

BROWNSSEA OPEN AIR THEATRE

*Presents
William Shakespeare's*

Richard III

Directed by Neil Mathieson



Sponsored by



DORSET SOFTWARE





BOAT 2020 will be . . .

Romeo & Juliet

Directed by Denise Mallender

Weds July 29th – Friday August 14th 2020

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.

Hello, and, fingers crossed, a warm and dry Summer welcome!

Well - Richard III - Devil incarnate or effective Medieval monarch? Nemesis of the two young princes or just a storyline too good to ignore? Where exactly is the site of the Battle of Bosworth, one of the most pivotal in English history? Has the discovery of his remains in Leicester only a very few years ago (historically speaking) raised more questions than answers?

We all love a mystery as much as we do a really 'good' baddie, and for me Richard III ticks all the boxes. These essential ingredients are, of course, only partly responsible for the play's lasting appeal in theatre and on film, the rest lies in

Shakespeare's intricate portrayal of a conscienceless, crocodile tear-shedding climber who revels in his Royal scheming to the backdrop of one of the most turbulent periods in English history.

Those of you who saw our production of *The Tempest* in 2015 will be gratified to know that Neil Mathieson, who was responsible for that successful production, has returned to direct again this year. The record turnout over two days of auditions back in January speaks for itself, and I for one am extremely proud to be part of this production.

In our 56th season we, at BOAT, continue to strive to bring you the best of the past in a rapidly changing present, and indeed future. Times



change, and live theatre is not immune from the need to adapt to modern demands. That said, this is a non-Brexit zone, and, we hope, an opportunity for a brief Island getaway into another world. Have a great evening and enjoy the show.

*"I am determined to prove a villain
And hate the idle pleasures of these
days. Plots have I laid . . ."*

Roy Sach.
Chairman
Brownsea Open Air Theatre

TO OUR PATRONS

The Trustees of the Brownsea Open Air Theatre welcome you to our 56th season and performances of Richard III.

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 AND THERE IS NO SMOKING PERMITTED IN THE AUDITORIUM.**

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 experience more of what 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 all their work over the years to support of our work here. They have contributed over £250,000 over the last 55 years and, in addition to their huge contribution, this has all been made possible by you the audience buying tickets for their 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



ACT I

After a long civil war, England enjoys a period of peace under King Edward IV and the victorious Yorks. However, the King's younger brother, Richard, Duke of Gloucester, resents Edward IV's power and the happiness of those around him. Malicious and power-hungry, Richard plots to seize the throne by removing any and all impediments between him and the crown.

He woos the young widow, Lady Anne, at the funeral of her father-in-law, King Henry VI, and successfully manipulates her into becoming his bride.

Richard next plots the murder of his older brother George, Duke of Clarence - the next in line for the throne. By implying that Clarence has committed treason, Richard ensures that his brother is imprisoned and then arranges for him to be murdered.

Richard is now positioned to serve as Lord Protector to King Edward IV's son, the Prince of Wales, until he comes of age. Ailing, Edward IV succumbs to illness and Richard sends the Prince of Wales and his younger brother to the Tower - to better 'protect' them. He then moves against the court noblemen who are loyal to the Princes - Vaughan, Rivers and Hastings - who are swiftly executed.

With Queen Elizabeth and the princes now unprotected, Richard's political allies, particularly Lord Buckingham, campaign to have him crowned King. Following a clever use of insinuations regarding the illegitimacy of Edward IV and his children, Richard secures the support of the credulous citizens of London and ascends to the throne as Richard III.


ACT II

Recognising the need to bolster his claim to the crown, Richard orders the murder of the Two Princes. Buckingham, until now Richard's staunchest ally, angered at the murders of the two young boys and at Richard's false dealings with him, flees. When rumours begin to circulate about a challenger to the throne who is gathering forces in France, noblemen defect in droves to join him. The challenger is Henry Tudor, Earl of Richmond, a descendant of the Lancaster family, asserting his own right to the throne.

Richard arranges for his wife, now Queen Anne, to be murdered, so that he can pursue a marriage with young Elizabeth, daughter of former Queen Elizabeth and King Edward IV - an alliance that would secure his claim to the throne. However, her mother manages to forestall Richard and secretly arranges an alliance with the Earl of Richmond.

In one final, ruthless act, Richard captures his former ally, Buckingham, who is on his way to fight with Richmond's armies, and has him executed. Former allies have all turned against Richard to join forces with Richmond. He, meanwhile, has landed in Wales and is marching inland to claim the crown. On the eve of the battle, Richard is visited in a dream by the ghosts of all those whom he has slaughtered, to condemn him.





Richmond and Richard's armies meet at the Battle of Bosworth Field, where Richard is killed by Henry Tudor. Accepting the crown as Henry VII, he marries Elizabeth of York, thus uniting the white rose (the Yorkists) and the red rose (the Lancastrians). This is the founding of the Tudor line of Kings and England finally sees an end of the Wars of the Roses.

It's way too long! Editing and adapting Shakespeare for Brownsea

There's no doubt about it: some of Shakespeare's plays are long.

The play you are about to see, *Richard III*, in its unedited form clocks in at just under 4 hours (the second longest play, after *Hamlet* in the Shakespearean canon). But don't panic. Our aim was to reduce it from Shakespeare's original to a more outdoor theatre-audience friendly-back in time for the babysitter - two and a bit hours. And that all comes down to editing.

The challenge is to have a production that is respectful to the original, maintains a coherent plot, and finishes at a reasonable hour – usual around 10:15pm-ish.

To achieve this is quite a tall order, after all you're losing about two hours from the original material - or a whole *Midsummer Night's Dream* script, if you will – some of which may contain an important story thread, an advancement of a subplot or some significant character development.

Initially, when we start editing, we're trying to keep in anything that is famous, integral to the plot or so ridiculously good it can't be touched. Everything else is fair game. Cutting "A horse, a horse, my kingdom for a horse" would obviously be theatrical suicide, but "I go, my lord", not so much. It's also a great opportunity to lose any archaic references or obscure puns that may have had them rolling in the aisles 400 years ago, but are quite impenetrable to us nowadays.

The bigger issues of script editing involve problem-solving and storytelling - making the plays work, or making them fresh once the script has been stripped right back. Other than the removal of whole chunks of text, the editing job generally involves rearranging scenes, prioritising story lines, combining multiple minor figures into a single character, changing line assignments and tussling with the meaning of some of the language – anything to make the edited storyline coherent. The key is to be bold and try not to be too precious.



One interesting problem with Richard III is that Shakespeare assumed that his audiences would be familiar with his Henry VI plays.

In Shakespeare's day, Richard III was the conclusion of his first tetralogy (a four part story – yes, I had to look up the word) starting with Henry VI parts 1–3 and finishing with Richard III – covering the entire Wars of the Roses saga. Watching Richard III in Shakespeare's day we would have known the backstory, and relationships. So, to counteract this, many productions of Richard III, including this one (and indeed, Laurence Oliver's film version), start by splicing in some lines from Henry VI to help you, the audience, get a bit of historical context.

The last thing we want is an audience to be confused at the start, and baffled by the end.

