



Bournemouth
Little Theatre News



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We Present
At Jameson Road

A Drama

The



River

Line



by Charles Morgan
Directed by Jack Snell

*MONDAY TO SATURDAY 14TH TO 19TH FEBRUARY 2005
AT 7.45 PM*

For more about the play and booking details, please turn to page 2

The River Line

During the Second World War, Allied soldiers and airmen who had been shot down, or who had otherwise escaped capture in Western Europe, were passed by dedicated Resistance workers from post to post; through Belgium, then through France into Spain, and each post was someone's home, where, at the utmost danger to its inhabitants, these human 'parcels' were hidden until they could be moved forward. The route they took became known as 'The River Line'.

The infiltration of the River Line by German agents was the constant fear — not so much of the Allies — but of the

Resistance workers whose homes made up the River Line.

The action of this drama starts in England, a short while after the end of the war, when former escapees meet up with some of the former Resistance fighters in a country social setting.

We begin to discover that there are many dark secrets to be unravelled, and the drama takes on the characteristics of a murder mystery, heightened by flashbacks to the hiding place in France where this play makes startling twists and turns, leading to a surprising denouement.

Included in the cast are:



Tommy Egerton



Scott Sullivan



Tim Garton



Linsey O'Neill



Mike Satchell



Peter Beebee

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 31 January to Friday 4 February

OR Monday 7 February to Friday 11 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.

Dropping the pilot

Tony Orman looks at the career of **Mark Rylance**, artistic director of The Globe

TO ME, AS TO MANY OTHERS, MARK RYLANCE'S NAME WAS NOT FAMILIAR when, in 1995, he was announced as the first artistic director of the newly built Shakespeare's Globe Theatre on London's South Bank. Now he has announced that he is resigning that post as of the end of the 2005 season, which will be sometime in October.

He had trained at RADA and in the USA and had many credits in classical theatre acting by the time he was chosen for the Globe post. It is not widely known that although he was born in Ashford in Kent, he was brought up in Milwaukee, Wisconsin by his two parents who moved there to teach. You may also not be aware that he is married to Claire Van Kampen, musician, composer and Music Director at the RSC, RNT and Shakespeare's Globe.

His appointment as artistic director was somewhat contentious as he was seen at the time as something of an anti-hero, feted and celebrated for his RSC pyjama-clad Hamlet; for his Olivier award-winning, Northern Irish Benedict; and for the Donmar twin roles in Sam Shepard's *True West*. Despite the presence of all the national companies on his c.v. he had remained resolutely free from an institutional taint or style, and brought an uncompromising modernity to all

his roles, classical and contemporary. As a director he had created many productions for his own company, Phoebus Cart, which had toured nationally and in the USA. He was and is also something of an academic, holding the view that Bacon had written Shakespeare's works (albeit with the help of a 'team' of other helpers). He famously compared this team method to that of the Monty Python team. Al Pacino has said of him: "Mark Rylance plays Shakespeare like Shakespeare wrote it for him the night before."

His new post did not prevent him from starring in the movie *Intimacy* in 2001. This different medium gave him the opportunity to play a bartender who has graphic, wordless sex every Wednesday afternoon at his home with a woman whose name he doesn't know.

And now, as his term in office draws to a close, one can see that he has guided the affairs of the Globe dexterously between "the Scylla of academic research and the Charybdis of a Disney theme park". He has acted and directed at The Globe, and has had all male casts and all female casts. There are many outreach programmes and exhibitions.

And he has ensured that whoever takes over will have a truly hard act to follow.



Photo John Trampler

Photo courtesy Shakespeares Globe Theatre

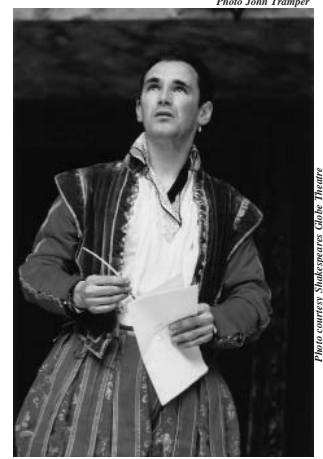


Photo John Trampler

Photo courtesy Shakespeares Globe Theatre

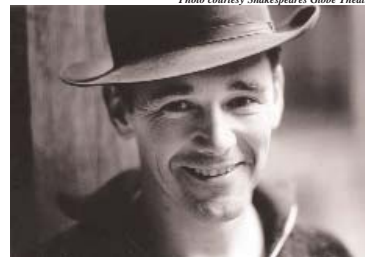


Photo courtesy Shakespeares Globe Theatre

Photo Karen Ebbels

Mark Rylance, seen in many theatrical and film guises, reflecting his position as a genuine "one-off" actor in British theatre: you cannot categorise this true original.



