



BROWNSEA
OPEN AIR THEATRE
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EST. 1964

Brownsea Open Air Theatre 2017

Presents William Shakespeare's



AS
YOU
LIKE
IT

Directed by Brian Woolton

Sponsored by

TRETHOWANS
SOLICITORS

54th Season in support of the National Trust



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205846



BOAT 2018 will be . . .

Titus Andronicus

directed by Don Cherrett

Weds July 25th – Fri August 10th 2018

To all patrons who would like the opportunity of ordering tickets early, please send to BOAT, PO Box 338, Poole, BH17 7ZT (or fill in at the FOH Information Point tonight) an SAE - OR, more simply, register online at <http://www.brownsea-theatre.co.uk/> to be an online patron and receive regular information/newsletters by email.



A very warm English summer's eve welcome to our 54th show on this lovely island and please join me in welcoming our new Director, Brian Woolton.



Brian will be familiar to some of you from his many acting roles with BOAT. However, though vastly experienced in 'mainland theatre', this is Brian's debut in the Brownsea Director's chair, and though you might think that 'directing is directing, surely?' - well, ask him! That said, in the preceding couple of years, I have been privy to Brian's efforts, innovative ideas

and sense of romance that can only add to the depth and fun of one of Shakespeare's flagship plays, as I hope you will agree.

We at BOAT have been our usual busy selves this last year, plotting and planning for the future, taking our message to the streets via our dedicated outside broadcast team (book now to avoid disappointment!) and even sending a team to the RSC to see how they are getting on! (more of which later)

As I write this piece the world in general seems to be in its usual state of turmoil. Despite this it makes me proud, and very much happier, to

say that we are still here doing what we've always done. You good people still come to see us, and long may this little island of calm continue.

On that note, my deepest thanks to our hosts at the National Trust, all the Volunteer Wardens, St John Ambulance (may your time with us be oh so quiet) and of course St Mary's Church. And so...

*'Proceed, proceed.
We'll begin these rites
As we do trust they'll end,
in true delights.'*

Have a great evening

**Roy Sach,
Chairman
Brownsea Open Air Theatre**

TO OUR PATRONS

The Trustees of the Brownsea Open Air Theatre welcome you to our 54th season and performances of *As You Like It*.

Light refreshments will be served on the field from 6.00 p.m. and during the interval.

Please read the following advice to ensure your safety and comfort this evening . . .

FOR SAFETY REASONS – PLEASE:

- leave bulky objects – bags/rucksacks/picnic hampers at designated points near the auditorium. Keep small valuable items keys/money etc with you. BOAT cannot accept liability for loss or damage to items brought to the island by patrons.
- note that glass may NOT be taken into the auditorium nor are naked flames or smoking permitted there
- patrons who need to leave the auditorium during the performance will only be allowed re-admittance under **Front of House supervision**.
- you are requested not to distract the players nor make recordings or take photographs during the performance
- please switch off all mobile phones **before entering the auditorium**

If you have any problems tonight please contact one of the Front of House team who can be found at the Information Point. They will be happy to assist you and answer your questions.

PLEASE TAKE GREAT CARE WITH CIGARETTE ENDS AND NAKED FLAMES AS THERE IS A SERIOUS RISK OF FIRE ON THE ISLAND. THERE ARE CLEARLY IDENTIFIED FIRE POINTS BY THE AUDITORIUM EXITS.

THERE WILL BE ONE INTERVAL OF 25 MINUTES WHEN THE CHURCH WILL BE LIT FOR PATRONS TO VISIT.



National Trust

Welcome to Brownsea Island on behalf of the National Trust and especially all of us, staff and volunteers, who work on the island. Thank you for joining us for the production this year, I hope you enjoy this special opportunity to visit the island during the evening and that you will come back again to enjoy all the island has to offer.

Your support means that we can do more to ensure Brownsea Island is managed to deliver the National Trust's cause to protect special places for ever and for everyone. We are determined to protect and enrich the island's wildlife and allow ever improving opportunities for people to enjoy its beauty and learn about its fascinating history, wildlife and our attempts to manage the island in increasingly environmentally friendly ways.

We have been looking after the Island since 1962, together with our partners on the island, and for over 50 years audiences have

been coming to the island to enjoy Brownsea Open Air Theatre productions in this fabulous and unique setting.

Brownsea Open Air Theatre do a fantastic job putting on a Shakespeare play each year, as you will find out this evening, and we thank them for their efforts over the years in support of our work which has resulted in donations amounting to over £2000,00. This has all been made possible by you, the audience, buying tickets for the shows. Thank you! We trust you will have an enjoyable evening and hope that you will return to Brownsea Island again soon.



**Angela Cott
Brownsea Island General Manager**



As You Like It is, first and foremost, a romantic comedy. Rosalind and Orlando are in love but circumstances drive them apart and, when they meet again, she is in disguise and he fails to recognise her. She exploits her disguise to test Orlando's love, but eventually reveals her true identity and they get married. In fact, there are four marriages at the end of the play as Rosalind and Orlando's love appears to be infectious!

More importantly, As You Like It is about transforming identity and exploring new possibilities. Each character is, at some point, forced to question who they truly are and who they want to be. Orlando begins the story arguing that he is a gentleman and should by rights be a wealthy man, but he finds contentment when he abandons this notion to live by his wits as a huntsman. Similarly, Celia gives up her wealth and position to adopt the identity of 'Aliena' and finds that she is happier for the change – replacing her scorn for love with a readiness to seek it out. Oliver is completely changed by his experiences in the forest and through this change he becomes a man with whom Celia can fall in love. Rosalind undergoes the most dramatic transformation, changing not only her social position but also her gender.

Women disguised as men (so called 'breeches' roles) are a familiar device in Elizabethan theatre. The male disguise gives female characters greater liberty to explore their

possibilities. As a woman, Rosalind is powerless to control her situation, whereas her male persona 'Ganymede' can do whatever he likes.

In fact, gender is a key factor in As You Like It. Rosalind swaps gender to become Ganymede, and then Ganymede pretends to be Rosalind – a woman pretending to be a man playing a woman. By contrast, Orlando initially exhibits stereotypically male attributes: ambition, aggression, single-mindedness. In the Forest he lets go of those aspects of his personality and his gentler, more open-minded nature comes through. Both characters find a balance which is neither typically male nor female but a blend of both. In this production we have explored this idea further by 're-gendering' several of the characters, changing men to women to see how much of their personality is born of their gender and how much is intrinsic to their nature.

