

Coming in June:
'The Lover' and
'Celebration'
by
Harold Pinter

Directed by
Kevin Moore and
Tim McQuillen-Wright

22-29 June 2013

Box Office (24hr)
01273 746118
Other enquiries
01273 808353

NEW VENTURE
T H E A T R E

Bedford Place
Brighton BN1 2PT
info@newventure.org.uk
www.newventure.org.uk

TWO FESTIVAL PRODUCTIONS



'No Exit' By Jean-Paul Sartre Directed by Louise Gregory 4-18 May 2013

Join us for an evening of torture, a journey into the depths of the unknown of Jean-Paul Sartre's 'No Exit'.

Jean-Paul Sartre's French existentialist play was first performed 69 years ago, in May 1944 at The Theatre du Original Vieux-Colombier in Paris. The original title for the play is 'Huis Clos' which is a legal term referring to a private discussion behind closed doors. English translations have used other titles such as 'In Camera', 'No Way Out', 'Vicious



Photo by Strat Mastoris

L. to R. Emmie Spencer
Annabelle Galea
Chris Jones Simon Scardanelli

Circle', 'Behind Closed Doors' and 'Dead End'. I wanted to keep with 'No Exit', the title of the translation we used, because it's human nature

to walk away from things that we find torturous and we may only face up to it if there is literally no exit – a claustrophobic confrontation.

Set in the round the audience make up the four walls of the room the characters inhabit, therefore the audience witness the action in the room like a fly on the wall.

After their death three people: Garcin a pacifist journalist, Inez a postal worker and Estelle a rags-to-riches socialite, are all brought one by one into a room by a Valet. Brought to this room based on choices in their life, choices that make up the

Continued on top of page 2

'A Beginning, a Muddle & An End' Conceived and Directed by Andrew Allen 28 May - 1 June 2013

The question is always the same. Word for word. 'So,' people will ask me, 'how exactly do you rehearse a completely improvised play?' Because *A Beginning, A Muddle, And An End* will be totally improvised, as opposed to devised. For five nights at the end of the Brighton Fringe, a cast of actors will arrive on stage will absolutely no idea of what they will

be doing for the next hour. Now, I concede that sounds like many other productions I've been responsible for, but in this case, it's entirely deliberate. We're not cheating at all by putting formats or structure in; there will be not 'secret storylines' that people can default to: we're just working very hard at making everything very immediate and dynamic, where



Artwork by Tamsin Fraser

Continued on page 2

'No Exit'

continued from page 1



human choices that follow them for the rest of their lives.

Now 'absent'

and with no opportunity to rearrange these choices they are condemned to face up to the truth of their past actions. The catch: there is no way out, for eternity ... ! These characters torture each other better than any mirror; they also torture one another because they are what they can't have.

There is no escaping each other and there is no escaping the truth . . . dealing with

other people can be the best form of hell. The play maybe set in hell, but it also contains beauty and humour not only in the philosophical concepts dealt with but its actual vision of death.

This production attracted many new members to the NVT. It has been a pleasure working with all the cast and crew and I hope they have enjoyed working with me, their annoying fly buzzing in, out, between and around them as they played out Jean-Paul Sartre's expression of hell. The most famous line from the play maybe 'Hell is other people', but it concludes with: 'Well, let's get on with it'.

'A Beginning, a Muddle and an End'

Continued from page 1



every cast member is working oh-so-hard at making everyone else look brilliant.

This is the third full length production I've directed at the NVT in as many years, and I've always been allowed to be somewhat ridiculous with what I'm doing. *Four Play* had four actors playing four parts each (and four different endings), while *Medea* had the cast invading the audience's space. And now we have a play - or more accurately, five plays - in which there is no plot, no idea, no safety net. In very real terms, it could be a spectacular train crash. Even if the play isn't actually about a spectacular train crash. I don't list these plays to blow my own trumpet. Well, maybe I do a bit, but only to underline the point that there is a trumpet, and that it's not mine, it's just one that I've been allowed to play with for a while. Improvisation, if it's about anything, is about trust, faith, and listening. Surrendering yourself to the possibility that the crazy idea that your partner or colleague has might just work. More than that: that

it might be fantastic. I'm aware that I've spoken about this before, but it bears repeating: I'm always somewhat awestruck - and just a little humbled - by how much faith and trust the New Venture Theatre puts in its members. Theatre - good theatre - is about reaching slightly above what you previously considered possible, or even sane. You can do this knowing that you have the support network of a company that's always going to be behind you. I experience this every time I'm in the building: from a fantastic cast of actors that were always pushing themselves to give me 100%, to the interested NVT members that asked me the question that you see at the top of this page, and the many people that I haven't even seen recently that show their support in a hundred quiet little ways. And on that list, I certainly include the committee and our artistic director.

