



Bournemouth
Little Theatre News



Issue #54 2004-2005 Season www.BournemouthLittleTheatre.co.uk Member Little Theatre Guild of Great Britain Friday 19 November 2004



**We Present
at Jameson Road**

**Noël Coward's
Scintillating Comedy**

**Present
Laughter**

**Directed by
Dan Brian**

***MONDAY TO SATURDAY
13TH TO 18TH DECEMBER 2004***

**For details about the play and
about booking, please see page 2**

Present Laughter

Meet the players



Peter Beebee



Lisa Rhodes



Geoff Whipp



Tommy Egerton



Angela Whyatt



Don Gent



Lolly Endacott



Wendy Mason



Virginia Harrington



Andrew Whyatt



Matthew Ellison

Playwright



Noël Coward

Noël Coward's classic comedy is a frothy mixture of innuendo and sophisticated repartée.

Set in post-war London, aging matinee idol and hedonist Garry Essendine juggles his wife, partners, servants and friends as he flits in and out of frenzied predicaments, and misinterpreted relationships.

Garry has surrounded himself with a glittering complement of eccentric friends

and finds himself caught in many a tumultuous trap with star-struck debutantes, obsessive young writers, and a friend's licentious wife. The fun comes in watching him wriggle free with his melodramatic monologues and petulant put-ons.

As effervescent as champagne, this audacious comedy of "bad manners" sparkles with Noël Coward's dazzling wit and restrained sophistication.

Do you want to direct a play next season?

EACH YEAR we ask prospective directors of plays to submit to us the plays they would like to direct in the following season. So if you would like our Play Selection Sub Committee ("OffPlay") to consider your play (and YOU), please start submitting them now. The new Chairman of OffPlay is

Robin Cave. You can send plays to him at **27 Balmoral Road, Poole BH14 8TJ.** You can also phone him to tell him about your ideas on **01202 742298** or mobile **07887 713187.** When contacting us be ready to tell us the approximate time of year when you would wish to put the show on. There

will, as usual be a Public Meeting of OffPlay at the Club on **Sunday, 27 February 2005,** when hopeful directors can present their suggestions to the Sub Committee. After this, OffPlay will submit its selections to the full Executive Committee for consideration.

The Club and this newsletter can now be reached by email on BLTCBournemouth@msn.com but NOT for bookings

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 417484**

EITHER Monday 29 November to Friday 3 December

OR Monday 6 December to Friday 10 December

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.

New Committee, new mandate

For some years we have had a static committee. As Committee members retired by rota and offered themselves for re-election, there were no opposers and no changes. But in the background there were movements for change: not just new names and people, but also new ideas. The recent Annual General Meeting showed that there was 'unrest in the camp': new posts and new people reflect that unrest and perhaps provide a solution.

THE MOST IMPORTANT PART of the recent AGM was undoubtedly the addition of three new members to the Executive Committee.

For some years, no one has been nominated in addition to the ongoing Exec members, as a result of which the same old tired faces turned up year after year, running the Club. It wasn't that the then current Committee didn't have any interest in putting forward new members to help run the club: it was more that no one seemed to be interested in putting themselves or their friends forward.

That was not a situation that could continue, and it didn't. At the recent AGM, as we reported in the October newsletter, **Clifford Page**, who had left the Committee by rota, indicated that he was not seeking re-election. **Dan Brian**, **Robin Cave** and **Dave Mockford** all joined the Committee for the first time.

We told you about **Dan Brian** in some detail when his recent very fine production of *Dangerous Corner* was about to be mounted. He has had over many years a wide career in professional theatre and television, and in recent years has been the artistic director of ImpAct Theatre.

We are very pleased to have **Robin Cave** join us. Robin is Head of Operations at the Lighthouse, Poole, with responsibility for technical liaison with all incoming shows and with responsibility for the maintenance of the Lighthouse building and equipment. Robin is a founding member of the Association of British Theatre Technicians, which he helped to start in 1961.

