



Bournemouth Little Theatre News



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Announcing BLTC's Coming New Season 2007-2008



Your Play Selection Committee has come up with a new group of plays that will – we hope – please both members and patrons, with a winning formula. We hope we have covered all genres of play, as much as one can in just six chances. Some of our directors suggested plays to us. In other cases, we selected plays and offered them to chosen directors. We feel sure you will enjoy the mix.

Outside Edge

A Comedy by **Richard Harris**

Directed by Clifford Page

Monday 3rd September to Saturday 8th September 2007, at 7.45 pm

The Living Room

A drama by **Graham Greene**

Directed by Patricia Richardson

Monday 22nd October to Saturday 27th October 2007, at 7.45 pm

Dangerous Obsession

A psychological thriller by **N J Crisp**

Directed by Don Cherrett

Monday 10th December to Saturday 15th December 2007, at 7.45 pm

Mrs Warren's Profession

A Period Drama by **Bernard Shaw**

Directed by Eileen Rawlings

Monday 11th February to Saturday 16th February 2008, at 7.45 pm

The Lion in Winter

A historical Drama by **James Goldman**

Directed by Ann Cave

Monday 14th April to Saturday 19th April 2008, at 7.45 pm

What the Butler Saw

A Comedy by **Joe Orton**

Directed by Jack Snell

Monday 9th June to Saturday 14th June 2008, at 7.45 pm

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 the following Season. So why do we do this? **Tony Orman** explains why.



As in most years our next season (2007-08) 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 £20,000 to £25,000, 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?

“I'll build a stairway to Paradise ...”

Members and patrons all have to climb that steep flight of stairs to reach the Club's theatre space. For many years, on both walls, you could see many old photos of old plays, with some explanatory notes:

but they were hard to read, badly lit, and noticeably inaccurate.

It was in these circumstances that Honorary Life Member **Eileen Rawlings** offered to reorganise the stairwell: it didn't make the stairs easier to climb, but it has made the experience less of a chore, and provides a little entertainment on the way.

Eileen explains how it all fell into place.

It seemed a good idea at the time — perhaps 3 or 4 days' work. Take down the photo boards from the Club staircase; remove the pictures and refresh the boards with a lick of paint; select suitable gap-fillers from the boxes stored in the roof of the Green Room; re-label, reglaze, replace. Job done.

In the end it took several weeks last summer working 4 or 5 hours per day. Not that there was any lack of help and support. Club Chairman Robin Cave accepted the unenviable task of removing each board — and they are heavy, believe me! — reglazing them with sheets of polycarbonate and rehangings them. In the meantime, he also repainted the walls!

Club Secretary Hugh Norris, with Robin's help, arranged for the Club archive material to be brought down into the Green Room — box after box of programmes, huge tomes of written records and memorabilia and the pictures in a big, old suitcase and various other containers.

Every dress rehearsal of a Club show at the Palace Court Theatre included a photo-call with a profes-

sional photographer. The black and white photographs were used for publicity and for the cast to buy. The proofs were retained by the Club but, sadly, have not been sorted nor properly labelled.

Enter June Lord. Club members from the 1960s will remember her as leading actress June Smith. Apart from her long association with the Club, she has one quality which made her invaluable: she has an astonishing memory for names, facts and faces. She willingly agreed, with husband Eddie's support, to spend days incarcerated in the gloomy Green Room sorting and naming hundreds of pictures. She would identify each show and reel off the names not only of the cast but also the producer and often a good deal more. When a search revealed the relevant programme, time and again she was proved right.

So, why did it take so long? Well — many of the pictures had been thoroughly glued on and were almost impossible to remove without seriously damaging them. Additionally, changing black paint into white meant two coats. So, where do you prop *thirteen* boards,

4' x 2' while they're drying — twice? When piled up in the Green Room they formed a block rather like a sarcophagus which proved very inconvenient for groups trying to use the seats and space around them. (Apologies: we never thought it would take *that* long!)

And now, at last the job is done and, lit by the new spotlights which Robin has installed, we do hope you like the result. As you labour up the stairs and stop to get your breath back, you can pretend you merely want a closer look at the pictures. Can you recognise some of today's members — with more hair and unlined skin? Now you can put faces to some Club legends, from Dorothy Rowe onwards. We've tried to include as many people as possible and we also decided to give the names of the Directors.

It would be good to think that today's young members would feel proud of their amazing heritage and perhaps organise similar displays of today's productions for future generations to enjoy.

By the way, there is one deliberate mistake. Who can spot it?



Eileen Rawlings

“Hey, you wanna be a movie star?”

Hugh Norris, as our Club Secretary, gets phone calls from time to time from students at Bournemouth University who are doing film work as part of their studies. They need actors to take on parts — often at short notice — and are frantically ringing round to find people prepared to help them.

