NEWSLETTER

2026-2027 Season

October 2026

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www.bournemouthlittletheatre.co.uk

11 Jameson Road, Bournemouth BH9 2QD



CONTENTS

Page

Committee Corner 2

Box Office Details 2

NEXT PRODUCTION:

'HOME, I'M DARLING' by LAURA WADE 3

CAST 4

AUDITION NOTICE

84 CHARING CROSS ROAD.... 5

COMING SOON:

Details of our 2026-2027 programme ..... 6&7

'KILLJOY'

By Douglas McFerran

Review 8

Contact Details 9

COMMITTEE CORNER

Dear Members and Patrons,

It seems an age since the excellent September production of 'Killjoy' by Douglas McFerran which was enjoyed by our great audiences (92% capacity!). Once the set was struck, work began on building the set for "Home, I'm Darling" by Laura Wade and rehearsals began (see page 3 and 4 for details of the Director, play and cast).

Tickets have sold well, with a few left for each performance—grab yours if you haven't done so already. You will miss a great night out if you don't!

Our Christmas play "Bracken Moor" by Alexi Kaye Campbell has been cast. You will see some old favourites and some new faces when you come to the show in December- more details on page 6.

The dates for the read through and auditions for our February production "84 Charing Cross Road" by Helen Hanff have been announced—see Page 5.

On Wednesday, 14th October 2026 at 7:30pm in the green room bar, we have a lively SOCIAL EVENING for both new people, who would like to find out more about us, and regulars who can meet up with old friends. It would be lovely to welcome you!

See you at BLT soon! BLTC Committee

ADVANCE TICKET BOOKINGS

Our mailing address for all ticket bookings is:

BLT Box Office, 54 Wentworth Avenue, Bournemouth, BH5 2EG

Tickets £14.00 Members £12.00

- **BOOK ONLINE** at www.bournemouthlittletheatre.co.uk *(booking fees apply) OR SCAN THE QR CODE->*
- **WRITE** enclosing cheque (payable to BLTC) and SAE to BLTC Box Office *(address above)*

Tickets will be issued on receipt of a completed booking form, cheque and SAE. Where an SAE is not enclosed, tickets will be retained to be collected at the theatre on the night of the performance.

It is really easy to book online and, of course, so convenient. Whenever you decide you want to book tickets for a show—whatever the day and whatever the time—you can go ahead.

But—and there's always a but, isn't there? - it is also, sadly, easy to make mistakes.

By making your booking too quickly, it is easy to book on the wrong day—or even to book for the wrong show! So.....a word to the wise...

CHECK, CHECK AND CHECK AGAIN at every stage of your booking that it exactly fits your requirements, as our booking agent does not make changes and refunds are only given if booking protection is take out with TicketSource, and the reason for cancellation is covered by their insurance.

Please be aware that member discount on tickets is only available to fully paid up members, for their own ticket or that of another fully paid up member.

Of course, if you are not entirely happy with the on-line process you can always use the postal option detailed above in the second bullet point.

A FINAL PLEA: If you have booked tickets and know that you, or one of your party, will not be able to attend, please let the Box Office know as soon as possible. Thank you

NEXT PRODUCTION:
'HOME, I'M DARLING'
by Laura Wade

Directed by TIM FEARON



Tim trained at RADA and spent nine years touring the UK's major repertory theatres.

He returned to acting in 2019, playing Richard, Duke of Gloucester in Shakespeare's *'Richard lll'* for Brownsea Open Air Theatre and in 2022 played Lear in *'King Lear'* here and on a tour of local venues and in 2026 played Prospero in '*The Tempest' for* Brownsea Open Air Theatre .

At BLT he has appeared in *'Heisenberg: The Uncertainty Principle'*, which he co-directed; as Balthazar in *'The Lying Kind'* and as Roy Hubley in *'Plaza Suite'*.He has also directed *'BULL'*, *'Season's Greetings' ,'Charley's Aunt' and Blithe Spirit, in which he also appeared as* Professor Arcati . In 2027 he will be directing *'A Midsummer Night's Dream'* for Brownsea Open Air Theatre.