The transformation that the characters undergo is made possible by locating the action in the Forest of Arden. This is another familiar device which Shakespeare used to great effect – the idea that the wild wood strips away convention and allows characters to explore all possibilities. Like the forest near Athens in A Midsummer Night's Dream, the Forest of Arden is a magical place where the rules of court no longer apply. Orlando reminds us, 'there's no clock in the forest' and this gives the characters licence to discard their baggage and re-invent themselves. In this way, Arden is a metaphorical theatre, 'and all the men and women merely players'. By taking on a new role and exploring new possibilities without the restraint of social convention, the characters can see themselves more clearly – ultimately they 'find' themselves.

The Plot

Duchess Senior has been usurped by her sister, Duchess Fredericka, and is living in exile in the Forest of Arden, along with a band of loyal followers. Her daughter, Rosalind, has remained behind at the Court as companion to Fredericka's daughter, Celia.

Orlando is forced to work on his elder brother Oliver's farm, and is denied the education and privileges that belong to a gentleman. Orlando attempts to win freedom from his brother's rule by entering a wrestling match, where he and Rosalind meet and fall in love.

Fredericka banishes Rosalind, giving no other reason than that Rosalind cannot be trusted. Celia, refusing to be parted from her cousin, goes with Rosalind to seek Duchess Senior in the Forest of Arden. They decide to go in disguise - Rosalind dresses as a man and takes the name 'Ganymede', whilst Celia dresses as a country wench and calls herself 'Aliena'. The court Fool, Touchstone, is persuaded to join them.

Orlando learns that his brother, Oliver, plans to kill him, so he also escapes to Arden, finding sanctuary with the exiled Duchess and her companions, including the melancholy, worldly wise Jaques.

Fredericka, enraged at the loss of her daughter, believes Orlando has helped the two women escape, so she sends Oliver, on pain of death, to find his brother.

Back in Arden, Orlando fills the forest with love poems written to Rosalind. However, when he meets Rosalind who is disguised as Ganymede, he fails to recognise her. Rosalind tells Orlando she can cure him of his love-sickness by pretending to be his mistress and letting him woo her - Orlando agrees.

Silvius, a shepherd, is in love with Phebe, a shepherdess, but his love is unrequited. Instead, Phebe falls in love with Ganymede, little knowing 'he' is a woman in disguise. Touchstone has also found love with the goat-herd Audrey and together they try to find a suitable time and place to get married.

Oliver becomes lost in the forest and is rescued from wild beasts by his brother Orlando. The two brothers are reconciled and Oliver, meeting Aliena for the first time, falls instantly in love with her - and the feeling is mutual!

On the day before Oliver and Aliena's wedding Orlando declares he can no longer pretend that Ganymede is his beloved Rosalind. Phebe declares her love for Ganymede and Silvius protests his love for Phebe. Rosalind tells all three to return the next day when, by some mysterious power, she will ensure that all three get their hearts' desires ...

Brian has been part of the Dorset local theatre scene since 2009, but has been making theatre for many years.



He took a degree in Theatre Studies at Warwick University where he directed both Macbeth and A Midsummer Night's Dream.

He then trained as an actor at the Guildford School of Acting, after which he spent some time working on the London Fringe in a number of musicals and review shows.

He gave up acting as a career and eventually moved to Bournemouth, where he was lured back onto the stage at Bournemouth Little Theatre. He has since performed with BLT, Arena Theatre, Castle Players, and of course BOAT - having appeared in seven productions on the island playing Brutus in Julius Caesar (2011) Pericles (2013) Hal in Henry IV (2014) Trinculo in The Tempest (2015) and Proteus in The Two Gentlemen of Verona (2016) amongst others.

Last year he directed Ibsen's Ghosts for BLT and has relished the challenge of bringing As You Like It to Brownsea.



Mike Bicknell



Adam

This is Mike's second season with BOAT. Last year he played the foolish suitor, Thurio in *The Two Gentlemen of Verona*. In December he was with Bournemouth Little Theatre in Tom Stoppard's *The Real Inspector Hound*.

Marie Bushell



Rosalind/Ganymede

Marie has a BA Hons Acting Degree from Arts University in Bournemouth and has performed with Arena, Impact, BLT and WAC. She has recently returned from *Shrek's Adventure* in London, where her roles included Princess Fiona. In 2013 she played Thaisa in *Pericles* for BOAT's 50th season and she's thrilled to be back and playing Rosalind.

Chaz Davenport



Courtier, William

Chaz says, 'I've been a part of BOAT since 2006, I've played big and small roles and loved them all with a passion. To be honest, I thought I was going to take a year out this year, but, it seems that I'm a Brownsea addict! I hope you enjoy watching the show as much as we enjoy presenting it to you.'

Rachael de Courcy Beamish



Madame La Belle

After her first appearance for BOAT last year as Speed in *Two Gentlemen*, Rachael is delighted to return to Brownsea as La Belle; especially as she gets to wear a custom made skirt and corset!! Recently she made her directorial debut for BLT with *Di & Viv & Rose* and appeared in Arena's *The Only Girl in the World*.

Renate Diallio



Forester

After graduating from Bristol University, Renate trained at Circomedia, Britain's first dedicated Centre for Circus Skills and the Performing Arts, touring the U.K. and Europe on the wave of New Circus. She now works as a Drama teacher and Examiner for LAMDA. She is delighted to interrupt her M.A. studies to become a member of the 2017 Company.

Jack Edwards



Orlando

Jack has appeared for Arena Theatre, Regent Rep and BLT. He has respect for Shakespeare's work, recently appeared in *A Midsummer Night's Dream* and says he feels 'delighted, excited and terrified to be taking on the role of Orlando.' With fight training, romantic musings and even getting a sword to carry, BOAT is a challenging experience. Having previously acted with Brian Woolton, Jack is pleased to be directed by him and feels privileged to be a part of *As You Like It*.

Mark Elliott



Charles, Forester

Mark says, 'This is my first season with BOAT. After enjoying many performances over the years as a spectator, I am really excited about having the opportunity to be part of this year's production. When not reviving the acting aspirations of my youth I am very lucky to be dad to three wonderful daughters Lara, Jessie and Amber.'

Bailey England



Courtier, Forester

Bailey first joined BOAT in 2015 to assist with set build to such effect that this year he is heading up the set build team. Additionally, in January, he took a deep breath and decided to try the experience of 'treading the greensward.' Wish him luck!

Pete Gammage



Forester

Having had a career in engineering, on his retirement, Pete felt the 'Arts' had been neglected. He says, 'I have had no formal drama training but have had small parts in G&S and, more recently, in amateur productions. I thought the next step should be more professional.'

Stuart Glossop



Touchstone

2017 marks a special anniversary for Stuart: it is ten years ago since he first became involved with BOAT and this year's show is his twelfth consecutive production (including appearances in both *The Dream* and *Pericles* for the 50th celebrations in 2013).

