



The Club News

Chairman's Chat

As you will see from other articles life is never dull in the theatre. Those of you who attended the Friday performance will already know about the unavoidable cast change made at just over 30 minutes notice, thanks to Peter Lawless for taking

over at such short notice and Simon McBride for rushing over to the theatre to take over the sound and the cast for rallying round and helping Peter produce an excellent performance.

In the last few weeks we have had no less than 5

separate inspections of our premises. I am pleased to say with the exception of two minor problems, both of which have been attended to, everything has been passed for another year.

Ian Bowden

Inside this issue:

Chairman's Chat	1
Inspections, Assessments and Policies	1
300 Club Winners	1
Don't Mess with CYDS	2
Film Society	3
The Clean Up Brigade	3
Useful Numbers	4
It Doesn't Happen Much But...	4

Inspections, Assessments and Policies

The theatre has recently been subject to series of inspections carried out by different agencies as part of our ongoing commitment to ensure everyone's safety and wellbeing at the Club Theatre. These inspections are regular but this year they all seem to have arrived at the same time. The inspections have covered our electrical wiring system, emergency lighting system, fire extinguishers, emergency evacuation procedures and have looked at our risk assessments and safety precautions across the entire theatre. We are happy to say that we have emerged successfully from these inspections with only very minor changes to the building systems and procedures being necessary.

The new insurance company carried out a full audit of the building including specific attention to our risk assessments and insured value, specifically the contents insurance. You can imagine how difficult it is to put a precise value on theatre stocks, however the committee are evaluating this as we speak.

As result of these inspections, we now feel we can make available our policies for members to peruse, these specifically are our health & safety policy, health & safety risk assessments, fire risk assessments, child protection policy and data protection policy – all are available for viewing by contacting the theatre directly.

It is good to know that the ongoing teamwork by members and the committee at the theatre has left us with very few surprises following these inspections, obviously keeping up with the changing legislation and requirements on public entertainment venues is key to this. Additional help has been sourced from the document library of the Little Theatre Guild of Great Britain, which we recently rejoined, making our task significantly easier in revising our policies and procedures.

Specifically I would like to thank Barry Swithenbank for giving up so much of his time organising and facilitating the numerous visits and inspections during the daytime whilst co-ordinating and leading the construction of the set for Time Of My Life during the evenings.

Steve Smith

300 Club Winners

£100 Mrs PM Glover

£50 Mr & Mrs JC Finlay

£30 Mrs J Spilsbury
Mr S Smith

£15 Mrs P Stuffsins
Mr & Mrs DL & GM Cope
Miss D Harris
Mrs B Fuller
Mrs SM Clague
Mr & Mrs G & C Bird

£100 Winner

Mrs Pauline Glover

Don't Mess with CYDS (fight . . . Fight; don't get stage fright)

There are now ten students initiated into the dangerous, exciting and serious art of stage combat after a workshop with fight director Renny Krupinski.

I was invited to come along to see Renny in action. Luckily there was an even number of CYDS students because it meant the tutors didn't get roped in. But what a spectacle! If you have ever wondered how actors do the things they do on stage (from a fighting perspective) without hurting themselves and more importantly their fellow colleagues, this was the taster session to do it.

From remembering the names of all ten students within two minutes (repetition if you want to know), to giving a potted history of his career path from actor to combat director and teacher – Renny provided everything you wanted to know about hurting people in a public place without getting arrested. It was worrying perhaps to see CYDS so eager to learn how to punch, karate chop, hair pull, kick and head smash. Of course, this was all in the name of exploring the little understood art of deception, balance and co-ordination between attacker and victim. In essence the attacker provides the blow with minimal effort and maximum distraction. The victim provides the sound effects and maximum feigned response to the attacker to ensure the deception is carried off.

As with all things, it is easy when you are shown how and with a little practice. Apart from the expertise demonstrated it was a joy to watch how quickly Renny put everyone at ease, and balanced theory and practice with thoughtful feedback interspersed with humour.

As the morning progressed and student confidence grew, we moved onto eye gouging, groin kicking and neck-breaking. It is difficult to describe fully in words any of the above moves but CYDS certainly got stuck in. The bodily pose of knees bent and backside up while pretending to hold a five pence coin between your buttocks is second only to the kick between the legs which would have brought tears to anyone's eyes. Or try rolling a small bit of bubble wrap between your fingers, and imagine neck vertebrae snapping as you twist your victim's head in a vicious head lock. Effective, discrete and cheap to boot! From a tutor perspective the single and double face slapping was the most artistic. If done properly, even in a theatre in "the round", slapping can be effective and more importantly done safely. The clear message was that actual physical face slapping is never a "must" for the good of the production.

