



Bournemouth
Little Theatre News



Issue #63

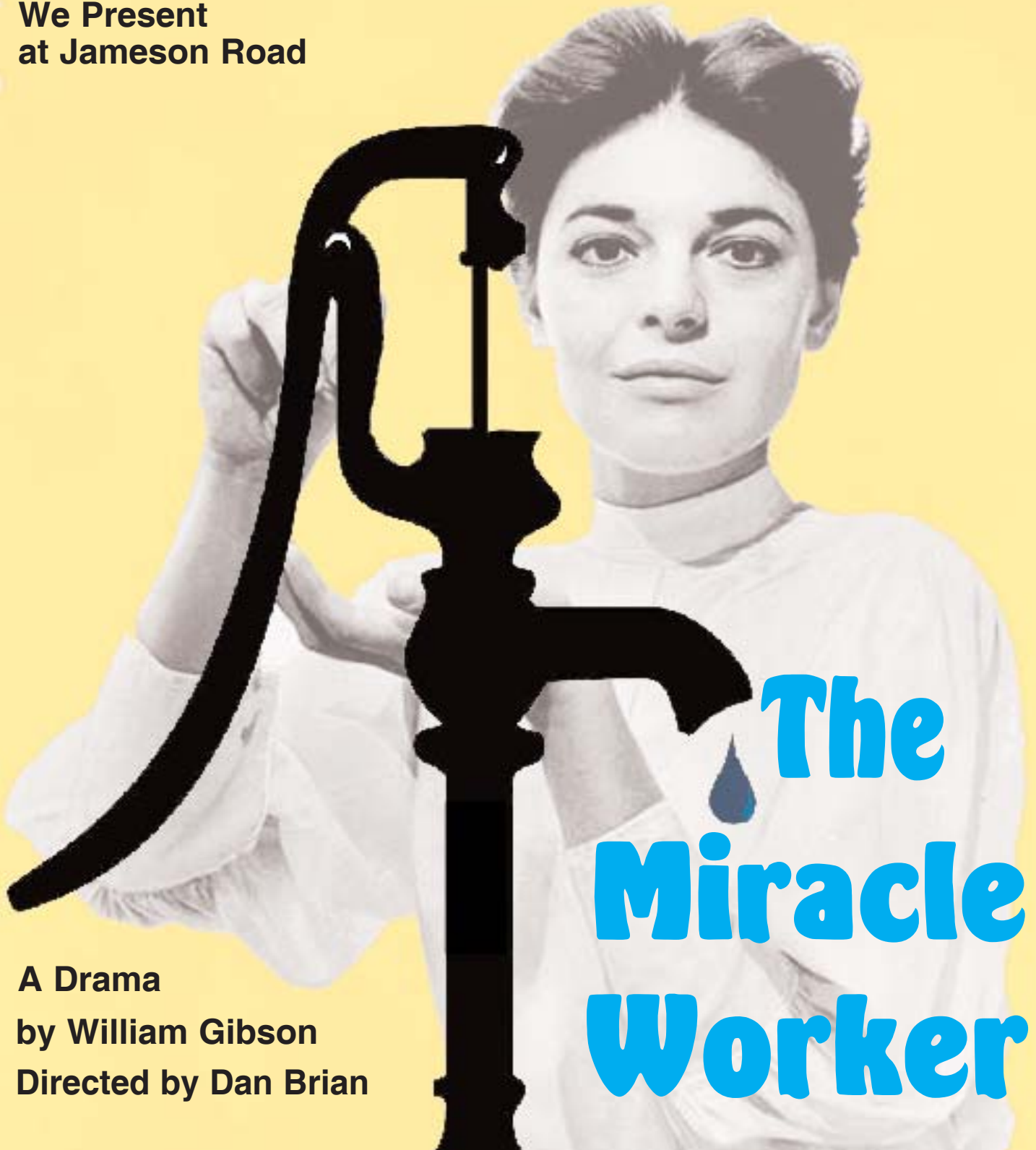
2005-2006 Season

www.BournemouthLittleTheatre.com

Member Little Theatre Guild of Great Britain

Friday, 10 March 2005

**We Present
at Jameson Road**



**A Drama
by William Gibson
Directed by Dan Brian**

**The
Miracle
Worker**

***MONDAY TO SATURDAY 3RD TO 8TH APRIL 2006
AT 7.45 PM***

As always, please see page 2 for more about the show and booking arrangements

The Miracle Worker

This play is a dramatised reconstruction of a true story

The period is 1880s in Tuscumbia, Alabama. The 19-month-old Helen Keller has just recovered from a mysterious illness with the result that she has been left blind, deaf and dumb. Unable to communicate, or learn, as she grows older, Helen becomes feral, frustrated and violent and the only way forward

appears to be committal to an institution. In desperation, her parents, Captain and Kate Keller seek help from the Perkins Institute for the Blind in Boston, who send them Annie Sullivan, a "half blind Yankee girl", to tutor their daughter. Behind her dark spectacles, Annie hides her own buried terrors and

understands that the family is a prison and that the loving parents have erected a wall between Helen and her salvation by poisoning her with protection. Annie's answer is to be brutal and determined because she knows that this will be the only way of breaking down the wall that encloses Helen.

The cast includes



Paul Oliver



Tanya Alexander



Nikki Taylor



Derek Hyder



Pat Richardson



Lin Denning



David Weeks

Advanced ticket bookings

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

Tickets £8.50 (with concessions) Members £3.00

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 20 March to Friday 24 March

OR Monday 27 March to Friday 31 March

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 from 7.00 pm 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.

It's the *Show*, Stupid!

It was last April when we went to see the West End revival of *Mary Poppins* in the West End. Like everyone else, we enthused over the show and we reported our personal views about it in our May 2005 edition. Recently, **Sam Marlowe** of *The Times* went to see it again. This was because the leads in the cast, save for Gavin Lee, had been replaced. Sam made the not unsurprising discovery that the new stars were very good and the show was bigger and even better than the performers