Jason Green



Courtier, Silvius

Jason's first appearance for BOAT in 2005 was as *Varrius* in *Measure for Measure*. Then, last year, having returned to the island after an 11 year absence to play *Valentine* in *The Two Gentlemen of Verona*, Jason decided not to leave it as long this time! He has performed with *Barclay Eaglets*, *New Forest Player's*, *Arena* and *BLT* and is no stranger to outdoor performances having appeared in *A School for Scandal* at *Compton Acres*.

Elaine Harry



Duchess Senior

Elaine trained at *Actorworks* and has performed in productions at the *New Diorama*, *Jack Studio*, *Theatre 503* and *Tristan Bates* theatres. Recently, Elaine has toured in *The Weevil* in the *Biscuit* for *Doppelgänger Productions* and performed in *The Vagina Monologues* at *The Winchester Pub Theatre*.

Val Holland



Corin

Val is delighted to be a part of BOAT 2017, her fifth appearance on the island. She has been involved locally with *Castle Players* for many years, most recently in *Brimstone* and *Treacle*, but usually in comedy roles.

Dawn Hollington



Duchess Frederica

Dawn says, 'I last did a show with BOAT in 2006 playing *Margaret* in *Much Ado* and, coincidentally, I played the same role last year with *Bournemouth Shakespeare Players*. This is my 4th show with BOAT as I first joined them in 1990. I just keep popping back. I've also performed with *BLT* and *Impact* but my home is with *Ferndown Drama* where I've been for over 30 years. This production is special as it marks the 100th play I've been in, so a bit of a landmark!'

Chris Huggill



Courtier, Sir Oliver Martext

Chris has been involved in BOAT since the 2011 production of Julius Caesar when he was a Shakespeare novice. The Bard has since proved addictive and Chris is delighted to be part of Brian's production.

Martha Jenkins



Forester

This is Martha's fourth summer on Brownsea, and she is so excited to be back. She is looking forward to performing with this talented company and hopes that you enjoy the show.

Shipa Khatun



Phebe

Shipa says, 'I'm an English literature graduate specialising in Shakespeare. I now do some directing/participating in plays at my workplace. I like writing poetry and short stories. I think the stage has a certain magic that is unique and beautiful.'

Bobbie King



Forester

Bobbie says, 'This is my first time performing with a company and I go to Milton Abbey School and love acting.' We're delighted to welcome you to BOAT, Bobbie.

Denise King



Audrey

Since playing Lucetta in last year's production, Denise's other roles have seen her elevated to the aristocracy, descending the social ladder to being a single mum, and now fallen even further as Audrey, a "foul goat herd". Typecast again.

Nicola King



Forester

Nicola says, 'The last time I worked with BOAT was 2001 when I appeared as Fabiana in Twelfth Night. However, I haven't been completely idle since then and have acted with BLT and Castle Players. I am looking forward to reliving the whole Brownsea experience.'

Naomi McQuin



Celia/Aliena

Naomi is a recent graduate from Winchester University and past student of Jellicoe Theatre. She has had the pleasure of being the Goddess Ceres in The Tempest for BOAT, Tinkerbell in Never Never Land with Treehouse Theatre and part of a Mermaid chorus at Nuffield Theatre.

Paul Naidu



Oliver

Paul says, 'You will usually find me gardening as my job is with a local charity working with adults with learning difficulties in a residential community near Ringwood. With their help we manage an 11 acre estate which is also home to a shop and cafe. I was involved in The Paradise Play which we put on for our 'companions' last Christmas.'

Helen Newing



Forester

This is Helen's 4th season with BOAT and her 3rd successive season in a non speaking role; maybe one day she might speak! Helen has spent recent months rebuilding strength and stamina following illness and, despite limitations, she is thrilled to be part of the BOAT family and back on the island again.

Bob Rankin



Forester

Bob says, 'It's hard to believe that this will be my 7th BOAT production. Last year I was part of the BOAT Talks Team celebrating the 400th anniversary of Shakespeare's death. This year it's a real privilege to be directed by Brian Woolton although, as a performer, we'll miss him on our side of the stage! I'm also pleased that my wife, Helen, is taking part again this year so at least we can see one another.'

Helen Rankin



Forester

My acting history stretches from playing ghosts in pantomime to crowd scenes in Shakespeare. All very scary.

Harry Susser



Jaques

Harry is very happy to have this chance to work with Brian Woolton as a Director after acting in several shows beside him on Brownsea. His previous BOAT appearances have been as in The Tempest, A Midsummer Night's Dream, Loves Labours Lost, The Taming of The Shrew, The Merchant of Venice, Much Ado About Nothing, Hamlet, and The Merry Wives of Windsor. Harry trained to be an Actor and holds a Bachelor of Fine Arts in Acting.

Charlie Waqstaff



Forester

Charlie told us, 'I am thrilled to be joining the BOAT cast and crew for the first time. I was always involved in stage productions and performed in many dance shows as that is where my true passion lies. It is wonderful to return to performing.'

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AS YOU



Characters in the play

Orlando

Adam

Oliver

Charles

Celia

Rosalind

Touchstone

Madame La Belle

Duchess Fredericka

Courtier

Courtier

Courtier

Courtier

Duchess Senior

Forester

Corin

Silvius

Phebe

Jaques

LIKE IT

(in order of appearance)