Dave Mockford is widely known for his professional expertise in all manner of things electrical: in particular he has wide experience in sound engineering. So, in one fell swoop, we now have fresh experienced artistic and technical expertise in areas where the Club had been somewhat "under the gun".

Readers of the October newsletter may have noticed that after the meeting the only members of the new Committee who had offices were Hugh Norris and Noel Davenport. That is because a company cannot be without a secretary and a treasurer.

At the Executive Committee meeting held on 5 October, the Committee

agreed unanimously that **Don Gent** should continue as **Chairman**. **Hugh Norris** and **Noel Davenport** continue as **Secretary** and **Treasurer** respectively. **Robin Cave** was appointed to the new post of **Deputy Chairman**. **Dan Brian** has been given responsibility for running the new **Studio**. **Dave Mockford** is to be responsible for **Lighting and Sound**. **Derek Hyder**, **Hilary Jefferys** and **Ginnie Waters** continue in the posts of **Publicity/Little Theatre Guild**, **Costumes**, and **Properties** respectively. **Tony Orman** continues as **Membership Secretary** and **Newsletter Editor**.

This year the members of the **Play Selection Sub Committee** are **Robin Cave** (Chairman), **Dan Brian**, **Jack Snell** (co-opted) and **Patricia Richardson** (co-opted).

Sue Hyder has for a number of years taken charge of **Box Office**, **tickets and programmes** and will continue to do so. **Ann Cave** has agreed to be in charge of the **bar and coffee bar stocks**. **Karen Russell** is to take over the **Duty Rosters for House, Bar and Coffee Shop Volunteers**. **John Headford** will supervise **Scenery Storage/Set Strikes**.

The Committee hopes that the arrival of new members of the Committee itself and the other members taking on non-committee duties will go some way towards dealing with the criticisms recently received from some members of the Club and will in fact provide some relief to the Committee members who, for too long, have had to take too many burdens on too few shoulders.

The appointees above and their phone numbers will be set out in every edition of this newsletter for the convenience of all.



New BLTC Deputy Chairman Robin Cave, seen at the Curtain Call Awards

Curtain Call

A report by Tony Orman



Kirsty Rogers, Best Young Performer (Wait Until Dark)



Derek Hyder Best Actor in a Drama (On Golden Pond)

OVER TIME. BLTC HAS HAD ITS GOOD years and its bad years at the Curtain Call Awards. One year we had a vast number of nominations and hardly any winners. Last year we had many nominations and 8 winners, which is huge, believe me.

This year's awards bash, held at the Pavilion, Bournemouth and hosted by the *Daily Echo*, was somewhere in between. From 17 nominations, we ended with four winners. To those who were nominated but didn't win, please be consoled by the fact that a nomination

is itself a recognition of excellence.

So then, we now salute **Kirsty Rogers** who was deemed the Best Young Performer for her stand-out work in *Wait Until Dark*.

BLTC's *The Diary of Anne Frank* was voted Best Drama. Some thought that this show was the best thing we have done in many seasons. The award was picked up by **Patricia Richardson**, the play's director. Her work is much admired and we look forward to her next directorial effort, *The Heiress*, which will be mounted next April.



Angela Whyatt, Best Supporting Actress in a Comedy



Harry Susser, Best Supporting Actor in a Comedy

It was enormously gratifying that **Derek Hyder** was voted as Best Actor in a Drama or Thriller, for his work in *On Golden Pond*. He got a special award two years ago for his body of work over the years, but, happily, he is still not finished!

For *Dangerous Corner* the Club also won the Best Set award, an area not usually considered to be one of our strong points. But **Dan Brian**, who directed the play, had also designed and built an astonishingly effective art deco set. It was a truly professional effort.

