

First  
performance of  
the new season:

'ART'

By ????????

Directed by  
?????

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NEW VENTURE

T H E A T R E

THEATRE  
NEW WRITING  
CLASSES

# Here comes number 62

by Ian Black, Admin Director

We have finished our 61<sup>st</sup> season and an interesting one it has been. Although it had its challenges, as with any season, it was a good one overall. We started with the gritty True West and ended with the montage of pieces that made up Mademoiselle Y. On the way through sampling the delights of a Christmas

blockbuster - It's a Wonderful Life, the thought provoking Five Kinds of Silence, then the artistic Beauty Within, which was followed by the Argus Angel award winning Festen. The second production for the fringe festival being the comic and absurd Stoppard double bill - After Magritte and The Real Inspector

Hound, which triggered a message of support from the author. Follow that if you can and we did with a powerful Genet double bill - The Maids and Death-watch.

In addition we had the premier of a new production, The Man Who Was Hamlet, from George Dillon and a

*Continued on top of page 2*

## 'Intimate Encounters' back by popular demand

Devised and choreographed  
by Saskia Ulrike Schilling

**Friday 4 September to  
Sunday 6 September 2009**

In *Intimate Encounters* there are no spectators, only participants.

The 4-star production is back by popular demand and open for 4 shows only. Due to the nature of the show the audience numbers will be limited, so make sure you book your tickets early!

*Intimate Encounters* is an interactive meditation on the concept of intimacy, offering every individual a unique, tailor-made journey. Each audience member is individually led through a series of interactive experiences with performers, each of which explores different aspects of intimacy.

The studio will be transformed into an adventurous, unfamiliar space that allows participants a safe, private, sensual experi-



ence where imagination and emotion will unfold. By exploring light and space, touch, taste, smell and sound, the 'audience' will look afresh at concepts of intimacy - their relationships with others and their surroundings. By exciting different senses, the various stages of the journey will reveal and explore different aspects of intimacy. Performers' responsiveness to the individual will mean that every person's

*Continued at bottom of page 2*

**AGM IS ON SUNDAY 18 OCTOBER AT 7.00 PM - DON'T MISS IT !**

## Here comes number 62 - continued from page 1

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variety of events in January - a rehearsed reading of Being Frank, an evening of Physical Theatre & Dance and an improvised evening developed by members of the Acting Class. All this in our own theatre. I'm exhausted just reading it through, it certainly has been a great season.

So here we are on the eve of season number 62. To start we are bringing back the much lamented NVT awards. A real fun event with the added bo-

nus of an improvisation performance to kick the evening off with a laugh. Don't forget to vote - votes mean prizes. Saturday 12 September is definitely a date for your diary. By then the outside of our theatre will be gleaming like a new pin, following its new paint job. Also returning by popular request and preceding the awards evening, as an added extra bonus, is a three day production of Intimate Encounters - 4 to 6 September.

A new prepayment ticketing sys-

tem is planned for the first full production of the season - Art, 10 to 17 October. It will be great to have feedback on your experiences with this new system at the AGM, which will be on Sunday 18 October at 19:00. There will be more information on the new system and the AGM in the next newsletter.

Things are moving a pace and we look set to have a great season ahead of us. Looking forwards to great productions and fun social events over the coming months.

See you all there.

## 'Intimate Encounters' continued from page 1

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intimate encounter will be unlike any other.

It is a work of closeness and respectful familiarity and allows every individual to re-define their personal meaning of intimacy. Premiered at the NVT as part of the Brighton Fringe Festival in May 2008 audience responses included:

*"This is like a wonderful dream, being carried by a cloud of angels - a temple of sensory pleasure."*

*"I lost myself in the moment - a brief touch, a dance, a lingering hug..."*

*"I really enjoyed it, but found it difficult as it reminded me of how little intimacy I have in my life."*

*'Intimate Encounters' is "beautiful and profoundly moving" and allows you to be the most important person in the room!*

*"An Art-Treatment that touches you deeply!"*

*"It amazes me how variable the experiences can be regardless of age or sex."*

*"I experienced a real sense of loss at the end when I realised that I was back to reality."*

*"I found it very powerful, evocative and moving, "*

*"At one point I was dancing blindfolded with a stranger in Paris."*

**Ticket reservation form on page 5**

Be daring; be challenged and rewarded - come and be part of it!

