



Bournemouth
Little Theatre News



Issue #48 2003-2004 Season www.BournemouthLittleTheatre.co.uk Member Little Theatre Guild of Great Britain Friday 23 January 2003

We present at our theatre
at Jameson Road
for six performances
Monday to Saturday
16 to 21 February 2004
at 7.45 pm



THREE
ONE-ACT
PLAYS

By local playwrights
Les Clarke and Ken Thorp

Directed by
Jack Snell and Tom Swadling

Details on page 2

THREE ONE ACT PLAYS



A Comedy by Les Clarke

Cold



Directed by Tom Swadling

Performed by



Don Cherrett



Nicola King



Mike Satchell

In this comedy, Smithers who shares a flat with Hart, has pawned the only fire to buy a suit and has nailed the window open: the cold, and the new suit, are to acclimatise him to himself to an outdoors job for which he is about to have a job interview. He obliges Hart, who objects to the cold, to coach him for the interview. This is beyond Hart's experience, and also past the understanding of a woman called Matthews who comes collecting clothes for the Salvation Army. She is quite unequipped to arbitrate between the two men.



A Drama by Ken Thorp

A Change For The Better

Directed by Jack Snell

Two daughters meet at their mother's home to attempt to dissuade her from giving up everything she has in England to emigrate to Brazil to do charity work. Do they have their mother's interests at heart or do they have reasons of their own for wanting her to stay?

Performed by



Tess Hutton



Kimberley Cullum



Virginia Harrington

A Sexual Comedy
by
Les Clarke

Passion Killer



Directed by Jack Snell

Performed by



Denise Nippard



Peter Beebee



Natalie Mills

The play is set in Claire's lounge in the early hours of Sunday morning, where Claire and her current boyfriend, Brian, are enjoying a passionate moment until Claire's Nan enters, leading to alarming results. A wonderful sexy comedy with a surprise ending.

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 2 February to Friday 6 February

OR Monday 9 February to Friday 13 February

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.

An inspector did call

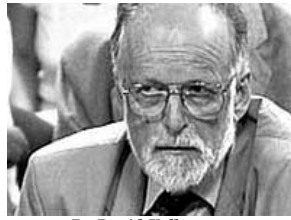
When we went to war with Iraq, **Tony Orman** noted the close resemblance of modern affairs to the play **Henry V** by William Shakespeare. Now he has spotted the coincidental connection between the Hutton Inquiry into the death of Dr David Kelly and J B Priestley's great social drama **An Inspector Calls**.



Geoffrey Hoon



Andrew Gilligan



Dr David Kelly



Lord Hutton



Tony Blair



J B Priestley

WHEN I HEARD THAT DEFENCE Secretary Geoffrey Hoon had, at the Hutton Inquiry, denied in detail being present at any meetings or having anything to do with the “outing” of Dr David Kelly, I thought: “*An Inspector Calls*”! I meant the 1946 social drama by J B Priestley, author of *The Good Companions*, famed playwright, and World War II's left-wing “voice of the people”.

In the play, set in 1912, the Birling family is dining as it begins. Factory owner Arthur Birling is presiding over what is intended to be a warm evening celebration surrounded by his wife Sybil, their two children, Sheila and Eric, and the family's guest Gerald Croft. Gerald, who is upper class, has an engagement ring for Sheila in his pocket.

Then Police Inspector Goole arrives and tells them that a young woman, Eva Smith, has committed suicide. From a photograph Arthur recognises her as a strike leader at his factory whom he had fired. She was subsequently again fired from a dress shop following a complaint by

his daughter Sheila. Then Sheila's fiancé Gerald later kept Eva as a mistress, after which Arthur's wife Sybil's charity, pushed by Sybil, refused aid to Eva, now pregnant, and son Eric was the impregnator.

Arthur Birling's capitalist theme was “... a man has to look after himself — and his family too. You'd think everybody has to look after everybody else, as if we were all mixed up together like bees — community and all that nonsense.” But the play shows that we are all responsible for one another, a perfectly acceptable précis of Priestley's Labour Party creed.

Comparing this with the recent suicide of Dr David Kelly, a senior expert in weapons of mass destruction and what do we find? Well, in the Inquiry headed by Lord Hutton. Prime Minister Tony Blair said he was not responsible, when subsequent evidence suggested he really was in charge, and the BBC journalist Andrew Gilligan claimed he told the truth, when ... hmmm ... (as Lord Hutton commented), and Sir Kevin



Alastair Campbell



Jack Straw



Sir Kevin Tebbit



Richard Sambrook



Greg Dyke



Sir David Omand



Andrew Mackinlay MP

Tebbit, Permanent Under Secretary at the MoD demonstrated clearly that *he* didn't push Kelly over the edge (oh, yeah?) and the press hounds of all colours barked. As for Mr Hoon, as soon as I heard about his evidence I sang out:

“Macavity, Macavity, there's no one like Macavity ... When a crime's discovered then Macavity's not there.”