As a result of a notice which we put in this newsletter a year ago, Hugh was able to create a “Name

Bank” and can offer callers several names.

If you would like to have your name added to the list, please phone Hugh on 01202 761400, letting him know your name, sex (in case he can’t deduce this for himself), your approximate age and a phone number where you can be contacted.

Equally, if you are already on the list and now want to come off it, please let him know.

... And the bad news is ...

Once more your Committee has had to vote to increase seat prices. Once more there has been an increase in our rent, and as you will all be aware, there is continuing inflation in the economy.

So from the start of the upcoming season, these will be the affected prices:

Adults, rows A to J	£9.50
Row K	£7.00
Students/OAPs	£7.00
Members	£4.00
Books of vouchers	£42.00

However, there will be no increase in membership subscriptions, the will remain at £20.00 single, £35.00 for a double, and £10.00 for members under 26. Children under 18 of members, living at home, can still be added as members at no charge.

So if you look at it, becoming a member, even if you do not wish to be active, will become an even more attractive proposition than it is today.

Don Gent promotes ...

Former Chairman and present Committee Member Don Gent recently proposed to the Committee a series of unrehearsed play readings for the upcoming season and the Committee is very pleased to accept his offer



*Don Gent
Show Promoter*

About a year ago, some members of BLTC expressed an interest in having play readings organised on an informal basis. After all, not everyone wants to learn lines and perform on stage. There comes a time in all our lives when acting a role in a play without having to rehearse seems a very good idea.

So we have been holding unrehearsed play readings at odd times during the past season, and they have proved to be very popular. So now we are going to have readings at fixed dates in the coming season. Don Gent has kindly said that he will run these events and organise the scripts. All you will have to do is come along and read. Everyone who wants to read will get a turn, even if it means that males are occasionally playing female roles and vice versa. Well, we hope it won’t come to that, but parts will be shuffled round dur-

ing the readings — which can sometimes lead to hilarious results.

The event evenings will be trailed on our website and there will be notices in the theatre and reminders in the newsletter. The only thing that we may not possibly know is the actual play that is to be read on each occasion.

The events will always be on a Friday and they will always start at 7.30 pm and they will always be held in the Green Room Bar: couldn’t really be simpler could it?

So now, all you need to have for your diaries are the actual event dates themselves. These are also set out in the Reminders Column on the back page of each newsletter.

And the dates are: 21st September 2007, 9th November 2007, 29th February 2008 (no mistake, it’s a leap year), 2nd May 2008 and finally 27th June 2008.

Backstage “Fame” Academy

We are grateful to *The Times* for a recent article highlighting steps being taken to provide training for technical and backstage workers in our live cultural industry

Readers will be particularly interested to know that our own Chairman, Robin Cave, was not only a founder-member in the 1960s of the Association of British Theatre Technicians, but was also on the regional steering committee of the National Skills Academy referred to in the following article.



An acute shortage of stage technicians that is threatening the future of live performances from Glyndebourne to Glastonbury has led to the creation of a new training academy for the live entertainment sector.

Backers of the new National Skills Academy for Creative and Cultural Industries believe that the lack of entry qualifications and structured career paths for people following technical and backstage careers, together with a “word of mouth” recruitment culture, is limiting the future expansion of Britain’s booming performing arts and commercial music industries.

Their new £10 million academy will offer school-leavers new creative apprenticeships in technical theatre and the music business, covering study units from tour management to lighting, sound and rigging.

The academy, which will be based in London and a number of regional centres in further education colleges, will also provide professional development for those already working in the industry.

Feargal Sharkey, the original lead singer of the Undertones, who is leading the project, said that growth in live entertainment would generate demand for an extra 10,000 skilled backstage technical staff over the next decade. With half the present workforce of 40,000 expected to leave the industry by 2017, total demand for new recruits would rise to 30,000.

He said: “Many people stumble into these jobs and don’t get formal training. They could have been in a band that possibly wasn’t good enough to make it, but they still have a desire to work in the music industry.”

Although many who started in this way became highly skilled, their lack of formal accreditation could make career progression difficult because it depended on recommendation. There was now such a shortage of tour managers that the big music companies trusted only a very few individuals to take big rock tours to the United States.

Mr Sharkey added: “You need

someone who is capable of moving 100 to 150 people and 100 tonnes of equipment around the world. They have to make sure that outsourced equipment, such as forklift trucks and emergency power supplies, are in the right place at the right time, and deal with local laws on employment, insurance and health and safety.”

Tony Hall, Chief Executive of the Royal Opera House, said that the 2012 Olympics would further boost demand for technicians to work on the opening ceremony and other live arts events. “I hope we would not have to do what they did for the Sydney Games and resort to importing in talent from around the world,” he said.

