



Bournemouth  
Little Theatre News



Issue #67

2006-2007 Season

Member Little Theatre Guild of Great Britain

Friday, 29 September 2006

We Present  
at Jameson Road

# The Deep Blue Sea



A Drama  
by Terence Rattigan

Directed by  
Patricia Richardson

*MONDAY TO SATURDAY  
23RD TO 28TH OCTOBER 2006  
AT 7.45 PM*

For booking arrangements and more about the show, please see page 2

# The Deep Blue Sea

## The Performers are



Paul Oliver



Louise Thomas



Kathryn Lloyd



Peter Beebee



Crispin Goodall



Adam Donoghue



Jennifer Davidson



William Franklin

### The Play's director is Patricia Richardson

She tells us:

More than half a century after its premiere, Terence Rattigan's *The Deep Blue Sea* remains one of the most powerfully moving dramas to have been written in England since the Second World War.

Set against the backdrop of 1950s London, Hester Collyer leaves her husband for the younger man she so passionately and desperately loves, an ex-fighter pilot, who is having his own problems adjusting to post-war life.

Things don't turn out quite as she had hoped. Faced with an uncertain future, Hester struggles to come to terms with her situation — after all “*when you're between any kind of devil and the deep blue sea, the deep blue sea sometimes looks very inviting...*” Is it to be the end of the affair?

This is a powerful drama about love and its illogicality, hope and despair, grief and ultimately loneliness.



### 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 9 October to Friday 13 October

**OR** Monday 16 October to Friday 20 October

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.**



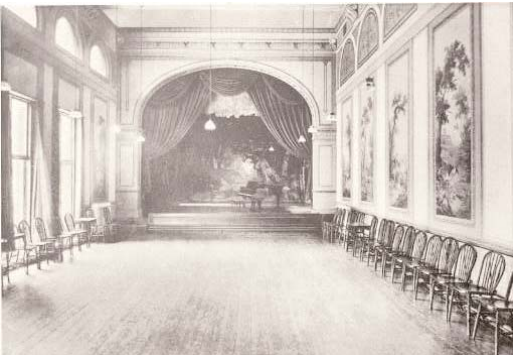
# Saving Frankenstein?

**Kelvin West** has been busy away from BLTC recently. We welcome him back as he enlightens us on a theatre-related project that is very dear to his heart, the saving of Shelley Manor in Boscombe.



**Mary Shelley**

Members of BLTC and local residents will be aware of the existence in Boscombe of Shelley Manor, (Grovely Manor). Shelley Manor has historical interest as the former



**Shelley Theatre interior, as it was**

home of Percy Florence Shelley, the only surviving son of Mary and Percy Bysshe Shelley the romantic poet and that Mary was the author of the famous novel *Frankenstein* (amongst others) and Mary herself lived there after the death of her beloved Percy. It is located within the Boscombe Manor Conservation Area and contains a Grade II listed "West End Build" theatre.

This once magnificent residence has long since deteriorated into a state of disrepair and is currently displaying "Danger" notices and requires around £2 million to be spent just to make it safe, plus significant investment to comply with the Disability Discrimination. The Friends of Shelley Manor is a voluntary organisation whose membership wishes to see the Manor saved.

The aim of the project is to secure the future of Shelley Manor for the next half century and beyond. Full renovation of the entire building will be undertaken in conjunction with The Charles Higgins Partnership. The renovation includes the 200 seat theatre, museum, café, meeting rooms and a doctor's. with special emphasis going into the listed theatre and the re-creation of the Shelley museum. Mary Shelley's *Frankenstein* will be celebrated with both film and literary archives.

Study and research will be actively encouraged. Space will be made available for artists and revenue will be derived from an in-house restaurant, the letting of rooms to local and associated organisations, ancillary events, exhibitions, displays and shows.