The show involves physical contact with performers and extreme darkness.

**Ulrike Schilling**

### Performance details:

**4 to 6 September. Each participant has an individually-tailored performance, lasting approximately 45 minutes.**

**Tickets will be allocated for entrance every half hour for 6 people, and within the half hour each of the 6 will be called in 5-minute slots.**

**4 and 5 September, performances start from 7.00pm, with staggered entry. Last performance starts at 9:30pm.**

**5 and 6 September, performances start from 2pm.**

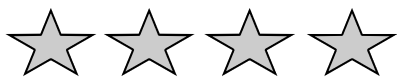
## Tickets and things

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In order to cover the cost of a new ticketing system and as we have held our ticket prices for some years - we are now about the cheapest in the area - we will have to increase our ticket charges from October. First Saturday to Thursday will be £8 (£7) an increase of £1; the Tuesday will be £6 also an increase of £1 - with no member discount as previously. The Friday and last Saturday will be £9 (£8) an increase of just 50p. This still keeps our prices very competitive for the locality.

We have thought about membership prices and considering the present economic climate feel it appropriate to keep them broadly the same. The only increase we are proposing is to make Friend membership £8, an increase of £1, with effect from 1 November. This is still fantastic value as it attracts the £1 members discount for each production. We are also very keen to see Friend members being much more involved in the activities of the theatre, be it bar, box office, publicity, admin, fundraising etc.

# 'Mlle Y': Co-Directed by Mike Stubbs and Tamar Daly



## Low Down

A performance that takes on three parts of acting, singing and dance. The first part shows Madame X accusing Mademoiselle Y of sleeping with her husband with interesting consequences, which is then followed by songs that are based on the original play. The performance then finishes with a dance piece that examines the mind and what can happen — especially in relation to Mademoiselle Y's character.

## Review

The first thing that was different as the audience walked into the foyer bar was that it was set up like a café with tables, candles and a single flower in the middle of them. Instantly we felt relaxed with the gentle background music and the wonderful atmosphere created by the intimacy of the venue.

The first part of the show took place here in the form of a short play by August Strindberg called 'The Stronger' in which two women met in a café catching up on old times, but there was a very strange feel to the scene in the sense of one of the women not speaking at all. A sensitive subject of adultery was extremely well handled by Gayle Dudley and Christine Gelder as the tension built up slowly and gradually.

Gayle Dudley portrayed Madame X as someone who had so much bubbling under the surface despite her upper class behaviour and disposition with such class and dexterity. Her confrontation with Mademoiselle Y about sleeping with her husband was played with subtlety, sincerity and sensitivity whilst interplaying with comedy to try and keep it light-hearted. Whilst the speech was handled well, there were times when she went so quiet that the audience couldn't hear some of the words, despite this,

Gayle portrayed a wonderful character that the audience could relate to.

There is a saying that silence speaks volumes - much louder than words. This was proved to be true with Mademoiselle Y played by Christine Gelder. Gelder's control as the speech continued was mesmerising to watch and had us all on the edge of our seats. It was interesting to see how she reacted to everything with a graceful understated subtlety which made us all wonder what on earth she was thinking whilst reading her magazine. What really made things intriguing was at one point in the play, in a bizarre imagination sequence, Christine got up, walked over to Madame X kneeling on the floor and gave her a kiss on the lips. This got me wondering whether Mademoiselle Y had secret lesbian tendencies apart from wanting Madame X's husband. The fact that it made me think that shows an actress who has a gift of suggestion - a powerful, rarely seen talent in performance today.

