



Bournemouth
Little Theatre News



Issue #45 2003-2004 Season www.BournemouthLittleTheatre.co.uk Member Little Theatre Guild of Great Britain Friday, 8 August 2003

To Open Our New Season

We present at our theatre
At 11 Jameson Road, Winton, Bournemouth
For six performances, Monday to Saturday
1st to 6th September 2003
at 7.45 pm



A Love Story
by Ernest Thompson
Directed by Jack Snell
Produced by Don Gent

For bookings and more about the show, see next page

On Golden Pond

The Players



Luke Chapman



Don Gent



Derek Hyder



Virginia Harrington



Harry Susser



Louise Tegerdine

The Play ...

... is set at a lakeside 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.

Also, 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 Playwright



As with many playwrights, Ernest Thompson is far less well known than the play that brought him fame and fortune.

Born in Bellows Falls, Vermont, USA in 1949, he was educated at the University of Maryland, Colorado College and American University, Washington, DC. He worked extensively as an actor in the theatre and on television, but his great love is writing. He is the author of a number of plays the most notable of which is *On Golden Pond*, which he adapted for the screen in 1981. Other feature film credits are *Sweet Hearts Dance* (1988). He directed television versions of his stage plays "West Side Waltz" (1995), "Out of Time" (2000) and "On Golden Pond" (2001).

In 1981, he won the Oscar for Writing (Best Screenplay based on material from another medium) in respect of the film version of *On Golden Pond*. Henry Fonda was voted Best Actor and Katharine Hepburn Best Actress. Jane Fonda, who had bought the screen rights for her father, Henry, after seeing the play on Broadway, was nominated for an Oscar as Best Supporting Actress, and the film was otherwise nominated in five other areas.

But in the end, it is all down to the writing.

Advanced ticket bookings

Our mailing address for all ticket bookings is: BLTC Box Office, 54 Wentworth Avenue, Bournemouth, BH5 2EG

Tickets £7.50 (with concessions) Members £2

1. **WRITE** enclosing cheque and S.A.E. to BLTC Box Office (address above)

OR

2. **PHONE** to book by calling Sue **ONLY between 7.30 pm and 9.00 pm** on her home phone number

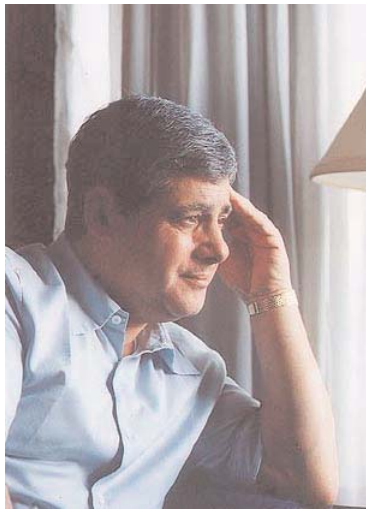
01202 424640

EITHER Monday 18 August to Friday 22 August

OR Monday 25 August to Friday 29 August

Tickets booked and paid for, and a S.A.E. supplied, will be issued two weeks before the show in the order in which the booking forms were received. If you have **any problems** after receiving your tickets, **phone Sue between the dates and times set out in 2 above**. During the run of the show, telephone enquiries should be made direct to the theatre on 01202 513361 **between 7.00 - 7.45 p.m only**. Also during the run of the show, the Box Office is open at the theatre for callers in person. **At all other times bookings must be made by post or by telephone as set out above.**

A final plea — if you have booked tickets and know that you, or one of your party, will not be able to attend the performance, please let Box Office know as soon as possible. Thank you.



In the spotlight: Cameron Mackintosh

When the world's biggest impresario, owning the freehold of seven West End theatres talks of massive redevelopments, the world listens, says **Tony Orman** — but I'm only telling you all this to explain how the lad from Enfield, Middlesex can afford to own the freeholds of seven West End theatres, of which 5 are leased, with the leases falling in over the next two years.

In June, he confirmed his bravest venture of all, which some say he cannot recoup in his lifetime. He proposes to put £30 million into refurbishing his present theatres and building a new West End theatre to be called The Sondheim Theatre. This latter will be a 500-seater and, get this, it will be built on the roof of the Queen's Theatre. He owns the property next door, beyond which is his Geilgud Theatre. They will be part of a massive refurbishment — better seats, better views, better loos, you name it.