Courtesy The Times

Gavin Lee as Bert and Scarlett Strallen as Mary

IT'S MORE than a year since P L Travers's magical nanny came floating down from starry skies to alight on the West End stage and set all to rights in the Banks family's dys-

functional home. She arrived to a chorus of approval that could turn even her sensible head; Richard Eyre's production won rave reviews, and was even considered to be an improvement on the much-loved Disney film. Now that the excitement of the opening is past, and most of the original leading cast members have been replaced, does *Mary Poppins* still make a mouth-watering spoonful of sugar? — and much more besides. *Mary Poppins* is crammed with delicious detail, every character from the enchanted statues in the park to the Banks's servants is creat-

ed with as much care and precision as Matthew Bourne and Stephen Mear's witty choreography. Happily, despite the success, there's no evidence of laziness or complacency. From its opening moment, as Bert's chimney brush twirls out of a chimney pot, it's a delight. Scarlett Strallen's Mary has exactly the right mix of sweetness and starch. Her eyes sparkle, her voice has lovely clarity and her air of inscrutability only adds to her restrained sexiness, so alluring to Gavin Lee's Bert. Lee, an original cast member, is a charismatic dynamo whose relish for his role — tap-dancing on the ceiling included — seems undiminished.

Aden Gillett, as the crusty banker George Banks, is as crisp and desiccated as dead leaves, his eventual confrontation of the miserable childhood that has made him a chilly, remote father genuinely moving. Eliza Lumley's warm Mrs

Banks makes you feel her despair, trapped in an unhappy marriage — while Sarah Flind's housekeeper and Andrew Pepper's manservant supply riotous comic relief with their below-stairs squabbling and gossip. Top it all off with Lydia Bannister and Ross McCormack, one of five sets of young actors playing the two Banks children — pugnacious and precocious brats, whose bad behaviour stems from their parents' problems — and you have a household that is wholeheartedly, sometimes horribly, human, and all the more likeable for it.