Jack Edwards

Mike Bicknell

Paul Naidu

Mark Elliott

Naomi McQuin

Marie Bushell

Stuart Glossop

Rachael de Courcy Beamish

Dawn Hollington

Chaz Davenport

Chris Huggill

Bailey England

Jason Green

Elaine Harry

Renate Diallyo

Nicola King

Martha Jenkins

Bob Rankin

Bobbie King

Helen Rankin

Helen Newing

Pete Gammage

Mark Elliott

Bailey England

Charlie Wagstaff

Val Holland

Jason Green

Shipa Khatun

Harry Susser



Director	Brian Woolton
Production Managers	Linda Nother, Bob Nother
Stage Manager	Morarg Davenport
Assistant Stage Manager	Don Sherry
Stage Crew	Linda Brown, Toby George, Linda Imaan, Sue Mills, Joe Prior
Set Design	Brian Woolton, Kevin Wilkins
Consultant Site Manager	Bob Nother
Set Construction Foreman	Bailey England Assisted by Roy Sach
Set Construction Team	Claire Austin, Mike Bicknell, Bev Bigham, Sue Bigham, Dave Clements, Chaz Davenport, Morarg Davenport, Jack Edwards, Matt Forkin, Pete Gammage, Stuart Glossop, Jason Green, Douglas Hart, David Hawkins, Linda Hawkins, John Herbert, Chris Huggill, Martha Jenkins, Denise King, Jonathan Ledger, Yung Leung, Stephen Lister, Alan Loach, Hazel Loach, Anna Lovering, Will Maddocks, Christine Manning, Neil Mathieson, Sue Mills, Paul Naidu, Mike Newham, Bob Nother, Helen Paget, Bob Rankin, Helen Rankin, Eileen Rawlings, John Selby, Don Sherry, Harry Susser, Laura Ward, Kevin Wilkins, Brian Woolton
Lighting designed & operated by	Jonathon Ledger, Kevin Wilkins
Sound designed by	Gary Hayton
Sound operated by	Gary Hayton, Neil Mathieson
Music Direction by	Stuart Darling
Dance Choreography	Annabel Fox-Forkin
Fight Choreography	Peter Beebee
Rigging Crew	Jonathon Ledger, Anna Lovering, Benjamin Smith, The Good Friends,
Costume Design and Co-ordination	Morarg Davenport, Denise Mallender
Assisted by	Sue Annandale, Sue Bigham, Vanessa Cabell, Jo Gordon, Linda Hawkins, Gil Huntley, Lesley Moors, Christine Orridge, Lynne Thomas, Gay Wood
Wardrobe Mistress	Lesley Moors
Dressing Room Assistants	Members of the costume team and cast
Properties Manager	Alison Smith
Properties Team	Harriet Marsh, Annabel Fox-Forkin, Martha Jenkins, Linda Hawkins, Hazel Loach, Christine Manning, Sue Mothersole, Bob Nother, Linda Nother, Joe Prior, Helen Rankin, Jane Salvidge, Stephanie Smith.
Front of House Manager	Julie Evans
Patron Manager	Cynthia Buss
Front of House Team	Ted Buss, David Edginton, Judy Edginton, Rachel Edginton, Laura Evans, Barbara Gardner, Sheila Gooden, Carol Graves, Keith Hay, Ruth Hay, Linda Hawkins, Marika Holmes-Evans, Jan Miller, Sue Mills, Barbara Sharpe, Mike Sharpe, Lindsey Thomas.
Buggy Drivers	Maureen Bursey, David Hawkins, John Watts
Quay Manager	Sue Annandale
Assisted by	Steve Annandale, Margaret Bennett, Gillian Blake, Linda Brown, Susie Fox, Doreen Jagger, Christine Manning.
Quay Box Office	Annie Meadows, Elaine Porter
Catering Manager	Gillian Kershaw
Assisted by	Jean Austreng, Chris Compton, Carol Jarvis, Barbara Sharpe, Mike Sharpe and the FOH team
Script Continuity	Morarg Davenport
Box Office	Don Cherrett, Karen Swain
Photography	Neil Goridge,
Additional Photography	Mike Bicknell, Stuart Glossop, Pauline Scott
Poster Design	Brian Woolton
Programme Design & Artwork	M&A Design
Programme Editor and Publicity Manager	Denise Mallender
Social Media Publicity	Chaz Davenport
Poster and Handbill Distribution Co-ordinators	Sue & Steve Annandale
BOAT Talks Team Co-ordinator	Steve Annandale
Website Design and Administration	Chris Cherrett
DVD	Carl Appleby

The Talks Team has been very active this year giving a variety of programmes which have included short costumed scenes, talks demonstrating costumes and props, Power Point Presentations, video extracts and Q & A sessions. Bookings for 2018 are looking healthy.



In February a small group ran a Shakespeare Workshop based on Romeo and Juliet for students from Years 9, 10 and 11 at the Bourne Academy. We were delighted to be given such an enthusiastic welcome and look forward to more opportunities to share with young people our passion for Shakespeare.

Our ongoing involvement with the RSC means we are sometimes invited to participate in Acting Workshops at the theatre in Stratford. The experience is always intense, challenging and memorable. Those who were fortunate enough to attend the latest one are already eager for more. Here are some reflections on the day from Mike Bicknell, Denise King, Bob & Helen Rankin and Roy Sach.

'Acting ... you know you'll never get it exactly right but

that's why you keep at it. Then you go to the beating hub of all things theatrical, the RSC at Stratford for a weekend workshop with your BOAT buddies, to dip your toe in the holy waters and hope to come out soaked.'

'Superbly well organised with some of the RSC's finest practitioners.'

'An amateur has to fit learning words, moves, accents and characterisation around a full-time job and other commitments... the extra time spent by the professional actor at the RSC is spent playing! The Play is created through play.'

'The workshops and teachers were amazing, the days were long and exhausting but I went to bed buzzing each night feeling even more a part of the amazing Shakespearean legacy I have inherited since moving to England.'

All you've ever wanted to know about BOAT but never had the chance to ask

Have you ever wondered what it takes to stage our performances on Brownsea Island?

Well, book our Talks Team to come to your club or society and we'll enlighten you about over 50 years staging traditional Shakespeare on the island.

We can tell you how it all began, share tales across the years, give you an experience of our costumes and explain how we design and build the set each year.

- Find out plenty of behind the scenes snippets:
- The delights of directing a production
- How to get a donkey onto Brownsea island
- Our secrets about making chainmail
- The biggest codpiece you're ever likely to encounter
- The pivotal all year round role played by the cowshed
- How we brought a sense of Venice to Brownsea

We've had bookings in the last year from Townswomen's Guilds, Women's Institutes, Libraries and Churches.

Our forward bookings are very healthy so act soon to secure us for an entertaining and informative afternoon or evening session.

**Email: publicity@brownsea-theatre.co.uk
or ring 07749 333919**



This year we invited some of our team leaders to describe their work so that you can understand what each team does to keep the BOAT afloat! If these activities sound interesting – make 2018 the year YOU get involved.

Production Managers

Being a Production Manager is one of the best BOAT jobs ever as we get to know the cast even before selection at the Open Auditions in January and follow their paths from read through via rehearsals to performance. We ensure that the cast come to rehearsals on the right day at the right time and in the right place, especially when we move from indoors to out of doors and, finally, to the Island. As the commitment of the cast is over several months, almost everyone has unexpected minor and some major crises which the PM

deals with, leaving the Director free to concentrate on his role.

Once scripts are down and props are introduced we often have to improvise and produce an item at short notice - so, for instance, in the absence of an apple one night we quickly provided a ball of wool and the next night remembered to bring a motley selection of working props.

There is a lot of fun on the journey and to watch the cast gradually metamorphose into the slick team you see tonight is a fulfilling experience - although, handing them over to the Stage Manager is like watching your children fly the nest!

Stage Crew Team

From the Dress Rehearsal onwards, each performance of the play is run by the Stage Manager and her crew to ensure that you experience a seamlessly smooth evening. Wearing 'cans' – the headphones that link the

Control Box, Backstage and FOH, the SM liaises with each group to ensure everything is co-ordinated. One of our main duties is to ensure that actors are at their assigned entrances in good time to arrive on stage when needed. During rehearsals we prepare a script with entrances and exits marked for each character. Then we work out how far ahead we need to send a runner to call them from the Cowshed (Dressing Room). If a really quick change of costume is needed it takes place in a gazebo just behind the main set and we call the Wardrobe Team to be in place ready to help them. However, there are occasions when the time for a costume change is so short the Stage Crew manage it themselves immediately behind the set – almost in view of the audience!