And this year for the first time, we are recognising the efforts of our members in shows for other companies. So we are particularly pleased to record that BLTC member **Harry Susser**, who had appeared in BLTC's *On Golden Pond*, later



As Curtain Call winners were announced, the big screen (above) at the Pavilion flashed up the shows

appeared in BOAT's Shakespeare comedy, *The Merry Wives of Windsor*, and was voted Best Supporting Actor in a Comedy. And **Angela Whyatt**, whose distinguished work for BLTC is too lengthy to recount here, was voted Best Supporting Actress in a Comedy for her work in the same show. Our heartiest congratulations go to both of you.

“Ah, those were the days ...”

Keith Rawlings takes a light-hearted canter through his memories of Bournemouth Little Theatre

IN THE LATE 1940S, I HOLIDAYED IN Bournemouth and saw three different plays in one week at what was then The Palace Court Theatre (now the Wessex Christian Centre) in Hinton Road. They were *The School for Scandal*, *Getting Married* by Bernard Shaw — and I can't remember the third, but I think Alec Clunes was the star. I went down to the gents' in an interval and, on the way up, I said to a chap, “What a marvellous theatre”. He told me it was built and owned by Bournemouth Little Theatre Club. I resolved to get a job in Bournemouth as soon as I could.

Fifteen years later, I got a job here, wrote to the BLTC and told them the joyous news that I was coming to Bournemouth. There were 1,500 members and a waiting list in those halcyon days. I came from Potters Bar to audition for a part, got it and, fortunately for me, it was a Wiseman production. They were the gods of the Club. They chose their plays, picked their casts, and everyone trembled in their presence. But Herbert and Kathleen were fine actors and had been members since the theatre in Hinton Road had opened in 1931. You can

see their names in the history of the Club as you queue for admission to the present plays.

Rehearsals were taken seriously and I can't remember producers — as directors were known in those days — having to call for order. If you missed a rehearsal without a good excuse, you were replaced by another member to play your part. At the final rehearsal, the Club stage manager would read out, in solemn silence, rules for the show: no presentation to be made to anybody in view of the audience or backstage. No gesture to be made to anybody, (this always produced suppressed giggles), and the curtain call to be taken collectively by all the cast at the same time.

The stage manager's job was a doddle. His only duties were to signal for the rise and fall of the curtain to the professional backstage staff and to give a signal for a sound or lighting effect. No Club member was allowed to shift a prop or change scenery else there would be trouble from the backstage professionals. And, unlike today, the scenery was built and painted by Bob Toop and his son at the work-

shop in Windham Road. Nicky saw to all the props and Roy did the lighting. It was a very close knit, professional affair, and technically minded members never had anything to do.

The Play Selection Committee members were bowed to. Hopeful acting members would anxiously wait for a properly printed postcard to arrive, reading something like:

‘You have been selected to play the part of the Maid in “Hotel Paradiso” to be performed 4-9 April. First rehearsal: 27 March. RSVP by January 26.’ — That was it. Two refusals and you were never asked to play again!

The Directors of the Board were spoken of in awed tones, if one knew who they were. And Dorothy Rowe, founder of the Club, cycled to rehearsals and meetings from Boscombe until she was nearly ninety. She was pedantry personified.

“Dawks” was the props mistress for each of the nine plays performed during the season. No one was allowed to take her place, and assistants were terrified of her. So were the actors. “Please, Dawks, do you think I could possibly have a book



given to me at the beginning of Act Two?” — “It will be on the table. Pick it up.”

After-Show Parties were held after the last performance on a Saturday night in the club room. They were so popular that all the 120 tickets were snapped up by the Monday of that week. No wonder. The Club provided free admission, free coffee and a live, three-piece band. Members had to bring their own food, drink, glasses and plates. The men wore dinner jackets and the ladies full evening dress, and without this dress code entry was forbidden. This rule was rigorously enforced. Traditionally, these parties ended at 1.30 a.m. on the dot with the Hokey Cokie, Auld Lang Syne and the singing of the National Anthem, all standing rigidly to attention.