Rather than rotting the teeth, *Mary Poppins* gives you something substantial to sink them into — and it remains, like its heroine, practically perfect.

Prince Edward Theatre
London, WI
Box office: 0870 8509191



That's entertainment!

IN THE DAYS of the good old Soviet Union, there was a joke that ran: "What is the definition of a Soviet trio? Answer: Four Soviet performers who went to perform in the West."

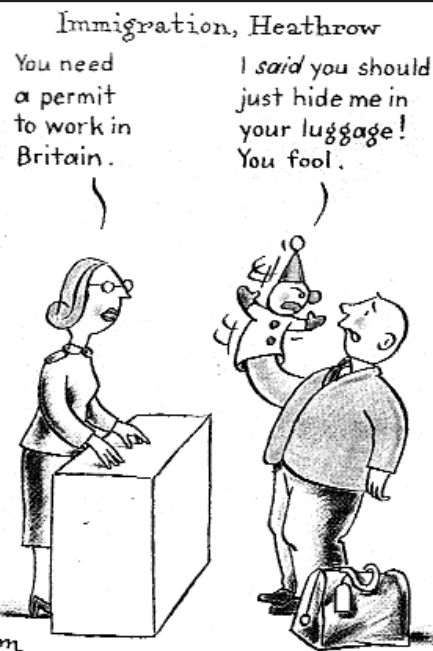
Since the demise of the USSR, the joke has been applied more to teams of football players on a tour to the UK from Africa, half of whom disappear when it's time to go home.

So now, UK Immigration says that any group which come as a professional body to do anything in the UK now requires a separate work permit for each member of the group.

As a result, probably unintended, if the St Petersburg Symphony Orchestra, say, is booked to come to London for just one evening at the Proms, each performer requires a separate (expensive) permit. Now, we can assume that the Russians can leave behind the glockenspiel player, or the man

who plays the triangle, but it hardly helps the greater good of the world of show business.

Oh well, there goes J Lo's hairdresser!



Cry God for Eric, England and St George

Hugh Norris (first given name "Eric") has come to the assistance of all those who, for one reason or another, would like to remember the names (not the addresses) of the Kings and Queens of England. Those of us who are 'into' Shakespeare really have a need to know who was who when. So when Hugh (or Eric) came up with the strange crib sheet below, we felt we must print it if only to keep Eric (or Hugh) quiet. So now ... Read on:



THE KINGS AND QUEENS OF ENGLAND

Willie, Willie, Harry, Ste,
Harry, Dick, John, Harry three,
Eddies one two three, Dick two,
Harrys four five six ensue;
Ed four, Ed five (prince in the Tower),
Dick three, soon to fall from power,
Hal seven of Bosworth Field success,
Hal, Ed, Mary, and good Queen Bess.
Stuarts introduce new names:-
James, Chas, Commonwealth, Chas, James,
Williamamary, Anne Gloria,
Four Georges, William and Victoria;
Eddy, George, Ed, George again,
Now we've Elizabeth, long may she reign.

Greetings from Karen

Karen Russell, who needs all of us at some time or another to help with bar, teas and coffees and front of house, sings the praises of the unsung majority who don't get the plaudits, and asks you to volunteer your help

Every six weeks another play. Oh what a Company BLT is — but what about the *companeros*? It's time someone sang the praises of the back stage boys so I say a round of applause — and not only, but also — immense thanks to the front of house, bar and coffee volunteers and Sue of Box Office fame.

You can't have one without the other, so ... **Actors!** Even if you haven't been cast this time, why not phone me and get a part helping on the other side of the curtain.

Audience and non-members too please phone as volunteers are always needed to cover each production.

We need you — so please contact me to get a star role in the front of house department.

A friendly acknowledgement to you all.

Karen

(Who can be reached on **01202 295668**)

Quiz from Tony Orman

This quiz is all about "Sevens".