Ultimately, the beauty of editing and adapting Shakespeare is that there is no definitive version – no two productions can ever be the same. Which is probably why Shakespeare is still as popular as he ever was - you can edit it, reshape it, and reinvent it over and over again and it will always seem new.

We hope you enjoy our 'Director's cut' of Richard III.

RICHARD III - ANOTHER POINT OF VIEW

So who is this 'black magician, foul lump of deformity, defused infection of a man that can't bite the world'? And whose side are you on? It's so easy to see Richard in the colours that others paint him.

To play him is to begin to know him. And knowing him changes the colours on the palette.

Here is a man born into an unforgiving, violent world. A man born with disabilities that mark him out for abuse and derision. A man, whose dearly loved father, the centre of his world, is tortured, demeaned and murdered. A man who supports his licentious, weak brother, Edward, throughout his journey to the crown. A warrior, happiest on the battlefield, now facing life in a 'weak and piping time of peace'. A man whom 'love forsook in my mother's womb' and who is, 'like no other brother...I am myself alone'.

These, then, are the experiences that have shaped this misshapen man. And, yes, he is devious, manipulative, ambitious, cunning and ruthless. Because that is what life has taught him you need to be to stay alive and prosper.

He is also charming, witty, powerful and hugely energetic.

It is the most enormous privilege to be given the chance to bring him to life. I hope that at the end of the evening you will understand him a little more...and maybe think more kindly of him!

Tim Fearon



ABOUT THE DIRECTOR - NEIL MATHIESON

It's now nearly 30 years since Neil first appeared in BOAT's 1990 production of Romeo and Juliet in the pivotal role of 'Third Spear Carrier from the left'. Since then (and a 20 year gap) he's had numerous roles with BOAT including Hamlet in Hamlet, Lysander in A Midsummer Night's Dream and 4th Stretcher Bearer No. 2 in 2014's Henry IV.

Outside of Brownsea, Neil has acted and directed with various groups in the area - he played Mozart in Amadeus and MC on Oh What A Lovely War, both of which were later taken to America. He has also directed productions as varied as The Taming of the Shrew, Return to

the Forbidden Planet and Cyrano De Bergerac for Arena Theatre, as well as the musicals Mack and Mabel, Smokey Joe's Café, Happy As A Sandbag and Cats (this coming October) for Highcliffe Charity Players.

Neil directed The Tempest in 2015 for BOAT and is delighted to have been given another opportunity to play in the giant sandbox that is Brownsea Open Air Theatre.

He would like to thank the National Trust, the Trustees of BOAT, his family and all the cast and crew involved in this production of Richard III, for making it such a pleasure to direct.



Daniel Polychronopoulos (age 11)

Prince Edward, the heir to the throne

Daniel says 'I have been in two school productions where I have played the main part – Oliver Twist and Mystery at Magpie Manor. In my spare time I enjoy gymnastics, reading and writing. I think acting is something everyone should get to participate in, at least once in their lifetime. This will be my first major production and I am thrilled to get the part of Prince Edward. I am hoping this production will embrace my passion for drama and unleash my inner Daniel Radcliffe.'

Christopher Polychronopoulos (10)

Prince Richard, his younger brother.

Christopher says, 'I have been very lucky to play the main characters in two of my school plays. I really enjoy going to the theatre and watching all sorts of productions. I am so thrilled to get the opportunity to play one of the princes in Richard III. Outside of school I enjoy martial arts, swimming and playing on the drums.'

Editor's Note:

Everyone involved in rehearsals for Richard III has been really impressed with the commitment and professionalism Daniel and Christopher have shown since they first joined the cast.

In the early days of BOAT we had young actors, usually children of cast members, and they grew up as part of the BOAT family, getting a taste for theatre and, especially, Shakespeare, at a young age. In the last two decades, Health and Safety guidelines, Local Authority regulations and our insurance requirements, have made it difficult to involve those under the age of 16 in our productions. However, for this play, we agreed with the Director that it was worth the additional effort that having young cast members required. Thanks to extra hard work on the part of the Production Manager and the amazing co-operation and help we have received from Dionne and Anthony Polychronopoulos, we are really delighted to have the boys with us. Our thanks to the whole family .

Toby Batt



Soldier

Toby is a keen drummer and is looking forward to continuing his studies at Bournemouth Academy of Music in September.

A newcomer to BOAT, he has been performing since the age of six.

Reg Beckley



Archbishop of Canterbury

Although this is Reg's first outing with BOAT, he has appeared in a number of plays for BLTC, including A Comedy of Errors, and acted with Arena Theatre and musicals with BBLOC.

Mike Bicknell



Lord Stanley, Earl of Derby

This summer marks Mike's fourth successive season with BOAT. Optimistically, he is busy researching Timon of Athens (BLTC February 2020), and Romeo & Juliet (BOAT, Summer 2020). Mike is also a member of KCA Players who perform locally at Pelhams House in Kinson.

James Blake



Forrest, Courtier, Soldier

James is another BOAT newcomer. He is currently studying Performing Arts at Bournemouth and Poole College and has appeared in shows for Stagecoach.

Stephanie Brewer



Courtier, Soldier

This is Stephanie's first role with B.O.A.T. She has previously performed in She Kills Monsters, and The Goat with Arena Theatre.

David Clements



Sir William Catesby

David studied Drama and Singing at the Stagewise School for Performing Arts and has appeared in local productions, both amateur and professional. Favourite roles include Bottom in A Midsummer Night's Dream and Candy in Of Mice and Men. A member of Equity, this is his eighth appearance on the island.

Chaz Davenport



Lord William Hastings,

Chaz says, 'I've been part of the local theatre scene for more than 25 years. I recently directed three of Alan Bennett's Talking Heads'

monologues for Ferndown Drama, which was a challenge and a joy in equal measure.

This will be my 9th performance with BOAT. Highlights have included playing Leonato in Much Ado (2006) Gower in Pericles (2013) and Falstaff in Henry IV (2014)'

*Editor's note. Chaz is scheduled to direct Macbeth for BOAT in 2022

Alice Drewett



Lady Anne Neville

This is Alice's first production with BOAT. She graduated from Big Little Theatre School last year and is taking steps to pursue a career in professional acting. She is looking forward to her role in Richard III.

Bailey England



George Stanley, Soldier

Bailey has been central to the Sunday set builds for several years and once again he has managed to combine leading the team with appearing on stage as well. He has enjoyed both experiences so much he is back for more of the same!

Ryan England



Sir Thomas Vaughan, Soldier

Studying acting through school and college, Ryan featured in several productions before moving to Bournemouth and has recently played Doctor Cukrowicz in BLTCs production of Suddenly Last Summer. By day, Ryan runs a marketing agency.

Tim Fearon



Richard, Duke of Gloucester

Tim says, 'I simply love Shakespeare and if you were to ask any actor to name the great Shakespearean roles, Richard III would be high on that list. In my final year at school I played one of his predecessors, Richard II, but it's taken training at RADA and working professionally as an actor for 8-9 years, followed by a number of wonderful adventures, to find my way to this Richard. It has been well worth the wait and I could not be more excited!'