Mary Shelley has a strong connection with Dorset and is buried between her parents in St Peter's church, Bournemouth. The heart of her poet husband, Percy Bysshe Shelley is also buried there. (The heart strangely refused to burn whilst Percy's body was cremated after his drowning at the age of 29). Mary Shelley came from a rich literary

heritage. Her mother, Mary Wollstonecraft was a writer and early feminist thinker who died shortly after her daughter's birth. Her father, William Godwin, was a political theorist, novelist, and publisher who introduced her to eminent intellectuals and encouraged her youthful efforts as a writer. At fifteen, Mary met the poet Percy Bysshe Shelley, who was married at the time. Two years later, she ran off with him to France. They were married in December 1816, two weeks after Percy Shelley's first wife drowned. By then Mary had already borne him two children.

Both Mary and Percy Shelley were fascinated by the scientific developments of their day. Both of them often attended scientific demonstrations and experiments, in much the same way people these days go to watch a film or play. During the 1790s, Italian physician Luigi Galvani demonstrated what we now understand to be the electrical basis of nerve impulses when he made frog muscles twitch by jolting them with a spark from an electrostatic machine. Grisly experiments involving the bodies and body parts of dead criminals were controversial, particularly as Galvani's machine enabled them to move as if brought to life. This captured the public's imagination, and led people to wonder if human beings could eventually create life. In the summer of 1816, Mary and Percy visited the poet Lord Byron at his villa beside Lake Geneva in Switzerland. Stormy weather frequently forced

them indoors, where they and Byron's other guests sometimes read from a volume of ghost stories. One evening, Byron challenged his guests to each write one themselves. Mary's story, inspired by a dream, became *Frankenstein*.

In the next century, Hollywood then had successive revampings of her monster. He captured the imagination of cinema goers around the world in the 1930's and continues to do so. In 1930, Universal bought film rights to Peggy Webling's *Frankenstein: An Adventure in the Macabre*, which had premiered in London three years earlier. An obscure English actor, William Henry Pratt, who went by the stage name of Boris Karloff, played the monster in Universal's adaptation of the Webling play. Karloff's success in *Frankenstein* made him a star. The film itself became an almost instant classic of a new genre — the horror movie. *Frankenstein* earned rave reviews, featured regularly in top-ten lists, and made lots of money; the production cost \$290,000 in Depression-era dollars, and earned more than \$12 million.

More films were to follow, most of them placing Frankenstein and his monster, in scripts far removed from Mary Shelley's original story. Although Kenneth Branagh's *Frankenstein* produced in 1994, credits Mary Shelley as the writer and remains faithful to her story. (Robert De Niro playing an excellent monster), even further away is the cult film *Young Frankenstein*, a Mel Brooks satire starring Gene Wilder and featuring Marty Feldman.

To support the Shelley Manor Project, the local committee of the actors' trade union Equity, on which I currently serve as Assistant Secretary, was approached by the Friends of Shelley Manor to see if we could help with fund raising for the scheme. This was duly passed to me to investigate the possibilities. I then approached the Artemis Theatre Company, a professional group with whom I had worked before, acting in two productions, to see if we could devise a project.

Amongst the Company members is Christine Aziz, who won the "Richard and Judy" book writing prize in 2005 and we commissioned Christine to write her first stage play on the subject trying to stay faithful to the original history of Mary and her novel.

This was accomplished under



**Boris Karloff as the Monster** the title *Mary Shelley Goes To Hollywood*, I became assistant director, auditions were held and the production finally reached the stage at the De La Salle Theatre in Southbourne on 3rd, 4th and 5th of August with the opening night attended by The Mayor of Bournemouth and The Friends of Shelley Manor. The play was well received by its audiences on all three nights and it is planned to bring it back to the stage at The Regent Centre in Christchurch in June next year (the first available dates) and other venues within the area if possible, when and if venues are also available.



**Gene Wilder**  
**And now for the commercial!**

The planning application for Shelley Manor has now been passed by Bournemouth Borough Council. Thank you to all the people that have supported us to date. We are now working with the developers on the next stage of the project — building and fitting out. We will be having a number of fund raising activities over the next few months. We hope that we can count on your continued support. If any one would like to join the group or would like any further information, please contact :  
Chris Wakefield  
Vice Chairman  
The Friends Of Shelley Manor,  
6 Wharncliffe Road  
Bournemouth BH51AH. or via e-mail:  
[cmwakefield@btopenworld.com](mailto:cmwakefield@btopenworld.com)  
Telephone:07775 677162

# The effects of sound

Visual graphics in film and television have become exceedingly technical in recent years. But sound effects, although increasingly better produced, often derive from much cruder sources

While prowling the internet recently, we came across a site with some very interesting information about some of the 'noises' used in the movies. Jurassic Park and Star Wars, two of the most popular and profitable films of all time, got a big boost from their unusual sound effects. Here are a few of the secrets behind them.

