



# Bournemouth Little Theatre News



Issue #44 2003/2004 Season. [www.BournemouthLittleTheatre.co.uk](http://www.BournemouthLittleTheatre.co.uk)

Member Little Theatre Guild of Great Britain

June 2003

## PROUDLY ANNOUNCING OUR 2003-2004 SEASON

Monday 1st to Saturday 6th September 2003

### ***On Golden Pond***

*A Love Story*  
by Ernest Thompson



Produced by Don Gent



Directed by Jack Snell

Monday 20th to Saturday 25th October 2003

### ***The Diary of Anne Frank***

*A Drama*  
by Frances Goodrich  
and Albert Hackett



Directed by Pat Richardson

Monday 8th to Saturday 13th December 2003

### ***This Happy Brood***

*A Comedy*  
by Louis Atkinson



Directed by Hugh Norris

Monday 16th to Saturday 21st February 2004

### **THREE ONE-ACT PLAYS**

by Les Clarke and  
Ken Thorp



Directed by Jack Snell



and Tom Swadling

Monday 19th to Saturday 24th April 2004

### ***Dangerous Corner***

*A Time Play*  
by J B Priestley



Directed by Dan Brian

Monday 7th to Saturday 12th June 2004

### ***Wait Until Dark***

*A Thriller*  
by Frederick Knott



Directed by Don Cherrett

On Saturday May 10th the small market town of Rugeley in Staffordshire was home to the All England Theatre Festival, Western Area Finals in the Rugeley Rose Theatre.

Our team were wise enough to make the journey of some four hours from Bournemouth the day before so that they could settle in and make a weekend of it all. The theatre was small and had been the subject of a revamp by the Local Council following a long closure. Apart from the theatre this building is also the Community Centre.

On the day we were treated to five first class productions four of which were originals. The afternoon session opened with Sutton Coalfield College Drama Society with a new play *Monkey* by Damian Brant. A cast of fourteen young actors presented this thought provoking play described as "It's an apeworld — jungle, fruit and social — but Dreamer (one of the characters) dreams of something more". Very clever piece and the acting of all the monkeys was excellent.

This was followed by Kelvin Players Theatre Company from Bristol with *Aelfreda And The Burnt Buns* by Dot Burrows, a two-hander set in Somerset — the interior of a peasant's hut — AD879. It had a

## "Gilhooley Came" — to Rugeley

In our May 9th edition we told you that our one-act festival play was going to the Western Area Final. **Derek Hyder** braved the long journey to Rugeley and reports on what happened.

superb set and an actress (Christine West) who, if she were on the transfer list would command big money! A lovely one-act which we thought, even at this early stage, would be up there with the best at the end.



**Jack Snell**

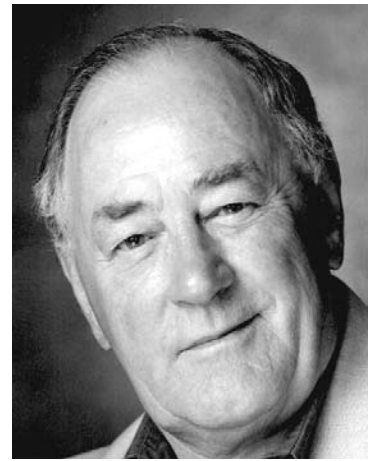
The afternoon session ended with Blaby Drama Group from Blaby, Staffordshire with another two-hander *A Man Of Letters* by Tim Firth. Time the present. The action takes place halfway up a business unit. Another great set and two excellent actors with a very funny

play. This was the best afternoon session we had seen at this level for many years.

The evening started with St.Austell Players from Cornwall with another new play *On The Road Again* by Laurence Allen. It had a cast of two men, with the action taking place in a broken down caravan. Superb acting in a rather sad piece about two lost souls and a forthcoming eviction. Well set well written and well everything.

Last but by no means least we saw our own entry, *Gilhooley Came* by Ian Blair. The small theatre suited this three-hander and it looked good and played very well. As we know this play was first performed by us 30 years ago when it was considered very adventurous but not so much now. It reached the Area Finals in 1973 and here we were again in the same position.

To remind you, the cast consisted of Jack Snell, who also directed, Jane Wright and Stephen Watton. It received a very good adjudication when much was made of the fact that very few Amdrams would be able to



**Derek Hyder**

tackle such a difficult piece as we did.