Stuart Glossop



James Tyrell

Stuart has appeared many times for BOAT as well as with BLTC, Wimborne Drama and Broadstone Players. With BP he was involved in a recent production at Deans Court due to be filmed later this year.

Barry Gray



John Howard, Duke of Norfolk, Murderer, Soldier

This is Barry's first year with BOAT. 2017 saw his stage debut in Made In Dagenham for the Highcliffe Charity Players. Since then he has appeared in a summer revue and two pantomimes with the Players.

Yvonne Gray



Lady Buckingham, Drummer, Soldier

Despite having performed in and choreographed local amateur theatrical productions for 27 years, this is Yvonne's first venture into Shakespeare. She is delighted to join BOAT, having been an enthralled audience member for years.

Jason Green



Earl Rivers, Courtier, Soldier

Jason's productions for BOAT include major roles in Measure for Measure (2005) and The Two Gentlemen of Verona (2016.) He has performed with Barclay Eaglets, New Forest Players, Arena Theatre and BLTC.

James Hankins



Sir Christopher Urswick, Courtier, Soldier

James' was inspired to audition by watching last year's production of Titus Andronicus. He has taken part in other open air theatres and has script-supervised a touring Theatre in Education performance in schools.

Chris Huggill



Thomas Howard, Earl of Surrey, Lord Mayor of London, Soldier

Chris has appeared in a number of local productions and has been involved with BOAT since Julius Caesar in 2011. He is keen on practical conservation - thus he feels very much at home on Brownsea with its rich variety of wildlife.

Molly Jackson



Queen Elizabeth

Molly's debut with BOAT in the Merry Wives of Windsor (2004) came whilst studying for her BA in Performing Arts, University of Winchester. She is delighted to return to perform on Brownsea.

Martha Jenkins



Courtier, Soldier

This is Martha's sixth successive season working with BOAT, her first role being Lady Mortimer in Henry IV (2014) and latterly, Nurse in Titus Andronicus (2018.). This is the second year she has also been Production Manager, which comes with its own set of challenges.

Helen Newing



Courtier, Soldier

Helen made her debut with BOAT in the earlier production of Richard III back in 1995 at age 16. After a long break she returned in The Tempest (2015) and this is now her 5th year with BOAT. She is thrilled to be back again and also to have introduced her daughter to the BOAT family!

Isla Newing



Daughter of the Duke of Buckingham, Soldier

This is Isla's first year with BOAT and, following in her mother's footsteps, is performing in Richard III at the age of 16. She has just completed her GCSE's and is part of Dorset Drama Academy.

Daniel Northbrooke



Drummer, Dighton, Courtier, Soldier

Daniel is no stranger to the stage having been in Oliver, Peter Pan and the King And I at the Southampton Mayflower. He attends the South Coast Academy of Performing Arts and belongs to Stagewise. He also sings and plays drums. This is his second year with BOAT.

Daniel O'Connor



Courtier, Soldier

Dan is currently studying Performing Arts at Poole and Bournemouth College. One day he hopes his love of acting will inspire other people.

Marc Pinto



Sir Robert Brackenbury,

This is Marc's first BOAT appearance, as well as his first Shakespearean role. Earlier in the year, he performed in Bournemouth Little Theatre's successful run of Mayorga's Nocturnal.

Bob Rankin



King Edward IV, Courtier, Soldier

2019 will be Bob's 9th BOAT production. After last year's Titus Andronicus he was in the Broadstone Players' production of Journey's End and assisted with Make Way for Lucia for P & P Players.

Helen Rankin



Courtier, Attendant to Lady Anne

Helen says, 'I've had parts in various BOAT productions, mostly without speaking which is where I am most comfortable. This is not the first time I have been a courtier perhaps it's in my blood!'

Roy Sach



George Duke of Clarence, Courtier

Roy explains, 'Having been 'on the Boards' in various guises for about 11 years, I've also had the great pleasure of being part of all of BOAT's productions since 2012 - on stage for 5 plays and then 'resting' since The Tempest (2015) to concentrate on Chairman's duties. I'm thrilled to be offered a part in Richard III and can't wait to get started!'

Jasmine Shorlin



Courtier, Soldier

This is Jasmine's first outing with the BOAT cast and crew. She is working on The Domino Effect at The Jellicoe Theatre, and studies Performing Arts at Poole College.

Joe Standhaft



Courtier, Soldier

Since leaving school, Joe has had no involvement in drama, but when he heard there was the opportunity to play a soldier, he decided to give it a try and is happy to be taking part.

Katherine Surry



Courtier, Soldier

Katherine is currently finishing her studies at The Dorset School of Acting. She has been an audience member at BOAT a few times and is delighted to be involved in such great theatre.

Harry Susser



Duke of Buckingham,

Harry is thrilled to be involved once more in a Neil Mathieson production, after playing King Alonso in The Tempest (2015). BOAT credits include; Jacques in As You Like It (2017) Duke Theseus in A Midsummer Night's Dream (2013) and other major roles. Harry has a Bachelor of Fine Arts in Acting.

Angela Whynatt



The Duchess of York

Angela has been a member of BOAT for many years, first appearing as Titania in A Midsummer-Night's Dream in the 70's. Her frequent performances in major roles include Queen Elizabeth in the 1995 production of Richard III. She also played Gertrude in Hamlet (2009) when Neil (this year's Director) played Hamlet. She is a long-time member of Bournemouth Little Theatre Club.

Ella Wilson



Princess Elizabeth

Ella is making her debut with BOAT but is no stranger to the stage as she joined the Big Little Theatre School at the age of 4. Having acted throughout her life, both in and out of school, she is now studying Drama and Performing Arts at A level. She is overjoyed to be playing the young Princess Elizabeth.

Brian Woolton



Henry Tudor, Earl of Richmond

Brian trained at The Guildford School of Acting, playing Betty/Edward in Cloud Nine and Benny Southstreet in Guys and Dolls. He later appeared at the London Fringe. His local performances for BLTC, Arena, ImpAct and BOAT have included The Servant of Two Masters, Blithe Spirit, The Comedy of Errors, Not About Heroes, Pericles, Henry IV, The Tempest, Two Gentleman of Verona & Titus Andronicus.