Often we assist with props, particularly large, bulky or possibly hazardous ones and with special effects if a ground operator is needed,





Set Design And Lighting –

Before each production the designated Director spends almost two years planning and preparing.

At a relatively early stage he/she begins to get an idea of what the set might look like. They will have considered when and where the play is set, the number of locations, how many entrances/exits will be needed, if any structures need to be changed during the action of the play and many other factors.

At this point, the Director will approach one of several people who

have already designed BOAT sets and they will begin to discuss these early ideas. Some Directors have a very clear vision of the set, as is the case with As You Like It.

Brian prepared detailed initial designs and then collaborated with Kevin Wilkins, our Head of Lighting, who designed the set for Henry IV in 2014. Once the final design was agreed they worked closely with Bailey England and Roy Sach to plan how this would no longer be a vision but become a reality.

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This is Kevin's view of the creative process.

'There are many important considerations when designing theatre scenery for any setting: these include telling the story, providing a sense of location and space, creating atmosphere with shapes and levels and highlighting concepts and themes. However, on Brownsea we have the opportunity to complement and work with such a beautiful setting and it is important to the Director and Company that any structures blend naturally with the surrounding area.

Using wood textures gives a connection to the natural tree line but also gives us a great surface on which to paint with light.

Lighting can make the set come to life with changing colours and textures. Brownsea Open Air Theatre productions are very special events and we hope to enhance this with our magical set and lighting.'

Set Construction

This year has seen Bailey England, a member of the set build team for several years, stepping up to the challenge of heading up the Team. He and Roy Sach have worked closely with the builders and with Brian and Kevin to construct the edifice you see tonight.

This is their reflection on the process.

'In the early planning stages of this year's show the Director was heard to describe his vision for the set as 'fairly simplistic' – which was music

to our ears. However, four tons (yes, tons!) of new materials and many moving parts later, it seems that vision is a funny thing and not to be trifled with.

That said, we all feel it's only right that we continue to push the boundaries in all aspects of our shows and now, as the set rises from the ground, it's clear that this build will be worth all the design, planning and months of Sundays, that have gone into it ... we hope you agree?'

Costumes and Wardrobe

Each year we discuss ideas for the way in which what the actors wear will contribute to the Director's vision for the play. This will include when and where the play is set. If it's *A Midsummer Night's Dream – Athens* – but do the costumes need to be of fantasy land or firmly Elizabethan with ruffs and farthingales? Although we always aim to create 'traditional Shakespeare' that still leaves us with an exciting range of options.

We make initial designs and, once the play is cast, look first at what we have in our wardrobe. Since we began to make our own costumes in 2001 we have built up a wonderful number of items – but the perfect costume does not necessarily fit the actor! We try to alter garments to fit,



but, if a new costume is needed, we turn to our existing stock of fabrics, some of which have been generously donated (including curtains!) and, as a last resort, we search the shops for the right material at the cheapest price. Then the team gets to work: some prefer to come to the Unit in Sterte some take the garments away to work on at home.

By early July the main items are matched with shoes, hats, tights and even fans and masks. We label everything carefully, pack it into large bags and boxes and transport it to the island on the Rigging Boat, which also transports the technical lighting and sound equipment.

Wardrobe

Lesley Moors heads the Wardrobe Team on the island.

'Having helped with costumes for over ten years, I have been 'promoted' to Wardrobe Mistress which I enjoy immensely. This involves being in charge of all the costumes from the time they arrive on the island until they leave at the end of the run. First job for my team at Rigging Weekend is to clean out the cowshed to make it into our Dressing Room. Then we hang up the costumes and set out shoes, hats, crowns etc. From 1st

Technical Rehearsal until the final set strike we are in attendance at all performances, helping the actors to feel comfortable and confident enough to play their parts without having to worry about costume malfunctions! If any accidents should happen we are there with safety pins, hooks, poppers, or needle and thread at the ready!'

Front of House

The FOH or Front of House team looks after our patrons in several locations: first on Poole Quay, then on the field and auditorium and finally – the catering area.

Poole Quay - Your journey to the Forest of Arden starts with a warm welcome from our FOH team on Poole Quay. We look after the Box Office, sell you a programme, check your ticket and answer any questions before you board the boat.

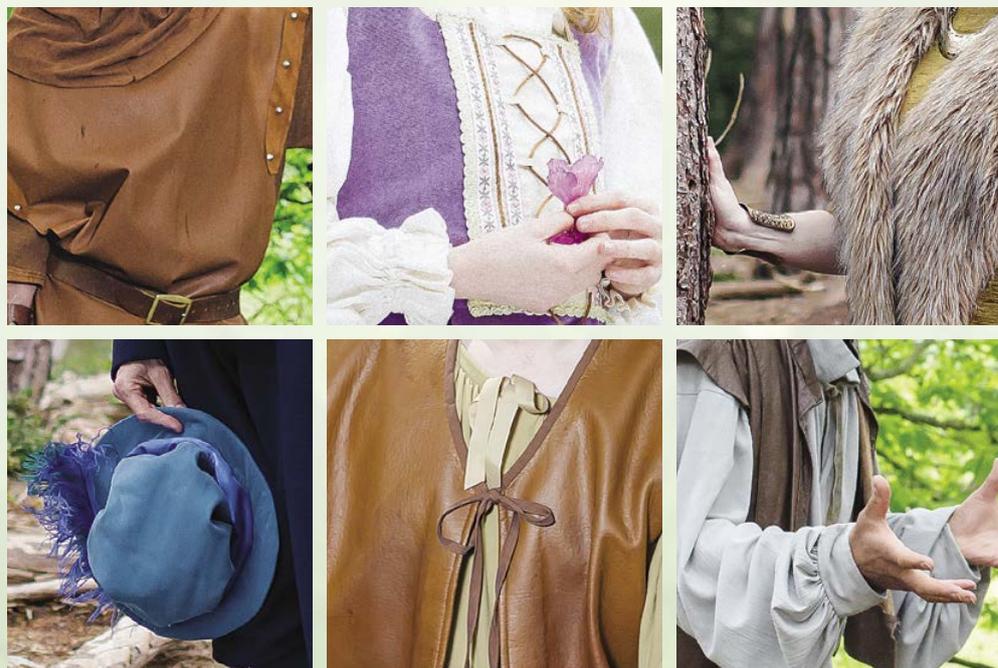
On Brownsea Island - Our FOH Manager explains the work of the team from the auditions to the performance

'As FOH Manager, my first responsibility, is at the beginning of the year when we book St John Ambulance to attend all the performances. Then, a little later, I write to my team of volunteers, inviting

them to help again for the new season. There is yet another very important group of helpers to contact, the Brownsea Island Voluntary Wardens, who manage in and around the Island before the play starts, but most importantly, helping to load the boats at the end of the evening.

