

Coming in June  
'A View From  
The Bridge'

By Arthur Miller  
Directed by  
Mark Wilson  
19-26 June

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NEW VENTURE  
T H E A T R E

THEATRE  
NEW WRITING  
CLASSES

## 'Endgame'

By Samuel Beckett  
Directed by Mark Green  
13-22 May 2010

In 1990 (\*) at the age of 28 and finding myself single again after a failed marriage, I decided to take an A level in Theatre Studies. My only foray into the art had been reading 'Macbeth' and 'The Caretaker' at school, so I wasn't even sure I would be any good. However, as a teenager I was fascinated by film, and especially horror, not the crass Hammer Horror but the



L-R - Hamm (Nik Hedges) &  
Clov (Sean Williams)

old black and white classics such as James Whale's Frankenstein, Todd Browning's 'Dracula' and earlier silents such as 'Nosferatu', Jean Cocteau's 'La Belle et La Bete' and particularly 'The Cabinet of Dr Caligari' with its distorted, cartoon like, hand drawn sets by Hermann Warm and Walter Reimann. Amazingly I passed my A level, joined the Break-Through Theatre Company and soon afterward landed the part of Clov in Beckett's 'Endgame'. It was a play that would stay with me for 20 years, so when I was asked if I would like to direct for the 2009/10 season, there was only one choice of play and its concept.

It's all too easy to label 'Endgame', Beckett's second play, as being both fragmentary in style and offering a bleak dystopian even apocalyptic world view, however true, it does contain much humour.

'Endgame' challenges traditional theatre in that there is very little action, it is continuous with no acts or scenes and uses Beckett's stock coupled codependent characters to communicate

*Continued on page 2 column 1*

## 'Icarus'

Devised and directed  
by Ulrike Schilling

**Premier 30 April - 8 May  
2010, 7.45 pm. The show will  
be about 1 hour. Sunday 3  
May at 2.30 pm. No perform-  
ance on Thursday 6<sup>th</sup> May.**

*\* This play is partly set in darkness and it features strobe lighting. It is also set as promenade, with just a few seats provided for older people. Please indicate the necessity of seating when booking.*

"And escaping through the air began to soar, rising playfully and curiously upon his wings to touch the skies."

The inventor Daedalus and his son Icarus were imprisoned by King Minos in the Labyrinth of the Minotaur. While the King ruled over land and sea, Daedalus observed the freedom enjoyed by the birds. Inspired by this, he created wings out of feathers and wax for his son and himself in order to escape. He told Icarus to follow his own route through the sky and warned him not to fly too close to the sea, because the water would make the wings too



L-R - Julie Rachele Monkcom,  
Joyce Akanbi, Izzy Mackenzie

heavy for flying, nor too close to the sun because the wax would melt and the wings fall apart. However, Icarus enjoyed playing

*Continued on page 2 column 2*

its themes. There are many theories as to what 'Endgame' actually represents, even after 20 years I am still trying to decipher some of them myself!

Hamm, played by Nik Hedges, last seen in 'Deathwatch', is blind and chair-bound. He is attended to by the dutiful Clov, Sean Williams, who has been busy performing outside of the NVT. Hamm's parents, Nagg & Nell are played by Paddy O'Keefe, seen very recently in 'Dancing at Lughnasa' and Louise Preecy, fresh from her performance in 'Breaking the Code'.

(\* ) *The windows used in this production are the same windows used in the production of 1990!*

**Mark Green**  
**Director**

### Next NVT newsletter

Final copy date: Monday 24 May  
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with the winds, which carried him away and he found himself heading towards the sun. The wax melted and Icarus met his end by falling into the sea. Daedalus had turned around to see his son falling. He secured his son's body from the sea, which he named the Icarian sea in honour of his dead son.

Inspired by Ovid's poem and drawing on personal experience, the myth of Icarus, his flight and his fall, is explored by three performers within a promenade setting. Each performer explores an aspect of their individual journeys in life which relates to the structure and setting of Ovid's parable. While exploring separation and entrapment within the labyrinth, they come together for the flight and reflect on the fall relating to their personal stories. Employing music and projection, the emotional journeys will be supported by strong visual and physical language as well as an original soundscape. Set as a promenade performance within the intimate space of the studio, the audience is invited to create their own pathway and explore different stories and perspectives and ultimately become part of the journey.