Ah, yes, Ulrike - who has been spreading dark rumours that she might have a life after the NVT. Apparently she hasn't read the clause in the contract that suggests that once you're an artistic director, you're an artistic director for life. Uli is representative of this idea of unconditional support that I've always been so glad of at the

Thoughts from a South Hall Chair

Here we are just over half way through the season and the next season has been announced. If you weren't at the Announcement of the New Season Social last Saturday, you will find details the new season in this very edition of the newsletter. It's a fun and exciting time to be a member of the New Venture Theatre.

However, it's not all good news. Sadly Charles, our newsletter editor for some 13 years has decided to hang up his blue pencil. He will be continuing until the end of the season so we have him for a few more editions. There have been many changes in the newsletter over the time Charles has been editing, although looking at the his first edition some of the issues did sound very familiar.

Charles is going to be a hard act to follow and we thank him for the hard work and dedication. At least he will be free to take a holiday now without planning it around newsletter deadlines.

If you are interested in taking on the role of editor of the newsletter please let me know, or have a chat with Charles.

NVT. By the way, unconditional doesn't mean any kind of pushover. In various discussions, she and I have disagreed. I bring this up because of two basic points: one, she was usually right, and two: the starting point for her disagreement was not for her own aims or interests: Uli always argues passionately for the very best for this theatre, working hard so that audiences can see greatest productions possible. She's a great person to have on your side, always.

And, in closing, I've had the greatest cast on my side in this production. One thing I was very determined to achieve was a genuine 'company' feel: a cast who looked out for each other, who supported each other, and worked very hard to make everyone look brilliant. In the end, I needn't have worried: that achievement is not mine - it is entirely theirs, they manage brilliance without my interference. I simply blow the trumpet.

Acting Classes at NVT

'Shakespeare': An Introductory Workshop

Steven O'Shea
8, 15, 22 and 29 April

Aimed primarily at relative newcomers to Shakespeare, these classes will utilize a variety of creative and performance methods to enhance a greater appreciation of the power and beauty of Shakespeare's language thereby enabling a deeper understanding of why his plays, wonderful characters, dramatic situations and extraordinary understanding of the human condition remains so relevant and ubiquitous to this day. A straightforward and practical approach designed to fire the performer's individual and creative imagination.

PLEASE NOTE:

NO CLASSES IN MAY!

Shakespeare sonnets and speeches

James Newton
3 and 10 June

Getting into Shakespeare through his sonnets and speeches. We all know a line or two or even a phrase from Shakespeare. In these sessions we will explore the sonnets and unlock the secret to speaking verse, trippingly on the tongue.

James Newton trained as an actor at RSAMD and worked in TV soap, classical theatre and film before becoming a director and writer. When not espousing the virtues of story structure, he is to be found knocking on doors raising finance for his first feature film, 'The Postcard'. For theatre

he is currently directing 'Underneath The Lintel' at NVT and due to tackle 'Macbeth' later in the year (which he believes was Shakespeare's attempt at the horror genre.)

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

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.

Fundraising update

Unfortunately we were unsuccessful with our application to The Foyle Foundation, with no information as to the reason. Application still pending to the Garfield Weston Foundation, and one in discussion to Amex. I am also considering new ways to attract sponsors through focussing on NVT's local appeal, and will expand on this following agreement by the committee.

Ideas are also under way for a charity evening as a way of bringing people into NVT - with the committee's agreement, if we fix on a successful formula, this is something that could possibly become a regular event.

I am grateful to Richard Gamper and Mike Stubbs for their valued input and helpful discussions, which are vital ingredients in generating ideas and bringing them to fruition to get funds in. Thank you!

If anyone else has ideas on raising money, or wants to get involved in organising a fundraising event, please do contact me.