About the play

HOME, I'M DARLING by Laura Wade was first performed at Theatre Clwyd on 3rd July 2018, and opened at the Dorfman Theatre on the 31st July 2018, directed by Tamara Harvey. It transferred to The Duke of York's Theatre, on 5th February 2019, as a co-production between the National Theatre, Theatr Clwyd and Fiery Angel. The play won the Olivier Award for Best New Comedy in 2019.

It is a sharp, funny and thought-provoking play, it looks at modern relationships through the lens of nostalgia.

At its centre is Judy, a woman who has chosen to live as if it were the 1950s—complete with vintage dresses, a spotless home, and a devoted role as housewife—while the world outside continues in the twenty-first century.

As Judy and her husband Johnny attempt to live out their retro dream, cracks begin to appear, exposing the gap between fantasy and reality.

About the Author



Laura Wade is a playwright and screenwriter. Her recent plays include *The Watsons* (Chichester Festival Theatre and Menier Chocolate Factory) and ***Home, I'm Darling*** **(National Theatre, Theatre Clwyd and the Duke of York's Theatre), which won the 2019 Olivier Award for Best New Comedy.** Film work includes *The Riot Club*, adapted from her play *Posh* (Royal Court Theatre and Duke of York's Theatre). Laura's playwriting career began at the Crucible Theatre in Sheffield and developed at the Royal Court Theatre Young Writers Programme and Soho Theatre's Writer Attachment scheme.

Laura's plays have been performed in many countries, including the USA, Australia, Germany, Mexico, Sweden, Slovenia and France. She is currently developing a feature film with support from the BFI Film Fund and recently made her broadcasting debut in February 2020 as presenter of the new BBC Radio 4 narrative history series *Equal As We Are*.

CAST of 'HOME, I'M DARLING'



JUDY - Lauren Killham



JOHNNY - Sam Sheppard



FRAN - Karthy Sreekal



MARCUS - Seth Martin



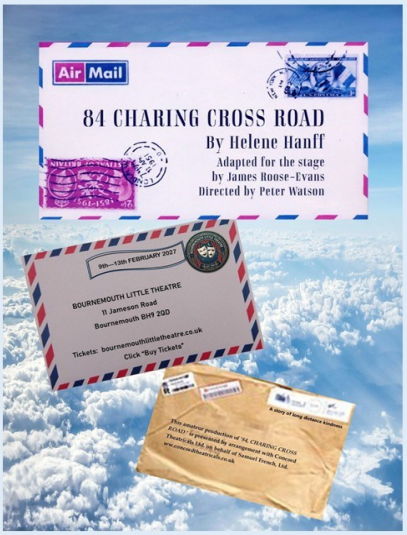
ALEX - Fiona Fox



SYLVIA - Jane Kerfoot

'84 CHARING CROSS RD' Audition notice

AUDITION NOTICE



84 CHARING CROSS ROAD

by Helene Hanff

Directed by Peter Watson

Read Through: Friday 13 November 2026 at 7.30pm
Auditions: Sunday 15 November 2026 from 7.00pm
Performances: 9th-13th February 2027 at 7.45pm
Rehearsals: Monday, Tuesday and Thursday

This play is a "true" story.

From 1949 until 1969 Kelene Hanff, a struggling New York writer carried on an exchange of letters and gifts with the staff of a small antiquarian bookshop at the eponymous 84 Charing Cross Road in London. The exchange spanned UK rationing of the early post-war period through to the "swinging Sixties" and beyond. The letters are a record of the major changes in society that took place over those two decades as well as being a chronicle of a deep friendship that developed over thousands of miles well before the invention of electronic messages and real time communications.

The stage setting is divided between Helene's New York apartment and the cosy, cluttered, London booksellers.

It is, in its own way, a love story in letter form and that simplicity is its strength. It is also witty and learned – all facets that we will need to bring out in this production.

CHARACTERS

HELENE HANFF – Helene is a sassy New Yorker, Although, notionally, 32 at the beginning of the play – and in her late 50's in the final scene, age is, in itself, not important so long as the audience can see her "age" as the action progresses. It will require a reasonably accurate New York accent which is often delivered at some speed and with an edge.

