



Bournemouth
Little Theatre News



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We Present at Jameson Road

A Thriller

Wait
Until
Dark

by Frederick Knott

Directed by Don Cherrett

*MONDAY 7TH TO SATURDAY 12TH JUNE 2004
AT 7.45 PM*

For booking details see over page

Wait Until Dark

Whilst getting off a plane at the airport, a woman asks Sam Henderson to hold a doll for her and then she disappears. A gang of crooks trace the doll — which, unknown to Sam, contains drugs — to his flat in London.

But standing in the way of the crooks' attempts to find this doll, whilst Sam is away, is Sam's blind wife Susy. One of the crooks, Mike, befriends Susy pretending to be an old friend of Sam's.

Meanwhile, the crooks concoct a story that police are investigating Sam: they tell Susy that only discovery of the doll can save Sam from the police.

But, as the play develops, the intentions of one of the crooks, the evil Roat, become more and more sinister until the final thrilling, tense showdown between Roat and the terrified Susy.

Performed by



Tess Hutton



Mark Lange



Kirsty Rogers



Don Gent



Peter Beebee



Sue Tattersall



Ben Feiner

Directed by



Don Cherrett

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 24 May to Friday 28 May

OR Tuesday 1 June to Friday 4 June

**Box Office closed on Spring
Holiday, Monday 31 May**

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.

Looking for amdram

Ever on the prowl to discover new areas of interest for readers of a theatrical newsletter, **Tony Orman** reports from southern USA

RECENTLY HAVING CAUSE to be in Little Rock, Arkansas a few weeks ago visiting family, I asked if anyone knew anything about the local amateur theatre scene. As my relatives there had three small children and a fourth on the way, amdram had not impinged on their busy lives.

So I checked with the local newspaper and discovered that a group called Weekend Theater was putting on shows. But try as I could, they were unreachable.

I saw that the Children's Theatre was mounting *The Adventures of Peter Rabbit* at the prestigiously named Arkansas Arts Center; so I tried them on the phone and eventually found myself speaking to Bradley Anderson, the Center's artistic director. He was very informative, telling me that adult actors were paid, only the children were amateurs. This was also true of the Weekend Theater, which also used the Center. He told me that there was an amateur group called



*Active but not amateur,
The Weekend Theatre*

the Community Theater of Little Rock.. He said he didn't think they were very active and were probably breaking up.

He opined that there was virtually no amateur theatre in the area outside of schools colleges, church groups and the military.

I guess everyone was leading a busy life, working and procreating and with no time for fal-lals like rehearsing to entertain friends.

Little Rock has a population of around 200,000, the same as Bournemouth. Arkansas is otherwise the centre of the US rice belt.

The joys of travel

Tony Orman's voyages

THOSE WHO THINK THE ULTIMATE THRILL in modern air travel is to have to remove your trousers belt (metal buckle) plus your shoes (hidden explosives) may find it even more thrilling, when on a plane flying to the USA, to be required to fill in a green form handed out to non-US persons. They ask, among other questions: "YES or NO" whether you have ever been a drug addict or been previously refused entry to the US. Or have you ever previously procured or attempted to procure a visa to enter the USA by fraud or misrepresentation? Are you seeking entry into the US to engage in criminal or immoral activities?

The one I like best asks: "Have you ever been or are you now involved in espionage or sabotage; or in terrorist activities; or genocide; or between 1933 and 1945 were you involved, in any way, in persecutions associated with Nazi Germany or its allies?" All these questions are asked at 35,000 feet, one hour before reaching America. They say that "if you answer yes to any of the questions, you should contact the American Embassy BEFORE [sic] you travel to the US since you may be refused admission into the United States." So who would ever answer yes? I mean — drug barons, ethnic cleansers and above all, Al Qaeda terrorists? The good guys, by definition will always answer "no"; ditto the bad guys. My question to the US authorities is: "YES or NO. Has anyone EVER [sic] answered **YES** while flying to the United States?" Hey fellers, gimme a break!



From the CIA Training Manual: "The guy in the middle with the tie is obviously the Al Qaeda suspect."

Audition

for *Redemption*

A New Play
by
Tim Garton

Tim Garton will be holding an audition of his new drama *Redemption* at the Club on Wednesday 7 July 2004 at 7.30 pm.

