



# Bournemouth Little Theatre News



Issue #65

2005-2006 Season

[www.BournemouthLittleTheatre.com](http://www.BournemouthLittleTheatre.com)

Member Little Theatre Guild of Great Britain

Friday, 16 June 2006



## Announcing BLTC's Coming New Season 2006-2007



Once again, we are privileged to be able to offer to all our members and our patrons another full season of plays, comedies and dramas which we hope will give you a balanced programme. Every year we have offered to us many plays for consideration. Worthy directors are keen to present their favourite plays to you through the 'medium' of our theatre. However, it is our policy to ensure balance over the season, which means that we have, unfortunately, to decline the presentation of some very worthy shows, simply because we only have room for six – six of the best!

### **Nobody's Perfect**

A Comedy by **Simon Williams**

**Directed by Helen Davison**

Monday 4th September to Saturday 9th September 2006, at 7.45 pm

### **The Deep Blue Sea**

A drama by **Terence Rattigan**

**Directed by Patricia Richardson**

Monday 23th October to Saturday 28th October 2006, at 7.45 pm

### **HUMBLE BOY**

A Comedy by **Charlotte Jones**

**Directed by Sally Whyte**

Monday 11th December to Saturday 16th December 2006, at 7.45 pm

### **Execution**

A Thriller by **Dan Brian**

**Directed by Dan Brian**

Monday 12th February to Saturday 17th February 2007, at 7.45 pm

### **Honour**

A Modern Drama by **Joanna Murray-Smith**

**Directed by Tanya Alexander**

Monday 16th April to Saturday 21st April 2007, at 7.45 pm

### **Over the River and Through the Woods**

A Comedy by **Joe DiPietro**

**Directed by Andrew Whyatt**

Monday 4th June to Saturday 9th June 2007, at 7.45 pm

# BLTC's principles of play selection

BLTC Executive Committee asked its Play Selection Committee (PSC) to rethink the basis on which plays are selected to make up a whole season of productions at the Club. **Tony Orman** gives voice to some of the thinking that went into choosing next season's shows

AS those of you with longer memories will attest, when television was but a twinkle in its mother's eye, and families booked their annual fortnight's vacation all in the one seaside location, our amateur theatre club was a mighty organisation. In the 1950s we had 1,500 members and a downtown theatre seating 450 plus patrons. When we didn't use the space ourselves, there were plenty of professional touring companies who would pay handsomely for the privilege of putting on shows in the heart of the tourist zone. The gods who ran this club could select directors at their whim, and tell them which plays the club wished them to put on, take it or leave it. It seems these gods in the main selected all the actors too.

But there is nothing so inevitable as change. By 1970, we could no longer afford the cost of keeping a full-size theatre in the centre of the town and it was sold in 1971. It took until 1975 before we were able to open our doors in the modest premises we now inhabit in Jameson Road. Many years later, with funds provided by Keith and Eileen Rawlings, David Weeks was able to design and construct a raked auditorium.

One thing that also changed, among the many, was the method of selecting shows for presentation. With far smaller numbers to call upon, the gods became mere mortals: they would choose plays on the basis of asking potential directors to put forward plays they (the directors, that is) would like to put on. From those proposed, the BLTC committee would hope, each year, to be in a position to select a season of six (sometimes seven) plays that could be considered a balanced programme to offer to the patrons.

The effect of this policy was that we had no artistic view of where we wanted to be. Some seasons would generate good plays and productions, but there were, we have to admit, seasons when some of the plays were 'old hat', or poorly written, or indifferently directed or acted. And we were losing money in the process. Often the house would be one-third or one-half full. In fact, there was serious consideration of giving up our lease and just becoming the same as many other drama groups — putting on three 3-night shows a year in the village hall.

Well, we didn't do that. We tackled one problem by improving the auditorium, as I mentioned above. We ascertained who was coming to our shows by taking down names and addresses of patrons at the door to build up a mailing database. Then we marketed our plays to our patrons with a newsletter, *this* newsletter. We decided that our committee should have on it only members who would undertake a specific function. And people began to fill up those empty seats.

Now, it would have been easy to rest on our newly-gained laurels. But there were those among the membership who felt that we should be doing more, that we should improve the overall artistic values of the club.

Recently therefore, the Play Selection Committee (PSC) decided to set out what it considers to be the guiding objectives (equally weighted) in the selection of plays for presentation.

