



Bournemouth Little Theatre News

Issue 96

May
2011

2010–2011 season www.BournemouthLittleTheatre.co.uk Member: Little Theatre Guild of Great Britain

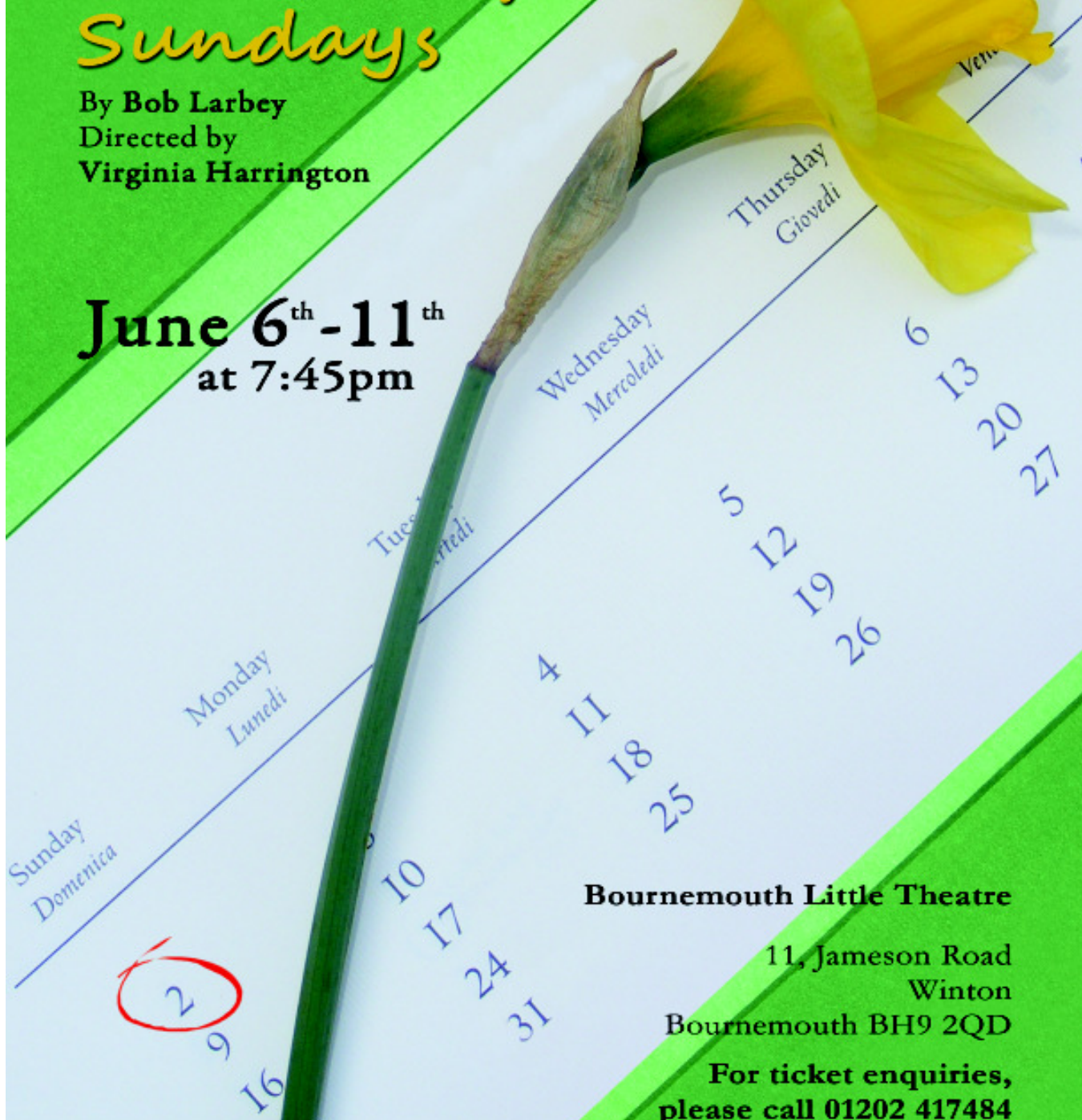
Member of the Little Theatre Guild of Great Britain

