

Coming in July

'The Building'
an ensemble
devised
promenade
performance

Sarah Davies
& cast

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NEW VENTURE
T H E A T R E

THEATRE
NEW WRITING
CLASSES

A Harold Pinter double-bill

'The Lover' Directed by Kevin Moore

22 - 29 June 2013

"Does it ever occur to you that while you're spending the afternoon being unfaithful to me I'm sitting at a desk going through balance sheets and graphs?"

"What a funny question."

Richard and Sarah are a married couple with a pretty unusual arrangement. A few times a week, Richard will pick up his briefcase, put on his hat and leave for work, and while he's there Sarah will stay at home, put on some high heeled shoes, and wait for her lover to arrive. This is their arrangement. The only thing is, it's not quite as simple as that. And further, it would appear as if not everyone's as happy with the arrangement as it would seem at first.

The Lover is one of Harold Pinter's early plays, part of his period of plays that have come to be known as "comedies of menace." These plays built his early reputation and are renowned for the level of tension that

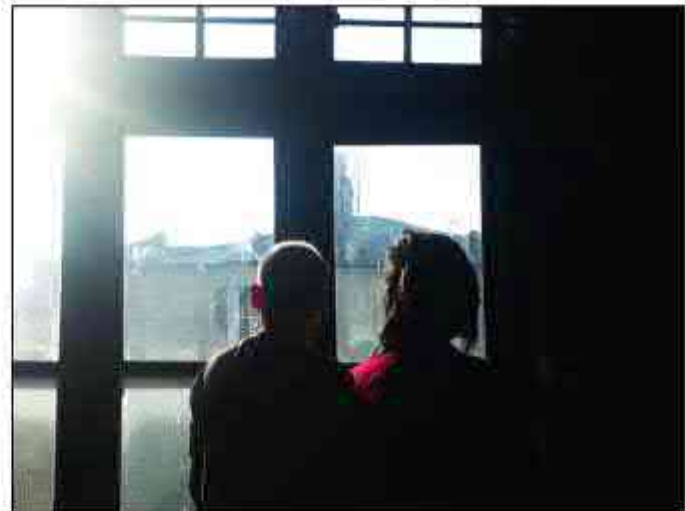


Photo by Kevin Moore

he built up between characters with relatively simple set ups. In terms of structure, they're usually straightforward and un-taxing, there's only ever a small handful of characters who, for whatever reason, are stuck with each other in a house or room. But it's with these simple elements that Pinter created his best known work.

One thing that I felt strongly about when I decided to direct this play was to not make it explicitly a 1960's story. The story and the

dynamics within it - infidelity, power, control - are still powerful and fresh, and dare I say shocking. However, I wanted to move away from the reality of the 60's and make the play a bit more ambiguous. I feel both excited to be able to do it this way, and also a little trepidatious. My approach may ruffle a few purists, but I hope that the way the play has been done can exhibit the story's nuances with a few twists that bring the story centre stage.

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'Celebration'

Directed by Tim McQuillen-Wright

As a contrast to 'The Lover', 'Celebration' was the last play that Harold Pinter wrote. Fittingly, the piece is a wonderful reminder of why he became so renowned as a craftsman of meticulous dialogue and his appetite for teasing his audience is as delicious as ever.

The play is short but with a cast of nine, this is no lightweight postscript to act one's 'The Lover'. As the cast are so bravely exploring, this is a taxing, involving piece. Of course, the play is not about a celebration in the normal sense at all. So what is it about? The action takes

place at an anniversary dinner, and is primarily a satire of fashionably expensive restaurants. But what is actually being celebrated here? As with so much of his work, the variety of options is as fascinating as any one conclusion. Hopefully, we can allow all the possibilities to be plausible, interesting and entertaining and if nothing else is gained from the 35 minutes you will spend in our company, it is a very funny piece and will be a celebration of Pinter's remarkable gift for theatre making.

'The Lover'

continued from page 1

The team working on the production has been quite small. I'd like to thank Lou Preecy and Moog Gravett for their hard and inspired work, making this not only the fun and dark play that I had hoped it could be, but for also making the process relatively easy and fun. Special thanks to Rosie Nicchitta for providing so much assistance.

JULY NEWSLETTER

Final copy date: 17 June

Printer: 1 July

Underneath the Lintel

By Glen Berger

Directed by D James Newton

Reviewed by Barry Hewlett-Davies

Long Overdue

Now here's something you don't see often - a 90 minute, 5000 word monologue from a Dutch librarian telling us in detail how he's pursuing a Baedeker travel guide overdue for more than 100 years.