THE HOUSE OF YORK

King Edward IV - Head of the House of York, Edward became King after a successful military campaign against the House of Lancaster. **Bob Rankin**

George, Duke of Clarence - Brother of King Edward IV and Richard, Duke of Gloucester. Clarence was disloyal to Edward during the Wars of the Roses. **Roy Sach**

Richard, Duke of Gloucester - Younger brother of King Edward and George, Duke of Clarence. **Tim Fearon**

Queen Elizabeth - Wife to Edward IV, previously married to the House of Lancaster's Sir John Grey. Following his death in battle, her marriage to Edward IV caused great displeasure within the House of York. **Molly Jackson**

Duchess of York - Mother of Edward IV, George, Duke of Clarence and Richard, Duke of Gloucester **Angela Whyatt**

Princess Elizabeth - Daughter of King Edward IV and Queen Elizabeth. **Ella Wilson**

Edward, The Prince of Wales - First son of King Edward IV and Queen Elizabeth. Heir to the throne. **Daniel Polychronopulos**

Richard, Duke of York - Second son of King Edward IV and Queen Elizabeth **Christopher Polychronopulos**

Earl Rivers - Brother of Queen Elizabeth and an enemy to Richard, Duke of Gloucester. **Jason Green**

Sir Thomas Vaughan - Friend & ally of Lord Rivers. **Ryan England**

ALLIES TO RICHARD, DUKE OF GLOUCESTER

Duke of Buckingham - Resolutely loyal ally to Richard, Duke of Gloucester. **Harry Susser**

James Tyrell - An obedient subject tasked with arranging murders for Richard, Duke of Gloucester. **Stuart Glossop**

Sir William Catesby - A loyal attendant and advisor to Richard, Duke of Gloucester. **Dave Clements**

John Howard, Duke of Norfolk - Loyal ally of Richard, Duke of Gloucester. **Barry Gray**

Thomas Howard, Earl of Surrey - Loyal ally of Richard, Duke of Gloucester. **Chris Huggill**

Dighton - A prisoner in the Tower, later used by Tyrell to kill the two Princes. **Daniel Northbrooke**

Forrest - A prisoner in the Tower, later used by Tyrell to kill the two Princes. **James Blake**

Murderer - An associate of James Tyrell tasked with murdering George, Duke of Clarence. **Barry Gray**



THE HOUSE OF LANCASTER

Lady Anne Neville - Daughter-in-law to the late King Henry VI, and widow to his son Edward, Prince of Wales. Both killed by Richard, Duke of Gloucester.

Alice Drewett

Henry Tudor, Earl of Richmond - A descendant of Edward III, Richmond becomes the Lancastrian heir to the throne following the death of King Henry VI.

Brian Woolton

INDEPENDENTS

Lord Stanley, Earl of Derby - Stanley is a member of the King's court but also stepfather to Henry Tudor, Earl of Richmond.

Mike Bicknell

George Stanley - Son of Lord Stanley and stepbrother to Henry Tudor, Earl of Richmond.

Bailey England

Lord William Hastings - The Lord Chamberlain. A deep-seated animosity exists between Hastings and the Queen and her brother, Earl Rivers.

Chaz Davenport

Sir Robert Brackenbury - Constable of the Tower of London

Marc Pinto

Thomas Bouchier, Archbishop of Canterbury - Senior Bishop and principal leader of the Church.

Reg Beckley

Sir Christopher Urswick - Friend and ally of Lord Stanley and Henry Tudor, Earl of Richmond.

James Hankins

Edmund, Lord Mayor of London - One of the chief officials of the country.

Chris Huggill

COURTIERS, CITIZENS AND SOLDIERS

Toby Batt, James Blake, Stephanie Brewer, Bailey England, Ryan England, Yvonne Gray, Jason Green, James Hankins, Chris Huggill, Martha Jenkins, Helen Newing, Isla Newing, Daniel Northbrooke, Daniel O'Connor, Bob Rankin, Helen Rankin, Roy Sach, Jasmine Shovlin, Katherine Surry

Director	Neil Mathieson
Production Manager	Martha Jenkins
Stage Manager	Matt Forkin
Deputy Stage Manager	Don Sherry
Stage Crew	Anna Lovering, Linda Brown, Joe Prior,
Set Design	Neil Mathieson
Consultant Site Manager	Bob Nother
Set Construction Foreman	Bailey England
Assisted by	Roy Sach
Set Construction Team	Jade Barber, Mike Bicknell, Bev Bigham, Gillian Blake, James Blake, Stephanie Brewer, Chris Bunn, David Clements, Chaz Davenport, Morarg Davenport, Simon Elkins, Tim Fearon, Matt Forkin, Tony Fox, Barry Gray, Yvonne Gray, Hannah Green, Jason Green, John Hayden, Keith Heaton, John Herbert, Dafyd Thomas-Hillman, Nick Hillman, Chris Huggill, Molly Jackson, Martha Jenkins, Terry Kick, Denise King, Lesh Kruczkiewicz, Jonathan Ledger, Stephen Lister, Anna Lovering, Neil Mathieson, Joshua Morgan, Tom Moore, Mike Newham, Isla Newing, Daniel Northbrooke, Bob Nother, Daniel O'Connor, Cloe Paget, Helen Paget, Marc Pinto, Bob Rankin, Helen Rankin, Eileen Rawlings, John Selby, Don Sherry, Jasmine Shovlin, Joe Standhaft, Harry Susser, Lynne Thomas, Robin Westcott, Darren White, Kevin Wilkins, Ella Wilson, Brian Woolton
Lighting designed & operated by	Jonathon Ledger, Kevin Wilkins
Sound designed by	Gary Hayton
Sound operated by	Gary Hayton, Neil Mathieson
Fight choreography & weapons	Richard Batt, Peter Beebee
Rigging Crew	Matt Forkin, Jon French, John Herbert, Jonathon Ledger, Sue Mills, Annette Sherry, Ian Yeomans, The Good Friends,
Costume Design and Co-ordination	Morarg Davenport, Denise Mallender
Costume Team	Sue Annandale, Sue Bigham, Gillian Blake, Dorothy Burton, Francesca Bush, Laura Churchill, Jane Griffin, David Hawkins, Linda Hawkins, Isobel Heaton, Gil Huntley, Jade Marshall, Lesley Moors, Sue Mothersole, Christine Orridge, Lyn Read, Dena Selby, Don Sherry, Lynne Thomas, Jo Wilson, Gay Wood.
Wardrobe Mistress	Lesley Moors
Dressing Room Assistants	Members of the costume team and cast
Properties Manager	Jane Salvidge
Weapons Managers	Bob Nother, Linda Nother
Properties Team	Jade Barber, Bev Bigham, Gillian Baker, Gillian Blake, Sylvia Coates, Anne-Marie Coe, Tony Fox, Katie Fry, Carol Graves, Yvonne Gray, Hannah Green, Jason Green, Ruth Hay, John Hayden, Isobel Heaton, Nick Hillman, Molly Jackson, Martha Jenkins, Nicola King, Pat Lange, Christine Manning, Beth Moore, Joshua Morgan, Sara Morgan, Karen Morris, Sue Mothersole, Bob Nother, Linda Nother, Cloe Paget, Harriet Paget, Helen Paget, Zoe Paget, Joe Prior, Helen Rankin, Julie Scammell, Pauline Scott, Dena Selby, Alison Smith, Lynne Thomas, David Vinter, Gay Wood.
Front of House Manager	Maureen Bursey
Front of House Team	Rachael Bentley, Gillian Blake, Amanda Bursey, Sarah Clarke, David Edginton, Keith Hay, Tony Hobson, Terry Kick, Kirsty McDermott, Beth Moore, Tom Moore, Barbara Sharpe, Mike Sharpe, Lindsey Thomas, Darren White.
Buggy Drivers	Tony Allen, Jan Davies, John Watts
Quay Manager	Sue Annandale
Assisted by	Steve Annandale, Gillian Blake, Sarah Clark, Bridget Clements, Barbara Gardner, Sheila Gooden, Terry Kick, Pat Lange, Kirsty McDermott, Christine Manning, Marika Holmes-Evans, Sue Mothersole, Judy Pechey, Dena Selby, Lindsay Thomas
Quay Box Office	Annie Meadows, Elaine Porter
Catering Manager	Gillian Kershaw
Assisted by	Julie Venn and the FOH team
Box Office	Don Cherrett, Karen Swain
Photography	Matt Wright
Additional photography	Hannah Green, Jason Green, Martha Jenkins, Neil Mathieson, Brian Woolton
Poster Design	Neil Mathieson
Programme Design & Artwork	M&A Design
Programme Editor	Denise Mallender
Publicity	Sue Annandale, Tim Fearon, Denise Mallender, Brian Woolton & the BOAT Company
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	Rob Haywood



Production Manager Martha Jenkins

Martha says, 'My job comes with many different challenges, but far more rewards! I love being at every rehearsal and watching the play develop day by day.'