He also owns The Prince of Wales, The Albergy, Wyndham's, The Strand and The Prince Edward theatres. As the Guardian newspaper put Mackintosh's thoughts, "Prodigious audiences attending the

seven theatres are, it is true, confronted with the West End at its grubby piss-streaked, spare-some-change worst. He says 'I'd certainly like to see Shaftesbury Avenue looking at it grandest and best again'." What he'd really like is a Rudolf Giuliani-style zero-tolerance clean-up of the West End. I can't say I blame him.

Mind you, for some the seedy nature of 1590s Southwark, with its harlots, beggars, rogues, vagabonds and bear-baiting — as well as the original Globe Theatre, are part of the excitement and allure, mucky though it may be, of the metropolitan existence, then and now.

But not for Sir Cameron (yes, he did get a knighthood). He wants to clean up the area leading to Piccadilly Circus. Guardian again: "For the past half-century, this bottom stretch of [Shaftesbury] Avenue has nearly always been down-at-heel, a rats' alley through the West End. Avenue? There is barely a tree in sight."

The many millions of Mackintosh will redo his theatres. Is the rest up to Ken Livingstone?



Cameron Mackintosh's (photo AP) proposed plan entails joining the existing Geilgud and Queen's Theatres and perching the new Sondheim on the roof of the Queen's Theatre

Sir Cameron Mackintosh reflects

FROM THE AGE OF EIGHT, when he was taken to a matinee of Julian Slade's musical *Salad Days*, Cameron Mackintosh has never wanted to be anything other than a producer of musicals. As an adult, his first productions were small scale and by 1973 he had produced his first original musical *The Card* which ran for six months at the Queen's Theatre.

In 1976 he had his first major international success with the musical revue *Side By Side With Sondheim*, celebrating the wit and lyrical genius of Stephen Sondheim, which went from the Mermaid Theatre to Wyndham's Theatre and subsequently transferred with the same cast to Broadway.

The next quantum leap was when Andrew Lloyd Webber suggested the two of them put on Lloyd Webber's and Tim Rice's musical *Cats*. Believe it or not, this was considered a risky venture at the time. It opened at the New London Theatre in 1981, followed by a second opening on Broadway in 1982. The phenomenal success of *Cats* has been repeated throughout the world and opened an era of international musical productions undreamed of by previous generations.

After a number of successful shows, his next milestone production was *Les Miserables* which opened at the Barbican in 1985, promptly transferring to the Palace Theatre. In 1987 it opened on Broadway, garnering 8 Tony Awards. Meanwhile Mackintosh collaborated again with Andrew Lloyd Webber in 1986 to produce *The Phantom of the Opera* at Her Majesty's Theatre, whence it has since "gone global".

1987, Sondheim and Goldman's *Follies* was produced and in 1989, he put on the even more successful *Miss Saigon*. It went on to Broadway with the largest advance sales in history.

I could give details about

How 'Shrewed' was that, girls?



Kathryn Hunter as the crippled King in Richard III at the Globe

BARRY KYLE, a Royal Shakespeare Company stalwart who is directing *Richard III* at the Globe Theatre, has parted company with the all-female cast of *The Taming of the Shrew*, which is now in rehearsal at the Bankside theatre.

The femmes in the company wanted — you guessed it! — a woman to direct the play. Kyle has been replaced by Phyllida Lloyd, of *Mama Mia* fame.

Lloyd directed Janet McTeer, who plays Petruchio in *The Taming of the Shrew*, in *The Duchess of Malfi* earlier this season at the National. The National production was awful, to be polite. With August previews now under way, Lloyd — who will also be working alongside Kathryn Hunter, the star of *Richard III* — is promising a touch of one-up-womanship, so to speak.

'Naked dance' advert was a cover-up



AN ADVERTISEMENT for a Sadler's Wells performance misled ticket-buyers because the promised naked dancers wore clothes, the Advertising Standards Authority has ruled.

The advertising watchdog upheld a complaint over a leaflet for a performance by the Phoenix Dance Theatre, which featured images of two naked dancers leaping through the air. A complainant from Surrey who saw the show said that the leaflet was misleading because the performers were fully clothed. The Leeds-based experimental dance troupe argued that the photographs captured a "moment of movement that illustrated the prowess of the dancers". They wanted to create "an image for the company as a whole" and there was

a "convention of using generic dance images" when advertising performances. The Phoenix company wanted to draw attention to the "technical strength of the dancers and to a sense of strong emotion" in the performances with the choice of images. In any case, they did not have any pictures of the actual performance to be staged at Sadler's Wells. Box office staff had been briefed that the show did not include nudity, the company said.

The advertising authority noted that one image of the naked dancers appeared directly next to a list of performance times and dates. Another photograph appeared next to reviewers' comments. Because of that, readers were "likely to expect that the performances contained naked dancers".