Judy Milton
Fundraising

JUNE NEWSLETTER

Final copy date: 20 May
Printer: 3 June

'Boston Marriage'

By David Mamet

Reviewed by Barrie Jerram

David Mamet is a playwright that remains an acquired taste for some. His plays usually revolve around male characters and set in modern times. Here he departs from the usual by creating a piece for a trio of actresses and setting it in Victorian New England where the expression a Boston marriage, an euphemism for a lesbian relationship, was created.

His trademark whirlwind verbosity remains although in a mannered, florid style that evokes the posturing world of restoration comedy mingled with Wildean epigrams. Into this stylised dialogue Mamet cannot resist juxtaposing modern day expressions and idioms. Although a few Anglo Saxon words crop up the play is mercifully free from the expletive padding of his other works.

Claire returning to Anna after some absence discovers that her friend, out of financial necessity, has become the mistress of a wealthy

man. Claire also has a confession; she has fallen in love with a young girl and wants to have an assignation with her in Anna's house. The gift of an emerald necklace from Anna's benefactor is the catalyst for the destruction of their new worlds. What ensued was a comedy of glorious bitchiness with mercurial mood swings that bedazzled.

In lesser hands the wordiness would be ponderous but Jerry Lyne's direction, with its fluid and continuous movement, along with quality performances from the cast ensured otherwise. Janice Jones and Jenny Lee-Delisle gave fine performances, displaying both remarkable verbal dexterity and bodily expression. They were rarely still, constantly circling the stage as though in a carefully choreographed dance. At times it brought to mind predators stalking their prey.

Jones, who stood out in the recent production of *The Price*, gave an extraordinary performance, a dis-

play of acting with the whole body. Her arms and hands were used to continuous good effect and her face spoke volumes with sly glances and meaningful looks.

Not to be out done Jenny, who was so good as *Little Voice* last year, provided an excellent counterpoint. It was like verbal tennis between the pair of them.

Moirra Bergman, making her NVT debut, provided a little gem of a performance as Catherine, the put-upon maid. She showed a fine comedic talent with her droll delivery. One looks forward to her future work.

It would be remiss not to mention the set. With most studio productions the set is minimal relying more on suggestion than reality. On this the occasion we were treated to a substantial and attractive setting.

Excerpt from 'The Habit of Art' by kind permission of Alan Bennett

"Actors are like soldiers. The soldiers fear the enemy. The actors fear the audience. Fear of failing. Fear of forgetting, fear of art. Olivier ended up terrified. If you sat on the front row you could see him trembling. And besides all that, there's the fear of this building. I worked once or twice with Ronald Eyre. Difficult man and, like all the best directors, an ex-school-master. Ron knew what fear was He'd worked at the RSC and he was here not long after it opened. The opening was, of course, disastrous. Ron said they should have moved out straight away, gone back to the Old Vic and rented the place out, made the Olivier into a skating rink, the Cottesloe a billiard hall and the Lyttelton boxing. Then after twenty-odd years

of ordinary unpretentious entertainment, when it's shabby and run-down and been purged of culture, and all the pretension had long since been beaten out of it, then with no fanfare at all they should sneak back with the occasional play and nobody need be frightened any more. Except of course the actors.

He was wrong though, Ron. Because what's knocked the corners off the place, taken the shine off it and made it dingy and unintimidating – are plays. Plays plump, plays paltry, plays preposterous, plays purgatorial, plays radiant, plays rotten – but plays persistent. Plays, plays, plays. The habit of art."

Thanks to Janet Hewlett-Davies

Spotlight on Rosie Nicchitta - Volunteer Liaison



Why did you decide to join NVT?

Before I moved down to Brighton from London, I had been an active member of the Hampstead Garden Suburb Theatre (GST), but had been in the city for around four years before I considered looking for a new company to become involved with. I was partly inspired by my favourite actor, Tom Burke, who has a strong stage background and reminded me of my love of the theatre. After looking online, I found the NVT website and felt that it would be a great place to start. Primarily, I was interested in exploring backstage roles, such as make up and tech, and within a few weeks I'd been drafted in to work the sound desk for *Little Voice*, for Pat Boxall.

How long have you been a member?

A lot less time than it feels! At this point, very slightly over a year.

What have been the highlights for you?

Working with a fantastic group of people on *Biloxi Blues* was wonderful. I've formed some great relationships through my involvement with NVT, and the Biloxi production stands out as the warmest, friendliest, foodliest and silliest of all.