Demand was also being fuelled by the increasing use of technical wizardry in live acts. “The PlayStation generation expects more and we need more skills in live entertainment to compete more effectively with computer games, film and television,” he said.

Rob Ballantine is from the leading music promoters SJM Concerts, which runs the V Festival and promotes acts such as Arctic Monkeys and Radiohead. “For an industry of our size it is disastrous that there is no forward planning for recruitment and no structured training,” he said.

“When you talk to the elder statesmen of the industry, they all say you can’t learn it in the classroom and it can only be learned from experience. However, they all agree that there is now a need for a basic level of training in the classroom to get people started.”

Plans are being drawn up by Creative & Skills, the government-funded sector skills council for the performing and commercial arts. The backers include EMI Group, English National Opera, Glyndebourne, the Mean Fiddler Group and the Royal Shakespeare Company. The proposals were due to be submitted to the Department for Education sometime this month.

If approved, the Government will provide £7 million, with the industry contributing £3 million.

No business in show business?



Other countries may have so-called community theatre, but only the Brits embrace amdram in every part of their daily life. So please take a glimpse at a group we had never heard of before: the Stock Exchange Dramatic and Operatic Society ("SEDOS"). It was founded, would you believe, in 1905, which makes the group older than BLTC.

It is staffed by amateurs and is still linked with the Stock Exchange.

Its latest show entitled *Eurosedos 2007 — The Battle* opens on June 26. It claims to replicate the Eurovision Song Contest, complete with compère Sir Terry Wagon (*sic*). The picture above purports to be Bucks Fizz, played by Victoria Flint, Nick Hewlett, James Franey and Gayle Rogers. We do hope that taking this time off won't affect their £1 million bonuses next Christmas.

Deb's Cookery Corner

Over the years this newsletter has attempted to imitate a genuine newspaper. And although it may not be germane to a theatre newsletter, we always thought that, when we had space, it would amuse and entertain if we had a cookery column. We have been fortunate (well — your editor has been fortunate —) in having a wife who actually studies and enjoys cookery. So that's how **Deb Orman** found herself thrust into the spotlight. Her final cookery piece is submitted below with the thanks of a grateful husband.



This is a recipe that I got from one of my American cooking magazines (I couldn't give them up!) but one that we rather enjoyed recently. My guinea pig/your editor requested it for one last Cookery Corner. Enjoy!

Chicken and Cashew Stir-fry

Ingredients

1 bunch scallions
500 gms diced chicken thighs
½ teaspoon salt
¼ teaspoon black pepper
3 tablespoons vegetable oil
1 red bell pepper, chopped
4 garlic cloves, chopped
1½ tablespoons finely chopped fresh ginger
¼ teaspoon dried hot pepper flakes
¾ cup chicken broth
1½ tablespoons soy sauce

1½ teaspoons cornstarch
1 teaspoon sugar
½ cup salted roasted whole cashews

Method

Chop scallions, separating white and green parts. Pat chicken dry, toss with salt and pepper. Heat a wok or 12 inch skillet over moderately high heat until a drop of water evaporates immediately. Add oil, swirling to coat, then stir-fry chicken until golden in places and just cooked through, 4-5 minutes. Transfer to plate. Add bell pepper, garlic, ginger, red-pepper flakes and scallion whites to wok and stir-fry until peppers are just tender, 5-6 minutes.

Stir broth, soy sauce, cornstarch and sugar, then stir into vegetables in wok. Reduce heat and simmer, stirring occasionally until thickened, 1-2 minutes. Stir in cashews, scallion greens and chicken along with any juices accumulating on plate.

Serve with boiled rice.

They wuz robbed

If you would like to give a thought to some of the world's greatest injustices (apart from war, famine, plague and pestilence) the failure of the great and the good to recognise at the time the great worth of entertainments, records and artists of all stripes, consider the ghastly errors of which the few quoted below are only a small sample. The Oscars, the Grammys and the Baftas should each be obliged to have a series of awards each year to cover the shows and the people they notoriously failed to recognise at the time.

"And the Oscar did not go to..."



Citizen Kane, Singin' In The Rain, Life of Brian, The Producers, Some Like It Hot, Alfred Hitchcock, Richard Burton, Donald Sutherland, James Dean, Harrison Ford, Star Wars, the Marx Brothers, Ernst Lubitsch, Tim Burton, Stanley Kubrick, Bill Murray, Orson Wells, Cary Grant.

"And the Grammy did not go to..."



Led Zeppelin, Abba, The Beach Boys, The Supremes, Guns N'Roses, The Spice Girls, David Bowie, Jimi Hendrix, R.E.M.