REDEMPTION is a mystery set in a small northern town. It involves a married couple who have established new identities for themselves to avoid imprisonment by the authorities. Norman, the husband, was extremely wealthy in his former life. He finds being trapped in an identity that has no prospects increasingly difficult. Despite struggling to improve his circumstances and redeem himself,

Norman's life spirals out of control and it becomes clear that the home he and his wife have built together with their son is more a prison than prison itself. Throughout the play the mystery is deepened as it becomes more and more clear that nothing is as it initially seems. *Redemption* is a tense and sinister mystery that only very gradually reveals its secrets. Every part is a challenging one.

Casting

Norman — (aged 35-55) The male lead. An egotistical rich man forced into hiding as his world falls rapidly out of control. A big part that utilises the whole array of emotions.

Harriet — (aged 35-50) The female lead. Norman's demure wife whose hidden agenda is slowly revealed. A challenging and subtle part.

Giles — (aged 50+) A vagrant with a mysterious connection to Norman's past and a sinister hold over him. A really juicy medium sized part.

Jane — (aged 20-35) An attractive young woman with a curious link to Norman's past.

Dave — (aged 30-50) A confident local factory owner and all round nice guy... with a nasty edge.

Voice of Charlie — (aged six) Norman and Harriet's young son. His voice is only ever heard from offstage.

Production dates are Monday to Saturday, 25 to 30 October 2004.

Rehearsals at the Club start on Monday 13 September at 7.30 pm.

We will rehearse on Monday, Tuesday and Thursday each week until the week before the show when rehearsals will increase.

If you want to know more about the show or have a problem making the audition date, please call Tim Garton on 01202 623773.

More on Meehan

After 2 years of training and over 100 public performances on the London Fringe, former BLTC Member Matthew (Pogo) Meehan is about to take part in his biggest production yet, *The Mysteries* at The Courtyard Theatre, Kings

Cross, London, running for 6 weeks — *Old Testament* and *New Testament* alternating each night with double shows on Sundays. It will be done in a Promenade setting and opens on the 20th May 2004. For more information, go to www.courtyardtheatre.org.uk



Matthew Meehan



Courtesy Reader's Digest

Bits and pieces

by
David Weinberg

YOU KNOW YOU'RE GETTING "MARVELOUSLY MATURE" WHEN.....

1. You and your teeth don't sleep together.
2. You try to straighten out the wrinkles in your socks and discover you aren't wearing any.
3. At the breakfast table you hear snap, crackle, pop and you're not eating cereal.
4. Your back goes out but you stay home.
5. When you wake up looking like your driver's license picture.
6. It takes two tries to get up from the couch.
7. When your idea of a night out is sitting on the patio.
8. When happy hour is a nap.
9. When you're on vacation and your energy runs out before your money does.
10. When you say something to your kids that your mother said to you — and you always hated it.

Reviews

LINDA KIRKMAN of the **Daily Echo** reviewed our April production of *Dangerous Corner*:

"This strangely unsettling and thought-provoking JB Priestley play is based on the fact that the course of our lives can rest on whether or not we reveal our innermost feelings at any time.

It is set around a cosy post dinner conversation during which events take a decidedly serious turn. One of the group, author Miss Mockridge (a delightful cameo from Patricia Richardson), brings up the subject of a family death that occurred the previous year, unwittingly opening a can of worms that will never again be shut.

Dan Brian's production is faultless, from the wonderful 1930s set, props and costumes — even down to the ladies seamed stockings — to the outstanding performances from the entire cast.

As long-hidden secrets are revealed in a desperate quest for the truth regarding some missing money, every one of those present (Lin Denning, Amy Todd, Angela Whyatt, Geoff Whipp, Chris Warde and Andrew Whyatt) gives a characterisation in which pain and suffering are movingly depicted with absolute sincerity.

I believed in those characters and I felt for them in the terrible situation in which they found themselves — and that, surely, is the essence of good theatre."

Audition

for
Black Coffee
by
Agatha Christie

Tony Orman will be hosting a reading of the Thriller *Black Coffee* at the Club on Wednesday 23 June 2004.

There will be auditions for the play on Wednesday 30 June 2004. Both of these events will start at 7.30 pm.

This was the first play Agatha Christie wrote, in 1930. It did not become a novel till much later.

It stars her most famous detective, Hercule Poirot. She wrote it because she was displeased with the way other playwrights had translated her novels for the stage.