## Star Wars

Ben Burtt, a talented USC college student, recorded most of the sounds needed for the film. Some of his secrets:

\* Chewbacca's voice was created from a combination of walrus, badger, sea-lion, three different bears, and bear cub recordings lions. After mixing the sounds together, Burtt changed the pitch and slowed them down to 'match' a Wookiee photo that George Lucas had sent him.

\* The light sabres were a combination of humming film projectors and static from Burtt's TV set.

\* The Jawas spoke a mixture of speeded-up Swahili and Zulu dialects.

\* R2D2's 'voice' was Burtt's own voice combined with sounds of bending pipes and metal scraping around in dry ice.

## Jurassic Park

\* The tyrannosaurus rex's voice is an assortment of animal noises — elephants, tigers, dog, penguins, and alligators — and the thudding sound of his feet are recordings of trees falling in the forest.

\* The sound of a sick triceratops was recorded at a farm for "retired" performing lions. Sound designers went to the farm looking for sounds for the t-rex, but they found that the "wheezy, pained breathing" of the old lions was perfect for the triceratops.

\* The velociraptors used 25 different sounds ... but not all at once. A "very old" horse was used to provide the breathing sounds they make when when stalking prey; dolphin sounds were used to make th "attack" screeches; and mating tortoises provided the hooting call that raptors make to each other.

\* The sound designers wanted to use whale sounds for the brachiosaurus (the veggie-munching, long-necked dinosaur) — but they couldn't get the right recording ... so they recorded a donkey braying, slowed it down, and played it backwards. The end result was practically indistinguishable from a whale.

# Mike Satchell remembered

JO SATCHELL kindly made a donation to the Club in memory of Mike, still very sadly missed by all of us.

As Mike was so keen on set design and building, the Committee decided to put the donation where it was needed most and also where it would

have been most appreciated by Mike. We purchased four new lanterns to serve as working lights during construction and rehearsals. There are two at the rear of the stage and two at the front. May they perhaps in the future be known as 'satchell lights'?

## Old Time Radio

'OTR' is the affectionate term of American old radio show buffs. Among these is **Jack French** who has been writing about OTR for over 20 years. We selected a few paragraphs out of a piece he wrote reminiscing about sound effects in the old days. Amdram sound designers will recognise many of the tricks he describes,

because we have the same problems to overcome in live theatre.

In these days when most sound effects (apart from practicals)

are paid for and downloaded from the internet in mp3 mode,

it's fun to think of the old, tried and true methods.

Manual sound effects, despite their limitations, continued to be an important part of the sound man's repertoire. Some sounds, which had to be done a variety of ways, were better done manually, including footsteps and knocks on doors. A knock on a door can be timid, authoritative, fast, slow, or in a panic so it was much easier to do this one manually.

Likewise any sound that could be created simply, would be favored over cuing up a record. So in addition to door knocks, footsteps, and telephone sounds, other sound effects were created manually including: twisting cellophane (crackling fire), squeezing a box of corn starch (footsteps in snow), blow through a straw into water (boiling water), rubbing dueling foils together (skating on ice), pull wet cork from any bottle and then prick balloon (opening champagne), squeeze folded sandpaper (breaking eggs) and rattle used flash bulbs in a can of water (cocktail shaker.)

Other manual sounds common in radio were: run finger nail along edge of pocket comb (crickets), shake 2 ft. length of inner tube, cut in inch-wide strips (wet dog shaking himself), pull large can or bucket from tub of water (body falling into water), snap open an umbrella (sudden ignition of fire), twist knob of combination padlock (Geiger counter or dial of safe), and drop handful of tiny pieces of sheet metal on board (breaking glass.)