FRANK DOEL – Frank manages the bookshop. His real age was actually 41 at the start of the action and 60 when he died but this was the 1940s and 50s when men looked, and behaved, much older than their years. He is a slightly stiff but kindly family man devoted to this shop - his passion- who also cared very much for his staff. We see him thaw as the correspondence progresses.

MAXINE STUART – an American friend of Helene's who is in London with a touring show. Must have a passable US accent and look as though she could be a "show girl".

CECILY FARR – an employee of the bookshop who develops her own "clandestine" correspondence with Helene- around 25-35.

MEGAN WELLS – another employee. Has a dozen lines but features in much of the activity in the shop – as do all the "minor" characters. Age 35-60 range. Doubles as MRS TODD who delivers half a dozen (absolutely vital) lines towards the end of the play.

BILL HUMPHRIES – another employee. Has only a dozen lines of dialogue but a significant amount of "business" and will need to attend most rehearsals as this "choreography" within the bookshop is crucial to the character of the shop and play itself. Middle aged.

MR MARTIN – A member of staff also instrumental in keeping the activity of the bookshop at a level that is engaging without being distracting. Middle aged/older.

All the cast have to sing at various points but are not expected to be operatic tenors!!
Joining in with carols and a few lines of song that break up pages of dialogue. Do not be put off by this requirement.

BOURNEMOUTH LITTLE THEATRE

11 Jameson Rd, Bournemouth BH9 2QD

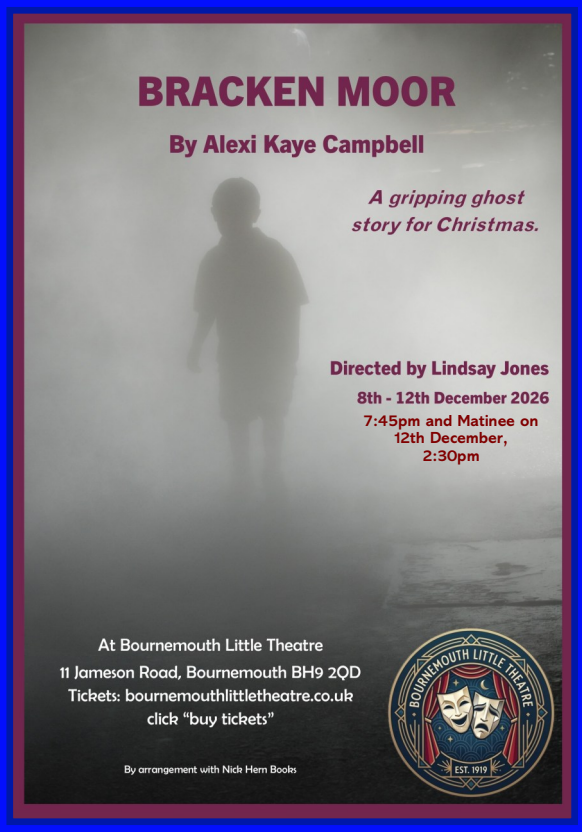
Tickets: www:Bournemouthlittletheatre.co.uk

If you wish to audition or be involved in any way in this production but cannot make the dates detailed above please email bournemouthlittletheatre@gmail.com for attention Peter Watson.

Auditions are open to all, but if cast you need to become a member of BLT, for insurance purposes.

This amateur production of *84 Charing Cross Road* is presented by agreement with Concord Theatricals Ltd on behalf of Samuel French Ltd www.concordtheatricals.co.uk

2026-2027 SEASON "DIRECTOR'S CHOICE" COMING SOON



CAST

JOHN - Scott Bedwell

HAROLD - George Findlay

ELIZABETH - Belinda Harward

TERENCE - Jon Cockeram

VANESSA - Denise King

GEOFFREY - Andy Gill

EILEEN - Caelin Toms

Dr GIBBONS - Bob Rankin

***BRACKEN MOOR* by Alexi Kaye Campbell,**

8th-12th December 2026 + Matinee 12th December 2026

directed by Lindsay Jones

***Bracken Moor*' is a boldly theatrical tale of grief and denial, set against the economic crisis of the 1930's.**

After years apart, two families come together to rediscover their lost friendship. Instead, they conjure up the spirit of a buried tragedy.