In the end the winner was *On The Road Again* from Cornwall — an apt title for their next journey will be to Port Sunlight, Liverpool from St.Austell. This was a very just result and we all wish them well in the English Final next month. The Adjudicator Award went to the cast of *Monkey* for their overall teamwork.

I believe the winner received a score of 87 and *Gilhooley* got 85—nothing wrong with that! The Adjudicator Sheila Howells GODA was excellent. Job done, everyone satisfied with the day and with the results and now its back to the drawing board!

## Norah Heathcote

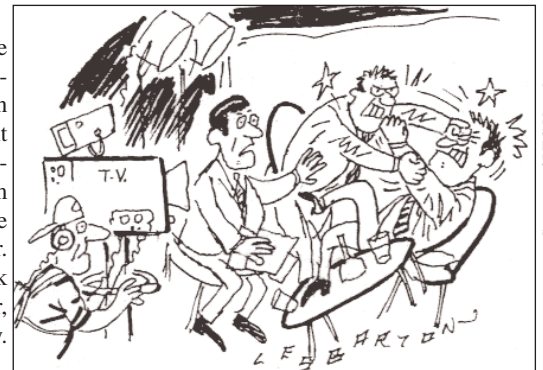
WITH REGRET, we record the death of Life Member Norah Heathcote, believed to be our oldest member, who died on 4th April 2003, aged 92. She always remained a BLTC member since joining the Club in the late 1950s. She rarely acted on stage, although she once played in *The Secretary Bird* with

the late Philip Mutton. She is mainly remembered as an expert in continuity — prompting, in other words. This is an area of theatrical work which is not generally highly regarded. But Norah is still remembered by our more mature performers as perhaps the finest exponent of this art that they ever came across.

The funeral was on 17th April.

A small sample of a new relationship: the cartoon on the right is taken with permission from the Little Theatre Guild Newsletter.

We thank the editor, Michael Shipley.



*And there we'll have to leave it, I'm afraid*

Courtesy of LTG Newsletter

## New advance booking arrangements

THIS IS IMPORTANT. From the beginning of the new season, when you send in applications for tickets, the address to which you send them will be:

**BLTC Box Office  
54 Wentworth Avenue  
Bournemouth  
BH5 2EG**

The new season's brochure that will be included with this newsletter has the address prominently displayed, and is at the foot of the cut-off ticket application form. It will be included in every other application form that we send to you during the season. This change in mailing will be of enormous benefit to us in administering ticket sales.

## Join the club!

MEMBERS should receive membership renewal forms with this newsletter, and Playgoers should receive new members application forms.

Whether you wish to be active in the affairs of the club or not, we urge as many of you as possible to sign up as members for the coming season.

It is the efforts of the active members combined with the annual subscriptions of those who choose to remain non-active that keep us going. And remember, members are charged only £2 for their tickets.

We would appreciate your continued support, so please consider joining (or rejoining) the Club.

THE AMDRAM.CO.UK WEB SITE first hit the net in June 1997. It originally had 4 online pages, and was funded by Curtain Call, an A5 amateur theatre newsletter for groups and individuals in the East Anglia area. Since then the site has developed into an amazing free international resource for anyone and everyone interested in amateur theatre and boasts over 500 pages of information and several searchable databases.

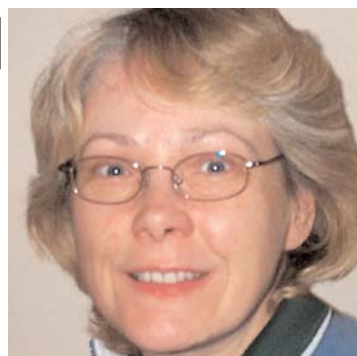
I took over the site in November 1999 and now it now reaches over 18,000 unique visitors every month. There are several different parts to the site and visitors sometimes don't find everything on their first visit.

Amdram.co.uk exists thanks to the generosity of companies and organisations whose businesses relate to theatre. The site was never intended to be a commercial venture and to that end money received from advertising currently covers its running costs. Main sponsors are featured on the front page, and secondary advertisers in the services database – if you're looking for a particular service or materials then chances are there's someone in the database who can help. There is also a bookshop which is linked to amazon.co.uk and contains reviews on books related to theatre.