Our thanks go to Renny for his consummate skill, and hopefully the theatre neighbours were not too concerned by the screaming interspersed with laughter! The feedback from CYDS themselves revealed the fun and experience they gained from this session.

Roisin – "The use of control is so important when attempting any of these moves"

Jack C. – "Whatever gruesome attack we suggested Renny had a trick or technique to pull it off"

Becky – "Takes a lot of energy out of you. I want him to come back"

Nicole – "I learned that teamwork is essential"

Katie – "It brought out the blood lust in people. Thank you John for organising the session"

Finally, on a serious note, the techniques demonstrated takes hours of practice. Some of them are very dangerous and should always be done under professional supervision. This is stage combat, with the emphasis on **stage**, and should never be used in any other circumstance.

Peter Ning – Club Drama Tutor

Film Society

21 November 2009

THE MARRIAGE OF MARIA BRAUN

Rainer Werner Fassbinder- W. Germany - 1979- 120 mins (15)

Fassbinders's greatest international box office success and his first film about post war Germany. A story of a woman picking herself up from the ruins of her life as her country also tries to forget the past whatever the price. Maria Braun is brought fully to life by the great actress Hanna Schygulla

(Berlin Silver Bear winner)

“With this masterful epic, he made his clearest and most cynical statement ..., a movie dripping with period detail, with the costumes and decor he was famous for, with the elegant decadence his characters will sell their souls for in a late-1940s economy without chic retail goods “ Robert Ebert Chicago SunTimes



19 December 2009

MON ONCLE

Jacques Tati- France-1958- 127m –(12)

Unemployed Monsieur Hulot spends his days waiting to pick up his adoring nephew from school and escort him to his ultra modernist home. Concerned for Hulot's future, his sister tries to pair him with her neighbour while his brother-in-law tries to secure a job for him in his hose factory. Chaos ensues.

Cannes Jury special prize 1958, Oscar Best Foreign film 1959

“A biting commentary on mechanised living and bourgeois pretensions which never loses its capacity to bemuse and delight“ IMDB reviewer.

Please make a note of the dates and contact John Grieve if you require any further details. Guest tickets are £5.00. You will be able to view through the new projector and on the new screen.

The Clean Up Brigade

A very big thank you to those people who turned up to help us clean the theatre in readiness for the first play of the season. The theatre was filthy after the summer work and needed a very good going over. Some members had already been in on the Thursday to make a start and overall we got it look it right just in time! If you can please lend us a hand to tackle the dust before 'Time of My Life' Thank you.



Help needed SAT morning
the 29th Nov at 12.30



THE CLUB THEATRE

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Phone: 0161 928 1113
E-mail: secretary@clubtheatre.org.uk
Website: www.clubtheatre.org.uk
Tickets: ct.tickets@googlemail.com

Useful Numbers

There is always someone who will be able to help or put you in touch with the right person if you have any questions or queries about any aspect of the theatre.

Feel free to call **0161 928 1113**

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| Chairman | Mr Ian Bowden |
| Vice Chairman | Steve Smith |
| Acting | Peter Nawn |
| Treasurer | Peter Ball |
| Stage Director | Barry Swithenbank |
| Secretary | Gillean Thomas |
| 'Club Drama' | Val Harris |
| Ticket Bookings & Club Theatre Office | |

It Doesn't Happen Often But

During the weeks run of the opening production (See How They Run) a problem occurred which does not happen often, thankfully, but which sums up the spirit of amateur dramatics.

Friday night, 7:00pm, and one of the cast found himself stranded in Sheffield, he had gone there for a meeting which had gone on longer then he anticipated and now he couldn't get back in time for curtain up Disaster!

The answer to the problem? Someone had to go on stage with the book, but who?

The chairman and others scanned the arriving audience for inspiration but there seemed to be no one available to fit the bill? Who could they ask?

Meanwhile up in the perch Peter Lawless prepared himself to operate the sound for the ensuing production , another quiet and comfortable evening with the odd coffee and biscuit thrown in. A long shadow was cast down the perch, - Peter turned to see the chairman smiling benevolently down at him and beckoning him with a fatherly finger.

And so it came to pass that Peters' quiet evening was no more, immediately he agreed to go on. Was whisked away below stage, thrust into a costume, told by a grateful cast what to do and what not to do and thrown on stage. The following two hours went like a dream; Peter never put a foot wrong. The cast enjoyed his performance and the audience were behind him all the way. Another successful night.

And that is the beauty of amateur dramatics, people enjoying each other's company, the camaraderie from actors, backstage crew, front of house, everybody. A community joining together to entertain their audience. Our heartfelt thanks again to Peter.

If on reading this you would like to be a part of the madness then you will be made more than welcome.

Mr Doogle Eyes