Still other manual sound effects were: squeezing seltzer bottles into pail (milking a cow), shake stapled Dixie cup containing 6 to 8 BB's (rattlesnake) twist new wallet near mike (getting in or out of saddle), plunge knife into cabbage or melon (body being stabbed), shake small chain attached to piece of leather

(ox or horse harness), drop metal washers (sound of coins), and scratch rough paper with unbent paper clip (writing with pen).

With the exception of the syndicated shows, which were always transcribed, most programs were aired live through the late 1940s, when tape machines came into use. So mistakes resulting from inappropriate sound effects went out on the air live. Many of these were caused by the blank pistols that occasionally mis-fired. On one crime show, probably *Gangbusters*, an actor playing a hoodlum gave the line, "This is the end; take this lead, you rat." Two shots were to follow immediately but the gun jammed and the sound effects man looked frantic. The actor quickly changed his next line to: "Nah, shooting is too good for you; I'm going to stab you with this knife." At that point a shot rang out from the now-functioning pistol.

On another show, *Nick Carter, Master Detective*, the hero and his side-kick, Patsy, were entering a building. Three shots were to ring out then but the sound effects gun only fired once before jamming. The actress playing Patsy was supposed to say, "Nick, that sounded like shots!" but she quickly changed it to: "Nick, that sounded like a shot!" A few seconds later, they find a body, and the actor playing Nick reads the original line; "Here he is, poor devil, two shots in the chest and one in the head."

In summary, the successful combination of recorded and manual sound effects, suggested by the script writer, modified by the director, and created and produced by the sound effects personnel was, in many cases, the difference between a good program and a great one.



"Camilla, I have no idea. I thought she was stalking you!"

# Our Annual General Meeting

Twenty six members of the club attended the meeting at the theatre on Sunday 17 September. That is about average. We have to assume that the rest of you are sufficiently satisfied with everything.

The Chairman, Robin Cave, made a short but inclusive report, in which he highlighted the success of the club in achieving a 91% seat sales for the year, but warned that the difficulty in recruiting sufficient back-stage staff could become a crucial problem: after all, as he said, we are not getting any younger. He felt that the club was entering a critical period in this area.

We should proactively be seeking new talent to join the club, though not at the expense of current members who should be entitled to achieve their desires in joining the club.

Another problem was the extent that shows had to be recast because actors who had agreed to take part later dropped out. Of course, this is not a new issue.

Noel Davenport, the Treasurer, presented the accounts, which were accepted with few questions. All six plays had made some profit and the Club had achieved a small surplus, aided by the increase in seat prices.

By the rules, four committee members retired and offered themselves for re-election, along with two new nominees. As there were five places available, an election was held, as a result of which the new committee consists of Ann Cave, Robin Cave, Noel Davenport, Don Gent, Virginia Harrington, Derek Hyder, Hugh Norris, Tony Orman, Patricia Richardson, Lee Tilson, Vanessa Turner and Andrew Whyatt. As this newsletter had to go to press immediately after the AGM, we shall have to wait until the

next newsletter on 17 November to announce the results of the subsequent committee at which the offices to be held by the committee members were decided. Those keen to know can phone any one of the committee members, whose phone numbers are set out on page 6.

Items in any other business will likewise be in our next edition.

## Audition

**NOTE CHANGED DATES FOR READING AND AUDITIONS**

Sally Whyte  
is holding auditions for

### HUMBLE BOY

a comedy by Charlotte Jones

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

The auditions will be held on Sunday,  
1 October 2006 in the Theatre, at 6.30 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 to have sight of a script please telephone Sally Whyte on 01425 471028 or 07966 259787  
email: Sally Whyte@aol.com.

(NB. Sally will be unavailable from 5th - 19th September).

## Audition

Dan Brian

is holding auditions for

### Execution

a thriller by Dan Brian

There will be a reading of the play on Friday, 13  
October, 2006 in the Green room at the Club  
starting at 7.30 pm.

The auditions will be held on Friday, 3 November 2006  
in the Theatre, at 7.30 pm.

Four ill-assorted travellers abandon their car in a snowdrift and set out across the moor at dead of night, to reach the isolated house.