The drama is set in the library at Abbot's Cleve, the imposing home of immensely rich Sir Claud Amory, outside London. This is a man seemingly adept at making enemies.

All the elements that later became the hallmark of Poirot mysteries are in this original plot.

Casting

Please note that because of the critical nature of the role of Hercule Poirot, BLTC Committee has agreed that this role should be pre-cast. However, there are 12 other roles, 9 men and 3 women detailed below:

Sir Claud Amory Very rich older man. A famous scientist and inventor. Not a nice personality. He owns the country estate where the action takes place. He is a miser and treats son Richard badly. It does not give too much of the plot away to say he does not survive Act 1.

Richard Amory (Sir Claud Amory's son) He is described by Agatha as "the ordinary type of good looking Englishman". Not over 30, posh and not too bright. Can be aggressive.

Lucia Amory (Richard's wife) Half Italian but speaks English perfectly; no accent. A beautiful woman, aged about 25. Passionate and nervous.

Miss Caroline Amory (Sir Claud Amory's sister) An elderly lady of the old school; a little fussy, but kind.

Barbara Amory (Sir Claud Amory's niece). Aged about 21. Sparky "up-to-date" young lady. Full of life.

Edward Raynor (Sir Claud Amory's personal assistant). The script says he is 28 but he can be any age between 25 and 55. You can't tell what his social class is, but he is polite and smooth.

Dr Carelli An Italian physician, he is dark and slightly sinister. He speaks faultless English with a light Italian accent. He's the sort of character we dislike and naturally suspect. Can be any age.

Captain Arthur Hastings OBE Every great detective has his assistant. Hastings follows Poirot around and does his bidding. He thinks he is very intelligent — he isn't. But he is attractive to women. Has seen the world and probably fought in WW I. He is not young.

Dr Graham The local doctor. Can be any age. He also conducts post mortems and is the voice of medical authority in the area.

Inspector Japp (of Scotland Yard). Middle aged. Shows up in Act 3. Would suit an actor who would like to be on stage in a smaller role. He does however have the odd long speech. He is working class.

Tredwell the butler can be any age. Working class but dignified. Always on hand when needed and has a lot to tell Hercule Poirot.

Police Constable Johnson He is young. Okay, he may only have two lines, but he represents, literally, the muscles of the police and is essential to the denouement.

Production dates are Monday to Saturday, 6 to 11 September 2004. Rehearsals at the Club start on Monday 26 July at 7.30 pm. We will rehearse on Monday, Tuesday and Thursday each week until the week before the show when rehearsals will increase. If you are going to be on a long vacation during this period, please don't audition! If you want to know more about the show or have a problem making the audition date, please call Tony Orman on 01202 603709.

Famous quotations

"I once had a rose named after me and I was very flattered. But I was not pleased to read the description in the catalogue: 'No good in a bed, but fine up against a wall'."

~Eleanor Roosevelt

A BLTC fan

WE WERE GRATIFIED recently to receive a short note from Mr Bertram Davis, who is a new member of the Club. He told us that

"I have seen the last 13 productions of BLTC and none of them would have disgraced a professional company."

Aw, shucks we said when we called him on the phone. But no: he really means it and we are really grateful for him saying such nice things about us.

Occasionally in the past we have received tersely worded notes from theatregoers to the effect that they would "... never darken our doors again". Just over 10 years ago we were informed by some illustrious busybodies that the Club was "... deficient in matters of acting, directing, setting, costume and discipline in presentation..."

Hey, we were only an amdram club where nobody gets paid.

So — in May 2004 we say to Bertram: "Thank you for the praise Old Pal."



"If you would like to join a support group for callers kept on hold, press 7"

Reminders

Mon-Sat, 7-12 June 2004

Performances of *Wait Until Dark* at the Club at 7.45 pm

Wed 23 June 2004. Reading *Black Coffee* at the Club at 7.30 pm

Wed 30 June 2004. Auditions for *Black Coffee* at the Club at 7.30 pm

Wed 7 July 2004. Auditions for *Redemption* at the Club at 7.30 pm

Mon-Sat, 12-17 July 2004

Performances of *The Clearing* at the Club at 7.45 pm

Mon-Sat, 6-11 September 2004

Performances of *Black Coffee* at the Club at 7.45 pm

Mon-Sat, 25-30 October 2004

Performances of *Redemption* at the Club at 7.45 pm

The 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
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