Bournemouth Little Theatre Club
presents

A Month of Sundays

By **Bob Larbey**
Directed by
Virginia Harrington

June 6th - 11th
at 7:45pm



Bournemouth Little Theatre

11, Jameson Road
Winton
Bournemouth BH9 2QD

**For ticket enquiries,
please call 01202 417484**

For information on booking and more about the show, please turn to page 2

A Month of Sundays

is set in a rest home and revolves around two residents – Cooper and Aylott – both on the verge of some geriatric embarrassment. To the painful ritual of Sunday family visits and empty condescension the two inmates reply with humour and wit, aware that life can only be endured if treated as a comedy.



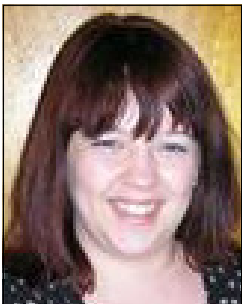
DIRECTOR
Virginia Harrington



Cooper
Andrew Whyatt



Aylott
Don Gent



Nurse Wilson
Hayley Tucker



Mrs Baker
Cathy Murray



Julia
Lotte Fletcher



Peter
Stewart Barlow

Advanced ticket bookings

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

Tickets £9.50 (with concessions) Members £4.00

Either: WRITE enclosing cheque & SAE to BLTC Box Office (address above)

Or: PHONE to book by calling Sue on her home number 01202 417484

★ **ONLY** between 8.00pm & 9.00pm ★

★ **EITHER** Monday 23 to Friday 27 May ★

★ **OR Tuesday** 31 May to Friday 03 June ★

NOT Bank Holiday Monday 30 May

Tickets booked and paid for, and a SAE 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 times and dates set out above**.

During the run of the show, telephone enquiries should be made direct to the theatre on 01202 513361 between 6.00pm & 6.45pm only.

Also during the run of the show the Box Office is open from 7.00pm at the theatre for callers in person. At all other times bookings must be made by post or 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.

FROM THE EDITOR

Dear Readers

Well done to new director Peter Smith and his cast for the thriller *Trap for a Lonely Man*. Those who didn't manage to see it missed a very enjoyable experience. Once again Virginia Harrington's workshop has proved an invaluable training ground for at least some of the cast.

This is the newsletter where you find out what next season's treats will be and I think you will agree we have a good selection of plays for you to enjoy throughout the year. Please support our hard working directors by coming to the read through of plays and auditioning for any roles you find interesting.

Can I also appeal for volunteers in all the other roles necessary for a successful production? You will find your membership renewal form in with this newsletter and it gives you the chance to list any areas you would like to help. We particularly need help with wardrobe and costuming. I have been informed that at least one director of several very popular plays is reluctant to do any more unless it becomes easier to find support.

You will find news of several members of BLTC, including one of the next season's directors, Lee Tilson, in this issue of the newsletter. Please take the time to put pen to paper and let other members know of any interesting productions in which you have been involved or, as in the case of Lee, unusual adventures going on in your life. This newsletter is only as interesting as its contributors!

Finally I wonder if anyone would like to become the guest editor for one of the next season's issues. If you would, please contact me via the club (contact details on the back page of this issue).

The last date for contributions to the August newsletter is Sunday 17th July.

Nicola King



The Author of *A Month of Sundays*



Bob Larbey started his career in collaboration with John Esmonde and co-created *Please Sir*, *The Good Life*, *Ever Decreasing Circles* and *Brush Strokes*. His solo work includes classics such as *A Fine Romance* and *As Time Goes By*.

A Month of Sundays was first presented at The Nuffield Theatre in 1985. It transferred to London in 1986 and won the London Evening Standard Award for Best Comedy of 1986.

REVIEW: *Trap for a Lonely Man*



THIS play, by Robert Thomas, was very nearly snapped up to be filmed by Alfred Hitchcock, and one can see why he would have been drawn to it. The story, set in the exotic Alps, is in the mould of a classic 1950s *noir* thriller, and concerns the disappearance (and subsequent reappearance) of the titular Man's wife. In the best thriller tradition, however, not all is as it, or they, appear to be . . .