1. Name the 7 actors who played the magnificent seven in the movie of the same name. The characters were called Chris, Vin, Chico, Bernardo, Lee, Brit & Harry
2. Name the seven destinations of the "Road" films, starring, Bob Hope, Bing Crosby and Dorothy Lamour.
3. Name Snow White's Seven dwarfs

Answers below

Our Club Website

Don't forget it
Always check it
Breaking news
Photos from shows
Previous newsletters
All in the website!

www.BournemouthLittleTheatre.com

Learn theatre

THE STUDIO WORKSHOP, under Dan Brian's continued guidance, is expanding to include the encouragement and training of directors. If you want to direct (or have directed) amateur plays, and would like to hone your skills, then Dan's Workshop is definitely where you should come during this season.

The Studio is open at the Club at 7.30 pm every Wednesday except for the week before any production taking place at the Club, when the Studio will be at The Chine Hotel. There will not be a Studio during the week of any show. If you wish to extend your acting or directing skills in a friendly tutorial atmosphere, *THIS* is the place to be!

Editor's statement

Because this edition has had to be printed earlier than usual, the *Daily Echo* review of our February show, *The Chalk Garden*, will appear in our May 2006 issue.

Answers to Quiz

1. Yul Brynner as Chris, Steve McQueen as Vin, Horst Buchholz as Chico, Charles Bronson as Lee, Bernardo, Robert Vaughn as Lee, James Coburn as Brit and Brad Dexter as Harry.
2. Bali, Hongkong, Morocco, Rio, Singapore, Utopia and Zanzibar.
3. Bashful, Doc, Dopey, Grumpy, Happy, Sleepy and Sneezy. Seven names that were rejected by Walt Disney were Blabby, Crabby, Dizzy, Gloomy, Jaunty, Lazy and Shifty.

"Speak the speech ... as I pronounced it to you"

Hugh Norris, like Hamlet, has views on the way actors speak on stage

When I was learning how to act I was firmly drilled in the art of speaking on stage; the rules went roughly thus:-

1. Speak up clearly, without shouting or straining your guts, and enunciate extra clearly so that people in the back row — to whom you must concentrate on addressing yourself — can hear perfectly clearly every word; while people in the front row must not get blasted out of their seats, but on the contrary feel that you are directly talking to them in the most dulcet of tones. To do this successfully you must learn how to regulate your breathing. It all comes with practice.

2. Do not overdo things, or you will be accused of the heinous acting sin of "elocuting" which is vintage ham. At the same time do not underdo it either, or you will be inaudibly incoherent.

3. Do not worry about how desperately artificial your speaking voice will sound to you yourself. The whole essence of theatre is its artificiality; what sounds wrong to you will sound perfectly right to the audience. Do people, in their real everyday lives ever talk the way you have to talk on stage? No, of course they don't, but then people in everyday life do not talk quietly to each other from fifty feet away either.

Now here is something worth noting: actors in modern films or on the television do indeed sound as if they are speaking just as they would in real life; but go and see a really old film — say one made before 1950 — and listen to the way those old actors talked to each other. They will all have received their original acting training from drama schools that prepared students for the theatre, and in consequence old-style film actors in really old films did indeed elocute to each other even in intimate close-ups.

And it wasn't only actors on stage who were trained to talk funny; listen to any of those old newsreels that were played in cinemas before the main film came on: the speakers would invariably

BOOM out their words with an intonation that nowadays sounds incredibly smug and pompous.

Remembering all this brings me back to 1953 when, in Mauritius, I got a tiny part-time job at the local radio station reading the ten-minute early morning news in English twice a week. (Everything else on the local radio was in French, but the Mauritius Broadcasting Corporation thought that the small British community on the island needed to have headline news in English). Before being taken on I had to have an interview with the French-speaking boss. He made me read out to him a specimen item — I think it must have been the text of what someone else had read out that very morning. His reaction was par for the course for the period:

"No, no, M'sieur Norris, you must not speak as softly as that: you must project yourself to the listeners!"

And so I did it all over again, this time booming away like fury, while he nodded his sincere approval and I was immediately taken on.