Quiz by Kelvin West

These are philosophical questions for which I have no answers, and you won't find them here. So then:

1. If man evolved from monkeys and apes, why do we still have monkeys and apes?
2. What if there were no hypothetical questions?
3. If a deaf person swears, does his mother wash his hands with soap?
4. Is there another word for "synonym"?
5. Where do forest rangers go to "get away from it all"?
6. What do you do when you see an endangered animal eating an endangered plant?
7. If a parsley farmer is sued, can they garnish his wages?
8. If a turtle doesn't have a shell, is it naked or homeless?
9. Can vegetarians eat animal crackers?
10. If the police arrest a mime, do they tell him he has the right to remain silent?
11. How do they get deer to cross the road only at 'deer crossing' road signs?
12. And what am I supposed to do when I pass a sign saying "Beware low flying aircraft"?
13. If you try to fail, and succeed, which have you done?
14. Why is there an expiration date on sour cream?
15. Can an atheist get insurance for acts of God?

Annual General Meeting

PLEASE READ THIS. If you are a current BLTC member, or will be applying for membership, please note that our Annual General Meeting will be held **at the Club on Sunday, 14th September, at 7.30 pm.**

The meeting, like life, will be nasty, brutish and short, followed by chatting in the Green Room Bar, with the first drink FREE.

We make this sort of announcement every year: we have about 130 members. If we are lucky, about 20 of you attend each year.

There are two ways one can look at these statistics — either you don't care a damn, or you think we're doing such a fine job that you have no complaints, don't want to go on the Committee, have no suggestions to make, don't want to know what we've been doing, or how we've been spending the money (*what money!*). Well, if you *don't* come, we assume you love us!

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Audition

Jack Snell
and
Tom Swadling

are holding
Auditions

for

THREE ONE-ACT PLAYS

at the Club at 7.30 pm on
Friday, 31st October 2003.

The performance dates are
Mon-Sat 16-21 February 2004.

These plays will **NOT** be entered
for any festivals.

The plays are as follows

Cold

by Les Clarke

directed by Tom Swadling

Required are 2 males aged 55 and
one female aged 30.

A Change for the Better

by Ken Thorp

directed by Jack Snell

Required are 3 females, one aged
60 and 2 aged 40.

Passion Killer

by Les Clarke

directed by Jack Snell

Required are 1 male aged 32 and
two females, one aged 32 and the
other aged 60.

Information about the plays will
be given at the auditions.



Curtain Call Awards

THE DAILY ECHO Curtain Call Awards will take place at the Pavilion Ballroom on Saturday, 4 October. Time: 6.45 pm for 7.15 pm.

Our Chairman, Don Gent, is — as last year — hosting a BLTC table at the bash. We have been informed that tickets are £20 each. This includes the usual dinner, but you pay extra for your own booze.

Anyone who wants to join our table, member or non-member, please contact Don on 01202 389725 as soon as possible.

For the record, our table last year boasted the most amusing table-talk and those at other tables wished they could transfer to ours.

Another plus is that the Echo has been able to move back to a decent venue. The Pavilion is particularly well suited to deal with a combination dinner-dance and stage entertainment in a way that hotels are not.

Competition results

THANKS to all who suggested "I'm a celebrity, get me out of here," for Ann Widdecombe.

The winner is Mrs Monica Dorey who ventured "I'm a Conservative, get me out of here." She wins 4 free tickets to use at any time during this new season.

I was disappointed not to get a better response to the Nicole Kidman picture. So no winner there, then. I thought the obvious one is as set out lower right.



Audition Reminder

Hugh Norris

is holding a play reading and audition for the brand-new comedy

This Happy Brood

by Louis Atkinson

at the Club at 7.30 pm on
Friday, 3rd October 2003.

The performance dates are
Mon-Sat 8-13 December 2003

There are 4 male and 4 female characters in the play. The men look 50 and upwards, the women range from 30s to 60.

If you want to know more, or would like to be considered but can't make the audition, call Hugh on **01202 761400** and talk to him about it.

Reminders

Mon-Sat, 1-6 September 2003

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

Sun. 14 September 2003

Annual General Meeting at the Club at 7.30 pm

Fri. 3 October 2003

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

Sat. 4 October 2003

Curtain Call Awards. For details, see column on left.

Mon-Sat, 20-25 October 2003

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

Fri. 31 October 2003

Auditions for *Three One-act Plays* at the Club at 7.30 pm

Mon-Sat, 8-13 December 2003

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

Mon-Sat, 16-24 February 2004

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

Mon-Sat, 19-24 April 2003

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

BLTC Committee

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