We then moved into the theatre to listen to Nicolette Corcoran singing songs she had written herself based on the play. A complete contrast to what we had seen before as there were no instruments, just Nicolette and her loop deck to make her voice seem like music. We heard songs of love, anger, jealousy and resignation - hearing the link between the play and the singer's mind. This was an intimate and enjoyable experience, but what could have made it better is less pauses in between the songs as she reset her loop deck, with more interaction with the audience. Apart from that, her lovely voice took us on a journey that we didn't want to end.

The second half of the show ended with a very powerful dance choreography, performed by the show's co-director and choreographer Tamar

Daly. This piece had a very simplistic set of a chair, a microphone and stand and a mannequin with Mademoiselle Y's coat on it, which added to the intensity of the piece we were to see unfold before us. It was exciting, varied and odd in a beautiful way as it indicated the state of the mind at its most busy and dark. The way Tamar used each prop with and without musical accompaniment was different and added to the bizarre feel to the evening by giving us a possible indication as to what



Photo by Strat Mastoris

L-R: Gayle, Hannah, Penny and Christine

was going on in Mademoiselle Y's mind as she sat in the café letting Madame X talk. Wonderful media images of talking lips, spiralling circles and extracts from Madame X's speech made the piece even more dramatic and mesmerising to watch and ended what turned out to be a good night.

Staging wise, using the two spaces of the foyer bar and the studio theatre was an ingenious move, because it was beyond everyone's expectations and immediately got us tuned in. If anything, it made us comfortable, but like Mademoiselle Y and Madame X, a small change can make a huge impact - and that is what this performance did with us on many levels.

**Reviewed by Sascha Cooper  
9th July 2009**

# THE MAIDS/DEATHWATCH

Reviewed by **Barrie Jerram**

Jean Genet, having spent much of his early life in French penal institutions, turned to writing plays with the intention that "the audience and the players should unite to share a transforming experience".

The Maids in which two sisters, employed as servants, alternatively dress up as their employer and play out in her bedroom ritualistic games that release their passions – both sexual and anger. These are engendered by there being trapped in a situation determined by their status. Their fantasies of degradation, often leading to erotic climaxes, provide a means of escape and performed with quasi religious undertones using dialogue steeped in poetic imagery.

Sarah Charsley and Lyn Fernee gave impressive performances as the sisters, Claire and Solange. At times Fernee chilled as her eyes became dark smouldering pits of hate. Charsley contrasted with a portrayal that expressed well Claire's fragility. Both actors coped well with the writer's verbosity.

Death Watch continued the theme of people trapped by

having its characters, Maurice, Le Franc and Green Eyes physically imprisoned and occupying the same cell. The interaction of their relationships and jostling for position formed the basis of the play.

Nik Hedges gave another of his totally satisfying performances as the complex Le Franc - a man obsessed with attaining the top dog slot in the prison hierarchy, a position currently held by Green Eyes, awaiting execution for murder. Sam Parsons conveyed well the man's stoicism as he awaits the inevitable.

These two performances were contrasted by Jack Bridgewater's Maurice – a young narcissus forever preening and, one suspects, using his charm and good looks to gain favour. His smirking and continuous goading of Le Franc had dramatic consequences. His murder left an unanswered question – was it an accident or was it done through choice?

The tension and bickering within the claustrophobic cell illustrated the point made by Satre, in his play, Huis-Clos - Hell is other people.

There was an inspired directorial

touch in not having the set changed during the interval. On returning the audience was faced with the bedroom again. But things changed when Mark Green, as a prison guard, came on stage. After savouring the smells of the strewn clothing he savagely tore down the room's drapes to reveal the prison cell walls and grilled door and



L-R Sarah Charsley as Claire and Lyn Fernee as Solange in 'The Maids'

Photo by Strat Mastoris

removed the fine bed linen to expose soiled mattresses on the prisoners' cots.

Both plays suffered from being too long and over verbose. The flowery, poetic language often did not sit right with the characters, particularly with the prisoners. The plays provided challenging acting vehicles for the cast but for some of the audience they may have proved to be a bit of an ordeal.