One of the more popular areas of the site is the discussion board/forum. The forum in its current guise was launched in December and it is an ideal place to meet other people, exchange information, seek help and generally chat with other people interested in amateur

## 'Amdram' breaks the mould

**Jane Dickerson Shinn** has engineered a quiet revolution in the fractured world of UK amateur theatre. Drama groups around the country generally have never had much sense of what is going on in their world. Now, the Internet has given Jane the opportunity to fill what Arthur Askey called "a long felt want" — she is a college lecturer turned writer: she publishes *Curtain Call*, a theatrical newsletter in the East Anglian area, and is a regular contributor to the *Eastern Evening News*. She performs in amateur theatre, but her main claim to fame is as the reigning genius at [amdrum.co.uk](http://amdrum.co.uk), a website for the amateur theatre that brings us all together for the first time with an immediacy that paper newspapers and magazines cannot hope to equal. We asked her to tell us more about her website. Here is her reply.



**Jane Dickerson Shinn**

theatre. You don't have to register as a member, but it can help.

Another popular part of the site are the productions' and groups' databases. At the time of writing there are nearly 2000 different groups registered in the groups' database. This gives people the opportunity to find a group near them. The productions' database lists current and future productions — make sure your group's productions are listed! There's also a festivals database, so if your group is interested in competing you can easily find a festival that suits your requirements.

The auditions database gives groups an opportunity to advertise their forthcoming auditions as well as advertise for specific parts not filled at auditions. Individuals use this database to find parts and shows that they are interested in being involved in. Groups can also advertise on the backstage page for people to help back stage and with technical issues.

A newly introduced area is the Members' Resource Area. Membership is currently free, although you do need to complete an "application form". The area contains tons of informa-

tion to help individuals and groups, including Jonah's Jottings an entertaining look at theatre. The area also includes an extras section where notices for television and film extras are posted along with requests for contestants for television programmes. A newly introduced section is play reviews and it is hoped that this area will grow substantially over the next few months.

Some people complain about the lack of design features on the site. You won't find any flash or tons of graphics. This is done deliberately. I want the site to be quick to load and uncluttered. There is a site redesign in the pipeline, but this should only help navigation, not hinder it. The site is updated everyday and groups and individuals will receive a prompt and friendly reply to any emails they send to me at [jane@amdrum.co.uk](mailto:jane@amdrum.co.uk)

It's impossible to list everything you will find on the site in an article of this size, the best way to find out what we offer is to visit [amdrum.co.uk](http://amdrum.co.uk) and find out for yourself – you just don't know what you're missing!

## Deb's Cookery Corner

### Chicken Parmesan

I guess everyone has their own version of this favourite. This is one that has been a great standby for me over many years.



### Ingredients

(serves 4)  
1 large egg  
salt and pepper  
1 cup breadcrumbs  
7 chicken thighs, boned & skinned  
¼ cup olive oil  
¾ cup mozzarella cheese, grated  
¼ cup parmesan cheese, grated  
8 ounces spaghetti

### Preparation time (45 minutes)

Beat egg and heaping ¼ teaspoon salt in a small deep dish until completely broken up. Mix breadcrumbs, heaping ¼ teaspoon salt & some pepper in another small deep dish. Working with one at a time, dip both sides of each thigh in egg mixture, then crumbs. Set on large wire rack over a cookie sheet. Heat oil over medium high heat in 12 inch frying pan. When oils starts to simmer, add cutlets and sauté until golden brown on each side, about 5 to six minutes. Wash and dry

wire rack and return to cookie sheet. Transfer thighs to wire rack and top each with equal portions of mozzarella and parmesan cheeses. Place cookie sheet with thighs on wire rack under a pre-heated grill, about 4 to 5 inches from heat source, and grill until cheese melts and is spotty brown, about 3 minutes.

### Meanwhile cook spaghetti and make pasta (tomato) sauce.

2 cloves garlic, minced  
¼ cup olive oil  
1 can (28 oz.) chopped tomatoes  
½ teaspoon dried basil  
¼ teaspoon oregano  
¼ teaspoon sugar  
salt and pepper

Heat garlic and oil in large saucepan until garlic starts to sizzle. Stir in rest of ingredients and simmer until thickened and flavours meld, about 10 to 15 minutes. Taste and adjust flavour if necessary. Cover and keep warm.