These objectives are

1. To ensure the greatest degree of consistency in the quality of material and execution;

2. To arrive at an evenly balanced programme, sculptured to provide optimum programme 'shape';

3. To select plays which (with the possible necessary exception of any classic pieces) have not previously been done by the club;

4. To include, so far as possible, works from the following genres:

- Raw comedy
- Gentle comedy
- Psychological drama
- Period, historical or classic work
- Thriller
- New or avant-garde work.

So, you will note that our first play of next season, *Nobody's Perfect*, is definitely broad or raw comedy, and has only recently been released for performance by amateurs. Our second offering, *The Deep Blue Sea*, is in the category of classic, or period drama. The third show, *Humble Boy*, is considered to be light and humorous — gentle comedy. The fourth production, *Execution*,

is described as a thriller, and it is brand new, never having been produced anywhere before. Our fifth offering, *Honour*, is listed as a psychological drama, and our final show of the season, *Over the River and Through the Woods*, is again a comedy. None of the above shows has ever been performed at BLTC.

Now it will be pointed out that the three voting members of the PSC, Dan Brian, Patricia Richardson and Andrew Whyatt are each of them going to direct a play during next season. But the full committee feels that being on the PSC should not be a bar to three of our most distinguished directors. What should also be noted is that another three directors have never directed for the club on any previous occasion. They are Tanya Alexander, Helen Davison and Sally Whyte. During the coming season, as their plays come forward to be presented, we will tell you more in some detail of the credentials of these new directors.

Additionally, it should be noted that it is the firm desire of the executive committee that new talent should be encouraged to join our club. We also want to enlarge the group of those performers in our region who will wish to work in club productions. This is not to discourage current members from auditioning for shows. But it is a fact that at present, we find it frequently difficult to cast all our shows out of the current membership. As I write this, I note that we have 186 members, which is the highest number by far that we have had since I took over as Membership Secretary in 1997. However, some of these (not many) are inactive children of adult members; and we do have quite a few members who wish to be non-active. What we have signally failed to do in recent years is to encourage and attract young adults in their 20s and 30s to become regular members. They have not perceived our club as the place where their performing talents can be used to their full advantage.

It is therefore our earnest hope and intention that new plays, new directors and higher artistic values will attract even bigger audiences. We know we could make a successful season with old pot-boilers, where's the adventure in that?



*During the past season, The Daily Echo made it clear that they would no longer send photographers to take press photos in advance of any production. So we have begun taking our own and sending them to the Echo in the hope that they may use them. On the left you see one that we took of Tanya Alexander (as Annie Sullivan) and her daughter Megan (as Helen Keller) in our recent production of The Miracle Worker). The Echo kindly printed it — much larger than this, and in full colour.*

*But as we go to press, we hear that the Daily Echo is ending its Curtain Call Page, and taking all amateur coverage into its general entertainments section.*

*And it appears that the Curtain Call Awards Show is cancelled at least for this year.*

*Fortunately, however, our friend Linda Kirkman will still be in the Echo pages doing some amateur theatre reviews. However, she will no longer be the co-ordinator on the amateur scene in the region. All publicity for amateur shows will have to be directed towards the Echo's Entertainment Editor, Jeremy Miles, and tickets for reviewers sent to him.*

# She made it! An understudy achieves the ultimate fantasy



Erika Sunnegardh



Erika on stage at the Met in her recent debut

In our May edition, we discussed the life of the understudy. Immediately after we went to press, there occurred an amazing example of an understudy succeeding at the highest level in the theatre. Such tales are the stuff of fantasy and legend. Their occurrence in real life is as rare as the explosion of a supernova in our home galaxy.

The name of Erika Sunnegardh should be enshrined in bronze and marble. It is a fairy tale come true.

A FORMER waitress became an operatic diva in April with a triumphant debut at the Metropolitan Opera in New York that was broadcast to millions around the world.

Erika Sunnegardh, working as an understudy, sang the starring role of Leonore in Beethoven's *Fidelio* to rapturous applause, after 18 years of waiting at tables and doing other odd jobs for a living.

Her Met debut, at the age of 40, came only 18 months after her first performance in an opera in her native Sweden. It was all the more extraordinary for the fact that 'She received only one day's notice that the leading lady had fallen ill, and had only an hour to rehearse with her male co-star.