## NVT Awards **Voting closes on Monday 7 September. But why wait? Vote now.**

As promised we start the next season with a social event on **Saturday 12 September at 19.30 - The NVT Awards**. There will also be an improvisation performance to start off the evening. Diary that date, come along and enjoy the fun.

Before we can have an awards evening, you need to choose the winners. Below is a list of the awards and a reminder of the productions that have been on through the 2008/09 season. You can vote for all the awards by filling in the form that came with this newsletter or going to our website - [www.newventure.org.uk](http://www.newventure.org.uk) and voting there. Voting is open to all members - Friend, Full Company, Student, Unwaged and Life. But only paid up members, so if you've lapsed, unlapse yourself by sending a small, but appropriate sum and renewal details to our membership secretary. The Trustees have agreed to be excluded from awards outside of productions - as if they would have got a vote anyway.

**Awards:** Best Production . . . Best Set Design . . . Best Newcomer on Stage . . . Best FOH/Box Office Person . . . Most Effective Back Stage Team . . . Most Helpful Member . . . Best Sound Design . . . Best Direction . . . Best Lighting Design . . . Best Actor/Performer . . . Most Innovative Production . . . Best Costume Design . . . Best Performance Outside a Production . . . Best Poster Design

**Productions 2008/2009:** True West . . . Beauty Within . . . Janna & Co . . . After Magritte . . . The Maids . . . Mademoiselle Y . . . It's A Wonderful Life . . . Five Kinds of Silence . . . Festen . . . The Real Inspector Hound . . . Deathwatch



# Workshops and Acting Classes

## Improvisation Workshop Gayle Dudley and Andrew Allen

**Fri 11 September 7.30 - 9.30pm**

**Sat 12 September 11am - 5pm 8pm - Performance** After the success of last year's Improvisation Workshop Showcase, Gayle and Andrew are running a weekend improvisation workshop that will culminate in a performance in the Studio Theatre. You do not need to have any experience of improvisation or acting, or you may be a veteran thesp with experience to share. All are welcome. Last year members of the company were invited to perform at the Mad Hatters Festival at Brighton Marina. Andrew Allen is a founder of the improv comedy group 'Accidentally on Purpose' and Gayle Dudley has her own improv and street theatre company [www.spontaneoustheatre.co.uk](http://www.spontaneoustheatre.co.uk). Together with the NVT's Ulrike Schilling, Gayle and Andrew are producing a theatrical event for this year's White Night Festival in Brighton.  
Cost - £15 (£5 members)

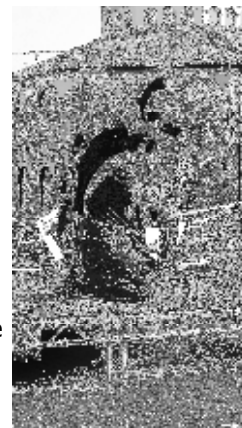


Photo by Juliet Bravo

## Directors' Workshop Mark Wilson and Martin Nichols

**Saturday 26 September 10.30-5.00 pm**

This is an opportunity not to be missed, for this season's directors or any members thinking of directing.

Mark and Martin will focus on the key importance of telling the audience a story, using Stanislavski approaches, and will include a session on getting the best out of actors of all abilities, experience (and temperaments!)

Martin and Mark have directed some of our most successful productions, and this workshop promises to be interactive, informative and fun, where ideas can be shared and developed.

Contact Pat Boxall for further information and to book your place: [pat.lyne\\_47@btinternet.com](mailto:pat.lyne_47@btinternet.com), or 01273 770004 or 07786 585253 **The £10 fee (£5 unwaged) covers refreshments and a sandwich lunch.**

## NVT Acting Class - starting off the new season

**Mondays 7, 14, 21, 28 September 7.30 - 9.30pm**

**The Impulse to Act - Gayle Dudley & Andrew Allen**

The classes will run as a sequence but can also be used as a drop-in for those that can only make one or two. Each class will use the same text ('After Liverpool' by James Saunders) but each time exploring and working with different methods and approaches to acting, such as Sanford Meisner and Stanislavski and Artaud. As with all Gayle and Andrew's classes, the emphasis will be on improvising and having fun. You don't need to learn the text, nor do you need any prior knowledge of the methods we will explore. All you need to bring is enthusiasm and energy.