A gripping and spine-tingling tale of the supernatural.

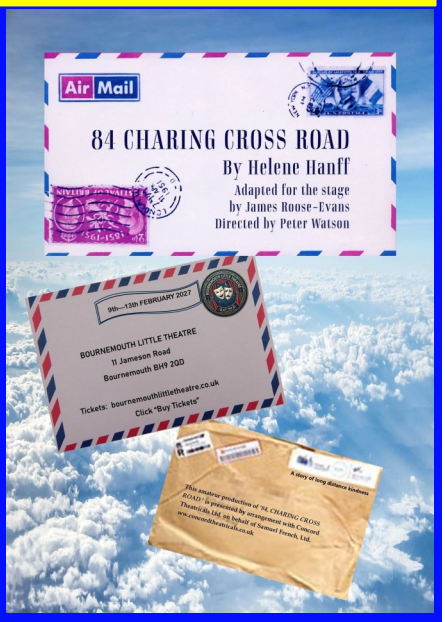
A great ghost story to start your Christmas fun!

'Somewhere between *An Inspector Calls* and *The Woman in Black*... I jumped out of my seat' *The Times*

'There are echoes of *The Weir*... commendably bold' *Evening Standard*
'A superior kind of ghost story... intellectually as well as emotionally haunting' *The Stage*

If you would like to be involved in this production behind the scenes, come along to the production meeting on Wednesday, 21st October 2026 at 7:30pm

2026-2027 SEASON "DIRECTOR'S CHOICE" COMING SOON

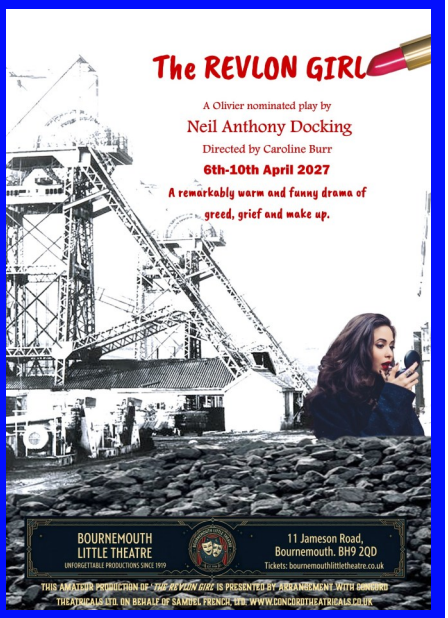


***84 CHARING CROSS ROAD* by Helen Hanff, 9th-13th February 2027**

directed by Peter Watson

This wonderful show is a dramatization of business letters between a young struggling writer in New York and an antiquarian bookstore in London. In a sense, these are also love letters. They are about the love of good literature and show a story of long-distance kindness.

The play takes place over a twenty year period, beginning in 1949 when Helene Hanff first writes to Marks & Co. the delightfully dusty suppliers of so many treasured volumes over the years to whose staff Helene has shown her gratitude through her many letters and "care packages" at a time when England was still recovering from the effects of the Second World War. ***See page 5 for audition notice***



***THE REVLON GIRL* by Neil Anthony Docking, 6th-10th April 2027**

directed by Caroline Burr

Set in a Welsh mining town, during the 1960's, where a group of bereaved mothers meet weekly above a local hotel to talk, cry and even laugh without feeling guilty.

At one of their previous meetings, the women looked at each other and admitted how much they felt they'd let themselves go.

Although afraid that people will think them frivolous, they've secretly arranged for a representative from Revlon to come and buck up their spirits by giving them a talk on beauty tips with moving and often hilarious results.



***NOISES OFF* by Michael Frayne, 15th-19th June 2027**

directed by Don Cherrett

Called "the funniest farce ever written, '*Noises Off*' presents a manic menagerie of itinerant actors rehearsing a flop called *Nothing's On*.

Slamming doors, on and offstage intrigue, and an errant herring all figure in the plot of this hilarious, high-energy comedy.