Amongst all these rules and customs were eccentrics. Rex Hunter

Continued on page 6

Reviewing Curtain Call

The Bournemouth regional version of the annual Awards show for amateur straight and musical theatre may not be the only event of its kind, but it probably started the ball rolling for everyone else, and it may be the biggest and best amateur “Oscars” in the whole country. So where did it come from, and what is it doing now?

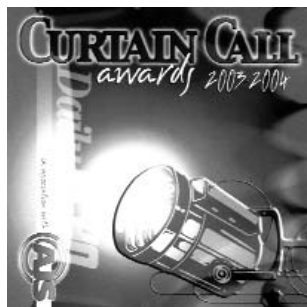


Linda Kirkman, Goddess of Curtain Call, watches the cabaret

WE THOUGHT YOU MIGHT LIKE TO KNOW how the Curtain Call Awards came about, especially as we all want to win an award and pretend we don't.

The awards were started by Eoin McManus in 1992. He was a Daily Echo journalist who had previously worked as a professional theatre director and he wanted to find some way of acknowledging the enormous amount of talent he had seen within the local amateur theatre, plus giving it extra publicity.

The first awards ceremony was held, under the aegis of the Daily Echo, in 1993 at a local hotel (sorry, we can't discover where) and was attended only by the winners and one guest each. So many people said



This year's artistic logo

they'd like to attend the following year that it was held at the Pavilion Ballroom, and approximately 300 were there.

Since then they have used the Pavilion every year save three — in 1996 they went to the Tregonwell Hall at the BIC, and in 2001 and 2002 they used the Carrington Hotel. Their choice is limited by the fact that numbers have risen steadily each year to the 550 or so they now have, and no other venue can take those numbers except the Windsor Hall or Wessex Hall in Poole, and even the Echo can't afford those!

The format has hardly changed at all — if it ain't broke why fix it — except that for the last 4 or 5 years



The original Daily Echo building on Richmond Hill

they have gone over to the PowerPoint presentation. The company that puts this together for the Echo — The Hire Company, Highcliffe — does the political party conferences and big things in London, so they've got the best! It cost an arm and a leg but The Echo thinks it's worth it for the professional edge it gives the evening.

The Echo knows that some of the drama groups would like to do cabaret excerpts from plays, but it was tried it once and really doesn't work, which is why The Echo sticks to musicals for the cabaret. And even then, they think only the big numbers really work well.

Each nominee gets a framed cer-



Neal Butterworth, Echo Editor (and God) of the Show

tificate, winners get the same plus an engraved plaque, all provided by the Echo. And 7 of the awards now have cups tagged onto them, mostly in memory of people who have died.

A change of major importance has occurred in the past two years, namely the sponsorship of the event by Ringwood based AJS Theatre Lighting & Stage Supplies Ltd.

Oh, and this year, for the first time, all the names of societies present went into a hat and the one that was drawn out got £250 worth of free advertising in the Echo. Not often one gets summat for nowt.

The Daily Echo supports all of us: we feel that we should in our turn support the paper: buy a copy!

There's a will, but no way

With the BBC's decision to issue on DVDs its output of Shakespeare's plays from the 1970s, **Daniel Rosenthal** of The Times asks why TV ignores the Bard today



Derek Jacobi as Hamlet in 1980 for the BBC

IN 1977, the BBC launched the production of all 37 of Shakespeare's plays. The BBC Television Shakespeare took seven years to shoot and broadcast, employed 1,000 actors and cost £7 million.

The series remains a unique achievement, and can now be reassessed with the first DVD releases of *Hamlet*, *King Lear*, *Macbeth* and *A Midsummer Night's Dream*. It is good to know that we will be able to compare Derek Jacobi's Hamlet with Kenneth



Laurence Olivier as Lear on TV

Branagh's, or Helen Mirren's seductive Titania with Michelle Pfeiffer's bland Hollywood turn.