He has a stamper round his neck containing details of all our lives (including the hour of our death,) a suitcase full of surprises and a rolling blackboard to scribble down dates and cartoon dogs.

Confused? Well, anyone would be until the penny drops.

He is mad, beguilingly persuasively mad. Probably. So how does he convince everyone that his nonsense logic makes absolute sense? Because it does and there's a lot running deep beneath the surface.

He might be on the track of the Wandering Jew - a guess on my part. The first night audience didn't get the measure to start with and there was a little uncertain giggling.

Opening of the Main Theatre

– Autumn 2013

As many of you know, loads of work has happened upstairs in our Main Theatre and we are aiming to be up and running this coming autumn with a first full weeks run in 2014!

Of course this will happen with a bang and we are planning a night to remember with nibbles, entertainment, development updates, memories and fundraising.

So watch this space for more updates and if you would like to help with organising or volunteering at the opening night, please get in touch with Ulrike.schilling@newventure.org.uk

Season 2013-2014 update

I am delighted to let you know that the empty October slot will be filled with a double bill of Caryl Churchill's work 'Heart's Desire' directed by Ian Black and 'Seagulls' directed by Felicity Clements.

Both plays create a contrasting evening accessing Churchill's work in different ways, similar to our January production. I look forward to seeing you there at the first production of the new season!

Ulrike Schilling
Artistic Director



Duncan Henderson

Photo by Strat Mastoris

The role is a complete gift for any good actor and Duncan Henderson, who plays him, is a very good actor indeed, a man with such confidence you trust him on sight.

It's tempting to say his performance is better than the material but that's not fair. Mind you, you could lose a good 20 minutes and nobody would be any the wiser, But that would mean 20 minutes less of Duncan Henderson.

I'd give him a 5 ***** rating.

No Exit

By Jean Paul Sartre

Directed by Louise Gregory

Reviewed by Barry Hewlett-Davies

Sinister Power Games in Hell.

No Exit – Jean Paul Sartre’s *Huis Clos* – is a dark and doomy melodrama, first seen in Paris near the end of World War II while Europe was still locked in conflict. Sartre pushes existentialism to remind us that mankind is born to live in leg irons – tragedy and torment without redemption.

Is it worth being reminded? Yes, if you’re directing or acting. For the audience – well, it’s not an easy ride though it makes an important piece of French theatre available again after nearly 70 years.

Maybe we are too familiar with the argument. “Hell is other people” is, after all, a handy thing to say and works well enough if you set aside any moral concept, or logic, for that matter.

Originally set in baroque splendour, it is done in the round here with just a door and some not-very-splendid furniture. There’s a long discourse of an opening, picking up speed for the last 25 minutes of a 100-minute production played without a break. It says a lot for the actors that we stay with them – and I don’t mean I wanted to walk out. They play people impossible to love but they hold your interest.

Chris Jones is Garcin, the pacifist journalist with no moral courage; Emmie Spencer Inez, viciously lesbian, callous with a touch of vulgarity; and Annabelle Galea, is the shallow flamboyant spoiled-little-girl Estelle. Unlikeable characters, all three, but watchable, especially when they discover sex as a torment.

Simon Scardanelli completes the foursome as the valet who welcomes the terrible trio. He can be played quizzically comic. Simon, with his pony tail, looks as if he could kill with a glance.

The sound track of funeral bells, explosions, rumblings and ghastly screams suggests people in other parts of hell are having an even more terrible time. It was relayed to the bar before the show and sounded like Dr Who on a fairground ghost train.

No Exit is part of NVT’s contribution to this year’s Festival Fringe. As such it offers interesting resurrection of theatre past.



Chris Jones, Emmie Spencer and Annabelle Galea

Photo by Famsin Fraser



Photo by Moog Gravett

Congratulations...

to Hannah Liebeskind and James Camp, who got married this week.

Their marriage was blessed in style at Herstmonceux Observatory, and a number of NVT members joined with their family to make sure it was a ‘Starry’ event!

Acting Classes at NVT

Contemporary theatre practitioners

Ulrike Schilling
17 and 24 June

We will be looking at practitioners and companies like DV8 and Punchdrunk, who changed and shaped our current practise.

In each session we will explore the work and its background and create short pieces in these styles.

Ulrike has created her own work at NVT and teaches movement, physical theatre and dance.