Photo John Trampler

Photo courtesy Shakespeares Globe Theatre



Courtesy BBC and Shakespeares Globe Theatre

Self Photo Tony Orman



Internet, unattributed

'Redemption' revisited

An anonymous Playgoer (name and address supplied) has taken exception to the cursory review in the Daily Echo of our October production. He has accordingly written a balanced response. Most theatre critics write secure in the knowledge that there is no means of reply: well, in our Club there is!

I SUPPOSE THAT THE FIRST PRODUCTION OF every new play that is not written by an already established master is bound to be received with a certain amount of sniffy condescension, which is likely to increase if the author is local and therefore can be known to be no god-like distant wraith but a person just as human as ourselves. No such sniffiness is justified on this occasion.

Also, the first production of every new work — whoever the author — is equally bound to show up facets where things could be done better (that, after all, is the whole rationale behind pre West-End runs in the provinces).

When one goes skiing, it is safest to keep to the runs which have already been laid out and marked by experts who know the area — to go wandering on untried slopes and skate off-piste may be very exciting, but one can end up with problems. The first-time director of any brand

new work is by definition skating "off-piste".

Redemption is billed as a mystery; part of the mystery lies in the title which might more accurately be styled "Damnation". It is a very powerful work suffused with more than an element of fantasy; indeed, its dreamy air of fantasy is shot through with logic of the unreliable kind normally met with in nightmares.

For the present day theatre its conception and setting is most unusual, yet it could be described as an up-dated version of a very old form, namely the ancient morality play; modern audiences are not accustomed to melodrama, which got a bad press following the way the Victorians mishandled the genre, but *Redemption* is melodrama at its best and most self assured. Tim Garton who both wrote and directed this play is to be sincerely congratulated.

Poppin' to Bristol

Exclusive report by **Linda Kirkman** on the out-of-Town try-out of the new musical, *Mary Poppins*

A MONTH OR TWO BACK WE WENT UP TO Bristol to catch one of the pre West End performances of the new musical, *Mary Poppins*. The advance word was good, and I was curious anyway, since one of the children who alternate in the role of Michael Banks is 10-year-old Ben Watton, son of Club member Steve. Funnily enough, the man playing chimney sweep Bert (Gavin Lee) happens to look rather like Steve, but that's another story.

Anyway, we reached Bristol via a rather circuitous route, thanks to the Automobile Association's total lack of communication between its various departments. The route they gave on the Internet included one road that proved to be closed, necessitating a lengthy diversion signposted by — yes, you've got it — the AA. We then circuited the city centre looking for the Hippodrome, which had no direction signs at all.

But we made it, and I can hon-



estly say that in over 40 years of theatregoing I have rarely seen a show that is, to quote *Mary Poppins* herself, as Practically Perfect as this one.

The story is pitched in such a way that it appeals to both children and adults, the songs — some from the film, others newly written by George Stiles and Anthony Drewe — are eminently hummable, the sets and effects are stunning and the performances are joyous. Okay, from our second row stalls seats no-one on stage had feet, but that was a small price to pay for the privilege of seeing such a brilliant show.

It's at the Prince Edward Theatre in London now, and if you fancy a couple of hours of pure escapism there is nowhere better you could go.

Film Quiz from The Times

1. Which films feature the following establishments:
- Mos Eisley's Cantina?
 - Jack Rabbit Slim's?
 - Café Mozart?
 - The Kardomah Café?
2. Match the fictional film within the real film:

- Fictional film:
- The Duelling Cavalier*
 - Ants in their Pants of 1939*
 - Habeus Corpus*
 - Jack Slater IV*
- Real film:
- The Player*
 - Sullivan's Travels*
 - Singin' in the Rain*
 - Last Action Hero*

3. Match the actor with his or her real name:
- Real name:
- Mark Vincent
 - Tula Finklea
 - Taidje Khan
 - Derek Jules Gaspard Ulric
- Stage name:
- Cyd Charisse
 - Dirk Bogarde
 - Vin Diesel
 - Yul Brinner