It was also great to be at the Brighton & Hove Arts Council Awards at the end of last year, to see *The Price* win Best Production and Best Actor, along with the Chairman's Award and a clutch of nominations. Working with the lovely Jenny Shircore on the hair and make-up for the production was also a huge privilege.

What does your current role involve/cover?

As Volunteer Liaison, I'm essentially the first point of contact for those who are interested in getting involved with NVT. I join Uli at regular Members' Meets to introduce them to the theatre and show them around, attend workshops and production meetings to see if I can identify any roles which need to be filled and match them with volunteers.

What have been the most satisfying roles/positions on or off the NVT stage?

Over the course of the past year, I think I've done nearly every backstage role, bar Production Management. For the *10-Minute Plays*, I worked the lighting desk with a very intelligent young man named Etienne, who even at twelve had an exceptional grasp of the technology and was very astute and articulate. It was great to be able to introduce the next generation of NVT to what theatre can offer, beyond appearing on stage.

On a personal level, I find enjoyment and satisfaction in different aspects of each role - compliments on the visual work,

such as make up or complex set painting are great, but the knowledge that a performance has ended without a single technical flaw or the stage management team have (excuse the pun, those who saw *Faraway*) pulled it out of the hat, is also a great feeling.

Ultimately, the roles are what you make of them.

What are your major interests outside of NVT?

Since becoming involved with NVT most of my interests seem to be connected with the theatre, one way or another. I take part in weekly *Carcassonne*-centric board game evenings with my boyfriend, Kevin, who I worked with on the *10-Minute Plays* and *The Price*; my housemate, Julie, who is now a fixture at the theatre in her own right, and our dear friends Hannah and James, both of whom I met during *Little Voice*.

Julie and I are very keen on country walks in the direction of the county's best pub food, and have a long-standing plan for a troupe of troops from *Biloxi* to join us (if the winter of 2011/12 ends before 2014). In general, I enjoy travelling, particularly within the British Isles; medieval and military history, and folklore.

What has been your greatest life achievement?

In August 2011, I took part in an event called *Jumping for Heroes* to raise funds to commission, place and unveil a statue of Maj. Dick Winters of the 101st Airborne, best known as Damian Lewis's character in *Band of Brothers*, as a memorial to the junior officers who served in Normandy on D-Day. As well as acting as a crew member for a weekend convention on the airfield from which Easy Company flew to France in 1944, I also did a sponsored skydive with members of the cast. It was a very poignant experience that I was lucky enough to be able to share with my two closest friends, and for a cause that means a great deal to me.

What are you looking forward to at NVT?

Next season! I know that there are some great productions coming up, from some brilliant directors - both new and old. I'm looking forward to working with some Biloxi buddies on some ambitious shows.

I'm also particularly looking forward to Kevin's production of Harold Pinter's *The Lover*, toward the end of this season.

For my own part, I'm looking forward to the results of the members' survey (details on page 7) and the possibility of taking a more central set design role, having focused on set painting in the past.

New Season 2013-2014

As you know, I have been busy over the past months reading many plays and proposals, meeting with directors and planning the upcoming season. It was as much fun as it was hard work, and I have to admit the occasional glass of wine did help me to continue until late in the evenings as well as to consider different viewpoints.

I am delighted to announce the 66th season at NVT and due to our success in the past years the committee decided to extend each show by one night, with the Opening Night being Friday, starting next season, and the runs increasing to 8 performances. This was based on many additional shows added last minute due to sell outs.

Other positive things I encountered were the support and advice Rod Lewis offered, and the sheer amount of interest and proposals NVT received, many of which I will keep for consideration for the following season.

You will meet new directors as well as established faces, well known plays directed with new approaches and of course current plays and new writing. If you managed to come to the Social on the 13th of April, you will not only have heard what each director plans to do, but are most likely already involved or lined up for a show next season.

An additional treat could be the opening of our lovely and missed Main Theatre space upstairs, and every effort is undertaken to have the space ready for performances - please support your theatre and give what you can, your time, expertise or financial help is highly appreciated!

Whilst still enjoying our 65th season, I am looking forward to another exciting and challenging season at the New Venture!