A description one could equally apply to Peter J Smith's production, as – expecting a straight whodunit – I was pleasantly surprised by the humour running through the play, and the cast made the most of this comedy to good effect.

Notable performances were from Stuart Glossop, on stage for virtually the whole play as The Man, who acquitted himself more than capably; a strong Pete Griffiths as the world-weary Inspector; and some delicious scene theft from Andy Scott's Tramp. There was good support from the rest of the cast too, although – and I hate to be churlish – I did find one costume choice in particular to be jarringly modern and at odds with the superb set and period feel.

The suspense of the piece was maintained well, and the many plot twists were skilfully handled by all; it was a shame therefore that there were a few too many prompts on the night I attended, which makes me wonder if the production could have done with just one week more in rehearsal, as at times the play felt a little tentative in parts.

That said, I was gripped by the story, and was kept guessing right to the very end, which is a testament to both the play itself and to the players. It would be a crime to miss it.

Gareth Richards

**BLTC CORDIALLY INVITE YOU
TO A SOCIAL EVENING
FEATURING A SHOWCASE BY
THE MEMBERS OF THE ACTING
WORKSHOP ON SATURDAY
2ND JULY AT 7.45PM**

DATES FOR YOUR DIARY

BLTC 2011/2012 Season

5th to 10th September 2011

If Dreams Were Wishes

by Les Clarke
Directed by Les Clarke

24th to 29th October 2011

Amy's View

by David Hare
Directed by Patricia Richardson

12th to 17th December 2011

Heir Today, Gone Tomorrow

by Chris Petz
Directed by Don Cherrett

13th to 18th February 2012

Time to Kill

by Leslie Darbon
Directed by Lee Tilson

16th to 21st April 2012

Habeas Corpus

by Alan Bennett
Directed by Andrew Whyatt

11th to 16th June 2012

We'll Always Have Paris

by Jill Hyem
Directed by Virginia Harrington

AUDITION NOTICES

IF DREAMS WERE WISHES

by Les Clarke
Directed by Les Clarke

5–10 September 2011

Read through: Friday 20 May
at Jameson Road, 7.30pm

Auditions: Sunday 22 May
at Jameson Road, 6.30pm

CAST: 6 women. With regard to ages, there is scope to alter the ages given within reason, so please, if you want to audition, do!

ROSE: Late 30s–early 40s. A rough diamond, runs the ward. A hard woman with a soft interior.

ALEX: Late 30s–early 40s. Quite posh and well dressed, unable to cope with life on the ward.

BETH: Early to late 20s but could be younger. Wears layers of clothing and gets very nervous and edgy. Naïve.

TERRI: 35–50. Smart, very particular, busy!

JENNY: Late 40s–60s. Scruffy, but harmless.

JILL: Mid to late 20s. Nurse, dresses casually in trousers & tops. Bit of a 'Jobsworth'. Knows her job but can't actually relate to real people.

The play is set on a women's ward in an old psychiatric hospital. And as the play unfolds we learn the personal stories of 4 of the women. This is a very moving play about real people and their lives, but mainly it's a play about hope.

If you want to audition or need further information please contact Les Clarke on 01202 518974 or if you would like to read the script email Les for a copy at lesclarkeplays@live.co.uk

AMY'S VIEW

by David Hare
Directed by Patricia Richardson

24–29 October 2011

Play Reading Friday 17 June
at 7.30pm in the Green Room

Auditions: Sunday 19 June
at 6.30pm in the Theatre

This play by David Hare is a relationship play with a theatrical background and is set over sixteen years. It was first performed at the Royal National Theatre's Lyttelton Theatre on 13 June 1997 and transferred to the West End in January 1998.

CHARACTERS:

Amy Thomas	Age 23
Dominic Tyghe	Age 22
Evelyn Thomas	Age Late 70s
Frank Oddie	Age 50s
Esme Allen	Age 49
Toby Cole	Age 20s

These are the ages of the characters at the start of the play – but they are required to age as the play progresses.

If you wish to audition or would like further details please contact Patricia Richardson on 01202 876007.

Asked how many husbands she'd had, Zsa Zsa Gabor famously responded "You mean apart from my own?"