Just prior to the play starting there is the FOH gazebo to organise, containing a stretcher and chairs but most importantly tea and coffee facilities for the FOH team and other helpers.

On play nights, we catch an early boat and check the theatre for any rubbish, wipe the seating if necessary and get ready to meet and greet our guests - Issuing 'booked' seats, selling programmes and answering questions. Then as 7 o'clock approaches, we open the theatre, check tickets and assist in helping patrons find their seats – especially if they have a wheelchair.



Once the play has started we are able to relax a little, unless there are stray chickens trying to get in on the act! One year we had a semi tame young deer that nearly made an entrance! I always have my fingers crossed that we do not have any casualties, but St John are always there if needed.

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Then, as the interval approaches, we prepare to go and help in the catering tent or in the church when the candles have been lit.

The least favourite job is manning the loos, trying to get everyone through quickly before the second half starts! Then, towards the end of the play we are ready to help patrons back down to the boats. When the auditorium is empty, we check for lost property, gather up any rubbish, close the FOH gazebo and follow our patrons down to the boats...'

Food for Thought – and much more!

After many years of hard work serving rolls, cakes, hot drinks and Pimms to our grateful audiences, Kathy and Mike have hung up their tea towels and plan to spend precious time with their grandchildren. We thank them for all their efforts and will really miss them being part of BOAT. However, we are extremely lucky to have found Gillian Kershaw who has kindly offered to take over from them. We warmly welcome her to the BOAT family and hope she remains with us for many years.

Gillian says - 'I have been in Catering since I left school at sixteen: first with a very popular outside caterer, Zebra Catering, then for Barclays Bank where we used to serve as

many as 1200 meals a day in the International Branch in the centre of Poole. This was followed by time at Sainsbury's in Alder Hills and Marks and Spencer's at Castlepoint.

However, my life changed when I got married and my husband suggested I should start my own business. I had always been known as Gill and my husband's name was Ian, so that's why, in 2005, Gillian's Catering was born.

Since then, the company has catered for a whole range of events but there are some that are particularly memorable. I well remember the wedding BBQ for 200 people which took place in pouring rain so we couldn't light the BBQ. The Wedding in the Barn was another wet event and I'm sure the cows had only just left the barn when we got there! I've even delivered packed lunches for 128 fishermen to Poole Quay at 7am.

There have been Birthdays, Anniversaries, Wakes and Children's Parties and a host of other events and, although, sadly, my husband died last year, Gillian's Catering continues to flourish and now there will be BOAT - I wonder what tales will come from this next adventure...'

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As well as our regular teams we draw in individuals with specialist skills required by that year's production. . .



Music Direction by Stuart Darling

Stuart says, 'I love the great variety my job brings working as a piano and voice teacher and as a Musical Director and Conductor for Highcliffe Charity Players and as Musical Director and Accompanist for Bournemouth and Boscombe Light Opera Company.

I am also very busy with The Bowie Experience (www.bowieexperience.com) who are currently touring with a show that is a two hour journey through David Bowie's music, complete with accurate costumes, theatrical lighting and projection to help enhance the experience. In addition, I work with various function bands including Suburban Jukebox, The Goodfoot Band and Vintage Noise.

I am studying part time for a post-graduate qualification in Voice Teaching.

As You Like It is my 68th production.



Dance Choreography Annabel Fox-Forkin

Annabel studied Dance & Choreography at Winchester University. She has experience in a number of dance styles and has choreographed several pieces while at University and for local dance schools.

She has been involved with BOAT for four years and is thrilled to be choreographing the dance element in the

final scene for this year's production of As You Like It. Annabel says, 'Dance plays a huge part in my life and my aim is for the audience to be transported into the performance through the medium of dance.'



Fight Choreography Peter Beebee

Peter says, 'I made my debut with BOAT in 2003 playing Tybalt in Romeo & Juliet and later I worked on Julius Caesar (2011) and Henry IV (2014)

This year I have been involved with Poole Action Camera Film School and Treehouse Theatre, teaching theatre combat and I am currently in shows with Direct Theatre Improvisation. Also this is my last year studying for an Honours Degree in History. I have had a colourful career as an actor and my wish in the future is to advise on the historical aspects in film and theatre.

I am pleased to be involved with BOAT once again, choreographing the wrestling match. Producing a good action scene involves a lot of concentration from the actors to ensure that they do not injure themselves, although, inevitably, a few bruises always appear. Medieval wrestling is not the most entertaining of sports so the actors and I have used a bit of artistic licence in the scene. However, repetition of moves during practice is essential if the audience are to believe in the fight. It's been a pleasure working with Mark and Jack and I wish them well in their performances.'

CARLTAN VIDEO PRODUCTIONS WEDDING & CORPORATE FILM MAKER

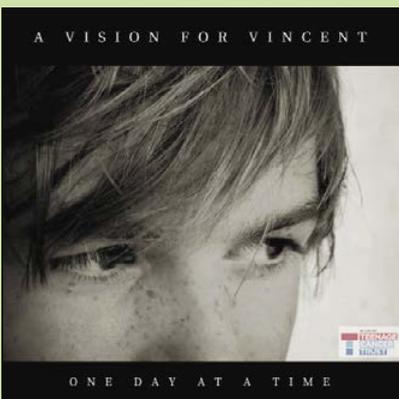
A DVD of this production will be available in the autumn.

For more details call Carl Appleby

Tel: 01202 461428 • E mail: carlтан@ntlworld.com

or see BOAT Website: www.brownsea-theatre.co.uk

Price £20 +£1.50 p&p



**A Vision
For Vincent
presents...**

**'One Day
At A Time'**

The Appleby family are raising funds for the Teenage Cancer Trust in memory of their son Vincent Appleby who died of leukaemia in January 2016.

All proceeds from the single are going to the Teenage Cancer Trust who are providing a nurse for the new Teenage & Young Adult Unit in Poole Hospital which is the first of its kind in Dorset.

CD's are available to buy for a minimum donation of £3 each

*Thank you for your support
Tanya & Carl Appleby*

Follow us on Facebook: @ODAATv4v
<https://en-gb.facebook.com/ODAATv4v/>

As quoted in tonight's play, *As You Like It*: 'All the world's a stage', and Brownsea Island has certainly provided a unique and special stage for its abundant wildlife to use, every day.

