pulls bigger crowds than Shakespeare, I say we do it!

Play Quiz

by
Mike Satchell

What were the occupations or professions of the following characters?

1. Miss Wilkinson in *Move Over Mrs Markham*?
2. Angela in *Abigail's Party*?
3. Toby Teasdale in *Intimate Exchanges*?
4. Charles Bradford in *The Day After The Fair*?
5. Mr Podgers in *Lord Arthur Savile's Crime*?
6. Eric in *The Opposite Sex*?
7. Henry Ormonroyd in *When We Are Married*?
8. Gerald Coates in *Grand National Night*?
9. Mr Fowler in *Separate Tables*?
10. Petey in *The Birthday Party*?

Answers in centre of page.

Review

Our September show *Absurd Person Singular* was reviewed by **Linda Kirkman** in the *Daily Echo*:

THREE Christmas Eves, three different kitchens, three couples — or rather six ill-matched individuals, each unable or unwilling to really communicate or be honest about their true feelings. In other words, yet another example of Alan Ayckbourn's ability to highlight human failings, albeit with a veneer of comedy.

This production, skilfully directed by Andrew Whyatt, brought out both the comedy and pathos to perfection, and I was particularly impressed by the way the characters' body language was so completely at odds with what they were actually saying.

From the upwardly mobile Sidney and Jane (Mike Satchell and Tess Hutton) and the downward sliding Geoffrey (Lee Tilson) and his neurotic, pill-popping wife Eva (Jane Wright), to the gloriously blinkered Ronald (David Weeks) and his alcoholic wife Marion (Angela Whyatt), there was a truthfulness and sincerity about the performances that really hit home.

And the icing on this wonderfully rich cake was a magnificent set — designed and built by the multi-talented David Weeks — in which one of the kitchens was built on a platform high above the stage.

At this point I should tell you to be sure not to miss such an excellent production - but sorry, you're too late. It's already sold out.

Audition

Arthur Miller's Classic **Death of a Salesman**

Directed by **David Weeks**

Introduction and Play Reading Friday, 8 November
AUDITIONS Friday, 15 November
BLTC Green Room at 7.30 pm

Period is New York, 1950. NY USA accents required

THIS is, without a doubt, one of the best plays to come out of the twentieth century. I hope to include one or two workshops (open to all) during the early stages of the rehearsal period. Commitment to the rehearsal schedule for all cast is essential. Auditions for casting are open to all. I have very firm ideas about production style, design, costume, lighting and effects. I have an open mind about who will play which part and will depend entirely on the players who attend the above (or express interest) and the balance I believe I can achieve.

There is only ONE exception. Derek Hyder will be playing Willy Loman.

CAST:	Leading roles	Average/cameos	Minor roles	Walk Ons
8 male	Willy Loman	Charley	The Woman	Ms Forsythe
6 female	Linda Loman	Ben	Jenny	Letta
1 juvenile	Biff Happy	Howard Bernard Stanley	Girl Young Bernard	Extras

Please contact David Weeks
on 01202 419050
if you have any queries.

Answers to quiz

1. Telephone operator
2. Nurse
3. Headmaster
4. Barrister
5. Cheironomantist
6. College lecturer
7. Photographer
8. Jockey (retired)
9. Schoolmaster (retired)
10. Deckchair attendant.

More bums on seats

PLAYGOER **Graham Simms** writes to say:

'Linda Kirkman (your article [in the last edition of the newsletter]) affirms that young people are not embracing theatre companies due to the wide variety of drama schools. This is quite true but have the Committee at BLTC approached any of these organisations? I doubt it. A source of talent should surely be tapped.

As a Playgoer who has seen nearly every production at BLTC over the last few years, it is noticeable that the audience is getting no younger. What would you say is the average age? I should think mid-50s is a fair guess. I think that your choice of play is not always the reason for good audiences. I feel that an element of loyalty is present. Personally I have seen nearly all the plays you put on either on stage or screen many times before, but live theatre attracts me.

Sadly I feel that this state will not last. I feel that the following questions must be asked of BLTC.

1. How many theatre groups have been actively contacted to seek young people either as actors or helpers?

2. Present audience levels, and a high age range cannot be sustained. What is being done to encourage more attendance in terms of younger people?

3. Have any Dorset schools been approached? Many have very active drama faculties and facilities.

4. 'The working day' argument does not hold water. Nowadays flexi-time is more prevalent, but the majority of people still work a 9 to 5-ish shift (over 85%) (or it is available to them.)

5. The choice of play will have to be reviewed. New plays are rarely considered. Younger members will allow this to happen more easily."

Competition



Curtain Call

AS WE GO TO PRESS the BLTC nominees are, by category:

- Best set**
BLTC for *Lord Arthur Savile's Crime* (designed and built by David Weeks)
- Best young performer**
Luke Murphy in *Lord Arthur Savile's Crime*
- Best supporting actress, drama**
Eileen Rawlings in *Rebecca*
- Best actor, drama**
Don Gent in *Sandcastles On The Beach*
- Best Drama**
BLTC for *Rebecca* (directed by Keith Rawlings)
- Best director, comedy**
Lee Tilson for *The Opposite Sex*
- David Weeks** for *Lord Arthur Savile's Crime*
- Best supporting actor, comedy**
Mike Satchell in *Lord Arthur Savile's Crime*
- Best supporting actress, comedy**
Tommy Egerton in *Lord Arthur Savile's Crime*
- Best actress, comedy**
Lin Denning in *The Cemetery Club*
- Best comedy**
BLTC for *Lord Arthur Savile's Crime* (directed by David Weeks)

Reminders

Mon./Sat.21-26 October 2002

Performances of *Donny Boy* at the Club at 7.45 pm

Fri.8 November 2002.

Play reading of *Death of a Salesman* at the Club at 7.30 pm.

Fri.15 November 2002.

Auditions for *Death of a Salesman* at the Club at 7.30 pm.

Mon./Sat.9-14 December 2002

Performances of *Whodunnit* at the Club at 7.45 pm

Mon./Sat.17-22 February 2003

Performances of *Death of a Salesman* at the Club at 7.45 pm

Mon./Sat.14-19 April 2003

Performances of *Waters of the Moon* at the Club at 7.45 pm

Mon./Sat.2-7 June 2003

Performances of *Boeing-Boeing* at the Club at 7.45 pm

THIS is an easy competition. All you have to do is supply the funniest caption to the above photo, and you can win FOUR free tickets to the show or shows of your choice during the current BLTC season. Send in your suggestions to the Editor at the address below. As ever, the Editor's decision is final.