I assume all readers know how to cook spaghetti. For those who don't, I bring a deep pan of water to a rolling boil, stir the pasta in, cover, remove from heat and let stand for 20 minutes. Pasta will be "al dente". For each plate, place pasta, and a chicken thigh and cover with sauce.

## Rachel to the rescue!



**Rachel Mason** hadn't joined the cast of *Boeing Boeing* when our last edition went to press so we couldn't put in her photo. We are happy to make up for this, so here she is. Rachel is one more in the long list of actors who join our casts after someone else is obliged to withdraw. Thanks, Rachel.

### Tony's Daft Ideas



"Twenty five minutes and still no one has taken our order."

# Notes for the future

## On Golden Pond

THIS PLAY has already been auditioned, as described on another page. We will, of course be giving you fuller particulars in our next edition. We thought you might like to know a bit more about our first show of the new season, so that you can get your bookings in early: we rather think that this one will sell out very quickly.

The play is set at a holiday home in Maine, USA. There are six characters in the cast, Norman and Ethel Thayer, their daughter Chelsea, her husband Bill, son Billy, and a postman called Charlie.

This is a play of relationships

— generation gaps and lack of generation gaps — of coping with growing old and of the misunderstanding between age groups.

But basically it is a love story.

And, of course, we are very pleased that Jack Snell will be directing once more, bringing to this famous main-stream play the wealth of perception that he has often applied to difficult themes and deep relationships. And on this occasion he is joining up with Don Gent, as producer. Together they make a powerful team, and this will be exciting to watch.

## The Diary of Anne Frank

WE ARE FORTUNATE too in having Pat Richardson as the director of our second production in the new season. Pat is one of Bournemouth's most experienced performers, with a long list of credits, having been six times nominated as Best Actress in the Curtain Call Awards, including memorable performances in BLTC's recent shows *Relatively Speaking*, *How The Other Half Loves* and *The Day After The Fair*.

She has also won a special award for her role as Isabella in *Top Girls*, and in 2002 she won the award of Best Supporting Actress as Miss Mackay in ImpAct Theatre's *The Prime Of Miss Jean*

*Brodie* — where she was directed by Dan Brian, who will be directing for BLTC later in the season.

*Anne Frank* is a drama which Pat has had under consideration for some years, and we look forward with great anticipation to her interpretation.

The diary written by Otto Frank's daughter Anne at the age of thirteen provides the background for this play. Set in 1942, during the Second World War, this tense and moving drama tells the true story of Otto and his family and friends whilst in hiding in the secret annex to a warehouse in Amsterdam, Holland, before their capture in 1945.

# Audition

## This Happy Brood

Hugh Norris is holding a read through and audition for this brand-new comedy on

**Friday, 3rd October 2003**

at the Club at 7.30 pm.

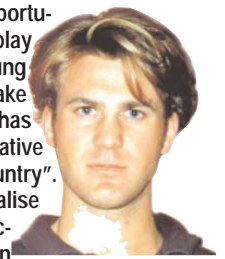
Performance dates Mon-Sat 8-13 December 2003.

There are four male and four female characters in the show.

- Alfred** ..... Should look about 67. Pompous little martinet.
- Victor/Mohamed** Played by same actor, should look about 70. Victor is a benign C of E clergyman. Mohamed is a frightful English crook who has assumed the name Mohamed for nefarious purposes.
- Simon** ..... About 50. The pansy to end all pansies.
- Quilpen** ..... Looks about 88. Archetypal Dickensian lawyer, with an unexpectdly human side.
- Dottie** ..... About 38. Mousy wife of bossy Alfred. Conventional and not terribly bright.
- Kirsty** ..... About 35. Very smart, attractive, on the look-out for a sexy new husband to replace the useless one she is divorcing.
- Hattie** ..... About 60. A vigorous loner, never married, no use for men. A keen solo yachtswoman.
- Carol** ..... About 40. Totally unpredictable, no use for polite middle-class conventions. Will try anything once.