**AND. . .**

**10 October: Introduction to Production and State Management**

**2 & 14 November: Costume Creation**

**Suggestions? Questions?  
Contact Ulrike on 01273 808353 or  
[ulrike.schilling@mac.com](mailto:ulrike.schilling@mac.com)**

**Ticket requests**

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

**Friday 4 September to Sunday 6 September**

Please reserve for me \_\_\_\_ tickets for '*Intimate Encounters*'  
4 & 5 September - evenings starting at 7.00 pm  
5 & 6 September - afternoons starting at 2 pm

**See important note on page 2 regarding individually tailored performances lasting approximately 45 minutes, with staggered entry from 7.00 pm until 9.30 pm Friday and Saturday, and staggered entry from 2 pm on Saturday and Sunday**

Tickets: £7.00 (Non-members: £8) Date: \_\_\_\_\_ Time: \_\_\_\_\_

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

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

# AUDITION NOTICE:

## 'Bold Girls' by Rona Munro

### Production 7-14 November 2009

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**AUDITION DATES:**            **Tuesday 11 August Studio @ 8pm,**

**Thursday 13 August Studio @ 8pm**

**RECALLS:**                    **Sunday 16 August Studio @ 11 am**

**PRODUCTION DATES: 7 TO 14 NOVEMBER**

Bold Girls is a drama of everyday life in 1990's Belfast - burning buses, roadblocks, gunfire - are but offstage events in this stirring play about the lives of women, whose men have been killed or imprisoned for their political activities, but where bread must still be bought between explosions. Set in Marie's kitchen and a backstreet club, ordinary life goes on, with the girls determined to enjoy life. But the appearance of a disturbing young girl threatens Marie's carefully structured widowhood and too many drinks reveal a darker side to Cassie. Pretences are shattered as truths about their men folk are painfully exposed.

In spite of its chilling theme there are many humorous and heart-warming moments - a play about people not politics - which offers excellent acting opportunities for four actresses. This play won the Evening Standard's Most Promising Playwright Award in 1991.

## **CAST:**

**Marie**, a young widow with 2 small children, honest, loving with a sense of duty. Lives in a bit of a fantasy world, still idolises her murdered and unfaithful husband

**Cassie**, daughter of Nora, feisty, sharp has an edge about her. Hates her jailed husband, loves her Dad. In denial about the way Dad treats Mum. Mother of 2

**Nora**, Cassie's Mum, has wearily learnt how to deal with her violent husband. Warm, friendly, humorous but resigned and hardened to her life

**Deidre**, the mystery girl, in her teens. Sullen, dreamy, wild, frightening, an enigma.

## **PRODUCTION TEAM:**

We have a number of people in place already but I need:

**Stage Manager, Stage hand (s)** The S.M.'s job is vital to this production as there are a fair number of props and fair size set change between scenes.

**Sound Designer**

**Sound Operator**

**Make up** (for Deidre's bruises where she has been beaten)

If you are unable to make the dates but are keen to audition contact me.

For details and scripts: Call me on **01273 446574**, or mobile **0776 291 6888** or **jerry.lyne@btinternet.com**.

Look forward to seeing you, this is a great play.

Thanks.    **Jerry Lyne, Director**

# AUDITION NOTICE:

## 'The Lying Kind' by Anthony Neilson

### Production 5-12 December 2009

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**AUDITION DATES:** Audition - August 30 - Main Theatre at NVT - 14:00

Audition / Call Backs - September 6 - Studio at NVT - 18:30

**Production Run - 5 to 12 December 2009**

### Synopsis

Two dysfunctional policemen, Constables Blunt and Gobbel, are sent to break some bad news to an elderly couple at home on Christmas Eve. Their actions are delayed by indecision and the interruption of a vigilante group led by the larger than life character of Gronya. When they get to achieve their task, it seems the news has beaten them. What follows is a series of misunderstandings, uncertainty and confusion that build into this excellent modern day black farce. Written and first performed at the Royal Court in 2002.