When the chancer, Mikey, breaks in, they discover that the place appears to be abandoned. But is it? The cautious Julian, who has given Mikey and Sharon a lift in his Rolls Royce, is not so sure.

When Sharon and Julian's young friend Fiona fail to return from the bathroom, Mikey dis-

covers that the two women are nowhere to be found and that he and Julian are now trapped and unable to escape the house.

When the 'dead' telephone rings with instructions, supposedly from a psychotic killer who only speaks to Mikey, Julian becomes convinced that Mikey and Sharon are operating some kind of scam.

If only Julian were right..... but his nightmare has only just begun.

#### Characters in the play

<b>Julian</b>	Sir Julian Farnes. 45/55. Criminal psychologist. Lightly tanned. Distinguished. Successful. Wealthy. A little bit superior
<b>Mikey</b>	45/55. A chancer. University of life. Earring. Coin rings. Dirty fingernails. You'd enjoy sharing a few drinks, but you wouldn't buy a car from him
<b>Sharon</b>	45/55. Mikey's 'girlfriend'. Big hair. Heavily made up. Attractive in a 'tarty' way. Good natured
<b>Fiona</b>	20s. Julian's 'companion'. Attractive. Somewhat unworldly
<b>Maggs</b>	45/55. Psychopathic killer. Scruffy. Living rough. Highly intelligent. Cold
<b>Budge</b>	Late 50s. Police inspector. Casual. A bit of a 'Columbo' type. Incisive, watchful
<b>Armed Response Officer</b>	20/30. Professional. Fit. On the ball

Anyone wanting more information or wishing to audition but unable to attend, please telephone Dan on 07710 969091

## Audition

Tanya Alexander  
is holding auditions for

### Honour

A modern drama by Joanna Murray-Smith

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

The auditions will be held on Sunday, 12  
September 2006 in the Theatre, at 7.30 pm,  
callbacks 19 November.

What happens when a comfortable, middle-class, middle-aged marriage suddenly stalls? When shared values and responsibilities no longer coalesce? When the opportunity arises for one life to be renewed, but at the expense of another's happiness and security?

A provocative modern drama which gives each character real depth and expression. Each character is drawn very honestly and yet sympathetically.

#### Characters in the play

<b>Honor:</b>	An attractive elegant woman, around 60
<b>George:</b>	Honor's husband. An attractive youthful man, around sixty.
<b>Sophie:</b>	Their daughter, early to mid twenties.
<b>Claudia:</b>	A striking young woman, around thirty.

Anyone wanting more information or wishing to audition but unable to attend, please telephone Tanya on 01929 459301

## Film star nicknames Quiz

Below are the nicknames of 20 of the most famous film stars of the past. So, then, WHO WAS

1. The Singing Cowboy?
2. The Pout?
3. The Great Profile?
4. The It Girl?
5. The Little Tramp?
6. The World's Sweetheart?
7. The Italian Stallion?
8. The King of Hollywood?
9. The Platinum Blonde?
10. The Sweater Girl?
11. King of the Cowboys?
12. The Austrian Oak?
13. Duke?
14. The Muscles from Brussels?
15. Hollywood's Mermaid?
16. The Professional Virgin?
17. The Girl with the Million Dollar Legs?
18. The Queen of Scream?
19. The Voice?
20. The Baron?

Answers below on this page

## Changes of plan

The "interactive" murder mystery evening announced in our last edition scheduled for October 6 will now take place in the early part of next year on a date to be announced.

In its place, please see (below, right) details of the Members Evening on October 6.

### THE STUDIO WORKSHOP

has been put in abeyance for a time due to outside pressures

## Editor's Note

Anyone wishing to reach me should note that my phone number and my email address have both changed. The new particulars are Tel: 01202 600266

email: [tony.orman@talktalk.net](mailto:tony.orman@talktalk.net)

## A small thought

After eating, do amphibians have to wait one hour before getting out of the water?

Despite the cost of living, have you noticed how popular it remains? How come you never hear about grunted employees?