"And the Bafta did not go to..."



Life on Mars, Doctor Who, This Life, Peep Show, Top of the Pops, Bottom, The Goodies, Harry Hill's TV Burp, Planet Earth, The Sweeney, Celebrity Big Brother.



So Gramps and Nan can still kick up their heels! One light moment among many in the ensemble comedy Over The River And Through The Woods, our June production, as Lolly Endacott (Emma) and Derek Hyder (Nunzio) show their grandson that there's life in the old dogs yet.

“Wasn’t it a wonderfully good review”

Hugh Norris takes a reasonably light hearted look at the eternal stress between theatre and theatre’s critics.

Of course, our personal, very human, vanity being what it is, we all like being told how good we were.

But does “good” in this context mean “kind in its content”, or does it mean “well structured as a piece of writing”, or again does it mean “high ranking on the professional scale of theatre reviewing”?

In the quality dailies we regularly read reviews of the latest offerings that London’s West End puts on, written by a select band of experts. All too often these people are not in the least kind, and one is left wondering who on earth was so stupid as to ever want to stage such utter tripe in the first place. So, let’s start this little essay by reviewing the reviewers.

A national daily has total freedom to say what it likes so long as it does not upset its political supporters — and drama is not a political beast.

A local paper, on the other hand has its local readers to consider, and these can be of any grouping so the reviewer’s language needs to be tempered. Of course, when circumstances warrant it, one does from time to time read “bad” reviews: I

particularly recall one offering by BLTC that sparked a review headed by the words “PRETTY DIRE” — and that awful production had been directed by a professional, Equity card-holding actor. But in the main, too much honesty would be bad for business, so mostly the reviews one reads are “wonderfully good” which is exactly what we love to read. And a very sincere “thank you” to the authors.

When BLTC started, back in 1919, and for the next thirty five years, it was Club practice to hold a meeting in the week following each production, at which all members were free to attend. At these meetings everyone was free to pass whatever comments they liked on how the show had gone — what was wrong with anything, and how matters could have been improved. This full-frontal approach certainly caused some embarrassment in some areas, but equally it ensured that all concerned in a production took extra care to see that they got things as right as possible. It is believed that the person behind this approach was one of the Club founders, the redoubtable schoolmistress Dorothy Rowe, who

brought to the Club her teacher’s passion for classroom discipline.

Recently an approach was made by one member to bring back into the Club this frank reviewing policy, and a very detailed critique of a production was circulated before the end of a run, which caused a great deal of embarrassment and the resignation of one of the actors in the play. Subsequent review of the review revealed a number of points where the unfavourable comments could be pinpointed as purely subjective, so the review failed in its purpose of attempting to teach the Club how to do things properly. In any case, we are members of a club, not students at RADA.

So, to sum up: thank you Linda, for taking all the trouble you do to attend our shows and let us know what you think of us. We really do appreciate your comments, particularly as you are such a nice friendly person, and couch your opinions in such well-chosen words.

As for all you other people out there who want to tell us exactly what you think of our amateur attempts at greatness, by all means write what you like on your computer, but do keep the result to yourself.

Audition reminder

As we announced in our last edition (and online) Clifford Page is holding an audition in the Theatre on Thursday 21 May at 7.30 pm for the Comedy **Outside Edge**

“Wonderfully good review”