Mixing mockery and homage, Frayn heaps a hilarious melée of stock characters and situations into his side-splitting play-within-a-play.

REVIEW– 'KILLJOY' by Douglas McFerran

By Geoff Spick, Dorset View Magazine

"I can explain everything!" Is, by some theatrical law, the second greatest line to end any production on, after "Hang on a minute, lads. I've got a great idea." As such, it gets overused in film and theatre, but in the case of Killjoy, we can let that slide.

Killjoy is a rare stage performance, based on the farce thriller penned by Douglas McFerran, actor, script writer and consultant on Sliding Doors, Johnny English among others. A single-room affair, Killjoy unceremoniously deposits Max Bentley (Topher Lynn), sobbing into his own scenery, as an actor hitting the skids with career and financial status unravelling before him.

Directed by Barry Gray, it isn't long before Max's Wife Hermione (Kim Gelliot) steals the show, with everyone in the theatre wishing they could carry her level of screeching mania into our own domestic arguments, as she scours the set for a joint to calm things down.

Bringing spikiness and glamour to proceedings, Joy played by Linda Salata and Rosie (Lauren Killham) are scheming with and twisting Max, powered by his ego and arrogance, to their own ends. Their power drives Killjoy forward with pace, clever one-liners and enough physicality to burst out of the small stage.



Will Max survive his lurid desires and financial peril as Joy looks to cut him from flagging TV cop show Killjoy and Rosie wants to write his biography? Or will his wife's ebbing rage, or the randomly European workmen out the back send him over the edge? Killjoy really could go in any direction, and the audience is very much dragged along giddily for the ride, as a storm rages outside.

Come the second half, and the plot accelerates at a hectic pace with the arrival of the police. Who will suspicion fall upon, and how will the suspects explain away the glaring holes in their alibis and suspicious knowledge of vintage car mechanics?

Tightly written, directed and acted, there is barely a gap to pause for breath across Killjoy's compact exploits. In those few gaps, there's time to spot a little of Basil and Sybil Fawlty in the Bentley's relationship and physical performance, a very good thing.

That's before Max leaps to further heights of mania, with his mental-juggling and contract negotiations in the face of the law, aka Detective Inspector Vivian, smoothly delivered by Andy Gill as perhaps the only likeable character on set.

Among all this, the trio of leading ladies swan elegantly in-and-out, dropping acid-laced truth bombs and danger-close incitement on poor Max, as he is dragged from climax to climax, leaving us on our own mental conclusions after that inevitable line, "I can explain everything."





I have my own views, and you can spend plenty of time hatching yours, if you manage to catch this gripping performance.



Each season, Bournemouth Little Theatre brings six main productions and up to two Studio productions to the stage. Each production requires a Director and cast. In addition to this are the unsung heroes, who toil away (lark about) behind the scenes to make these productions possible. We are all unpaid volunteers at Bournemouth Little Theatre and if you have any occasional spare time and would like to get involved with a production, you would be very welcome- come along to the social evenings to get to know us, then to the advertised production meetings to see how you could be involved or to Set Build/ Set Painting days, back-stage or give other support.

CONTACT DETAILS:

Your Committee Members:

Gwen Jones *(Treasurer /Memberships/Newsletter/ Venue Hire)* 07825 064731

Lindsay Jones *(Play Selection Committees/Photographer)* 01202 083504

Mo Hamill *(Properties and Costumes Co-ordinator)* 07585 504500

Adam Stoddart (*Studio Play Selection Committee, Rota organiser*)..... 07749 409634

Caroline Burr *(Main Play Selection Committee)*..... 07905 650952

Adele Smyth *((Properties and Costumes)*..... 07883 095884

Not on the Committee:

Alastair Griffith *(Lighting Design)*..... 07400 014135

Andrew Whyatt *(Main Play Selection Committee)*

Chris Huggill *(Bar Stocks Manager)* 07443 626484

Tim Fearon (*Play Selection Committees/ Website co-ordinator)* 07973 198811

Sue Hyder *(Box Office)*

Hilary Guess-England *(Costumes)*..... 07718 188203

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