### Answers to Quiz

1. Gene Autry; 2. Brigitte Bardot;
3. John Barrymore; 4. Clara Bow;
5. Charlie Chaplin; 6. Mary Pickford; 7. Sylvester Stallone;
8. Clark Gable; 9. Jean Harlow;
10. Lana Turner; 11. Roy Rogers;
12. Arnold Schwarzenegger;
13. John Wayne; 14. Jean Claude Van Damme; 15. Esther Williams;
16. Doris Day; 17. Betty Grable;
18. Fay Wray; 19. Richard Burton;
20. Errol Flynn.

## Review

We are gratified to note that complaints to the *Daily Echo* seem to have been listened to. LINDA KIRKMAN is back doing reviews for the *Echo*. Here are her thoughts about our September show, *Nobody's Perfect*: THIS production is the first on the Club's newly rebuilt and very splendid new stage, and it gets the new season off to a flying start.

A superb set and excellent lighting effects complement Simon Williams' highly amusing comedy, in which the humour is beautifully brought out thanks to Helen Davison's fine direction and some first-class timing. The play centres round the subterfuge that ensues when a male author enters — and wins — a female-only writing competition, and he has to bring

Myrtle Banbury to life — with more than a few complications along the way.

Tom Swadling is immensely likeable as shy statistician Leonard, and he comes over a treat as Myrtle too. Samantha-Jane Farnsworth is delightfully bolshie as his teenage daughter, Dee Dee, and Noel Davenport has created a lovely, eccentric character in Leonard's father, Gus.

Vanessa Turner acts well as head of the feminist publishing house 'Love Is All Around', although she lost her lines a little too much during the second half, which tended to make her performance a little less realistic than it might have been.

Gold stars must go to all for that excellent and difficult final 'phone scene', but black marks though for those awful doorstep sandwiches.

## Members Evening

Friday, 6 October 2006 at 7.30 pm

### REHEARSED PLAY READING

## "And Then There Were None"

by AGATHA CHRISTIE

directed by Tom Swadling

assisted by Vanessa Turner

This play was previously known as

"Ten Little Indians"

We can't remember what it was called before that. This world-famous murder mystery drama will be performed in a dramatised, rehearsed reading on the new stage at the Club by a selected group of BLTC members. All the remaining members are requested to show up to support this entertaining effort. Of course the bar will be open and there will be much gossip, especially about those who don't show up. Be there!

## One play that's called Two

Churchill Productions will present the play *Two* at our theatre in Jameson Road on Thursday November 9 at 7.45 pm. This play is a study of a Northern pub, its eccentric customers and staff. It's a hilarious and moving play from Jim Cartwright the author of the hit film *Little Voice*.

It is directed by Beryl Snaddon.

Churchill Productions was formed in 1999 and is based in Spetisbury where productions are first presented before touring to villages in Dorset and Somerset. We do hope that as many of you as possible will come along to support our guests on this occasion.

Tickets are available at the door. For advance booking please call 01258 455151. Prices are £8.50 (Row K, students and OAP £6.00). As this is not a BLTC production, there are no members discounts.

## Reminders

### Fri, 29 September 2006

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

### Sun, 1 October 2006

Audition for *Humble Boy* at the Club at 6.30 pm

### Fri, 6 October 2006

Members Evening at the Club at 7.30 pm

### Fri, 13 October 2006

Play reading of *Execution* 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

### Fri, 3 November 2006

Auditions for *Execution* at the Club at 7.30 pm

### Thurs, 9 November 2006

One performance only of the touring play "Two" presented at the Club by Churchill Productions at 7.45 pm

### Fri, 10 November 2006

Play reading of *Honour* at the Club at 7.30 pm

### Sun, 12 November 2006

Auditions for *Honour* at the Club at 7.30 pm. **Call-backs Sunday 19 November.**

### 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

I bought the works of Shakespeare that were written by that team of typewriting monkeys.

Wow, I didn't know in Shakespeare's day they had monkeys.



## NEW Committee

Anne Cave 742298  
Robin Cave 07887 713187  
Noel Davenport 766690  
Don Gent 389725  
Virginia Harrington 423888  
Derek Hyder 424640  
Hugh Norris 761400  
Tony Orman 600266  
Patricia Richardson 876007  
Lee Tilson 874072  
Vanessa Turner 419460  
Andrew Whyatt 624221