Comments from others

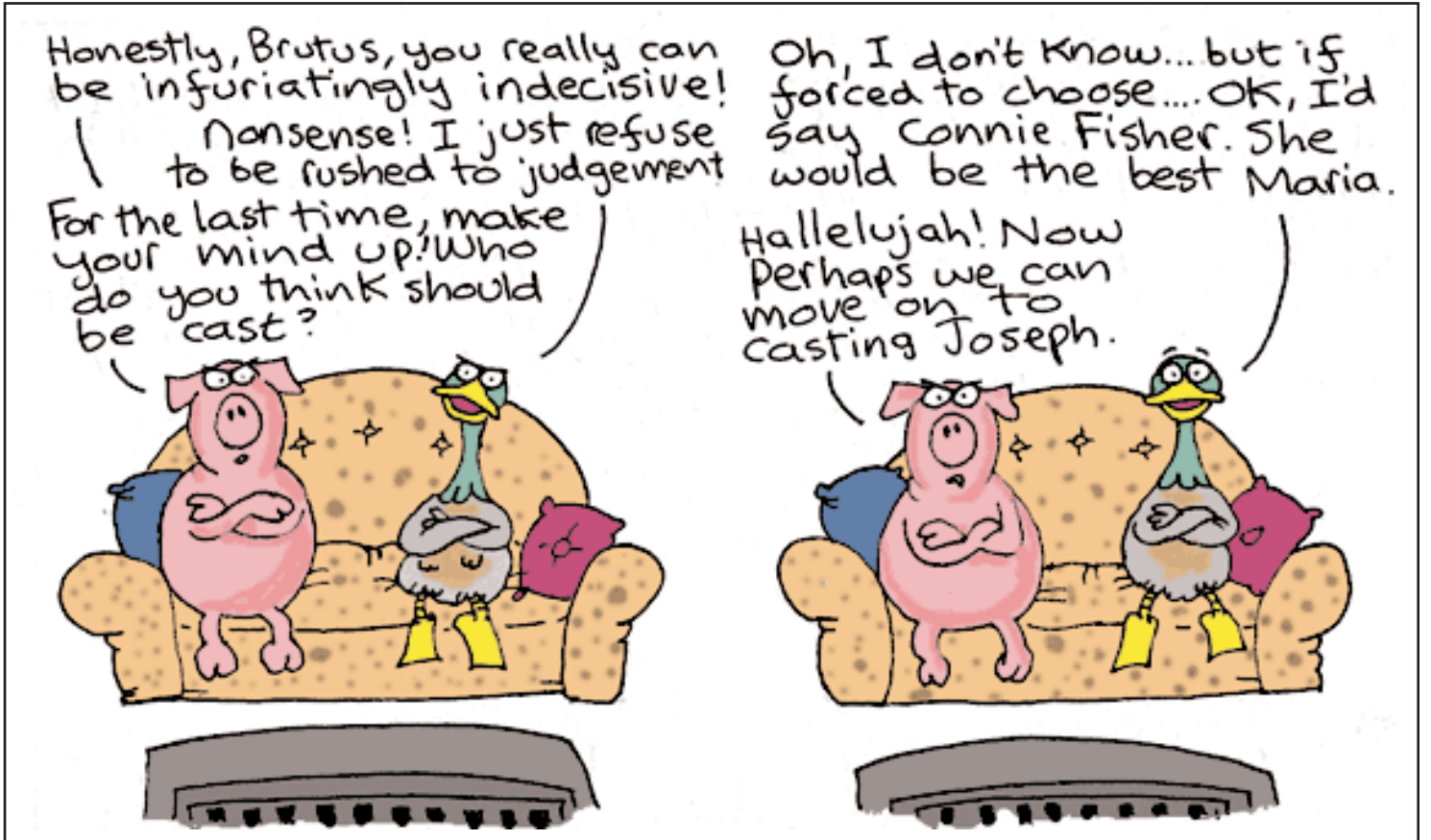
We showed Hugh Norris’s article on critics to the Daily Echo’s Linda Kirkman before we went to press. She writes: “I think Hugh has been very fair. Dan always thought a review should be an adjudication. It’s not, and I’m not in the business of crucifying people who are not acting for a living.”

Our chairman Robin Cave is not so sure that amateur critics should keep their views to themselves (and their computers). He thinks we should look at the possibility of having a place on our website where armchair critics could write in their own comments and any aspects of our shows.

Such comments would not be accepted if anonymous and would have to be “moderated” for language and decency of expression. But it would give all members and patrons a sounding board.

Don’t forget your Club’s website: www.BournemouthLittleTheatre.co.uk By the time you get this in the post your copy will have been online for a week or two. And there are events between newsletters that you won’t want to miss!

Cartoon by Venning: thanks to The Stage



In Memoriam

Pat Bowring

1919-2007

Honorary Life Member, Bournemouth Little Theatre Club



*From left to right, Ricky Scott, Pat Bowring and Derek Hyder (performers) and Keith Rawlings (director) pose for the press after presenting their award-winning piece *The Day After Sunday* in March/April 1975*

Keith Rawlings contributes his memories

Pat will be remembered with affection by those who have been members of the Club for some time. She must have joined in the 1960s and years later she was known as “Auntie Pat” by those who knew her well. She was also a member of St. Peter’s Players.

She lived in a beautiful, thatched cottage in Holdenhurst village for years and it was the envy of all those who attended a theatrical party there. She bought her burial plot in the churchyard of St. John’s only a few yards away.

Pat played usually two lead roles in a season and she was especially fond of appearing in American plays; I remember still her performances in *Death of a Salesman* and *All My Sons*. She played the Elizabeth Taylor part in *Who’s Afraid of Virginia Wolf?* with Derek Hyder 37 times over a period of three years when the Club toured. Pat preferred the more serious plays and touring one-act plays in festivals, which usually met with great competitive success. She served on the Play Selection Committee of the Club for a long time.

She lived every part to the full and audiences loved her sincerity. I recall that years ago she played a part in competition at Weymouth Arts Centre. Afterwards, the adjudicator told her not to be so sweet all the time, but she couldn’t satisfy him. Without warning, he slapped her face very hard. She exploded. “That’s what I want,” he said.