**Can't make the audition? Call Hugh on 01202 761400 and tell him!**

This is a first for BLTC — we don't often get the opportunity to offer the first UK presentation of brand new play by someone of the stature of Louis Atkinson, the young New Zealand rising star, who is just beginning to make his mark on the world stage. On this occasion he has abandoned the familiar sights and sounds of his native Auckland for a mischievous look at "the Old Country". Come to the read through and audition and you'll realise why we are so excited about this forthcoming production. We will have an exclusive interview with Louis in our November edition!



Author Louis Atkinson

## Competition



WHAT IS ANNE WIDDECOMBE saying from behind those bars? Send in your funny captions to participate in this competition. The author of the caption adjudged to be the best will win 4 free tickets to the show or shows of his or her choice during our 2003-2004 season. The winner will be chosen by the editor, whose decision is final. Send your answers to The Editor, BLTC, 11 Jameson Road, Bournemouth BH9 2QD. Please include your address AND a daytime telephone number.

Page 4

## And no competition!



THEN THERE'S NICOLE KIDMAN: you can guess her age, you can guess her weight, or her gross per movie, or whatever. But us photo nerds would just love to know one thing — just how much would all those cameras retail for? Nicole only wants to know one thing, apparently: isn't there some man out there that she can (sigh ...) give her heart to? Oh, all right. There's four free tickets for the funniest caption to this photo too. The terms of entry are the same as set out on the left.

# Do you *really* like it?

Shakespeare, that is. In particular his comedy *As You Like It*. Tony Orman, having once performed in the play on Brownsea, decided to find out how the Royal Shakespeare Company, one of England's guardians of the Bard's heritage, were tackling the work in very modern times. He went to Stratford on Avon where the play is in repertory this season. Here is his report.

Courtesy RSC Photo David Mosby



Martin Hutson as Orlando in RSC's *As You Like It*

UNLIKE BOURNEMOUTH, incorporated in 1890, when Mr Flagler was bringing the railroad into Miami, Florida, the little town of Stratford Upon Avon (population around 24,000) dates from Roman times.

It is a town of two distinct halves. The outlying parts are boringly ordinary English suburban, but the central core sits on the River Avon and its associated

canals, swarming with swans (mute) and Canada geese (noisy). The pubs and buildings still date back into the 15th century, and are fiercely maintained, not because of a cathedral, but because of the genius of one man — the Man of the Millennium, William Shakespeare.

We came to see his comedy, *As You Like It*, at the Swan Theatre with its thrust stage, after standing in humility at the Bard's grave in the chancel of Trinity Church, lying next to wife Ann Hathaway.

So, after more than 400 years, what can the Royal Shakespeare Company bring fresh and new to the ancient play? Surprisingly, quite a lot. We expect verve and vitality and innovation, and we get it.

The thrust stage brooks no space for scenery of any kind. But there is an entrancing sequence after the interval, when lovesick Orlando is dashing around the forest, nailing verses addressed to his Rosalind on every available tree. The whole cast, leads and bit parts, in true ensemble tradition, transform themselves into trees, standing still with paper verses in their hands. Actors delivering lines move among them, and the nearest tree follows them with their 'eyes'. When shepherds and shep-

herdesses speak, the trees become sheep, on all fours on the ground, munching grass and going "baa ... aah!" at suitable times.

Martin Hutson is enormously engaging as Orlando, not too unlike Steve Coogan doing 'Alan Partridge'. He has great charm, which is more than acting, it is incipient star quality.

Nina Sosanya as Rosalind stands and moves beautifully. If she does not light up the stage in the earlier section of the play, where the plot is being set up, she certainly makes up for it in the forest scenes, where she makes a wholly convincing transformation into Ganymede.

The supporting cast, without exception, perform with great skill and presence. Thanks, RSC!

Courtesy RSC Photo David Mosby



Nina Sosanya as Rosalind and Naomi Frederick as Celia in RSC's *As You Like It*

## Whatever happened to ....

.... Matthew Meehan?

THIS engaging young man, who performed with us for a couple of seasons has just surfaced as a drama student in London. His school is a little different — its students learn through experience. They have

every term with a four week run. So, Matthew is currently acting in a show called *Mad Forest* six nights a week for four weeks.



classes in between productions but instead of performing publicly in their third year, they put on a public play

They also have intakes of new members three times a year, so they are continuously rotating. In short, they train as a professional company, not just as a bunch of students.