Working closely with all the different Heads of Department is wonderful and educational and, knowing that I have a small part in helping to bring the production together, makes me very happy!

Stage Manager Matt Forkin

Matt is relishing the thought of getting back behind the scenes for his 12th season on the island, his 3rd time as Stage Manager. He enjoys working with a Director who pushes the boundaries of amateur open air theatre. He is assisted by an experienced stage crew and an eternally supportive rigging crew who work their magic on one weekend every year.

Matt adds 'My DSM, Don Sherry, has been instrumental in bringing the stage crew and the rigging team together but, as a result of illness, will be missed as a key member of the team during the run. Please join the BOAT company in wishing Don a speedy recovery.'

Deputy Stage Manager Don Sherry

Despite health issues, Don has made a very valuable contribution towards the success of this production. We look forward to having him back with us very soon.

Consultant Site Manager Bob Nother

A recently established role which involves a number of activities.

Firstly, the theatre equipment on Brownsea has accumulated over the years and storage has to be adjusted and extended during the off-season.

Secondly, the increased legislation applicable to our productions requires the preparation of documents which need the approval of the National Trust. These cover areas such as the Health & Safety of Event Management, Construction Management and Site Waste Management.

Thirdly, some small Set and Props components are made in advance and act as templates for teams to use for guidance during Set-Build Sundays. Fourthly, the CSM liaises with the auditorium contractors during the erection of the seating stands, lighting towers and control hut.

Lastly, the role involves offering assistance and advice to the set design and construction teams if requested.



Costume Design Morarg Davenport and Denise Mallender

Each BOAT production throws up different challenges for the costume team. This is the year of multiple tabards and fight trousers – as well as some beautiful fabrics and designs for the court scenes. Getting the right fit for Richard's costumes also proved tricky, but our perseverance and his patience won out in the end.

Lighting Design - Jonathan Ledger and Kevin Wilkins

Jon and Kevin are really excited at working with Neil again to light the epic story of Richard III.

Kevin explains, 'When the natural light fades we hope to combine intense period lighting with some modern dynamic effects, transporting you to this time in history.'

With the help of a fantastic technical team, the lighting for this year will climax in a battle scene that we hope you enjoy.'

Gillian's Catering

Your local friendly caterer with over 40 years experience

Available for:

Christenings, Birthdays,
Funerals, Anniversaries,
Special Occasions and BBQ's
Dinner parties in the comfort of
your own home a speciality
For a friendly and informal chat
or help with planning
your celebration.

Contact **GILLIAN**

01202 669134 or
07734 504 702

Email:
exmarshy@yahoo.com



Sound Design Gary Hayton

Gary says, 'The word I kept hearing from the Director of Richard III was – "Epic"! To me, as a Sound Designer, this means big, dramatic, emotionally stirring sound.'

Neil, the Director, sourced some music tracks that he liked, and indeed, they do sound epic, but the problem with them was that they were in stereo format. BOAT has, essentially, a surround speaker system, like you hear in cinemas, and so it is quite difficult to make stereo music (two channels) sound good over our system which has seven channels. So, I took the decision to make new music for the production, with a mind to make it sound immersive over a surround speaker system.

This involves making individual tracks, which we call stems, of each of the parts/instruments/sections of the music. These are then distributed around the speakers in a way that makes the music feel like it wraps around you.

The other sounds in this year's production are also quite cinematic. This means that they are more representational of the dramatic events they support, as opposed to naturalistic. I hope you enjoy this year's play!

Properties Manager Jane Salvidge

This is Jane's first year as Head of Props and she's clearly relishing all the unusual items she's had to source or make. The result will be a colourful contribution to the production.

Fight Choreography & weapons Richard Batt & Peter Beebee

Richard and Peter have had a working relationship for over fifteen years. This began with the acclaimed Lost Quays that ran for four years in Poole and was followed by many other theatre and short film productions. They share an interest in action sequences and set up Mr Metal Fight Choreography and Weapons Hire in 2010. Since then they have been used in many local productions and by theatre companies, film schools and film students. Between them they are able to produce action sequences in the styles appropriate for a variety of periods.

Richard is a qualified Drama teacher and has worked professionally as a director. Peter holds a Degree with Honours in History, is certificated to fight on stage through the Academy of Performance Combat and has worked as a professional actor. In a different genre, the computer game stronghold offered him the chance to create all the moves for over twenty different characters.

The pair have worked closely with BOAT for Julius Caesar, Henry the Fourth and Titus Andronicus but both agree that Richard III is particularly challenging. They are enjoying working with an enthusiastic cast and talented director. All the weapons are genuine and they hope you will enjoy the realism of the fight sequences.



SceneOne

your free monthly guide to local theatre

www.sceneone.biz



Tonight's videographers of Richard III

A DVD copy can be yours for just £25

Contact **Rob** for further details: **M: 07919 344293**

Over 30 years expertise, Venture Video offers:

* Weddings * Theatre * Sport * Commercial * Parties * Christenings





DORSET SOFTWARE

An IT company that supports

THE ARTS

Defiers of expectations

 www.dorsetsoftware.com/reinforcements  01202 777707

Boat And Social Networking Open Air Theatre During The Social Media Revolution.

In the last couple of decades, a revolution has been happening in how organisations like Brownsea Open Air Theatre connect with potential and actual audiences.

Technologies like Facebook, Instagram and Twitter have transformed how many people find out about 'stuff' and how we let you know about that stuff. Some people use Facebook on a daily or even hourly basis just to keep up with what is going on in the world and to get the latest information about things that interest them.

At BOAT we have developed something of a Social Media machine, which, while we are careful not to bombard you with information, creates interesting posts, exciting pictures, informative tidbits and some fun stuff to keep you in the loop about your favourite Open Air Theatre company.

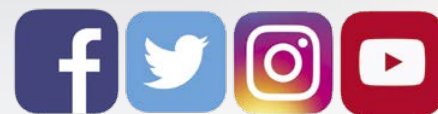
We also use it to keep potential participants informed about upcoming auditions and opportunities to get involved as these become available during the production process.

As a connected organisation, we use Social Media, particularly Facebook Groups, to keep our production members informed about the ongoing production process: what is happening, what we need people to do and any useful information we need to disseminate to keep the production running smoothly.