With her first husband she owned the Plaish House Hotel (now the Fisherman’s Haunt at Winkton). During the War

it was patronised by American airmen stationed in the area and Pat always gave them a parting whisky free of charge in case she never saw them again — which did not augur well for the financial success of the hotel.

In later life she taught at Ringwood Grammar School and Drama part-time at Poole College. She died at a home in Shropshire. She had two children, Fiona (Turner) and Norman. Her sister, Joan Hayford Hobbs, and her niece, Jackie, were both acting members of the Club for many years.

She kept her age a dark secret and at BLTC we always joked about her silence on the subject. It was only at her funeral on Wednesday 30 May that the truth was revealed. During the ceremony at which her son-in-law the Revd. Mark Turner officiated, he addressed the congregation and gave a well-presented summary of Pat’s life. It seems that at one point she was only paid a small amount as a teacher because she had no formal qualifications. She applied to attend a college to obtain a degree in education only to find that she was too old to be admitted to the course. And so, with some help from another family member, she “amended” her birth certificate to read the year of her birth as 1929 instead of 1919. She was admitted to the course and qualified. So when she finally retired from teaching she was 75 instead of 65: but no one ever knew this at the time!

Was it a coincidence that she was born in the same year that the Little Theatre Club was founded?

Aids for audiences

And Particular Points for Playgoers
(by NARK)

There was a BLTC magazine called "Spotlight" published monthly in 1929-1930. It lasted for nine editions before collapsing. An article of a supposedly satiric nature written by "NARK" in the June 1930 edition may explain why the magazine failed. Any club has only so many members available who can write rotund satiric prose at the expense of their friends and neighbours. We guess that the flow dried up for that reason. Anyway, the article is reprinted below for those who fancy this sort of thing.

HAPPY mortal! Happy to be able to banish cares for the evening and, bliss-fully unmindful of the hours of anxiety, toil, and discomfort suffered by those whose "true intent is all for your delight," settle down in comfort to enjoy the Club's At Home performance. But do you extract therefrom the full measure of enjoyment in your present uneducated state? You do not. But a careful perusal of this article will so enlighten you that you will be able to get full value for your money in another way than by taking heavy toll of the sandwiches and coffee.

Before you can appreciate a theatrical entertainment you must know something about the stage. It is a raised, wooden platform upon which the performers stand whilst being prompted. On each side are the wings, so-called because they are the only means of flight from the stage. In front is a curtain, which, by an ingenious mechanical contrivance, is lowered a few seconds after the conclusion of each act, thus partially obscuring your view of the actors as they rush forward to close the gap in the middle. The stage, as we know it, was introduced in the middle ages and has survived to the present time, though we don't know why.

Plays have plots like books, but are divided into acts instead of chapters, and are written by playwrights. They are performed by persons called actors, but sometimes called other things. The essential feature of a good play is that at least one interval shall take place before ten o'clock. Plays are performed in theatres, which are unventilated buildings with lounges, bars, and refreshment saloons, and, frequently, a stage. The entrances to theatres

are called exits. The places by which you leave are called emergency doors, presumably because of the emergence therefrom.

Theatres are patrolled by officials with trays of comestibles as if prepared for a sudden famine, and who are also prepared to negotiate for the sale of programmes. It is manifestly impossible to enjoy the play unless you are acquainted with the names of the stage and properties managers and scene painters. Besides imparting this vital information, as well as the name of the florist who supplied the carnation worn by Lord Chicken in the third act, the programme tells you what the scenes are intended to represent. In the old days, things were so crudely done that signs had to be displayed telling the audience where the scene was intended to take place. By reason of the vast strides forward which have since been made, this is no longer necessary, such information being imparted by the programme.

Another improvement found upon the modern stage is that female parts are played by real females, and not, as formerly, by men impersonating members of the unfair sex. The reason for this is now, for the first time, placed upon record. In the year 1687 no less than twenty-three actors were slain and 837 injured by brickbats and other tokens of adoration cast upon the stage by over-enthusiastic admirers. The Actors' Union then decided that, for the protection of actors, female roles should be played by real women, and audiences have since chivalrously limited their thank-offerings to charming gifts of eggs, cabbages, and such-like soft answers.

Being now thoroughly conversant with the technical and historic aspects of the drama, you should begin to consider your duties as a member of the audience. These are numerous and involve heavy responsibilities. In the first place, you must on no account take your seat before the performance commences. It gives the actors time to get over their initial nervousness if everyone waits outside until the middle of the first act. Also, the noises made by the audience finding their seats is soothing to those on the stage, besides helping to drown the prompter's voice.