But there is regret, too, because these DVDs (sadly devoid of extras) remind us that since *Titus Andronicus* brought the BBC marathon to a gory climax in April 1985, the Bard and our four main TV channels have been infrequent bedfellows. The BBC has commissioned only two full length, original Shakespeares since 1985 (David Thacker's *Measure for Measure* and John Caird's *Henry IV*).

ITV has not touched Shakespeare in the original language since Laurence Olivier played Lear in 1984. In the past decade Channel 4 has offered us only Tim Supple's sombre, multi-cultural *Twelfth Night* (2003) and a riveting film of the Royal Shakespeare Company's *Macbeth* (2001), starring Antony Sher and Harriet Walter.

The 1977-1984 series' guiding principle was "to make the plays, in permanent form, accessible to audiences, throughout the world wherever they are offered as entertainment". Directors were told to deliv-



Michelle Pfeiffer as Titania: is she too bland?

er "straightforward productions" devoid of "arty-crafty shooting" and modern dress. This style satisfied the conservative American coproducers and suited the tight budgets and schedules (four weeks' rehearsal and a week of studio filming). But Jonathan Miller, who produced 11 plays, later revealed that several leading directors, including Peter Brook and William Gaskill, declined his invitation to work under such prescriptive conditions. Those who accepted could hardly be blamed for delivering productions whose rudimentary sets, camerawork and lighting are embarrassingly exposed on DVD.

And yet the low-budget studio intimacy focuses our attention on what matters most: the language, which is beautifully spoken by all members of the casts, and the performances, which have aged well, with Derek Jacobi (as Hamlet), Helen Mirren (as Titania), Michael Hordern (as Lear) and Brian Glover (as Bottom) all at their best.

On the other hand, Sher's *Macbeth* and Supple's *Twelfth Night* both drew 600,000 viewers. One may think these are tiny numbers



Helen Mirren as Titania in 1981 for the BBC

contrasted with the 10 million fans of *Holby City*. Yet 600,000 is still higher than the audience for the BBC's *Richard III* twenty years ago and, more importantly, exceeds the 570,000 admissions for the RSC's entire 2002-03 British season. There is no better illustration of television's ability to bring Shakespeare to what, in theatre terms, is a mass audience.



Derek Jacobi as Claudius, Kenneth Branagh as Hamlet and Julie Christie as Gertrude

"But on the other hand ..." Theatre in London. If you have not seen a play performed at this venue, this recreation of the way in which the Bard's plays may well have looked and sounded was a complete revelation. The only difference was that some, not all, of the female roles were played by

women. BBC 4 bids fair to become the TV equivalent of BBC Radio 3. It is available on satellite, cable and Freeview. Jokes may be made about BBC 4's small audiences, but if it can bring us culture like this, it may one day be looked on as TV's jewel in the crown.



TV photo: Mark Rylance live in Measure For Measure

Review

MICHAEL LEIGH of the Daily Echo reviewed our October production, *Redemption*:

AMBITION, Deceit, Murder, Lust and Revenge are elements all included in this play. Billed in the programme as a Mystery it certainly had many twists and turns that by the interval your brain was whirling. The play focuses on the choices people make and how it reflects on those

around them. Without giving too much away, life for Norman, a tortured Lee Tilson, and his "supportive" wife Harriet, portrayed with great emotion by Patricia Richardson, has taken a turn for the worse. Living in a small, ugly northern town with their son Charlie, well played by Ryan Burden (shame we never see his face until curtain call), the story unfolds with the introduction of Giles, a moving cameo from Derek Hyder, neighbour Jane (Jenny Gordon) and boss Dave (David

Hinton).

Written and directed by club member Tim Garton, the play I felt lacked pace and might benefit from a little pruning and the overlong scene changes did not help the momentum. It was also a shame about the extraneous backstage noises during the quieter moments and some lighting effects that left the actors in the shade.

The final revelation scene certainly has an impact and a twist no one expects.