Dorset Wildlife Trust has managed nearly half of Brownsea Island as a nature reserve since 1963. During this time the 100 hectares of land has provided plenty of habitat for a variety of wildlife, including the iconic red squirrels, breeding terns and gulls on the lagoon, and also a population of bats, which you may see around the staging during tonight's performance.

Many people come to the island to see the rare and enigmatic red squirrels scurrying around on the floor and flitting up and down trees. In July and August, they can be more difficult to spot, especially on very hot or rainy days. As summer turns to autumn, they become easier to spot, especially in October when they are on the ground continually looking for food supplies for the winter.



The Brownsea Island Lagoon is at the centre of the wildlife action this time of year, providing a refuge for breeding terns and gulls and there are plenty of young sandwich terns, common terns and black-headed gulls.

The comfort and enjoyment we all take from the stability and reliability of wildlife on Brownsea Island is not just a happy coincidence. It is the daily work and efforts of staff and a band of volunteers which enable the island to continue functioning for the benefit of wildlife. We also rely on our 27,000 members. Without their support, we would not be able to continue our work on Brownsea Island and across the county.

BROWNSEA ISLAND NATURE RESERVE



Dorset Wildlife Trust leases part of the island from the National Trust. This nationally and internationally important nature reserve is well worth exploring

- Beginning at the boardwalk a nature trail winds its way through wet meadows, reedbeds & woodland.

- Bird hides overlooking the lagoon provide spectacular close-ups of common & sandwich terns & an array of wading birds.

- The Villa has a small shop, toilets, exhibition and a saltwater aquarium.

Join Dorset Wildlife Trust.

For details

Tel: 01305 264620 or visit www.dorsetwildlifetrust.org.uk

OPENING TIMES

Access at all times, when the island is open is by self-guided trail. In July and August additional daily events or guided walks are offered between 11am and 4pm.

A suggested donation:

Adults £2,
Children 12-18yrs £1,
under 12yrs free.
Parties & group visits,
please book.
For further information
contact nature reserve staff
on 01202 709445.

In 2017/18 Dorset Wildlife Trust is making improvements to the nature reserve and facilities surrounding it, with new boardwalks, hides, events and changes to the visitors' centre, *the Villa*. We look forward to welcoming both regular and new visitors. Take a self-guided nature trail around the nature reserve and enjoy spectacular views from the DWT bird hides over-looking the lagoon.

Dorset Wildlife Trust congratulates BOAT on its 54th year and we wish everyone a successful production of *As You Like It*. Enjoy!

Nicki Tutton
Brownsea Island

To find out how to become a member of Dorset Wildlife Trust, visit: **www.dorsetwildlifetrust.org.uk**



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When you take a trip to Brownsea Island, you enter a world of adventure far from the hustle and bustle of everyday life. You can follow in the footsteps of people who lived on the island and left behind intriguing tales of Scouting, society parties, daffodil fields and an industrial past. Why not come back and visit when you have more time to explore?

Get closer to nature

There is plenty to discover here on Brownsea Island and at a mile long and just under a mile wide, a walk around the island is easily manageable.

Throughout the year, you can soak up the sights and sounds of wildlife that lives here. Catch a

glimpse of a Red squirrel in autumn gathering its winter stores or spot the overwintering birds on the lagoon such as the Black-tailed Godwits or Avocets. Or, why not pick up one of our maps and explore the island to find your favourite viewpoint or picnic spot.

Activities & Trails

The National Trust is working hard to provide even more opportunities for everyone to get outdoors and closer to nature. This year you can pick up our new trail 'The Great Brownsea Storybook Adventure' to meet familiar fairytale characters and complete fun activities along the way.

Throughout the season you can also take the tracker pack challenge, climb a tree on the Tree Trail, discover creatures of our coastline on our Coastal Creatures Uncovered trail or come along to one of our many guided walks or activity days.



Whether you are interested in wildlife, habitats, history, or just want to take in the beautiful views and many terrains this incredible island has to offer, we will be able to create the perfect day out for you and your family.

Scouting and Guiding

Brownsea Island is the birthplace of Scouting and has inspired many generations to develop a love of the outdoors and an appreciation of nature, with groups and families still using the Outdoor Centre today. The Outdoor Centre offers a huge range of opportunities for organised groups and families to camp, stay in our bunkhouse 'South Shore Lodge' and take part in outdoor activities like low ropes and archery.

Eco Camping

This year, for the first time since Brownsea Island campsite opened 50 years ago, the general public will be able to camp on Brownsea Island.



This is a unique opportunity to experience the nature and beautiful tranquility of Brownsea outside of usual opening hours. You can come across using the public boat

services and walk to the campsite (20-30mins) or you can kayak, sail or paddle over from the mainland straight to South Shore.

For further information and to book please visit our website <https://www.nationaltrust.org.uk/brownsea-island> or email brownseagroupbooking@nationaltrust.org.uk or phone 01202 492 161

Refreshments and Gifts

Our Engine Gift Shop continues to raise funds for Brownsea, which supports our conservation work on the island. It is also home to our newly restored Special Electric Light Engine, which was originally used in the early 1900s to supply electricity to the castle and is the only engine of its type still in situ in its original location.

Enjoy delicious homemade food and drink with views across Poole Harbour in the Villano café.



Why not stay a while?

Our two holiday cottages are located on our quayside which means our guests gain access to the island after the day visitors have gone home, it is virtually your own treasure island. You have woodland, heathland and a lagoon on your doorstep which is all a haven for wildlife, including the rare red squirrels.



To book, please call 0344 800 2070 or email cottages@nationaltrust.org.uk or more information please visit <http://www.nationaltrustholidays.org.uk>

Accessible Brownsea

Brownsea Island is a countryside property but many parts are easily accessible.

For wheelchair bound visitors, we can offer our landing craft service, the Seahorse. The service only runs at certain times depending on the weather and tides. Please call the office



or check the website to find out more about this service and to book Tel: 01202 707744 or visit <https://www.nationaltrust.org.uk/brownsea-island>

Join Today

Discovering something new helps keep our world special. Become a member today from £5.40 a month and enjoy the flexibility to visit any of the places we look after as often as you like, with free entry and parking. You'll help vital conservation work across your local area and further afield. Together we can protect our landscapes, wildlife and heritage sites for future generations.

When you visit, donate, volunteer, or join the National Trust, your support helps us to look after special places like Brownsea Island, for ever, for everyone. To find out more please visit <https://www.nationaltrust.org.uk/join-us>

The National Trust is an independent conservation charity (funded through memberships, donations, legacies and commercial operations). Registered Charity no 205846.