Having subsided into your seat, your work is temporarily at an end and you may indulge in restful slumber. If this is not possible, you may even find some amusement in watching the performance.

Suddenly, you will find the curtain lowered. That is where you come in again. Sitting upright, bring the palm of the right hand sharply against that of the left hand two or three times. This is to indicate your appreciation of the act being over. You may then stampede to the refreshment bar and begin really to enjoy the show, fortified by the knowledge that you have adequately fulfilled your obligations towards both management and actors. If you remain in the bar for the remainder of the evening, you will understand what was above meant by extracting the fullest measure of enjoyment from the drama.

After all, you can always read the book of the play in comfort at home. But a comfortable bar? You must patronise the drama to find that.

Audition

**Patricia Richardson
is holding auditions for
*THE LIVING ROOM***

a drama by Graham Greene

**There will be a reading of the play on Friday, 6
July, 2007 in the Green Room at the Club
starting at 7.30 pm.**

**The auditions will be held on Sunday, 8 July
2007 in the Green Room and the Theatre,
starting at 6.30 pm.**

The *Living Room* by Graham Greene was first presented in 1953 and is a dark piece full of mood and challenge. All the characters in this play create their own personal and individual world informed by their own outlook and vision. The cast of 2 men and five women are all strong characters, giving excellent opportunities for all the actors in the play.

The characters in the play are

Mary, the daily woman

Michael Dennis, approximately 45

Rose Pemberton, aged 20

Miss Teresa Browne, late middle-aged

Miss Helen Browne, late middle-aged

Father James Browne, about 60 — a crippled priest, spends all his time in a wheel chair

Mrs Dennis, approximately 40-45, the wife of Michael Dennis

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



After waiting for about ten years, your editor finally qualified for a role in a BLTC production. It proves there really is a place on stage for a fat, badly dressed old fart. So don't give up hope. No wonder I look so happy!

Final Quiz by Tony Orman

From the earliest days of this newsletter, I tried to make it as much like a newspaper as I could: so I thought a quiz would be a good idea. The first few quizzes were drafted by my late wife, Daphne. Then, I started doing them myself, stealing the questions and answers from all kinds of sources. On two occasions, the late Mike Satchell volunteered to put you to the test. And now, as I leave you all, I am setting a test that, like all the rest, is intended to be interesting, and perhaps entertaining and even educational: as ever, there is no prize for guessing the answers, just that sense of gentle satisfaction of getting it right. It's a little bit like the TV show *University Challenge*: you always have a real sense of superiority when you know the answer and those clever students on telly don't have a clue. (Oh, and I didn't steal this quiz!). Below are the last line(s) of some Shakespeare plays (excluding songs and epilogues). Which plays do they come from?

1. "Then shall I swear to Kate, and you to me;/ And may our oaths well kept and prosperous be!"
2. "'Tis a wonder, by your leave, she will be tam'd so."
3. "All yet seems well; and if it end so meet;/ The bitter past, more welcome is the sweet."
4. "Well, while I live I'll fear no other thing/ So sore as keeping safe Nerissa's ring."
5. "So, thanks to all at once and to each one,/ Whom we invite to see us crown'd at Scene."
6. "The oldest hath borne most: we that are young/ Shall never see so much, nor live so long."
7. "That is thy charge: then to the elements/ Be free, and fare thou well! — Please you draw near."
8. "Think not on him till tomorrow: I'll devise thee brave punishments for him. — Strike up pipers!"
9. "Let it be so. — Sir John/ To Master Brook you yet shall hold your word/ For he tonight shall lie with Mistress Ford."
10. "Take up the bodies: — such a night as this/ Becomes the field, but here shows much amiss. —/ Go, bid the soldiers shoot."

Answers to quiz

1. *Henry V*; 2. *The Taming of the Shrew*; 3. *All's Well That Ends Well*; 4. *The Merchant of Venice*; 5. *Macbeth*; 6. *King Lear*; 7. *The Tempest*; 8. *Much Ado About Nothing*; 9. *The Merry Wives of Windsor*; 10. *Hamlet*.

Audition

Don Cherrett
is holding auditions for
Dangerous Obsession
a psychological thriller by N J Crisp
There will be a reading of the play on Sunday
23rd September 2007 in
the Green Room at the Club
starting at 7.30 pm.
The auditions will be held on Sunday 30th
September 2007 in the Green Room, starting at
7.30 pm.

This psychological thriller is a three-hander where the peaceful lives of a married couple, Mark and Sally Driscoll, are disturbed by the sudden arrival of John Barrett, a man whom they had met vaguely on a past trip to Torquay. Barrett is 'dangerously obsessed' with blaming someone for an accident that his wife has had and the Driscolls have become the target for this obsession, leading to terrifying consequences and the ripping apart of the Driscolls' happy life together.