Daedalus's journey is the main

focus of Ovid's poem and Icarus himself is only mentioned briefly in a chapter relating to escape and freedom. Playing with the winds in excitement, Icarus gets carried away, flies too close to the sun and falls into the sea, where he dies. Having only been a young boy, his journey was most likely the peak of his life – flying into the sky, a unique experience most people dream of, but are also too scared of by the possibility of falling.

In this brief story I not only saw a reflection of my own life, it also made me want to look at the emotional journey Icarus had and give him a voice. I was born in East Germany, the communist and socialist part of Germany, then lived in reunited capitalist Germany before moving to England. My journey allowed me to explore the freedom my parents did not experience and hence now enables me to live their hopes and dreams combined with my own.

I am grateful to NVT for enabling me to create new work in collaboration with many talented and skilled people in such an amazing venue.

**Saskia Ulrike Schilling**

## Make-up Workshop

### Saturday and Sunday 5 and 6 June

Make up Workshop Sat 5th and Sun 6th June  
Come and join me for a colourful weekend of fun. You'll be ageing actors to suit a character and you will give them horrific injuries without inflicting any pain at all (cuts and bruises, etc). We'll also be exploring a few basics like face shapes and the impact of lighting design on Make up tones (Lighting gels). You'll be working in pairs on each other so everyone can have a go.

I have had the privilege to be trained as a Film and Television Make up artist at Greasepaint in Ealing for the past 14 weeks. One of my tutors has won a BAFTA. I am hoping to pass a few tricks on to you and hope you'll enjoy the applying as much as I do.

Make up has been an area that has not often been used to its full potential at the NVT. Reasons might

be budget constraints and the conception that make up is greasy thick stuff that has no place in a studio atmosphere. There are lots of very simple powerful effects that can be achieved at low cost and I believe what is good enough for Film and HD Television should be adaptable to suit our studio. The theater now owns a basic Make up kit and Greasepaint has kindly donated half of its contents. We will have a look at various materials and see what you can do with them.

Spaces are limited so please book your space soon via [ulrike.schilling@newventure.org.uk](mailto:ulrike.schilling@newventure.org.uk) Costs are £15 for members and £25 for non-members so we can cover the materials used.

Looking forward to seeing you in June!

**Kathrin Zeisberg**

**Coming Soon – The NVT Awards 2010 – See next newsletter for details and your voting**

# 'Breaking The Code'

A guest review by Barry Hewlett-Davies

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## RIGHTING THE WRONGS

You might say Alan Turing was unlucky. Though his genius for computer technology earned him an honour from Churchill in World War II, he was gay at a time when homosexual activity was illegal; he was saddled with and eventually destroyed by his naïve personal honesty; and he let himself get nabbed by the police when there was a national witch-hunt going on against "queers."

This is the back story of *Breaking the Code*, Hugh Whitmore's 1986 play directed by Suzie Dole, her first for NVT.

It is a cliché to say an actor's performance is a tour de force, but it happens to be mostly true of Rick Martin for what he does as Turing in this production. He has several thousand words to deliver in a three-hour play and is scarcely off the stage. You can't stop looking at him. From his first entrance, physically ill at ease, fiddling with his finger nails, running at sentences and then abandoning them, and looking round for help which never comes, he's got you !

You want to warn him to stop before he's gone too far.

His world was cruel reality. But it is not frivolous to say that in happier circumstances, socially, Rick Martin would be Mole in *Wind in the Willows*, a gentle creature of good courtesy, an eccentric and entirely honest gent.

It is not a one-man show.

Andy Bell is a PC Plod of a cop, malevolence masked by institutional stupidity, more chilling for that. Matt Guy Wright is another figure of authority, a sinister official security presence, seen only twice but possibly the reason for Turing's ultimate self-destruction.

There are two charming rent boys. Alan Hutchison might perhaps do a bit more to let us know he is aware that the police are offering him an easy ride in return for betraying Turing. Christian Clifford Walsh, decorative in a bath towel, gives the action a bit of a comedy lift. (The performance I saw, the audience was reluctant to acknowledge the laughs. A pity. There are quite a few.)