Ah, the Oscars ....

## Meanwhile, at Shakespeare's Globe .....



Booking for the 2003 Globe Theatre Season is now open. The Season began on 8 May ending 28 September 2003, and (surprise, surprise!) explores the theme of Regime Change in five plays: *Richard II*, *Richard III* and *The Taming of the Shrew* by William Shakespeare, and Christopher Marlowe's *Edward II* and *Dido, Queen of Carthage*.

The 2003 Season includes a number of innovations. For the first

time a Women's Company will be introduced to partner the familiar Men's Company, and *Richard III* and *The Taming of the Shrew* will be performed by all female casts. The two Marlowe plays in the Season represent another first, since Marlowe's work has never before been staged at the Globe, either in the modern theatre or the original. Mark Rylance, the Globe's Artistic Director, will play the title role in Shakespeare's *Richard II*.



Mark Rylance, artistic director of The Globe essays a camp *Richard II* in Shakespeare's play

Photo John Trumper Courtesy Shakespeare's Globe



Pam Wright

Is that what they mean by "Best Supporting Actor"?

## World's Easiest Quiz

by  
David Weinberg

You only have to get four correct answers to pass this simple test.

1. How long did the Hundred Years War last?
2. Which country makes Panama hats?
3. From which animal do we get cat gut?
4. In which month did the Russians celebrate the October Revolution?
5. What is a camel's hair brush made of?
6. The Canary Islands are named after what animal?
7. What was King George VI's first name.
8. What colour is a purple finch?
9. Where are Chinese gooseberries from?
10. What is the colour of the black box in a commercial airplane?

Answers at bottom of page.

## Couth-less

A READER OF *THE TIMES* recently asked why some words like unruly, unkempt and uncouth are used only in the negative form. Were the positive terms, ruly, kempt and couth ever used? Here are readers' replies:

First is a poem called *A Very Descript Man* by J H Parker:

"I am such a dolent man,  
I eptly work each day;  
My acts are all becilic,  
I've just ane things to say.  
My nerves are strung, my hair is kempt,  
I'm gusting and I'm span:  
I look with dain on everyone  
And am a pudent man.  
I travel cognito and make  
A delible impression:  
I overcome a slight chalance,  
With gruntled self-possession.  
My digation would be great  
If I should digent be:  
I trust my vagance will bring  
An astrous life for me."

And here's another little rhyme:

"In my dotage I've become  
Defunct, inert, inane.  
Oh to be like yesteryear:  
'Funct', 'ert' and 'ane' again."

## Directors' notes

**First** — Artificial intelligence is no match for natural stupidity.

**Second** — There is always one more imbecile than you counted on.

### Answers to quiz

- What do you mean, you failed?
1. 116 years.
  2. Equador.
  3. Sheep and horses.
  4. November.
  5. Squirrel fur.
  6. Dogs (from the latin *canis*).
  7. Albert.
  8. Crimson.
  9. New Zealand.
  10. Orange.

# BLTC seat prices go up

PRICE RISES are never popular.

We have held our prices unchanged for the past six seasons, but inflation over the whole period obliges us to raise our prices from the start of next season.

The Executive Committee has, in two meetings held recently, reviewed all our charges for seats. We decided that the best way to deal with the declining overall return was to raise the general price of seats, while holding back on increasing a large number of concessionary prices.

So, we decided that general seat prices should be raised to **£7.50** each. **BUT**, on the other hand, concessions for **OAPs** and **students** will be **£5.00**. Books of season vouchers naturally (in line with the general standard price increase) will rise to **£30.00**. **AND** members' tickets **remain** at **£2.00**. Annual subscriptions **remain** at **£20.00** for a single and **£35.00** for a couple. Under 25s subs **remain** at **£10.00**.

Within the last 10 years, there was a time when we were operating at an annual loss of approximately £4000. We were within an ace of giving up the lease of the theatre premises and doing what all the other local amateur clubs do: play in

church halls and the like.

So we held a special meeting of members. The upshot was that we decided to soldier on. We could not possibly thrive as a Little Theatre without a home. If we didn't have our own space, we would die.