Opera buffs compared her unscheduled appearance to Placido Domingo's stepping in to replace Franco Corelli to make his Met debut in 1968.

Ben Heppner, the tenor who played Leonore's husband, Florestan, said: "It was ice water in those veins. I could sense lots and lots of adrenaline, but I didn't sense nerves. She did a great, great job."

The soprano said that her path to America's premier opera stage, after almost two decades of singing in churches and at funerals, gave her a

sharper appreciation of success. "After 18 years, I'd have to be, you know, dead, not to think I was on a relatively iffy road," she said. "The experience of the reward has more depth."

Ms Sunnegardh was born into an operatic family in Sweden. Her father, Arne, taught the Swedish soprano Birgit Nilsson. Her mother sang with the Royal Swedish Opera.

At 19 Sunnegardh moved to New York to pursue a dream to be a dancer. She graduated from the Manhattan School of Music in 1992, but found she had to do odd jobs to survive.

For years she worked as a waitress, even serving canapés to boardmembers of the Lincoln Centre, where the Met is based.

The final straw came three years ago when she found herself dressed in a polyester dinner jacket with a wine bottle in each hand catering a wedding, almost in tears.

She decided to start auditioning again and contacted Ann Braathen, an opera manager and friend whose family had taken the six-year-old Sunnegardh into their house for a time after her father's death.

Impressed by a CD of her singing, Ms Braathen arranged an audition with the Malmo Opera,

which asked her to sing the title role in *Turandot*, in September 2004 — her professional debut. Sunnegardh also got an audition for the Met, which was so impressed that it hired her even before she had appeared on an opera stage.

After having "day jobs" including tour guiding, being a personal assistant in investment banking, a music teacher and translator, Sunnegardh wrote on her website: "I am painfully aware now that I am working in my 'dream job', that most of my colleagues have spent the past 15-20 years eating, sleeping, and living music."

The soprano was acting as understudy to Karita Mattila when word came on a Friday in April 2006 that the opera star would not be fit to sing on Saturday in a performance broadcast to 11 million radio listeners in 40 countries including Britain, where BBC Radio 3 carried the performance.

Anthony Tommasini, The New York Times opera critic, described the middle-range singing of Sunnegardh as "patchy", but praised her voice for its "earthy colourings and warmth" and "clear top notes", and also her grit. But what do critics know? The Met took her on for her recognised talents. She will go far.

## Members Event Evening

Friday, 23 June 2006 at 7.30 pm

**FOLLOWING** on from the success of the Evening held at the Club in March, Vanessa Turner is planning as the next BLTC Social Evening a theatrical "What's My Line?", with an intellectual panel trying their best to unravel the visual-only representations of their "special line" in the theatre!!

There will be a period of coercion and persuasion to ensure the best possible panel is available and people will be encouraged to turn up with their own special ideas and "lines" to put before them on the night.

As usual, the bar will be well and truly open and all members are invited to attend.

In particular, we are very happy to welcome all those members who call themselves "non-active".

This for you too, you know.

## Letters to the Editor

The government tells us that we are eating too many pies and dying of heart disease, then in the next breath they're telling us we are living too long and there'll be no more pension money left for us. I wish they'd make their minds up. **John**

'Alton Towers - Where the magic never ends', or so the commercial says. Imagine my disappointment when it closed at 7.30. **Colum Hill** I never worry about the destination when I'm going on holiday. My dad is Iranian and my mum is Irish, so I spend most of the time in customs. **Stan**

What's all this nonsense about that 66-year-old Romanian woman being the world's oldest mum? My mum's 77. Beat that! **Thomas J**

I am married to a Taiwanese lady, and people often ask me if she was a mail-order bride. I find this very insensitive. The Royal Mail lose around 2 million letters and parcels each year, and to suggest that I would trust the delivery of my wife to them is insulting in the extreme. She was sent by DHL next day delivery. **L Palmer, London**

# Please sign up, we implore you

In June each year, we send out a special newsletter to all our members and patrons enclosing a membership application/renewal form for Season 2006-2007. So why do we do this? **Tony Orman** explains why.



As in most years our next season will commence on the First of July.

So we hope you won't object to us talking to you right now about the sensitive matter of soliciting your interest in either joining the Club — if you have never been a member — or rejoining the club, if you are or have been a member.