You can also use Social Media to contact us if you have need of information about our current or future productions - either through messaging us via our Facebook page, or on Twitter by tweeting @brownseatheatre

Social Media, when used as it was originally intended, has a very positive

place in society and, as a long serving and evolving theatre company, we are more than happy and excited to be part of that positive vibe.



Follow us on Facebook
search Brownsea Open Air Theatre

Twitter
@brownseatheatre

Instagram
brownsea_open_air_theatre

And YouTube
search Brownsea Open Air Theatre
and follow our channel.

Chaz Davenport

'What could we possibly do to celebrate Shakespeare's 400th Birthday in 1964?'

Joyce Caton and Edna Clarke, senior members of the Bournemouth Little Theatre Club, were discussing this problem. The BLTC had been founded in 1919 and become enormously successful, presenting nine plays each year in its own, purpose-built, Palace Court Theatre, in central Bournemouth.

'How about an open-air production?'
But where? Bournemouth Gardens? Meyrick Park?

Here, fate intervened! Brownsea Island was in the news. Having been completely closed to the public for years, it had become a place of mystery and myths. It was said that there were fierce guardians ready to throw people off if they tried to land from their own boats, (TRUE). There were rare animals, such as red squirrels or even peacocks, (TRUE), and that a whole villa existed, completely lost under towering acres of flowering rhododendrons, (TRUE).

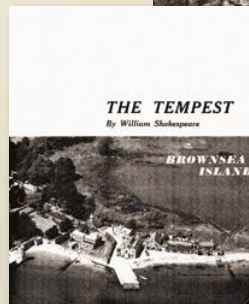
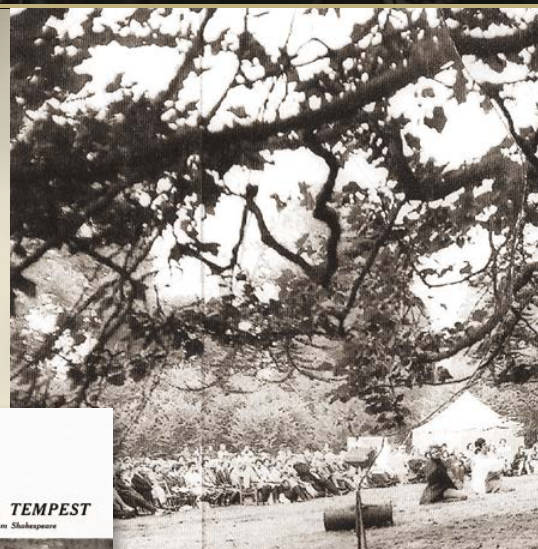
The recent transfer of the Island to the ownership of the National Trust meant it was open for exploration by everybody. So it was that my husband, Keith, and I were amongst the excited advance party from the BLTC, embarking in a little boat from Sandbanks to plan our production.

What would it be like? Would there be anywhere to put on a play? How could an audience come? Would an audience come? Where could the actors dress? Could it be lit by electricity for an evening performance? Was there a loo?

We saw the castle and the row of cottages overlooking the water. Forget the modern barriers and the notices; forget the statue of Baden-Powell, the well-cleared paths, the board walks, the hides overlooking the lagoon and the islands for nesting terns built by the Dorset Wildlife Trust. It was natural and very beautiful. And the rest, as they say, is history.

The choice of play was obvious: *The Tempest*, with its wild, island setting and even a mention of peacocks! The cowshed solved the dressing-room problem and supplied electricity to make the second half of the performance visible to the audience who were seated on hired chairs on the grass. Trenches were dug and canvas screens erected in a discreet area of the field for those who needed relief!

The advertised performances on Tuesday-Thursday sold out quickly; so the Friday was added. The play, directed by Joyce Caton, was cast from Club members and rehearsed in people's gardens.



Both the BBC and ITV filmed work in progress for local news items which went out on the opening night and profits from

ticket sales were presented to the National Trust. Job done!

After such a huge success, it seemed sensible to plan something for the following year, and the Brownsea Open Air Theatre came into existence. As one of the few founder members still around, I am amazed and full of admiration for the professional standards maintained by everyone involved. Year by year there have been many practical changes; but what has not changed is the enthusiasm and energy of people working to the very best of their ability purely for the love of it. Here's to the next 55 years!

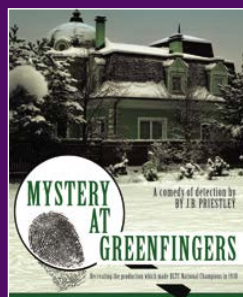
Eileen Rawlings



**Join us for our
centenary season**



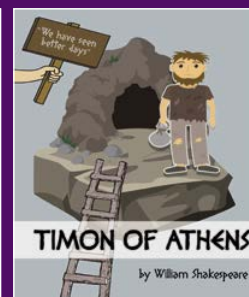
Directed by Jack Snell
2nd - 7th September 2019
at 7.45pm



Directed by Eileen Rawlings
21st - 26th October 2019
at 7.45pm



Directed by Andrew Whyatt
9th - 14th December 2019
at 7.45pm



Directed by Don Cherratt
10th - 15th February 2020
at 7.45pm

Bournemouth Little Theatre, 11 Jameson Road, Winton, Bournemouth BH9 2QD
www.bournemouthlittletheatre.co.uk • Member of the Little Theatre Guild



The Bournemouth Little Theatre Club is celebrating its Centenary this year.

Amongst the events planned are:

30 Sept.-1 Nov:

EXHIBITION of some of our archive material, including old film of Club activities at the Bournemouth Central Library

Saturday 16 November:

THE PALACE COURT THEATRE REVISITED - A unique opportunity to tour the building, see the stage in use for a production and share reminiscences. Entry will be free, but we need to list the names of everyone who is planning to be there.

Please contact:

Eileen Rawlings

Tel. 01202 776390

A TRIBUTE TO THE PAST

Since 1964, when the first performance of Shakespeare took place on Brownsea Island, hundreds of volunteers have been involved in our productions and we have raised over a quarter of a million pounds for the National Trust.

Sadly, every year we learn of the death of those who have worked on and for the island. Recent deaths include, Michael Caton, Joy Taylor, Pete Smith and our previous FOH Manager, Julie Evans.



Another BOAT stalwart, who first appeared on the island in 1987, was Enid Rothwell who, together with her husband Arthur, a member of the set build team, worked for us until well into her nineties.

She acted, painted, made props and costumes and was always there, whatever

the weather, when the tiring job of dismantling the set daunted people half her age! But it is as a mentor, prompt, and general Shakespeare 'fund of all knowledge' that the actors and directors, will most fondly remember her.

Indeed, several of this year's cast, and Neil, the Director, have written sincere tributes praising her help in teasing out the meanings of difficult words and phrases – and her insistence on 'getting the text exactly right. She was a martinet – but we all respected and loved her.

Her family have generously given BOAT a donation in her memory for which we are very grateful.