**Characters:** (Age ranges stated relate to characters and are a guide)

**BLUNT** - A policeman, senior to Gobbel but only by personal belief; Age range 25 to 35

**GOBBEL** - A policeman; looks to Blunt for guidance most of the time; Age range 25 to 35

**GRONYA** - Leader of Vigilante group; Powerful larger than life character; Age range 35 to 45

**GARSON** - Wife to Balthasar; has senile episodes; Age range 60+

**BALTHASAR** - Husband to Garson; Age range 55+

**REVEREND SHANDY** - Local vicar - with a twist; Age range 30 to 50

**GIRL** - Daughter to Gronya; Small in stature; Age range 17 to 19

**CAROL** - Daughter to Balthasar and Garson; Age range 34

*All of the characters play an essential part in the plot and comedy of this play*

### Crew:

Stage management, Props, Lighting, Sound etc. Please contact me if you are interested.

***You can use the audition script or your own comedic choice for the audition. Please let me know which date you are coming to, or if you are interested but cannot make either date - 07956 530696 or [ianoftheglen@googlemail.com](mailto:ianoftheglen@googlemail.com)***

***Ian Black, Director***

# Letters & Notes

Dear NVT,

I would like to say how much I enjoyed the performance of Madam Y and congratulate all those involved. At first I thought it might be a sequel to a French film 'Madam X', about a school teacher who leads the resistance in the Second World War along with her cat 'Alphonse'. But thankfully this was different. The play at the start was excellently performed and included Penny in one of her best performances as a barlady. She spoke to me in French (so you can see my earlier confusion). This was followed by a lady with what I can only describe as an amazing tape recorder. She reminded me of the singer Enya and her voice was beautiful and her machine profound and tricky! The outstanding part of the evening was Tamar and her dancing, an exploration of 'mouthing off' where the character struggles to find her voice to the extent that her Mouth forms a mind of his own and declares war, rendering the character paralysed. Imagine a dance version of a David Cronenberg film, it was like that but more erotic.

Well done the NVT!

**Andy Thomas**

## “Where Is This?” Competition winner

We finally have a winner for our 'Where is this?' competition posed in our last brochure.

Yvonne Gilleece has correctly identified the ammonites as appearing on houses designed by Amon Wilds and more specifically Montpelier Crescent. Yvonne wins 2 tickets to a show of her choice in the next season.

## Urgently needed - coat hangers



If you have any to spare please contact Vania at Glad-rags on 07940 295623 or [vania@gladragscostumes.org.uk](mailto:vania@gladragscostumes.org.uk)

## Ipod gone missing

Last seen Saturday 11th July during 'Mlle Y' at the NVT.

Any information please contact NVT enquiries on 01273 808353

## Next newsletter dates

Final copy date: Monday 14 Sept.

Printing: Thursday 24 Sept.

Stuffing & posting: Weds. 30 Sept.

## MANAGEMENT: Who we are and how to reach s

Ian Black	Admin Director	07956530696
Mike Stubbs	Artistic Director	07990514949
Uli Schilling	Production Manager	07867725919
Chris Pugh	Technical Manager	07711741616
Steve Robertson	Treasurer	07941 990591

# 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 [Mikes-tubbs2000@yahoo.co.uk](mailto:Mikes-tubbs2000@yahoo.co.uk) if you have any ideas in that direction.

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## NEW VENTURE THEATRE ANNUAL GENERAL MEETING

**Sunday, 18 October 7.00 pm**

Make a note in your diary.

**DO come!**

Hear what's happened in the past year.

Be involved! Exercise your member's vote.

Select your officers for the coming year.