To make it simple, we only have one class of member: a full member. That is the true meaning of joining a membership club. Every member has one vote at any meeting of members. Every member is entitled to buy his/her ticket at a reduced price. Every member can stand for election to the Executive Committee. Likewise, the Committee can co-opt any member of the club to join the Committee in mid-season.

We need active members to put on the plays and to assist in the many tasks that have to be undertaken to make the whole thing work. But — we also accept that many supporters of the Club would prefer to remain non-

active. They would love to be members, but don't want to be under any obligation to work for the Club's productions. Well, okay — we are happy to have members who are non-active, but they remain as full members.

Please consider the fact that every subscription of £20 for a single member, or of £35 for two partners, is a tremendous contribution to a Club that works on a tiny budget. Some local amateur companies are putting on musical productions at, say, The Pavilion Theatre costing anything up to £70,000 each show, whereas BLTC's production revenue for the whole of next season is projected at £19,000 to £20,000, for six shows. We have a bar profit for the season that runs at about £2,500. We have a small income from an invested deposit.

Expenditure on productions, purchases, rent, property maintenance, publicity and the like, may very well exceed those amounts. The difference that subscriptions make is probably the difference between loss and surplus. And that is why your subscriptions as members can help the Club to continue to put on the shows we know you want to see. We need you.

Please join us. Or please rejoin us. Can't you see: we're begging you?

## Buddy, can you spare a Brit?

Hollywood stars strut in the West End, but New Yorkers can't get enough of our thespians, says **John Peter** in the Sunday Times

The special relationship is alive and well, not in *The Da Vinci Code* murkiness of the Pentagon and Downing Street, but in the arts, especially the theatre, as the Brits keep coming to Broadway. The nominations for the 60th annual Tony awards were announced on 16th May. British and Irish productions dominated the straight theatre categories, with best-play nominations for Alan Bennett's *The History Boys*, Martin McDonagh's *The Lieutenant of Inishmore* and Conor McPherson's *Shining City*. Ralph Fiennes, Richard Griffiths, Lynn Redgrave, Frances de la Tour, Zoë Wanamaker, Samuel Barnett, Domhnall Gleeson, Ian McDiarmid and Jim Dale are all up for acting awards. The National Theatre director, Nicholas Hymer, for *The History Boys*,

and John Doyle, of the Watermill, Newbury, for *Sweeney Todd*, are nominated in different directing categories.

The Americans and the British are like a divorced couple who are still on affectionate terms, almost half in love: 230 years after their acrimonious separation, they still visit each other and feast on mutual compliments. How else to explain the huge success of Alan Bennett's *The History Boys* on Broadway? Here is a play, acid and melancholy, as English as hedgerows, cricket or Black Rod, but New York audiences love its curmudgeonly eloquence, its sub-dued humanity, its sly, sad humour. On a recent visit to New York, friends complained they couldn't get tickets.



Meanwhile, the New York theatre is awaiting with curiosity a new play by David Hare, *The Vertical Hour*, that had been intended for our National Theatre, but which Hare has decided to open on Broadway!

## Luvvies' Labour's Lost

The tragi-comedy of Mr Spacey and the Old Vic theatre



**Act One:** Scene: a darkened stage in South London. Enter Kevin Spacey, a thespian: This is the house. Here will I recreate that profitable *Beauty* wherein I acted. Come, bring a script, and let me thus peruse *Cloaca* or some yet unfinished work by Miller, whose wizened eyes have just now closed.

Enter a critic: All hail thou shade of Bayliss and Olivier! Greater things than they thou shalt perform upon this roomy stage. We wish thee well.

**Act Two:** Scene: A First Night, Luvvies and fairies mill about. First Luvvie: Pish. I care not for this insolence. Who is this varlet who so

assails with Yankee brogue our noble English tongue?

Second Luvvie: Nay, nay, sweet coz, hast thou not seen his all-triumphant kingly Richard Two? Why 'tis a delectation of the sense. He is a worthy one.

Enter Ghost of Trevor Nunn: Oh, woe, woe, woe. I fear the worst. Look at that vast expanse of bumless seats, i'faith. This Auncient Vic shall soon be ruined, unless yon wastrel fast produce a hit, a palpable and timely hit.

First Luvvie: What news? *Resurrection Blues* are cancelled. Now will our stage stay dark all summer long. Alas!

**Act Three:** Scene: a scribblers' conference. Lord Spacey: Ye gods and cynics, and cynics in the gods! I wasted time in London, and now doth time waste me. Have faith, you curs and dogs! See, we have filled a season without kingly subsided. I have done the State some service and they know't.