See answers below

Answers to quiz

1. a) Mos Eisley's Cantina? c. a) *Star Wars*
 b) Jack Rabbit Slim's? d) *Back to the Future*
 c) Café Mozart? b) *Amélie*
 d) The Kardomah Café? a) *The Thin Red Line*
2. a) *Ants in their Pants of 1939*: d) *Jack Slater IV*
 b) *Habeus Corpus*: c) *Jack Slater IV*
 c) *Jack Slater IV*: a) *The Duelling Cavalier*
 d) *Jack Slater IV*: b) *Ants in their Pants of 1939*
3. a) Mark Vincent: d) *Derek Jules Gaspard Ulric*
 b) Tula Finklea: c) *Taidje Khan*
 c) Taidje Khan: b) *Tula Finklea*
 d) Derek Jules Gaspard Ulric: a) *Mark Vincent*

Audition reminder

THERE will be a reading for the comedy *Tons of Money* by Alan Ayckbourn, directed by Tom Swadling, on Sunday 20 February 2005 followed by auditions for this piece on Friday 25 February, both events take place at the Club starting at 7.30 pm. There are 7 males and 4 females of all ages and types.

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

Have a nice day

Tony Orman says

On 26 November last I opened my newly compacted *Times* and read that author Arthur Hailey had died. Now, this newsletter doesn't usually deal in obituaries of people outside the Club. But this was a news item. It said that the novelist had died. 'His wife Sheila said doctors believed Arthur had died of a stroke: "It was obviously a shock to wake up to, ..." she said.'

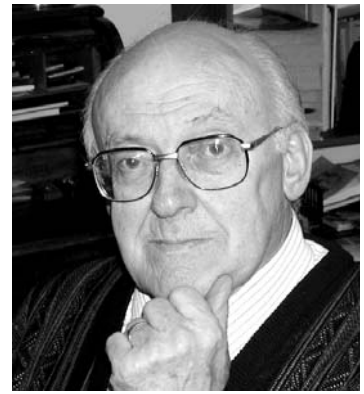
Hmmm Unfortunately that was not Arthur's problem, Sheila.



So, you see pictures of John Humphrys of Radio 4's Today Show, left, and BLTC's Keith Rawlings, right, and you ask what do they have in common? (Hint — check the cen-



tre picture, a sign on Bournemouth Beach). Well, one surprising morning not so long ago, we switched on our radios to hear Humphrys calling on Rawlings to explain to the



British public how it was that Bournemouth had a no-smoking beach, and why.

Totally unfazed, Rawlings pointed out that the ban on smoking was only on a 100-yard strip of the beach, much less than the area reserved for the nudists.

He also made it clear that the complaints that the Bournemouth Corporation was somewhat OTT, were more than balanced by the publicity it garnered by being quizzed on the project on national radio.

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

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/LLG	Derek Hyder 424640
Wardrobe	Hilary Jefferys 876925
Technical	David Mockford 01929 553407
Props	Ginnie Waters 718290
Membership/News	Tony Orman 603709
Box Office	Sue Hyder 424640
Bar etc stocks	Ann Cave 742298
Duty Rosters	Karen Russell 295668
Scenery	John Headford 393032

Review

"WHY is this comedy so rarely performed? It is so wonderfully redolent of the era in which Noel Coward lived and the witty, biting acerbic script is a gem.

This production, superbly directed by Dan Brian, who also designed and constructed the brilliant set, is excellently paced and brings out every facet of the play's humour.

And the magnificent costumes are a delight to the eye — although I did wonder if bright yellow would really be the preferred choice of nightwear for a vain, slightly faded matinee idol such as Garry Essendine.

Geoff Whipp catches this wholly insincere character to perfection, and even sounds like Coward, who wrote the part for himself. The

LINDA KIRKMAN of the Daily Echo reviewed our December production of *Present Laughter*. She said:

women who pander to his every need — secretary Monica (Lolly Endacott), ex-wife Liz (Angela Whyatt), friend's wife, Joanna (Wendy Mason), young ingenue Daphne (Denise Nippard, playing the role at two days' notice) and housekeeper, Miss Erikson (a hugely funny Virginia Harrington) are all beautifully characterised too.

There are also fine performances from Peter Beebee (Fred), Andrew Whyatt (Henry), Don Gent (Morris) and Tommy Egerton (Lady Saltburn). But the evening's highlight has to be the scene between Garry and a besotted fan, Roland Maule (an outstanding Matthew Ellison). Never before can a few minutes' silence involving two men and a biscuit have been more entertaining."



Geoff Whipp in rehearsal with Angela Whyatt in *Present Laughter* on yet another brilliant set built by the play's director, Dan Brian.

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.