From Tony Orman's stand-up comedy routine

Did you ever consider that life is sexually transmitted? And that good health is merely the slowest possible rate at which one can die? And you know — health nuts are going to feel stupid someday, lying in hospitals dying of nothing. But healthwise, whenever I feel blue, why I

just start breathing again. I say that all of us could take a lesson from the weather. It pays no attention to criticism. But my view of life is: give a person a fish and you feed them for a day — teach a person to use the Internet and they won't bother you for weeks!

Review

LINDA KIRKMAN of the Daily Echo reviewed Jack Snell's independent production of *Waiting For Godot*:

THE point of this strange Samuel Beckett play is hard to fathom, which is perhaps why a handful of the first-night audience gave up on the attempt at the interval and failed to return — a pity, because persistence would almost certainly have brought realisation.

It is set in the middle of nowhere, at the end of another long

Continued on page 6

Film Quiz from The Times

1. Identify these films from their opening lines:

- "Fiddle-dee-dee. War, war, war."
- "Last night I dreamed I went to Manderley again."
- "What can you say about a 25-year-old girl who died?"
- "This is the universe. Big, isn't it?"

2. In which silent movie does:

- Harold Lloyd hang from a clock face?
- Charlie Chaplin make bread rolls dance?
- Buster Keaton stick his head in a cannon?
- Marcel Marceau speak the only audible word?

3. Name the following actors from their nicknames:

- The Look
- The Uncanny
- The Duke
- America's Sweetheart

Answers below.

Answers to Quiz

1 a) Gone with the Wind; b) Rebecca; Love Story; A Matter of Life and Death; 2 a) Safety Last; b) The Gold Rush; c) The General; d) Silent Movie; 3 a) Lauren Bacall; b) Boris Karloff; c) John Wayne; d) Mary Pickford.



BOAT Auditions

MEMBERS of BLTC founded Brownsea Open Air Theatre in 1964, the quatercentenary of the birth of William Shakespeare. Traditionally BLTC always supports BOAT.

In the Summer of 2005, Don Cherrett, the Chairman of BOAT — and a valued member of BLTC — will direct *Measure For Measure*. Auditions for this show will be held at 7.15 pm on Wednesday 12 and Thursday 13 January 2005 at Quality Hotel, Gervis Road, Bournemouth.

Audition passages are now available from Tess Hutton (01202 624168; tebob2@hotmail.com) or from Don Cherrett (Or Don Cherrett on don@dcherrett.freemove.co.uk)

Performances are on alternate days between 27 July and 12 August, 2005.

Audition

Tom Swadling is holding an audition for the Comedy

Tons of Money

by
Alan Ayckbourn

at the theatre, 11 Jameson Road, Winton,
on Friday, 25 February 2005.

This will be preceded by a reading of the play at the theatre
on Sunday, 20 February 2005.

Both events start at 7.30 pm

About the play

This play was the first of the famous Aldwych farces which were written and performed in the 1920s. In 1986 Alan Ayckbourn did a minor rewriting and put on the play at the National Theatre with Michael Gambon as the butler. The play still retains its original humour which could be described as a blend of Noel Coward, Jeeves & Wooster and the Marx brothers.

Cast Requirements

The two main characters are an affluent couple (Male 30s or 40s, Female 20s-30s) who suddenly realise they are completely broke. The other main character (Male) is a surly working-class-come-good Butler (30s-50s). He runs a household of 2 (Male 40s-60s, Female 20s-40s). Other characters include an eccentric aunt (50-99) a solicitor (Male 50s-70s), a female friend (20s-30s) and 2 gentlemen (40s-60s) who are supposed to be the same person but one of them isn't.

Anyone interested in acting in the play or taking part backstage, and who wants further information, can contact Tom Swadling on 01202 740368.

GODOT review continued

day that is indistinguishable from any other.