The film and TV industry has fortunately grown up since then, but if you listen closely to modern work you may still notice something odd. Scripts for the entertainment industry are all built up closely around one or possibly several central themes.

Real life is not so carefully constructed at all; in real life, conversations are invariably broken up by long pauses and the insertion of words and whole sentences that are totally irrelevant to any coherent story line.

In films — as in plays — there is simply not the time to waste in irrelevant matter which detracts from the central theme(s); so in consequence what you hear is not "natural" speech at all because it has been deliberately crafted. In its own funny way, while it is made to sound perfectly natural to the modern ear, in actual fact that is not the way we actually speak to each other at all.....

Deb's Cookery Corner



This is a recipe I got while I was a store manager for Williams-Sonoma, a US national kitchen store and catalogue company — similar to Lakeland. A wonderful place to work, and I used my discount to excellent advantage!

Ingredients

2-4 oz dried fruit, diced
2 tablespoons Cognac
2½ cups sifted cake flour
½ cup granulated baking powder
½ teaspoon baking soda
¼ teaspoon salt
½ cup + 2 tbs butter at room temp.
¼ cup granulated sugar
3 large eggs at room temp.
1 teaspoon vanilla
1 cup sour cream at room temp.

Method: Place fruit in Cognac and soak for 15 minutes (at least). Place rack on lower third of 325F oven, grease and flour an 8 cup bundt pan. I imagine an angel food pan would do.

Sift flour, baking powder, baking soda and salt together and set aside. Using electric mixer, beat the butter until creamy and smooth, about 30 to 45 seconds. Add the sugar and continue to beat until light and fluffy, about 5 minutes. Stop mixer to scrape bowl sides every now and then. Add eggs one at a time, beating well after each addition, then add vanilla. At very low speed, add the dry ingredients alternately with the sour cream, (beginning and ending with the dries) in 3 additions. Scrape bowl sides as needed. Blend each addition just until incorporated. Gently fold in the dried fruit and cognac. Spoon batter into pan and spread evenly.

Bake for 50-55 minutes or until cake springs bake when lightly touched in the center and the cake is just beginning to come away from the sides. Remove to a cooling rack for 10 minutes, invert onto rack to cool completely.

Members' Club Night

Friday, 17 March 2006 at 7.30 pm
One week from today!

Following the success of our social evening held on 19 December, which was attended by more than 50 members, we are arranging more such evenings. Committee Member Vanessa Turner, who has the new post of Social Secretary, is hoping to arrange four members' events a year over a full season.

Her next evening will be a rehearsed play reading at the Club on Friday, 17 March. We can promise you that it will allow members to be entertained by other members in the very best traditions of the Club.

We hope that as many of you as possible will come along. The bar will be open too, so that we can all get together and have a good old gossip. As the gossip will be mainly about members who aren't at the party, you would be well advised to show up!

The Committee feels that for too long we have been involved only in putting on shows, with little or no social interaction outside rehearsals and performances.

Vanessa's next event after the March bash will be at a date yet to be chosen sometime in June and will be publicised in our May edition.

Reminders

Fri, 17 March 2006

Members' Club Night (Rehearsed Play Reading) at the Club at 7.30 pm

Mon-Sat, 3-8 April 2006

Performances of *The Miracle Worker* at the Club at 7.45 pm

Mon-Sat, 5-10 June 2006

Performances of *A Woman of No Importance* at the Club at 7.45 pm

Committee and posts

Chairman	Robin Cave 07887 713187
Deputy Chairman	Don Gent 389725
Secretary	Hugh Norris 761400
Treasurer	Noel Davenport 766690
Studio/Workshop	Dan Brian 07710 969091
Publicity/LTG	Derek Hyder 424640
Stage Director	Andrew Whyatt 624221
Membership/News	Tony Orman 603709
Bars, Catering	Ann Cave 742298
Members, liaison	Patricia Richardson 876007
Social Secretary	Vanessa Turner 419460