Louise Preecy and Peter Byrom are there to establish Turing's early relationships, Louise rather touchingly and matter of fact. Brendan Moore is a civil servant, though he doesn't dress like one. When he first arrived in the play, I took him to be someone from the BBC which would have fitted in with the action at that point in the story.

Ruth Tansey is something of a cipher as mum, a straight-off-the-shelf self-deluding tragedy of a woman. It doesn't help her credibility that she is wearing a designer outfit at the end which looks as if it cost several hundred pounds. I was worried, too, that she had to sign for a box of belongings labelled with her son's Date of Death in Big Letters – not a subtle touch.

The production is entirely suited to the studio space. Suzie Dole uses it excellently.

The play appeared first in 1986. It comes over as a period piece, sexual attitudes having changed. However, the government did apologise officially last year to Turing's family for the harm done. To that end you might say at least one code of conduct has been restored and mended.

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## New Season Social at NVT - Saturday 29 May

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On Saturday 29th May the NVT will be holding the New Season social from 7:30pm. This annual event provides an opportunity for Directors to announce their plays for the coming season and recruit any willing victims to help out backstage or with the production in general.

This year the NVT Acting Class will perform a short presentation of comic scenes and dramatic incidents that have been devised through an improvisation process in the Monday night drama class.

We also hope to help our fundraising appeal by holding a raffle. If anyone would like to donate a raffle prize then please send an email to: [sallymerriott@hotmail.com](mailto:sallymerriott@hotmail.com)



**New Ventures...**  
**Artists Open House Festival**  
**May 2010**

*Penny Bailey - Photos, textures close-up*  
*Justine Garratty & James Fenner - Intriguing shrines*  
*Jan Hunt - Metal & ceramic sculpture*  
*Strat Mastoris - Architectural heritages*  
*Alex McQuillen-Wright - Decoupage furniture*  
*Livia O'Toole - Silkscreen figures*  
*Ricky Purnell - Black and white landscapes*  
*Eve Turner-Lee - Sculpture*

**Sat 1st/8th/15th/22nd/29th May - 11am-5pm**  
**Sun 2nd/9th/16th/30th May - 10am-2pm**



## Box Office changes

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Sadly we have to say farewell to Laura Scobie, who has been Box Office Manager for the past 9 months. She is off to do a Masters at Aberystwyth University and we wish her good luck and many thanks for the work she has put into arranging the staffing for the box office and the other behind the scenes tasks that ensure an audience is there for each performance.

We are also at a stage of development with our box office system. With effect for the festival productions - Icarus and Endgame - we will be trialling a new online box office system. More than that, we are moving into the realms of pre-payment for seats - booking rather than reserving.

I know, you've read about it before. Well, we have been trying to find a system that pro-

vides everything we have now without significant booking fees. We have found a system that only makes a nominal fee for each booking - so low that we need not increase the prices to cover it. Online bookings will start as previously on our website and move onto the new system. Postal bookings will be managed as before, but must include payment with the booking form. Sadly, due to the cost of all the options we have found being prohibitive, we will no longer be able to provide a system for phone bookings; only postal or internet.

As stated above this is being trialled for the festival productions, we want to know what you think. Please feedback to us about your experiences with the new system. On **[info@newventure.org.uk](mailto:info@newventure.org.uk) or 01273 808353**

## Acting Class: 7, 14, 21 and 28 June

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Exploring and engaging with text through physicality, movement and voice

In sessions we will use a range of approaches to explore and experiment with ways to perform a variety of written texts.

Sarah Davies has been performing, teaching and directing performance in Brighton for the last 6 years. She has trained at ACT, with Britt Forsberg, aspects of Le Coq, Nose-to-Nose clowning. She works as a secondary school drama teacher, has been in two recent plays at NVT and directed at Shakespeare School Festival. She loves play - is energetic, passionate and humorous. She is currently appearing in Brighton's new innovative company Theatre 21 piece of devised theatre 'Expresso'.

# Intensive Actors' Workshop

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I thoroughly enjoyed leading a course of acting classes last year and was impressed with the amount of dedication, hard work and enthusiasm shown by the participants. As the acting class includes a "drop-in" element there was, inevitably, a limit to the amount of focused work that could be progressed week on week.