Ulrike
Artistic Director

Our 66th season

October: TBC

1-9 November

The God of Carnage – by Yasmina Reza

Directed by James Claridge

6-14 December

10 Minute Play Competition – various writers and directors

17-25 January 2014

Old Times – by Harold Pinter

Directed by Steven O'Shea

21-February-1 March

The Winslow Boy – by Terence Rattigan

Directed by Gerry McCrudden

21-29 March

The End of The Beginning – by Sean O'Casey

Directed by Rod Lewis

2-17 May

Hewig and the Angry Inch - by John Cameron Mitchell

Directed by Frank Leon

23-31 May

Not About Heroes – by Stephen MacDonald

Directed by Jerry Lyne

20-28 June

The Herbal Bed – by Peter Whelan

Directed by Tamsin Fraser

18-26 July

Decade – various playwrights (originally created by Headlong)

Directed by Kirsty Elmer

Volunteer Survey - Coming soon!

In the next few weeks we'll be launching a new way of collecting and recording members' interests and experience. This is primarily to provide a quick reference for those last minute panics when a member of the technical team has dropped out, but also to establish how our members would like to become involved and to see if we could tease out those who have been hiding their own skills or experience under a bushel.

We regularly have new and prospective members who get in touch with a specific area of the theatre in mind. Finding ways to integrate them into the NVT com-

munity can be tricky, as they are not auditioned like cast members, and directors frequently select their backstage teams long before rehearsals commence - sometimes, even before a season is announced.

"NVT Membership has a wealth of talent yet to be tapped" says Rosie"

With the new season due to be announced this month, we have an ideal opportunity to launch our new **Volunteer Survey**, which can be completed online in a few minutes, but will also be available in paper format. We'd like to know your areas of interest and exper-

tise - but don't be afraid to click 'no interest' if there are areas which don't tickle your fancy. As you'll see when completing the survey, there are a multitude of roles and areas you can turn your hand to - not all relate specifically to productions, many relate to the day to day running of the theatre as a building and charity.

Look out for emails with further details.

**Rosie Nicchitta,
Volunteer Liaison**

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

4-18 May:

'No Exit' by Jean-Paul Sartre
Seats £10 (£9 members)

Performance date?	How many?		Total Cost?
	Member?	Non-Member?	£ <small>Note Festival price</small>

28 May-1 June

'A Beginning, A Muddle & An End'
Seats £8 (£7 members)

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

22-29 June

'The Lover'/'Celebration' by Harold Pinter

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.



EMBE MAIL BOXES ETC.®

- Print & Copy
- Office Services
- Stationery
- Packing & Shipping
- Packing Materials
- Post & Parcels

Tel: 01273 70 60 20 www.mbebrighton.co.uk
 Email: print@mbebrighton.co.uk 91 Western Road, Brighton. BN1 2NW



DEEPDENE SCHOOL & NURSERY

Nursery - 6 mths to 4 yrs
School - 4 yrs to 11 yrs

Traditional Caring Nursery & Primary Education

**Helping children become
 confident, competent, considerate & courteous**

195 New Church Road, Hove BN3 4ED
www.deepdeneschool.com Tel: 01273 418984

Healthy Food Shopping on the Internet



HealthySupplies.co.uk
 Yummy snacks & tasty ingredients
 Freephone: 0800 0272 616

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.

MANAGEMENT: Who we are and how to reach us

NAME	ROLE	EMAIL	PHONE
Ian Black	Chairman	ian.black@newventure.org.uk	
Jerry Lyne	Secretary		
Ulrike Schilling	Artistic Director	ulrike.schilling@newventure.org.uk	
Ollie Donovan	Treasurer	treasurer@newventure.org.uk	
Kevin Moore/ Caroline Blick	Production Manager	prod.mgr@newventure.org.uk	
Chris Pugh	Technical Manager	chris.pugh@newventure.org.uk	
Judy Milton	Fundraising	fundraising@newventure.org.uk	
Dan Walker	Marketing & Publicity	publicity@newventure.org.uk	
Rosie Nicchitta	Volunteer Liaison	volunteering@newventure.org.uk	
Kay Wetherilt and Michael-Orpen-Palmer	Front of House	frontofhouse@newventure.org.uk	
Anne Gilson	Membership Secretary	membership@newventure.org.uk	
Natasha Borg	Box Office	boxoffice@newventure.org.uk	
Charles Gilson	Newsletter Editor		
Pat Boxall	LTG Rep		
Sarah Charsley	Social Secretary	social@newventure.org.uk	
GENERAL ENQUIRIES		info@newventure.org.uk	01273 808353

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 2 PT

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