

A Busy Time In The Theatre

Look around you, maybe at the interval, and you will notice quite a few changes in the Fontilles Theatre since your last visit. Alright, the seats are still unpaddinged, but we're getting there!

Probably the most noticeable new feature (how could you miss it?) is the lighting bar suspended from the roof just in front of the stage. This holds six "Fresnel" lanterns, each of 1,000 Watts, which we bought second-hand in England and shipped out here in October. Also new are the seven new, beam lanterns on the side walls and onstage. Together with the six large lanterns which we installed last year on the side walls of the balcony, these give us almost as much lighting variation as we need from in front of the stage. If your seat is in the balcony you will have also seen the two large follow-spots which we, again, bought second-hand in England and brought out this Autumn. Both are two kilowatt lamps and certainly add a spectacular element to our presentations. Let's hope we don't melt the make-up!

At the back of the stalls you may notice that what was the old cinema projection room has undergone something of a facelift. A new, open window has been cut in the front wall and behind here sit our sound and lighting board operators. There's no glass because the sound operator needs to be able to hear exactly what you are hearing in the audience, as well as the balance of sound on his headphones. From their vantage point, each operator has a large desk with dozens of knobs and sliders to control every light, every microphone, and every speaker in the theatre. These operators, and the follow-spot operators are in constant, two-way radio contact with their boss, the Stage Manager, from his position in the wings.

The sound and lighting control equipment we have bought over the last eighteen months. All of it is second hand or reconditioned. Not only has this been a considerable investment, but it has involved many hours of work to get the whole system installed and up and running. Above your heads in the ceiling, and also beneath the gangway, running centrally from front to back of the auditorium is a maze of wires connecting all these electrical and electronic elements together.

We have also resurfaced the entire stage and introduced new safety features backstage. The old stage is tongue-and-grooved and each board has warped laterally with age. Consequently, the stage was a mass of little ridges which the dancers, in particular, found difficult to cope with. The woodworm in the old stage has been treated and new, marine ply boards have been screwed down on top to give a superb, new surface. This timber, too, has been given all the right preservative treatment before getting a coat of matt black paint, which can be renewed as and when necessary.

There have been other, minor alterations carried out as well, such as numbering of the seats and building a third dressing room, but the result of all this work is that the theatre is now beginning to work as it should, for the benefit of performers and audiences alike. There is more work still to do! We mentioned the seating earlier and, when we are able, we want to cushion all the seats. Loose cushions are unsuitable as they could provide an obstruction

in an emergency, so we need to do the job properly, and we recognise it as being a priority. We also need more strong lanterns on stage, to allow us to illuminate particular areas of the stage individually or in different colours. It would also be nice to create a small but practical foyer, and this is something we shall be considering for the future.

A Traditional Pantomime by DUGGIE CHAPMAN

The Entire Production Directed by

JOHN A. BOOTH

CAST, in order of appearance

Fleshcreep



Brenda Cook

The Good Fairy



Linda Chadwick

Giant Gargantua



Graham Denyer

Apprentice Fairy Fluff



Kelly Wright

King Benny



John Eland

Princess Jill



Lisa Love

Dame Trott



Rick Rosewell

Daisy the Cow

Elaine A. Farrow & Rita Brett

Silly Billy



Graham Chadwick

Jack Trott



Candida Wright

Choreographer and Chorus Mistress: [June A. Booth](#), A.R.A.D., A.L.S.T.D.



Chorus and Dancers

Olive Baker, Jean Barber, Shirley Barrett, Rita Brett, Margaret Cordery, Shiriey Dagger, Lynda Denyer, Elaine A. Farrow, Ray Hatch, Pat Johnston, Violet Lorraine, Jean Martin, Gill Orchard, Lynne Parsons, Betty Pitt, Hazel Worrall, Debra Wilkins, Paul Chadwick, Terry Farrow, Roy Martin, Dave Orchard, Bill Parsons

June's Juveniles

Caitlin Cotterill, Megan Cotterill, Josephine Penny, Alex McEnery