We reconstituted ourselves. For instance, everyone on the Executive Committee now has a specific job. We began the newsletter which has gradually developed to be what you see today. At first the letter went only to members. But then we realised that all our patrons would like to have a communication telling them what we were doing.

The additional funds from raised ticket prices are needed for two reasons:

**FIRST** to meet the never-ending repairs required to maintain our premises and for the purchase of new equipment, **and**

**SECONDLY** to ensure that the proportionate ratio of investment to surplus will enable us to have sufficient funds to put on the shows we know you want to see.

We still believe that the membership subscription, members' prices and the general ticket price offer our patrons a real bargain and we hope that you will continue your support.

## Review

**Linda Kirkman** of the *Daily Echo* saw our June production of *Boeing Boeing*. This is her review:

THERE'S nothing like a really good comedy to take people out of themselves for a couple of hours, and even a few persistent sweet-wrapper rustlers failed to spoil the first-night joy of this production for very long.

Marc (*Don't Dress For Dinner*) Camoletti's 1962 play, translated by Beverley Cross, is brilliantly constructed and has stood the test of time well. It centres around Bernard (the ever-excellent Lee Tilson), his three air-hostess fiancées, an eccentric maid (a splendidly daffy Tess Hutton) and his newly-arrived bachelor friend Robert, who is soon anxious for a piece of whatever action there may be.

## Bar-B-Q Night

BLTC Member 'Tommy' Egerton is hosting a Bring-Your-Own-Meat-and-Booze Evening in her garden at 10 Benbow Crescent on Saturday 12th July from 7.00 pm. Barbecue pits are laid on. She will welcome contributions to a communal salad

David Weeks' skilled direction sets the fast pace perfectly and brings out the best in his entire cast, showing genuine teamwork in action.

Mike Satchell is simply wonderful as the hitherto-bashful Robert, caught in the melee that ensues when the girls' changed flights cause each of them to arrive home early and learn of the others' existence.

And there are lovely performances too from the girls: Vicky Fludgate as the American Janet (although the accent occasionally muffled her words a little), Rachel Mason as French Jacqueline and especially Denise Nippard as a slightly scary German fraulein, Judith.

And I just loved the lava lamp.

and sweet table. Some cutlery, plates and drinking vessels available but you could bring some too — it helps.

She says "Bring your own food, cook it and eat it, bring your own drink and sup it. £1 donation to charity optional but appreciated." Tommy can be contacted on 518019.

## Auditions, what auditions?

THE PLAY SELECTION SUB-COMMITTEE ("OffPlay") had a difficult task choosing plays this season for next season. By the time we had got around play embargos and balancing what we had available in terms of willing directors to provide a balanced season, we missed the window of opportunity to publish audition notices in our May newsletter.

We therefore were obliged to advertise auditions for the first two plays, *On Golden Pond* and *The Diary of Anne Frank* on Ray Smith's online website *On-Cue*. We also asked Linda Kirkman of the *Daily Echo* to mention our auditions.

Then, we mailed all our active members (those who don't say they are "non-active" to advise them. Finally — and what more can you do? — we stuck an audition notice on the bulletin board in the Green Room Bar **and** we advertised them in the programme for *Boeing Boeing*.

So, please don't say we didn't announce the auditions. However, the fact of the matter is that the first two plays have been auditioned before the issue of this paper.

Sorry.

## Reminders

**Mon-Sat, 1-6 September 2003**

Performances of *On Golden Pond* at the Club at 7.45 pm

**Fri. 3 October 2003**

Auditions for *This Happy Brood* at the Club at 7.30 pm

**Mon-Sat, 20-25 October 2003**

Performances of *The Diary of Anne Frank* at the Club at 7.45 pm

**Mon-Sat, 8-13 December 2003**

Performances of *This Happy Brood* at the Club at 7.45 pm

**Mon-Sat, 16-21 February 2004**

Performances of *Three One-act Plays* at the Club at 7.45 pm

**Mon-Sat, 19-24 April 2004**

Performances of *Dangerous Corner* at the Club at 7.45 pm

**Mon-Sat, 7-12 June 2004**

Performances of *Wait Until Dark* 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 603709  
Advertising Manager....Derek Hyder 426460  
Wardrobe.....Hilary Jefferys 298356  
House Director..... Clifford Page 874795  
Properties..... Ginnie Waters 718290