G K Chesterton defined hope as 'The power to be cheerful in circumstances which we know to be desperate'. So keep calm and carry on, then?

I am always asking for news of members. Lee Tilson, who appeared as Charles, in our first play of the season *Too Old to Climb Trees* by Les Clarke has been happy to oblige. At an age when many people would be slowing down Lee is planning to climb the highest mountain in Africa!



OAP SET TO CLIMB KILIMANJARO

68 year old ex-army officer to tackle Africa's highest mountain

Retired Lieutenant Colonel Lee Tilson has recently signed up for the Royal Bournemouth Hospital Jigsaw Appeal Killimanjaro Challenge and together with a small group of somewhat younger, like-minded adventurers, he will set off in September in an effort to raise funds for the establishment of a Women's Cancer Unit at the RBH.



Born in Yorkshire in 1943, Lee was brought up in East and North London until he joined the Army as a boy soldier, aged 16. Having graduated to adult service with the Royal Signals, he was granted a Commission in 1964 and finally retired as a Lieutenant Colonel in 1997, having completed over 38 years' service. He served in the UK, Northern Ireland, Germany, Cyprus and the Gulf and travelled widely on temporary assignments all over the world. Early in his career he developed a keen interest in travel and adventure, for which he still has enormous enthusiasm.

In his slightly younger days he travelled overland from Cyprus to India and back using only local transport; toured extensively throughout Turkey on a similar basis; and canoed from the then East German border, across West Germany to Holland. He has also canoed across England from Liverpool to Hull. He has skied all over Europe; mountain walked extensively in Snowdonia and the Highlands of Scotland and successfully completed the first London Marathon.

Amongst a wide variety of appointments throughout an extremely varied career, he rates his final three years as some of the most enjoyable-and entertaining, when he had the great privilege to command the world-famous Royal Signals White Helmets Motorcycle Display Team. (He made his first fire-jump at age 50). He also worked extensively in the fields of officer recruiting and selection and for 3 years was responsible for Army policy on physical and adventurous training. In 1985, whilst stationed in Blandford, he bought a house in Ferndown, which has remained his family home ever since. Following his retirement from the service, Lee continued to work for the Army as a civilian and was appointed the Garrison Staff Officer at Blandford Camp. After three years in this role however, the dream of early retirement became a reality – since when he has never been busier.

ABOUT THEATRE . . .

Why do we call actors 'thespians'?

A chap called Thespis in ancient Greece in the early 6th Century BC is claimed to have been the first person to have appeared on stage in an actual play.

The word that the ancient Greeks used for actor is 'hypokrites', which literally meant 'the person who answers' and from which we derive the modern English word 'hypocrite'.
Nuff said.

Hugh Norris

Since retiring he and his wife, Gail, have travelled extensively all over the world and aim to carry on doing so as long as they have the health, the inclination and the means to do so. Retirement has also given Lee even greater opportunities to pursue his other passion – the amateur theatre. He has become quite a well-known figure on the local stage, performing with a number of locally based companies, both amateur and semi-professional, in a wide variety of roles, several of which have won him awards. An experienced Shakespearian actor, he has performed many times with the Bournemouth Open Air Theatre and this year he takes on the title role in their production of *Julius Caesar*.

A qualified Joint Services Ski Instructor, he strives to maintain a high level of fitness, swimming or working out at the gym several times a week. He and Gail have a son and daughter, both married, three grandsons and two grand-daughters.

In 2005, having prepared by trekking the Inca Trail in Peru, he undertook a charity trek to the Himalaya in support of the Bournemouth Hospital Jigsaw Scanner Appeal, raising a creditable £4,500. In 2008 he trekked 100 miles across the Sahara – just for fun – and in March this year undertook an arduous seven-day dog-sledding expedition in Northern Sweden. Now, the chance to climb the highest mountain on the African continent has proved equally irresistible. Also, at 68 years old, this will probably be his last great adventure!

When Insults Had Class

I have never killed a man, but I have read many obituaries with great pleasure.

Clarence Darrow

I didn't attend the funeral, but I sent a nice letter saying I approved of it.

Mark Twain

I've had a perfectly wonderful evening. But this wasn't it.