The characters in the play are

- John Barrett.** Well spoken, with the look of the ordinary man in the street that one would not notice. Inwardly bitter and twisted. Probably 30s or early 40s
- Mark Driscoll.** Successful businessman. Confident, but capable of having his nerves shattered under pressure. Probably older than his wife, but attractive to the younger woman, could be late 30s to early 50s
- Sally Driscoll.** The stay-at-home wife of leisure. Probably younger than her husband, is wearing a swimsuit on Barrett's arrival and confident enough in her looks to feel comfortable with this. Mid-20s to early 40s

Ages are a guide only, the key is the matching of the three characters.

Auditionees should be aware that all three parts are large:- Sally and John are effectively on stage the whole play. Anyone cast must be able to attend all rehearsals scheduled.

Anyone unable to attend the auditions or wanting more information should contact Don Cherrett on 01202 690952

Review

Linda Kirkman, writing in the Daily Echo, reviewed our June production, *Over the River and Through The Woods*:

THIS play explores a subject to which we can almost all relate to some degree or other — the binding nature of family, the need for some to escape, and the insular, sometimes selfish aspects of old age. But this somewhat serious pill is coated with gentle humour, making it easy, if thought-provoking, to swallow.

It is set around Nick Cristiano, a young marketing executive who regularly visits his two sets of Italian-American grandparents in New Jersey, a bus ride away from his own home. When Nick makes an unexpected announcement about his future, it seems that his grandparents will do all in their power to make him change his plans.

The claustrophobic atmosphere of the set-up, partly illustrated by

the heat in a house where the air conditioning is not switched until July 4, regardless of the weather, and where food is offered as a panacea for all ills, is brilliantly conveyed in Andrew Whyatt's superb production. It hits all the right buttons and is beautifully performed by the entire cast - Paul Oliver (grandson Nick Cristiano), Tony Orman & Virginia Harrington (Frank & Aida Gianelli), Derek Hyder & Lolly Endacott (Nunzio & Emma Cristiano) and Natalie Castka (Emma's friend).

The Cast of OTRATTW



Members and Patrons Evening

Friday 29 June

A Rehearsed Play Reading

Presented by

Patricia Richardson

and Tanya Alexander

Two Extracts from

BOMBSHELLS

by Joanna Murray-Smith

Curtain up at 7.30 pm

at the Theatre

These talking head pieces will provide the background for another of our popular open evenings: a light-hearted look at the two ages of women and meet up with friends for a drink at the bar after the show

Reminders

Thursday, 21 June 2007

Auditions for *Outside Edge* at the Club at 7.30 pm

Friday, 29 June 2007

Rehearsed Play reading at the Club, see advert above, at 7.30 pm

Fri, 6 July 2007

Read through of *The Living Room* in the Green Room of the Club at 7.30 pm

Sun, 8 July 2007

Auditions for *The Living Room* in the Green Room and the Club Theatre at 6.00 pm

Mon-Sat, 3-8 September 2007

Performances of *Outside Edge* at the Club at 7.45 pm

Sun, 16 September 2007

Annual General Meeting of the Club at the Theatre at 7.30 pm

Fri, 21 September 2007

Unrehearsed play reading in the Club Bar at 7.30 pm

Sun, 23 September 2007

Read through of *Dangerous Obsession* at the Club at 7.30 pm

Sun, 30 September 2007

Auditions for *Dangerous Obsession* at the Club at 7.30 pm

Mon-Sat, 22-27 October 2007

Performances of *The Living Room* at the Club at 7.45 pm

Fri, 9 November 2007

Unrehearsed play reading in the Club Bar at 7.30 pm

Mon-Sat, 10-15 December 2007

Performances of *Dangerous Obsession* at the Club at 7.45 pm

Mon-Sat, 11-16 February 2008

Performances of *Mrs Warren's Profession* at the Club at 7.45 pm

Fri, 29 February 2008

Unrehearsed play reading in the Club Bar at 7.30 pm

Mon-Sat, 14-19 April 2008

Performances of *The Lion in Winter* at the Club at 7.45 pm

Fri, 2 May 2008

Unrehearsed play reading in the Club Bar at 7.30 pm

Mon-Sat, 9-14 June 2008

Performances of *What the Butler Saw* at the Club at 7.45 pm

Fri, 27 June 2008

Unrehearsed play reading in the Club Bar at 7.30 pm

Your Committee

Chairman	Robin Cave 07887 713187
Secretary	Hugh Norris 761400
Treasurer	Noel Davenport 766690
LT Guild Contact	Derek Hyder 424640
Stage Director	Lee Tilson 874072
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Premises Supervisor	Don Gent 389725
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