Scribbler: My Lord ...  
Spacey: No lord of thine, thou haut-insulting hack! Behold the coming season. We shall present John Osborne and *Twelfth Night* in comely drag. Now, cheer! The rest is silence. (*Exit, pursued by a host of critics*)

# Audition

Sally Whyte  
is holding auditions for  
**HUMBLE BOY**  
a comedy by Charlotte Jones

There will be a reading of the play on Friday,  
....., 2006 in the Green room at the Club  
starting at 7.30 pm.

The auditions will be held on ..... 2006  
in the Theatre, starting at 7.30 pm.

This is a comedy about broken vows, failed hopes and the joys of  
bee-keeping.

All is not well in the Humble hive. Thirty-five-year-old Felix  
Humble is a Cambridge astro-physicist in search of a unified field  
theory. Following the sudden death of his father, Felix returns to his  
middle England home and his difficult and demanding mother, where  
he soon realises that his search for unity must include his own chaotic  
home life.

## The characters in the play are

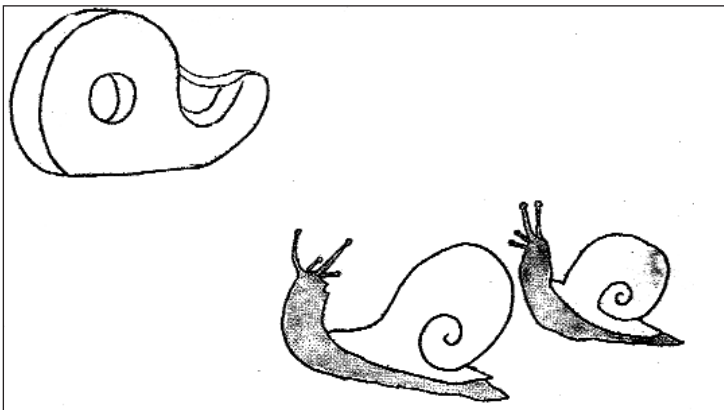
Felix Humble	Age 35 or thereabouts, a little overweight
Mercy Lott	Late 50s, petite, timid, mousy
Flora Humble	Late 50s, very attractive, looks young for her age
Jim	Late 60s, quiet, thoughtful, gentle sense of humour
George Pye	Well-built, personable man around 60.
Rosie Pye	Early 30s, quite liberated

Anyone wanting more information or wishing to  
audition but unable to attend, please telephone Sally  
on 01425 471028

ACTUAL LETTERS THAT "DEAR ABBY" ADMITTED SHE WAS AT  
A LOSS TO ANSWER:

Dear Abby: A couple of women moved in across the hall from me. One is  
a middle aged gym teacher and the other is a social worker in her mid  
twenties These two women go everywhere together and I've never seen a  
man go into or leave their apartment. Do you think they could be  
Lebanese?

Dear Abby: I am a twenty-three year old liberated woman who has been  
on the pill for two years. It's getting expensive and I think my boy friend  
should share half the cost, but I don't know him well enough to discuss  
money with him.



"I don't care if she is a tape dispenser, I love her."

## Get those orders in!

In case you haven't noticed, your turning up for the show  
we often have very full hous- a couple of minutes earlier!  
es. So if you want to be sure If you don't, then you run the  
of getting your interval drinks risk of not getting served in  
at our small bar, remember our tiny 20-minute interval. If  
that you may order them at it's good policy to do this at  
the bar in advance of the Drury Lane, it can't be a bad  
show. That may even involve idea at home, right?

## ... and another audition!

The part of Maria in Andrew Lloyd  
Webber's forthcoming production of  
*The Sound of Music*, will be cast  
after a nationwide hunt through a  
Pop Idol style TV programme.

The BBC1 show, entitled *How  
Do You Solve A Problem Like  
Maria?*, will be fronted by comedi-  
an and presenter Graham Norton.  
The first of the national auditions  
will be in Belfast on 22nd April, fol-  
lowed by Cardiff, Manchester,  
Edinburgh, and London.

The final fifty will be reduced to  
a shortlist of ten by a panel of the-  
atre professionals, and then a public  
vote will decide the eventual win-  
ner. Lloyd Webber will have a vote  
in the proceedings: he can choose to  
pass through the contestant with the  
lowest vote in an audition, after lis-  
tening to her sing again.