Groucho Marx

Bournemouth Open Air Theatre was started by BLTC members and the tradition is continued this year when they present William Shakespeare's *Julius Caesar*. This is to be directed by BLTC member Don Cherrett, and the strong cast of 38 includes 11 BLTC members: Lee Tilson plays *Caesar*, Brian Woolton is *Marcus Brutus*, David Weeks is *Mark Antony* and Stuart Glossop appears as *Cassius*. Also appearing from BLTC are Peter Beebee, Matt Brackstone, Noel Davenport, Don Gent, Pete Griffiths, Chris Huggill and Gill Linford.



Don Colley
1924–2011

Obituary

Members will have heard of the sad passing of Don Colley.

I will always remember Don as being unusually talented in that he was equally at home in an accountant office – he ran a successful practice in Bournemouth – as he was working in a carpenter’s shop.

Born and brought up in Portsmouth he spent his teenage years during the war in the dockyards helping to repair battleships. The city was a dangerous place at the time, in fact.

Don’s father was killed in an air raid.

Don came to Bournemouth in middle life with his wife Lillian and they soon became active members of the BLTC, both on and off stage. Don put his carpentry skills to good use backstage, particularly in the green room. Lillian did good work on the book.

When Lillian died about seven years ago Don was heartbroken but since then paid regular visits to see me at my home. This was much appreciated. Thanks Don. *Trevor Puckett*

Members’ musings

Recently I found myself sitting next to a Theatre Club member who is going to be in *A Month of Sundays*.

“Oh, I remember that well” I mused. “It was one of the first plays I was in when I joined the Club. I played one of the daughters and wore my own jodhpurs and a yellow, polo-necked jumper”. He seemed a bit surprised as he couldn’t recall a part like that in it.



Amazingly, when I got home I was able to find my script from 1960 with the programme, photographs (yes, there are the jodhpurs), a playbill – which in those days listed all the cast names – and reviews from the Echo and the Bournemouth Times. ‘The action of the play passes in the kitchen of an old farm-house in a remote part of Cornwall’. That didn’t sound like a ‘rest home’!



Then I noticed. In June 2011, BLTC will present *A Month of Sundays* by Bob Larbey. In March 1960, it was *A Month of Sundays* by Gerald Savory. I wonder how many other cases there are of two plays with identical titles?

Eileen Rawlings

ABOUT THEATRE . . .

Years ago, when I first got mixed up in amateur theatricals, plays were **always** put on by fearsome people called ‘Producers’, whose word was law.

In present times things have moved up a bit and they now call themselves ‘Directors’. What is this all about?



Hugh Norris

It is the Director who is in overall control, and decides exactly what he/she wants the audience to see and hear; in a simple play it may be perfectly possible to do everything that needs doing oneself, but with more complex things it is likely that an assistant will be welcome to take on what could be described as the secretarial jobs. Things that need doing include buying scripts, paying royalties and booking rehearsal space (fortunately not problems at BLTC!); then reliable people need to be found to set-build, decorate the stage, run the lights and sound, provide costumes and props, do the prompting and act as stage manager. Unless the Director is prepared to oversee all those things himself/herself, those are the duties of the Producer who, long before the play finally goes live, will have handed everything over to the Stage Manager.

Your Council Members

- (all codes 01202 unless otherwise stated)
- Don Gent (Chairman) 389725
 - Mike Bicknell (Deputy Chairman/Publicity) 516260
 - Hugh Norris (Hon Secretary) 761400
 - Noel Davenport (Hon Treasurer) 766690
 - Andrew Whyatt (Play Selection Committee) 624221
 - Patricia Richardson (Play Selection Committee/
Members Liaison) 876007
 - Ann Cave (Membership Sec) 742298
 - Nicola King (Newsletter Editor/Play
Selection Committee) 675247
 - Glanville Noye (Stage Director) 07828 334549
 - Vicci Johnson (Designated Premises Supervisor) 528414
 - Adrian Matthews (Lighting) 01202 720437
- Not on the Council:
- Robin Cave 07887 713187
(Little Theatre Guild of Great Britain Representative)
 - Virginia Harrington (Director – Acting Workshops) .. 423888

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