As of the newsletter going to press we hear that Charles Gilson, the Newsletter Editor, is unwell. We are sure you'll want to join us in sending good wishes for a speedy recovery to him and to Anne

Developing and understanding characters through improvisation and theatre games

James Claridge
1, 8, 15, 22 and 29 July

Improvisation and theatre games are a very important tool for actors because they allow you to explore the characters and text in an uninhibited way and, most importantly, allow you to warm up your body and vocals.

The purpose of these games is to exercise and improve all areas of acting such as voice, movement, awareness and spontaneity. It is also a great way to bond the cast and have fun exploring the script in a collaborative manner.

These classes will be fast paced, (at times) hard work but, mostly, fun.

James will be directing Yasmina Reza's 'The God of Carnage' here in November, look out for audition details with next month's newsletter.

Tickets for next NVT productions

Please note: Performances on Sundays are matinee only.

Evening performances at 7.45 pm
Sunday Matinees at 2.30 pm

22-29 June

'The Lover'/'Celebration' by Harold Pinter

Performance date?	How many		Total Cost?
	Member?	Non-Member?	£

20-27 July

'The Building' a site specific production

(Unfortunately, this production is not suitable for those with reduced mobility)

Performance date?	How many?		Total Cost?
	Member?	Non-Member?	£

Seats £9 (£8 members) except final Friday/Saturday: £10 (£9 members): Tuesday evening £7

Name, Address, Postal code & phone number:

Membership Number(s)

* PLEASE SEND or DELIVER YOUR CHEQUE and this coupon to:
New Venture Theatre, Bedford Place, Brighton BN1 2PT

* Please note there may be a delay in receiving confirmation of your tickets for bookings made more than a month in advance of the performance date.

A Beginning, a Muddle and an End

Devised by Andrew Allen

Reviewed by Barry Hewlett-Davies

Hitler's Haunted Bakery

Okay, as advertised, it Began, and it Ended, and it was the Muddle in the middle which was supposed to make our eyebrows go up.

They did, as it happened. . . Improvised theatre is not everybody's idea of a fun night out and it says a lot about Andrew Allen's reputation and confidence (and New Venture's for that matter) that people paid for their seats without knowing what they were in for.

It turned out to be a well-managed and controlled evening, neatly turned, with good humour. The story is "different" each night in as much as the audience suggests themes which are slotted into what I assume is an agreed frame - so, strictly speaking, I don't believe we had theatre improvised entirely on the spot. (Apologies in advance if I've got that wrong.)

On the first night we had Hitler's Haunted Bakery, a versatile establishment run by two people called Deirdre. . . A lesbian couple fell in love, then changed their minds, but ended up in a civil ceremony. Two more people were being haunted by mysterious figures bent double.

Meanwhile, in another part of the bakery, a (straight) man faced the imminent death of his partner and when she died, she was cremated in the bakery oven. Conveniently.

Forthcoming Auditions

Don't miss the audition notices included with this newsletter for our double-bill of Caryl Churchill plays.

Production Dates: 4th-12th October 2013
Auditions: Sunday 7th July 2013

Full details in the attachments or on
<http://www.newventure.org.uk/auditions.asp>

We will also be looking for a full production team. Please contact our Production Manager; Tamsin Fraser on tamsin.fraser@bt.com if you are interested in being involved.



Photo by Tamsin Fraser

Magdalena Whitehouse & Deborah Jane Keays

Everyone except the Deirdres dropped dead at the end - I believe because of eating poisoned buns though I wouldn't swear to it.

A weird evening, impossible to ignore; it needed an indulgent audience ready to laugh and it got one. To what extent actors improvising make ideal spectator sport is perhaps something to think about.

The players:

Jezz Bowden, Sam Chittenden, Alexandria Macleod, Deborah Jane Keays, Daniel Steven Walford, Magdalena Whitehouse, Katie Mattheson, Carlie Gestwicki, Chelsea Mountney.

Heart's Desire

A family await the return of their daughter after a long sojourn in Australia. The moments before the arrival are re-enacted over and over again with increasingly wild variations in the course of which a crazy selection of visitors bursts upon the scene.

Seagulls

Seagulls is a one act, short play written by Caryl Churchill in 1978. A gentle and moving account of Valery, an 'ordinary middle-aged woman who works for M&S' who has an unusual gift - she is able to move objects using the power of thought.



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Why not be an Angel or a Cherub, £100 or more to be an Angel or £5 or more to be a Cherub. Pick up a leaflet at the theatre or send your donation to Angel / Cherub Appeal, NVT Bedford Place Brighton BN1 2PT

If you are a tax payer please let us know if you will Gift Aid your donation.