AMATEUR DRAMATICS • ANTIQUE BOTTLES • ARCHAEOLOGY • ARGENTINE TANGO • ART • BADMINTON
BIG BAND SWING AND JAZZ • BONSAI • BOURNEMOUTH ADVANCED MOTORISTS • BRIDGE • CAGED BIRD
SOCIETIES • CHILDREN'S DANCE CLASSES • COUNTRY MARKET • CRAFTS • DRESSMAKING • DRAMA • FITNESS
FRENCH • GUIDES • GUITAR PLAYING • HISTORICAL SOCIETY • ITALIAN • LINE DANCING • MEMORY LANE



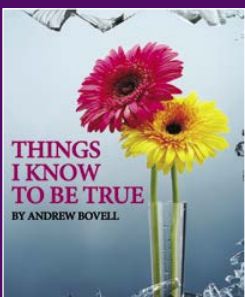
KINSON COMMUNITY CENTRE

14 rooms and halls for hire • Free Parking • Coffee lounge and licensed evening bar
Growing range of clubs, societies & activities • There's something for everyone!

To find out more Tel: 01202 572826, email enquiries@kinsoncc.co.uk
or visit www.kinsoncommunitycentre.org.uk

Pelhams Park, Millhams Road, Kinson, Bournemouth BH10 7LH • Kinson Community Association. Reg. Charity 215169

MODEL AIRCRAFT • MODEL RAILWAY • MODERN JIVE • PENSIONER GROUPS • PHOTOGRAPHY • PILATES • PUBLIC
SPEAKING • RAILWAY ENTHUSIASTS • RAINBOWS • RELIGIOUS GROUPS • SCALE MODELS • SCOTTISH COUNTRY DANCE
SHORT MAT BOWLS • SNOOKER FELLOWSHIP • SOCIAL GROUPS • SOFT FURNISHINGS • SPANISH • SUPPORT GROUPS
TAI CHI • TOWNSWOMEN'S GUILDS • TRANSPORT SOCIETY • VIDEO • WEIGHT WATCHERS • WRITING • YOGA • ZUMBA



Directed by Hayley Tucker
30th March - 4th April 2020
at 7.45pm



Directed by Lindsay Jones
1st - 6th June 2020
at 7.45pm

**For ticket information
call 01202 513361**





When you take a trip to Brownsea Island, you enter a world of adventure far from the hustle and bustle of everyday life. So why not use our guide of essential things to see and do, to make the most of your next visit

A walk on the wild side

Throughout the year, you can soak up the sights and sounds of wildlife that lives here. Catch a glimpse of a rare red squirrel in autumn gathering its winter stores or spot the over wintering 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?



A fresh look at Brownsea's history

A wander around the refreshed displays at the Visitor Centre and carts barn opposite, will reveal hidden histories and pioneering people stories. From devastating fires and rampant rhododendron clearance, to Scout camps and society parties, Brownsea's diverse history is varied and may surprise you.

Observing conservation in action

In conjunction with Bournemouth University, we are currently undertaking a project to study the impact deer and rabbits have on the island. These animals have a positive impact on heathland areas, by stopping trees from taking over and on grassland by keeping it short and allowing flowering plants to survive. However, over-grazing has a negative impact on these habitats and stops the woodland from regenerating naturally.

Five exclosures have been installed across the island in different habitats, to allow us to study this impact. Each exclosure has three compartments to enable us to study the impact of deer and rabbits individually. At the end of the study we hope to understand the optimum number of deer and rabbits, so that we can carefully manage the island's ecosystems.

Why not stay a while?

Brownsea's two holiday cottages sit on the water's edge with stunning harbour views. There's woodland, heathland and a lagoon on your doorstep which is all a haven for wildlife. Breathe in the sea air over an alfresco dinner while you enjoy Brownsea after all other visitors have gone home.

Spend a night under the stars

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.

Sample the Scouting life at the Outdoor Centre with overnight stays on the campsite and bunkhouse and family friendly adventure activities.





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 restored Special Electric Light Engine, which was originally used in the early 1900s to supply electricity to the castle.

After your voyage across the island, you can relax over a well earned, homemade lunch with views across Poole Harbour in the Villano café.

Accessible Brownsea



The Brownsea Sea horse offers access for wheelchair users, unlocking the island for more people than ever before. For your onward journey, we also

provide all-terrain wheelchairs which can easily navigate the countryside or hop aboard the free electric buggy tour.

Join Us

The National Trust is a charity that cares for hundreds of extraordinary places for ever, for everyone. To enjoy Brownsea and visit many more places around the country – free – all you need to do is join the National Trust. Membership starts from £6 a month and if you join on Brownsea Island, we will also give you half your ferry fare back when you pay by direct debit. Please talk to a member of our friendly reception team on arrival for more details.

Your visit today directly contributes to vital conservation work, which ensures that Brownsea remains a special place for ever for everyone.

Thank you.

For more visitor information including staying overnight, accessibility and things to see and do, please visit our website: www.nationaltrust.org.uk/brownseaisland

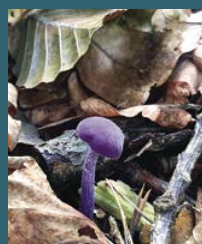


DONT MISS OUT

Whether it's an exclusive guided walk or the chance to see some rare wildlife, here are our top event highlights for the rest of the year.

Autumn

Autumn is the best time of year to see the rare red squirrel hiding its winter stores, on one of the daily guided walks which run from the end of September and throughout October.



You can explore the fungi lurking beneath the leaf litter on our expertly-guided foray followed by mushrooms on toast in the Villano café.

In October you can experience the island at its most peaceful on an early bird wildlife walk. Hop aboard our Brownsea Enterprise for a short boat ride to the island, followed by a guided walk to watch the nesting terns and other seabirds.



Then return to the Villano café to enjoy a breakfast roll and warming cuppa.

Winter

There are plenty of opportunities to visit the island over winter. Feel festive on a wintry walk and warm up with mulled wine and mince pies whilst carol singing in a candle lit church.



Or why not hop aboard a Brownsea bird boat and enjoy an exclusive boat ride across the harbour to the island to see one of the best winter bird spectacles in the UK

For more information and to see our full events listing please visit www.nationaltrust.org.uk/brownseaisland



National
Trust

All images ©National Trust Images/ Arnhel de Serra, John Millar, Chris Lacey, Olivia Gruitt, Lin Renvoize, David Levenson.

01202 707744
nationaltrust.org.uk/brownseaisland

Dorset Wildlife Trust has managed almost half of Brownsea as a nature reserve since 1963. During this time a great deal of work has been done to maintain the nearly 101 hectares of land as habitat for a variety of wildlife, including not only the iconic red squirrel, but also breeding birds on the lagoon, and a population of bats, with 12 out of the 17 UK species being present on the island.

This year, DWT staff and volunteers on the island have been focussing on the wildlife garden at the Villa visitors centre as part of the Get Dorset Buzzing campaign, which asks people to pledge to make space for declining pollinators in their gardens. Over 3,500 people have now pledged to get their gardens buzzing, and the wildlife garden outside the Villa on Brownsea is a great example of what can be achieved by planting pollinator-friendly plants and installing wildlife friendly features such as ponds and bee hotels. To find out more and sign up for your free pack and wildflower seeds, pledge to Get Dorset Buzzing in your garden: www.dorsetwildlifetrust.org.uk/get-dorset-buzzing.