Hoon has always been called Macavity in my home since then.

So, just like the play, no one single person was responsible for the death of Dr Kelly: but the fact is that all of them were responsible.

The funny thing is Priestley's play attacked capitalism as the source of all problems. Ironically, the current government under attack is by its own definition New Labour.

Whether Priestley would recognise today's government as socialist can be debated. What cannot be argued is that over the ages, nothing changes. The state rules, the rest of us trail along, a poor second.

Licensed but not licentious

Hon Sec **Hugh Norris** has negotiated our Theatre Licence renewal. **Tony Orman** has now examined the small print.

IF YOU WANT THE ULTIMATE IN POMPOSITTY, try a document headed “Bournemouth Borough Council — Environment & Community Services Directorate — Environmental Health & Consumer Services Division”: you get the message just from the title. Anyway that is the heading of the conditions attached to our Theatre Licence, which has (hooray, hooray!) just been renewed. If you want a copy, send your cheque for £5 to BLTC and we'll mail it out to you.

I wouldn't bother if I were you. It is long, legalistic and boring. But, and this the nub, it has its moments. For instance, are you aware that we must in all things conduct the premises decently, soberly (hic) and in an orderly manner?

And there must be “no exhibition, demonstration or performance of hypnotism, mesmerism or any form of induced sleep or trance”

unless you comply with some statute. Frankly, if I'm awake at 3 a.m. and can't sleep, lead me to the induction! But suppose the BLTC show is so, well, *boring* that punters are snoring in their tip-up seats, are we in breach of the licence?

And we can't have any dancing unless it is on stage by professionals. So — *that's* done for the cast and crew party in the Green Room Bar.

The clause I love is the one that starts “In cases in which persons wait in queues for admission ...” Oh, we only wish ...

There are, unbelievably, 55 clauses (with sub-clauses), so I have to be selective: the best and finest clause says “no part of the premises shall be habitually used by prostitutes for the purpose of solicitation or of otherwise exercising their calling.” Sorry then to disappoint patrons who were looking for action.

Kelvin West versus the smoking ban

I SHOULD LIKE TO EXPRESS MY extreme disappointment at the recent AGM decision to make the whole theatre including the “Green Room/Bar area” a no smoking zone.

I would ask that this decision be reconsidered and that the membership be perhaps balloted or the views of the majority of members be sought (as was decided at the previous year's AGM).

As one who frequently and willingly does a voluntary “stint” behind the bar it is very frustrating to have to now go outside the building to indulge my habit, even after those few members who actually manage to find the bar have gone in to see the performance and the bar is empty!

There is also an argument that after the play is over, so few members (other than cast and friends) use the bar that surely those few of us that “do” would not seriously

interfere with the enjoyment of others, even though the bar area is small. Why should we be forced to perhaps leave pleasant conversation half way through and go outside — especially on a cold winter night?

I am also sure it will seriously interfere with and hold up rehearsals if us smokers have to go elsewhere.

Whilst I appreciate that the number of the population who do smoke has now reduced, even so, we are already treated as social lepers without further restrictions being put on our social life and I am sure that there are one or two of us who will think twice about bar/tea and coffee duties if this remains in force.

I also appreciate that I am a fairly new member compared to many who have been with the Theatre for years and this is by no means a personal attack on those who promoted this idea.

Calling Directors

IT MAY ONLY BE JANUARY, but it's not too early to remind anyone who wants to direct a show next season (2004-2005) that we need to have your submissions before Friday, 12 March 2004.

You can submit more than one play for consideration but please remember you must be prepared to explain what the play is about, how many male and female actors it will require, and what time or times of the year you would prefer to put the play on.

The Play Selection Sub Committee, being Don Gent, Derek Hyder Andrew Whyatt and Tony Orman, will be pleased to discuss informally with anyone in advance any ideas you may have, but on the 12th March next, we will be holding a meeting at the Club at 7.30 pm to receive presentations. If you would like to be considered as a director but you can't make the meeting, please contact us in advance.

So shines a good deed ...

Notes by **Patricia Richardson** on a fascinating follow-up to her production of *The Diary of Anne Frank*

WHEN MOHAMED CAN'T GO to the mountain — the mountain must go to Mohamed!

This is exactly what happened when the cast of *The Diary of Anne Frank* went to visit Mary Mosley in her Ferndown home on Sunday 30 November to give her a reading, complete with sound effects, of their recent Jameson Road production.

This very special lady celebrated her 90th birthday in September 2003 and has been a very good friend of mine over the years — in fact I played alongside her in my first production at the age of 17, and a number of productions following that.

She especially wanted to see this production but was unable to manage the staircase up to the theatre. Some 30 years ago she played the part of Mrs Frank in a production with the West Moors Drama Group

so she had very fond memories of the play.

An actress of some note, she was a founder member of the West Moors Drama Group and over the years has been Chairman and President of the group, being well known and respected in the area. Knowing how disappointed she was to have missed the production, I put to each of the cast in turn the idea of taking the show to *her*, and it was met with great enthusiasm by all.