"I have always had a passion for  
discovering and nurturing new tal-  
ent and this will be a fantastic  
opportunity for a young artist to  
become a real star," said Lloyd-  
Webber, who is co-producing the  
show with *Live Nation's* David Ian.  
"Never before have young musical  
theatre performers had such an  
opportunity to show their talents on  
prime time television."

"As a theatre producer," added  
David Ian, "I know the hard work  
that goes into musical theatre and  
how very important it is to keep  
finding new talent for these starring  
roles. I'm thrilled to be working  
with the BBC on this national  
search — we really are looking for  
someone special."

The TV series will include pre-  
recorded auditions, live shows, and  
a results show.

Income from the premium  
phonenumber voting will go to establish  
a bursary fund for young music the-  
atre hopefuls.

The plan has drawn criticism  
from within the industry. "Our  
members go through all the process-  
es of training and education and go  
into the profession and work their  
way up through the chorus," said  
Andy Prodder, Equity's assistant  
general secretary. "But then an  
absolutely plum role, the height of  
any actor's career in musical theatre,  
is going to be decided not exactly  
by a lottery, but not very far from it.  
The point we make is there is noth-  
ing harder than doing eight shows a

## Caption competition



A scaffolder working on  
Nelson's Column takes the  
opportunity for a mobile phone  
snapshot. Lord Nelson once  
said: "I could not tread these  
perilous paths in safety, if I did  
not keep a saving sense of  
humour."

That was *then*. But what  
would he say today?

That is the competition,  
which is open to *all* readers, not  
just members of BLTC. To win  
four free tickets to be used  
during the Season 2006-2007,  
send in a caption to the picture  
above.

Conditions: Make it funny:  
but it doesn't have to be about  
theatre. Post it to The Editor at  
the address on the last page of  
this newsletter. Don't forget to  
put in your phone number as  
well as your name.

The Editor's decision is final.

week, six days a week, where a very  
high vocal range and skill is  
required. They're going to be judged  
on what they do in half an hour on  
television."

Equity points out that even  
established stars like Martine  
McCutcheon (*My Fair Lady*) and  
Sarah Lancashire (*Guys and Dolls*)  
were unable to support the demands  
of such a role but the BBC points  
out that there is nothing to prevent  
professionals from applying.



"Nurse, get on the internet, go to [SURGERY.COM](http://SURGERY.COM), scroll down and  
click on the 'Are you totally lost?' icon.

# Quiz from Tony Orman

Below are some famous quotes that most people assume are by William Shakespeare. They aren't. So who wrote:

1. Oh what a tangled web we weave when first we practice to deceive.
2. No man is an island.
3. Come live with me and be my love.
4. Music hath charms to soothe the savage breast, To soften rocks, or bend a knotted oak.
5. Heaven has no rage like love to hatred turned, Nor hell a fury like a woman scorned.
6. How do I love thee? Let me count the ways. I love thee to the depth and breadth and height My soul can reach.
7. So farewell hope, and with hope farewell fear, Farewell remorse: all good to me is lost; Evil be thou my Good.
8. War is the trade of kings.
9. For you suffer fools gladly, seeing yourself as wise.
10. For want of a nail, the shoe was lost.

See answers on this page

## 'Annus mirabilis' for BLTC Member Les Clarke

Les Clarke, BLTC member and local playwright has had some good news. He has just been informed that he has won the Drama Association of Wales Playwriting Competition 2006, with his play, *Watching the Magpies*. Apart from getting the commemorative prizewinners medal, they awarded him £250. Moreover they are the play as well!

We were in touch with Les who told us: "I was a finalist in 2004 alongside Gillian Plowman, so you can see the quality of writers the competition attracts, but to win the biggie, *well!* Thank you very much Wales!

"One of my other plays, *The Interview* that I directed in the Ferndown Festival last month, also won the Best Actor Award for the part of Miller played by Paul Dredge. So with the advent of having five plays published in January and now these two awards, together with the fact that I'm directing another one of my plays, *Saving Grace* for Broadstone in September, I seem to be having a good year!" You can say that again.

# Audition

Helen Davison  
is holding auditions for  
**Nobody's Perfect**  
a comedy by Simon Williams

There will be a reading of the play on Friday,  
30 June, 2006 in the Green room at the Club  
starting at 7.30 pm.