EVENTS

Here is a selection of our events. Please do check our website for more information including dates and times: www.nationaltrust.org.uk/brownsea-island or to book, please contact Tel: 01202 707 744 or email: brownseaisland@nationaltrust.org.uk

Summer & Autumn Events

- Fri 4th August, 11 am • The History of Scouting on Brownsea**
Guided walk
- Fri 1 September, 11am • Brownsea through the Industrial Age**
Guided walk
- Sat 23 September, 7.30am • Early morning lagoon wildlife walk**
Includes boat ride and breakfast roll, £20 per person
- Mon 25 September - Fri 20 October, 11:30 & 2pm**
Red Squirrel guided walks
Guided walks, available every day
- Sat 21 – Sun 29 October, 11:30am & 2pm**
Family Red Squirrel walks
- Sat 30 September and Sat 28 October, 7.30am.** Join us for a Fungi Foray in the woods on Brownsea followed by mushrooms on toast in the Villano Café. £20 per adult to include boat ride, guided walk and breakfast.

Poole Harbour Bird Boats

The National Trust, Dorset Wildlife Trust and RSPB have partnered up to showcase Poole Harbour, its islands and the spectacular wildlife that depends on it at this special time of year. These boats are a rare opportunity to see one of the best winter bird spectacles in the UK and offers exclusive access to Brownsea Island out of the main season.

- Sun 3 September, 9am – 11.30am • Osprey Cruise**
- Sat 25 November, 10am – 2pm • Brownsea Landing**
Second boat will be available if required 11am - 3pm
- Sat 9 December, 10am – 2pm • Brownsea Landing**
Second boat will be available if required 11am - 3pm
- Sat 6 January, 10am – 2pm • Brownsea Landing**
Second boat will be available if required 11am - 3pm
- Sat 13 January, 9am – 11.30am • Harbour Cruise**
- Sun 21 January, 9am – 1pm • Brownsea Landing**
Second boat will be available if required 10am - 2pm
- Sun 4 February, 9am – 11.30am • Harbour Cruise**
- Fri 16 February, 9am – 11.30am • Harbour Cruise**



National Trust

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BOAT 2018

TITUS ANDRONICUS

DIRECTED BY

DON CHERRETT

JULY 25TH – AUG 10TH

In 2018 BOAT will be presenting Titus Andronicus; listed as a 'Tragedy' but a more apt description might be - a 'dramatic play of uncontrolled revenge'.

BOAT 2018 Tickets will be on sale from February 2018

Titus Andronicus has been at the forefront of a recent resurgence of interest in the Roman plays. It will be the second of that genre presented by BOAT on Brownsea Island. (Julius Caesar, also directed by Don Cherrett, was well received, had excellent reviews, and played to full audiences in 2011)

Infamous as being Shakespeare's 'most bloody' play, Titus Andronicus can be staged in many ways; bloody & gory at one extreme to a satire at the other. We intend to present this as a realistic take on life in Roman times - not a comfortable place or time to inhabit. The intensity of the production will keep you on the edge of your seat.

There are powerful roles for both men and women in this very energetic play, and many minor speaking and non-speaking parts. It will also offer the opportunity for the cast to learn stage fight techniques.

Everyone interested in auditioning for the play will be welcome. As always BOAT will also be looking for backstage and front-of-house help. But, of course, the key to any production is to provide entertainment to our audience - we hope YOU will be a part of this.

Previous BOAT Productions

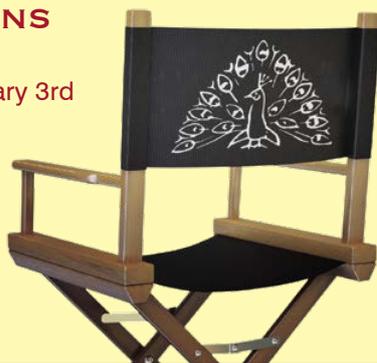
- 1964 The Tempest
- 1965 A Midsummer Night's Dream
- 1966 Twelfth Night
- 1967 As You Like It
- 1968 The Taming of the Shrew
- 1969 Romeo and Juliet
- 1970 The Merchant of Venice
- 1971 Henry V
- 1972 Much Ado About Nothing
- 1973 The Winter's Tale
- 1974 The Merry Wives of Windsor
- 1975 Twelfth Night
- 1976 Macbeth
- 1977 A Midsummer Night's Dream
- 1978 A Man For All Seasons
- 1979 The Merchant of Venice
- 1980 The Queen and the Welshman /The Tempest
- 1981 As You Like It
- 1982 Love's Labour's Lost
- 1983 Becket
- 1984 The Taming of the Shrew
- 1985 A Midsummer Night's Dream
- 1986 Twelfth Night
- 1987 The Comedy of Errors
- 1988 The Tempest
- 1989 The Merry Wives of Windsor
- 1990 Romeo and Juliet
- 1991 Much Ado About Nothing
- 1992 Othello
- 1993 The Merchant of Venice
- 1994 The Winter's Tale
- 1995 Richard III
- 1996 The Taming of the Shrew
- 1997 Macbeth
- 1998 As You Like It
- 1999 A Midsummer Night's Dream
- 2000 The Tempest
- 2001 Twelfth Night
- 2002 King Lear
- 2003 Romeo and Juliet
- 2004 The Merry Wives of Windsor
- 2005 Measure for Measure
- 2006 Much Ado About Nothing
- 2007 All's Well That Ends Well
- 2008 The Merchant of Venice
- 2009 Hamlet
- 2010 The Taming of the Shrew
- 2011 Julius Caesar
- 2012 Love's Labour's Lost
- 2013 A Midsummer Night's Dream /Pericles
- 2014 Henry IV
- 2015 The Tempest
- 2016 Two Gentlemen of Verona

OPEN EVENING & AUDITIONS

Open auditions for **Titus Andronicus** will be held from 7pm on Wednesday January 3rd and Thursday January 4th 2018 at the

Durley Dean Hotel, 28 West Cliff Road, Bournemouth BH12 5HE

Audition passages and further information will be advertised on our website www.brownsea-theatre.co.uk from mid-September



Acknowledgements

The following are kindly thanked for their help towards this production

- NT - Dr Angela Cott and all the staff, wardens and volunteers of Brownsea Island
- The St John Ambulance for attendance at all performances
- The Kinson Community Centre, Pelhams Park
- The Parks Dept, Bournemouth Borough Council
- Trethrowans Solicitors

- United Reform Church, Skinner Street, Poole
- Bailie House, Warehouse
- The Rector of the Parish of St Peter and St Osmund with Branksea, St Mary- for permission to open the church to patrons during the Interval.
- Janet Mellors, St Mary's Church for special help and support
- The Quay Café, Poole Quay

Our kind thanks to anyone else who contributed to this production in any way

www.brownsea-theatre.co.uk



To keep up with all news on Brownsea Open Air Theatre visit our website





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