Vladimir, a tramp (Steve Watton), has been passing the time with his fellow tramp and companion, Estragon (Jack Snell). They have nothing to do except to wait for some justification to live until tomorrow — when, they are informed by a boy (Ben Farmer), Godot will arrive. The occasional passing through of rich man Pozzo (Alan Jarvis) and his servant Lucky (David Weeks, who also directs), provides the only diversion in their

RAWLINGS: Continued from page 4

was regarded as a fine director of farce, but all I can remember of him was his walking backwards and forwards along the front of the rehearsal room, jangling money deep in his trouser pocket and shouting, "Faster, faster". Duggie Chappell could turn his false teeth completely over inside his mouth, yet none of us would dare comment. John Forest Reed, Chairman of the Selection Committee for years, was famous for saying constantly, "I don't think that's his forte", (pronounced "FORT"). There was one actor who would count the number of his lines he had to say before he accepted the part; if he didn't have the most in the play, he would refuse the part.

What were the differences between 50 years ago and today? Members are impatient now if they don't know the exact position of every piece of furniture early on in

pointless lives.

The play, which is heavy with symbolism and religious parallels, reduces its characters' existence to the humblest essentials of eating, excreting, sleeping and companionship. There is little set to divert the eyes, and only the occasional element of vaudeville brings real humour.

So, yes, it is hard going and requires massive concentration — but with such commitment and polished performances to watch it was worth every second of that long and far from pointless wait.

the rehearsals, and they insist on having the measurements and the position of the doors and the scenery up for at least a couple of weeks before opening night. In the old days, we would see the set for the first time at the dress rehearsal. You had to "walk it" before the dress rehearsal began, and many didn't bother. If it wasn't as you had rehearsed it, tough!

But — the BLTC was regarded as the best amateur club in the country. Not adventurous in its choice of plays, perhaps, because it had to attempt to fill 565 seats for seven performances a week nine times a year. And sometimes "House Full" boards were put outside. I remember *All For Mary* played to capacity audiences for every performance. Thankfully, that often happens now; but — best of all — I met my wife there!

Audition Tonight

As previously announced, auditions will be held this evening (Friday, 19 November) at the Club for *The Heiress*, directed by Patricia Richardson. The audition starts at 7.30 pm.

The play calls for 3 males and 6 females. Ages range from early 20s to late middle age.

This is a period drama set in 1850, and is based on the novel *Washington Square* by Henry James.

If you can't make the audition but would like to express an interest in acting in or helping with this show, you can reach Patricia on 01202 876007.

The Studio

Don't forget — The Studio is open at the Club at 7.30 pm every Wednesday except for the week before and the week of any production taking place at the Club. If you wish to extend your acting skills in a friendly tutorial atmosphere, THIS is the place to be!

Reminders

Fri, 19 November 2004

Auditions for *The Heiress* at the Club at 7.30 pm

Mon-Sat, 13-18 December 2004

Performances of *Present Laughter* at the Club at 7.45 pm

Mon-Sat, 14-19 February 2005

Performances of *The River Line* At the Club at 7.45 pm

Sun, 20 February 2005

Reading of *Tons of Money* at the Club at 7.30 pm

Fri, 25 February 2005

Auditions for *Tons of Money* at the Club at 7.30 pm

Sun, 27 February 2005

Open Play Selection Meeting at the Club at 7.30 pm

Mon-Sat, 18-23 April 2005

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

Mon-Sat, 6-11 June 2005

Performances of *Tons of Money* at the Club at 7.45 pm

Committee and other posts

Chairman	Don Gent	389725
Dep Chairman	Robin Cave	742298
Secretary	Hugh Norris	761400
Treasurer	Noel Davenport	766690
Studio	Dan Brian	01425 280446
Publicity/LTG	Derek Hyder	424640
Wardrobe	Hilary Jefferys	876925
Technical ..	David Mockford	01929 553407
Props	Ginnie Waters	718290
Membership Secretary/ Newsletter.....	Tony Orman	603709
Box Office	Sue Hyder	424640
Bar etc stocks	Ann Cave	742298
Duty Rosters	Karen Russell	295668
Scenery	John Headford	393032