To create the right atmosphere each character arrived in costume and, with our own sound technician Neil Russell, we recreated the annexe in Mary's sitting room to give her her very own version of *The Diary of Anne Frank*.

My great thanks to all who helped with this project and for making this a very special afternoon for Mary.

Write a play! (Reminder)

WE RECENTLY TOLD YOU about the great writing competition. The Little Theatre Guild Playwriting Competition is for scripts in two categories,

- One-Act**
45 to 50 minutes and
- Full Length**
90 to 120 minutes exclusive of an interval.

Scripts must be by members of the club, never previously performed, and must show only the Club name and no author.

Each member society may submit two plays in each category. In order for BLTC to read and select the plays for onward transmission to the Little Theatre Guild of Great Britain by *their* deadline, scripts must be submitted to us by the end of February 2004.

Please send your scripts, together with a separate note of the author, to the Chairman for reading by the Play Selection Sub-Committee.

Review

LINDA KIRKMAN of the Daily Echo reviewed our December production of *This Happy Brood*. "WHEN it gets close to Christmas there is so much going on that I like my theatregoing to be fairly painless, and this tongue-in-cheek comedy, directed by Hugh Norris, fitted the bill perfectly.

It is set in the present day as the various relatives of recently deceased Uncle Jacob gather for the reading of his will. It transpires that the bulk of his estate will go to the family member who, two years hence, can fulfil a particular requirement — and it is one that these dysfunctional people seem unlikely to achieve. But that doesn't stop them trying, and how they go about it makes for a thoroughly amusing evening.

Most of the characters are — I hope intentionally - totally over the top, from Don Gent's exceedingly camp Simon, Ann Cave's hippyish Carol and Virginia Harrington's mannish Hattie to Emil Monk's sex-mad Kirsty and Clifford Page and Nicola King's smug Alfred and Dottie. And Mike Satchell's elderly lawyer, Septimus Quilpen, seems to have had an accident with some talcum powder. In fact, it is only Noel Davenport's Rev. Victor Loveage who seems relatively normal, and even he has a few skeletons in the cupboard.

It's all well acted and great fun, and there's even a clever little twist at the end."

Hair today: an actor prepares

DON GENT describes the trials and tribulations involved in changing hair and costumes in a hurry. It's tough at the top!

CHARLIE, THE MAILMAN IN *On Golden Pond* was slow, a bit simple, rather on the heavy side with unkempt hair under his postman's baseball cap. In creating this character the accent was pure Maine but, surprisingly, speeded up for theatrical purposes. Tapes of the real accent were brought back for me to study by Ginnie Waters who was holidaying in New England. The extra weight helped the walk and made the dungarees fit so tightly that I was asked if I was wearing padding!

Six weeks later in *The Diary of Anne Frank* I had lost a stone in weight in order to play Mr Dussell, the dentist, and be convincing as a

man on starvation rations in an Amsterdam loft. The hairstyle of the period was short back and sides with a parting which was easily achievable in the time.

However six weeks later I was to play Simon in *This Happy Brood*, and as a role model I chose Quentin Crisp — *The Naked Civil Servant*. Mr Crisp had henna dyed hair in his youth but then moved to blue rinses later in life. However he had vast swathes of hair. Six weeks to create this effect — a wig? No!

So I went to Gerda, my hairdresser's mother who had created the look when I played Alistair in *Move Over Mrs Markham* and she stripped and coloured my hair,

may find there is no seat availability on the day you want to see the show!

This happened recently to a Club member, who then showed up at the theatre on opening night: she was told that there were no seats at all available. Even the show's director could not find a seat!

Writing in for tickets

When you send ticket application forms, SAEs and cheques by post for BLTC shows, please remember that the postal address is

**Box Office
BLTC**

**54 Wentworth Avenue
Bournemouth
BH5 2EG**

If you make the mistake of sending the letter to the Theatre in Jameson Road, it will have to be picked up by one of us (and most of us do not go to the Theatre every day), then it has to be redirected to Wentworth Avenue. By that time, if the show is selling fast, as some of them do, you

which, when moussed and styled provided the Quentin Crisp look. The hat (from a charity shop) helped as did the various flowing chiffon scarves. But the body language was more difficult and watching John Hurt playing Quentin Crisp in the film version of *The Naked Civil Servant* was the key. It was simpler to reproduce the actions and voice characteristics of the actor playing the part than those of the man himself.

I dedicate Simon to Quentin Crisp and may his memory live on.

Reminders

Fri, 23 January 2004.
Read through of *Wait Until Dark* at the Club at 7.30 pm

Fri, 6 February 2004.
Auditions for *Wait Until Dark* at the Club at 7.30 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

New 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 424640
- Wardrobe Hilary Jefferys 775715
- House Director Clifford Page 874795
- Properties Ginnie Waters 718290



Rupert Murdoch denies nepotism: his son will not take over Little Theatre News!