The red squirrel is undoubtedly the biggest attraction for many of the island's visitors. During the summer months they can be harder to spot as they tend to stay out of sight, particularly on hot days. October is without a doubt the best time to visit. As they're getting ready for winter they can be seen collecting up food stocks for the colder months ahead.

A major habitat is the Brownsea Lagoon, which is full of life at this time of year. The constant clamour of noise from breeding terns and gulls is audible from most places on the island – you may even hear some tonight! The specially created nesting islands on the lagoon provide refuge for up to 300 pairs of common and sandwich terns.



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 and sandwich terns and an array of wading birds.

- The Villa visitors centre has a toilet and exhibition, with lots of information about the wildlife on the nature reserve.

OPENING TIMES

The island is open daily until 3rd November 2019. When the island is open access at all times is by self-guided trail. During the summer holiday's additional daily events of guided walks are offered between 11am and 3pm.

A suggested donation:

Adults £2,
Children 12-18 yrs £1,
under 12 years, free.

Parties & group visits,
please book.

For further information
contact nature reserve staff
on 01202 709445

Dorset Wildlife Trust has over 26,000 members supporting our conservation work in Dorset.

Prices start from just £3.50 per month.

Find out more about membership on 01305 264620
or visit www.dorsetwildlifetrust.org.uk

Of course, none of this work would be possible without the staff and army of volunteers who enable the nature reserve to keep functioning as it should. Over the winter, we are preparing for the next season and getting on with the day to day conservation tasks to ensure wildlife has a home.

We couldn't do much of our work without the volunteers and for them to see their efforts being enjoyed by both people and wildlife, is hugely rewarding!

During 2019/20, Dorset Wildlife Trust will continue to make improvements to the Villa visitor centre and the reserve infrastructure and interpretation, inviting new visitors to connect with wildlife for a wild day out! #wildbrownsea.

Dorset Wildlife Trust congratulates BOAT on its 56th year and wishes everyone a successful performance of Richard III. Enjoy!

Nicki Tutton
Brownsea Island engagement and reserve officer,
Dorset Wildlife Trust.

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

Photography © Paul Williams

'Not so much a speaker more a cast!' said a club secretary after a visit to her society by our Talks Team, 'And so informative and entertaining. Quite one of our best ever evenings.'

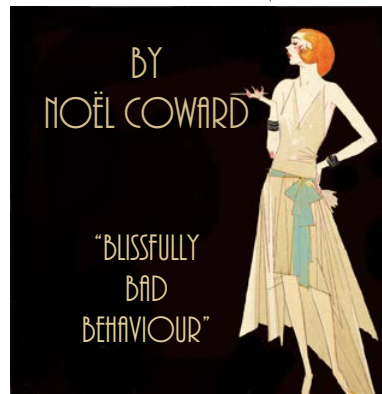
Our Talks Team continues to be popular with groups and societies looking for a cast, or even just a single speaker for afternoon and evening programmes.

Since 2015, when we began actively seeking bookings, we have reached over 860 people and raised more than £870.00 as well as giving talks in local libraries for which we receive no donations. In addition we have raised the BOAT profile, gained several active members, received donations of costume and props items – and helped ticket sales for our recent productions.

We always tailor the programme to suit the audience and in 2018/19 our hosts have included, Southbourne Literary Society, Upton Ladies, Poole Soroptomists, Branksome and Parkstone Catholic Women's League, Friends of Durlston Court, Swanage, North Bournemouth Probud, Wareham Tangent Club, Inner Wheel and Bournemouth National Trust

Currently we are taking bookings for 2020 please contact publicity@brownsea-theatre.co.uk or tel 07749 333919

FERNDOWN DRAMA *presents* HAY FEVER



23rd October to 26th October 2019
Barrington Theatre, Ferndown
7:45 p.m.



Flo (who featured in some of our photos), is a 5 year old ISH (Irish Sport Horse) who was imported from Ireland. As a result of her recent brush with theatrical fame (the BOAT photoshoot) she has begun to demand special treatment – organic apples and Himalayan filtered water!

Flo's owner, Aimee Johnston

NOT QUITE AS OLD AS SHAKESPEARE

but the oldest family owned boat company in Poole. Established in 1887. Proud to be serving the Island and Brownsea Open Air Theatre.

Daily, hourly ferries to Brownsea and around the Islands. River trips to Wareham. Jurassic coastal trips to Dancing Ledge and to Swanage. Air shows and Fireworks cruises. Private and business charters. All from Poole Quay and Sandbanks.



Call: 01929 462383

SOUND - LIGHTING - STAGING - VIDEO



HIRE - SALES - INSTALL - EVENTS

www.cpsgroup.co.uk

01202 572000

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 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, Brownsea for special help and support
- The St John Ambulance for attendance at all performances
- The Kinson Community Centre, Pelhams Park
- The Parks Dept, BCP Council
- United Reform Church, Skinner Street, Poole
- Baillie House, Warehouse
- Dorset Youth Marching Band
- La Piccola Italia Restaurant, Poole
- John Cooper
- Leanne Doyle, Make Up Artist, DFMA Westbourne
- Michelle Fogg
- Aimee Johnston
- Tina Ward

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



WILLIAM SHAKESPEARE'S

ROMEO & JULIET

BOAT 2020 - ROMEO and JULIET
DIRECTED BY DENISE MALLENDER
WEDS 29TH JULY – FRI 14TH AUGUST 2020

The scene - a peaceful Sunday morning in Verona but the two leading families - the Montagues and Capulets - are poised for yet another fight.

Caught up in the feud are Romeo Montague and Juliet Capulet. Will they overcome the prejudices of their parents and fall in love across the divide?

Come and help us create the sights, sounds, passion and romance of the familiar tale.

OPEN AUDITIONS and OPEN EVENING

BOAT invites those who are interested in becoming: actors, members of the costume, wardrobe and props teams, lighting and sound technicians, set builders and painters, photographers, publicity, front of house and catering personnel

We welcome everyone – no matter how limited your experience come and join us and we will find interesting tasks for you to get involved in,

These auditions will be held at the
DURLEY DEAN HOTEL, 28 WEST CLIFF ROAD
BOURNEMOUTH BH12 5 HE
On Tuesday Jan 7th and Weds Jan 8th 2020

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

*A*ND FINALLY

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
2017	As You Like It
2018	Titus Andronicus

www.brownsea-theatre.co.uk



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





Brownsea Open Air Theatre

Patrons

MICHAEL DOBSON • ANDREW JARVIS

Chairman

ROY SACH

Vice Chairman

DON CHERRETT

Secretary

PAULINE SCOTT

Trustees

SUE ANNANDALE • CHAZ DAVENPORT • MORARG DAVENPORT • GARY HAYTON
DENISE MALLENDER • KEVIN WILKINS • BRIAN WOOLTON

www.brownsea-theatre.co.uk

email: boxoffice@brownsea-theatre.co.uk

The Box Office Manager, B.O.A.T. PO Box 338, Poole BH17 7ZT

07845 782924