It seemed to me that a number of actors would welcome an opportunity to work in a more intensive and focused way and this workshop has been designed with them in mind.

Participants will have the opportunity to work on specific texts in a company of between 8 and 10 actors on one or more plays including a new work. I can give more details of which texts we will be using once I know who will be attending.

The workshop sessions will be from 6pm until 8pm on Sundays from 6<sup>th</sup> June until 11<sup>th</sup> July and the fee will be £30 for the six sessions.

Please contact me to register your place which will be on a first come first served basis.

If you would like any further information, please do not hesitate to give me a ring.

**Pat Boxall**



# Artistic Development

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Over the last few years I have been coordinating the Acting Classes and in that time I have seen many interesting sessions. It is important to me that we offer high-quality tuition within a broad area of different approaches to acting. Thus a diversity of classes, ranging from voice work, body awareness, improvisation, comedy and work with subtexts, to acting skills and presence, are offered throughout the year. The classes are still one of the best ways of getting involved in the theatre, and I feel strongly about both their inclusion in the season and their achievements. Participants in the Acting Classes contributed to several social evenings with entertainment as well as helping to organise the evening, and they are regularly involved in productions. At the moment the class is preparing devised work for the Social on 29<sup>th</sup> May – make sure you don't miss it!

To further broaden the actors' training that we offer, intensive workshops will be implemented throughout the season. These will start with a six-week workshop this June/July. These workshops will focus on particular areas, and participants will have to commit to all of the sessions. Look out for further announcements in the newsletter!

The request for starting a Youth Group again was voiced from

within the membership; as a result we are now looking for people who are willing to support and run such a group. This does not necessarily include running weekly classes, it could focus on running classes during half-terms and school holidays and it could also be shared between several people. Due to legislation, chaperons are required when working with young people. This season we had several young people appearing in productions and working backstage in different roles. Their involvement not only enriches individual productions, it also supports the future of the theatre beyond those productions and attracts young audiences as well. So if you are interested in supporting a Youth Group project in any capacity, please contact me.

After a successful run of "Breaking the Code", the NVT hosted a rehearsed reading of "Ill Duce" by Mike Graney as part of a Members Meet evening. The Members Meet offered to people interested in joining the NVT the opportunity to meet members, see some strong performers in action and enjoy new writing as well as a drink at the bar. The next Members Meet is on 2<sup>nd</sup> June at 7pm and I am still looking for someone who would be interested in arranging a play reading – a new or an established work – for this evening.

**Ulrike Schilling**

Saturday 5th June - 8pm    £8 (£7 members)

**Finishing the Picture:  
An Arthur Miller Retrospective**

In the run-up to our production of 'A View from the Bridge', join us for a retrospective event celebrating the life, work and legacy of Arthur Miller.

We look forward to hosting an informal evening of lecture and discussion led by Sussex University experts John Whitley and Dr Susan Currell, acted excerpts and readings, screenings of famous Miller interviews and opportunities to win Miller books and prints from the National Theatre

This is sure to be an engaging and enjoyable event, celebrating seven decades of writing from one of the greatest dramatists of the 20th century.



**To: The Box Office Manager, New Venture Theatre,  
Bedford Place, Brighton BN1 2PT**

Please reserve for me \_\_\_\_ tickets for  
**"Finishing The Picture - An Arthur Retrospective"**  
 One night only: Saturday 5 June 8.00 pm

Tickets:    £8 .00 (Members: £7)

NAME: \_\_\_\_\_ Membership number \_\_\_\_\_

ADDRESS: \_\_\_\_\_ PHONE \_\_\_\_\_

You can book by post with this form and your cheque,  
 or on line at [www.newventure.org.uk](http://www.newventure.org.uk).  
 Please note that we are no longer able to accept telephone bookings.

**Our sponsors**

Our sponsorship deal is £250 for a year's advertising on our website and in our brochure, newsletter and show programmes, plus 2 free tickets for each production in that year. We need more sponsors, so please email \_\_\_\_\_ if you have any ideas in that direction.

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**MANAGEMENT: Who we are and how to reach us**

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