The auditions will be held on Friday, 7 July  
2006 in the Theatre, starting at 7.30 pm.

This is a fast moving and witty comedy. Leonard writes a book and enters it in a competition run by Harriet, who is the editor of a feminist magazine. All entrants must be female so Leonard adopts the pseudonym of Myrtle Banbury. Much to his surprise and horror he wins the competition with a story based on his experiences as a single parent. This means Leonard and Harriet must meet and necessitates Leonard having to dress in female clothes and assume the identity of Myrtle Banbury. Of course, Leonard falls in love with Harriet and finds courage as the flamboyant Myrtle! Everything moves quickly to a hilarious finale, with encouragement from Gus and Dee-Dee.

### The characters in the play are

Leonard age 40-55	Shy with women, attractive. Been dumped by his wife. This character acts half the play in women's clothes!
Harriet age 35-50	Attractive, business-like, fairly crisp in manner.
Dee-Dee age 15-17	Leonard's daughter. Wayward. Pert and very fond of her grandfather.
Gus age elderly	Father to Leonard and grandfather to Dee-Dee. Definitely has a twinkle.

Anyone wanting more information or wishing to audition but unable to attend, please telephone Helen on 01425 610211

# Audition

Patricia Richardson  
is holding auditions for  
**The Deep Blue Sea**  
a period drama by Terence Rattigan

There will be a reading of the play on Friday,  
14 July, 2006 in the Green room at the Club  
starting at 7.30 pm.

The auditions will be held on Sunday, 16 July  
2006 in the Theatre, starting at 6.30 pm.

This is a powerful drama about love and its illogicality, hope and despair, grief and ultimately loneliness. There is a cast of five men and three women, with excellent opportunities for each of the characters.

### The characters in the play are

Philip Welch	age 25 to 30
Mr Miller	age 45 to 55
William Collyer	age 45 to 55
Freddie Page	age 30 to 35
Jackie Jackson	age 30 to 35
Hester Collyer	age 35 to 45
Mrs Elton	age 50 to 55
Ann Welch	age 20 to 25

Anyone wanting more information or wishing to audition but unable to attend, please telephone Patricia on 01202 876007

# Reminders

## Fri. 23 June 2006

Members Event Evening at the Club at 7.30 pm — *What's My (Theatrical) Line?*

## Fri. 30 June 2006

Reading of *Nobody's Perfect* at the Club at 7.30 pm

## Fri. 7 July 2006

Audition for *Nobody's Perfect* at the Club at 7.30 pm

## Fri. 14 July 2006

Reading of *The Deep Blue Sea* at the Club at 7.30 pm

## Sun. 16 July 2006

Audition for *The Deep Blue Sea* at the Club at 6.30 pm

## Mon-Sat, 4-9 September 2006

Performances of *Nobody's Perfect* at the Club at 7.45 pm

## Sunday, 17 September 2006

Annual General Meeting of BLTC at the Club at 7.30 pm

## Mon-Sat, 23-28 October 2006

Performances of *The Deep Blue Sea* at the Club at 7.45 pm

## October 2006

Reading of *Humble Boy* at the Club at 7.30 pm

## November 2006

Audition for *Humble Boy* at the Club at 7.30 pm

## Mon-Sat, 11-16 December 2006

Performances of *Humble Boy* at the Club at 7.45 pm

## Mon-Sat, 12-17 February 2007

Performances of *Execution* at the Club at 7.45 pm

## Mon-Sat, 16-21 April 2007

Performances of *Honour* at the Club at 7.45 pm

## Mon-Sat, 4-9 June 2007

Performances of *Over the River and Through the Woods* at the Club at 7.45 pm

### Answers to Quiz

(Poor Richard's Almanack)  
11:19; 10. Benjamin Franklin  
1691); 9. Bible, II Corinthians  
8. John Dryden (*King Arthur, II.ii.*  
(*Paradise Lost, bk. iv, l. 108, 167*)  
*Portuguese, 1850*); 7. John Milton  
Browning (*Sonnets from the*  
3.8); 6. Elizabeth Barrett  
Congreve (*The Mourning Bride,*  
*Mourning Bride, I.1*); 5. William  
4. William Congreve (*The*  
*Shepherd to his Love, 1599*);  
1624); 3. Marlowe (*Passionate*  
1808); 2. John Donne (*The Batt,*  
1. Sir Walter Scott (*Marrion,*

### 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