

Coming in April

"Underneath The Lintel"

By Gary Berger

Directed by
D James Newton

11-12 April 2013

Box Office (24hr)
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NEW VENTURE
T H E A T R E

Bedford Place
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'Boston Marriage'

By David Mamet

Directed by Jerry Lyne

30 March to 6 April 2013

Anna to Clair: "I have redecorated our room in Chintz . . . In Chintz! Oblivious to the verdict of the world, a fabric I abhor, just to please you, you ungrateful cow".

One of America's most revered and provocative dramatists, David Mamet is on tremendous form with this droll comedy of errors.

Anna and Claire are two bantering, scheming 'women of fashion' who have had a tempestuous on off relationship living on the fringes of Boston's upper-class society. After the latest of Clair's absences, Anna has just become the mistress of a wealthy man, from whom she has received an enormous emerald necklace and an income to match. Claire, meanwhile, returns but is infatuated with a respectable young lady and wants to bring her for an 'assignment' in Anna's house.

As the two women exchange barbs, taking turns to taunt Anna's hapless Scottish parlour maid, Claire's young innamorata suddenly appears, setting off a crisis that puts both the valuable jewel and the women's

futures at risk.

To this wickedly funny comedy, Mamet brings his trademark tart dialogue and impeccable plotting, spiced with Wildean wit. This is a

Lee Delisle who was such a wonderful Little Voice in last year's production of the same name and poor suffering Catherine the Maid played so cannily by NVT 1st timer Moira Bergman.



Moira Bergman Janice Jones Jerry Lyne Jenny Lee Delisle

delightful and incisive satire of decorous vulgarity, barely repressed desire, and class hostility.

It has been a delight working with such a lovely and talented cast and crew. We have had great fun exploring the characters, the wily Anna, played by Janice Jones, recently seen as Esther and nominated for Best Actress in The Price; manipulative Clair played by Jenny

Also and absolutely essential to our production, is the technical and support team providing production support, costumes, makeup, hair, set, lighting, sound design, build and operation. Their contribution is 1st class.

What a treat it is for us all to work with such a gifted playwright,

We have a great production waiting for you. Have fun!!!!

Jerry Lyne, Director

Photo by Jez Bowden

'Underneath The Lintel' 11 & 12 April 2013

Read about this production on page 3

Exciting news from the Main Theatre

Significant and exciting progress is now taking place. Over the last several months, a lot of hard work has been going on. We are now in a position where, apart from re-wiring, the basic infrastructure of the refurbished theatre is in place. So what has been achieved?

A new and better-designed rake for the audience seating has been installed.

At the back of the auditorium a new lighting/sound-box has been constructed, which will provide excellent facilities for our technicians to work from.

A new wooden main-entrance to the auditorium has been built. This has considerably enlarged the overall theatre-space and has allowed us to increase the stage area. It has also enhanced the overall look of the auditorium.

The old proscenium arch has been completely removed, adding more space. The steel girder at the front of the stage has been re-clad in ply.

The windows on the stage have been fitted with removable blackout, so that in daytime they can be removed to provide lots of brilliant daylight in which to rehearse and work.

The walls all around the side of the stage have been half-clad in 12mm ply to provide a solid surface on which scenery etc. can be fixed.

The workshop/scenery store at the rear of the theatre has been revamped to create more space and provide better workshop facilities. We have rationalised the number of props we store, so that there is better viewing and access availability.

A complete re-wiring of the upstairs electrical systems has now begun, starting with a new, enhanced main electrical supply from the basement.

Once that is completed, re-wiring of the stage, auditorium, dressing-rooms and back-stage will take place. In addition, the lighting-bars will be re-wired and installation of the dimmer-racks and sound system will be undertaken.

Once some essential remedial plastering of the walls on the stage and auditorium has been completed, we will be able to undertake a complete re-decoration of the theatre space.

However, as in so many projects, some unforeseen problems have arisen. These are to do with the access-stairs to the main theatre. There is a significant damp problem on the North wall of the main stairwell. There has been ingress of damp from outside, due to faulty gutters and blocked drainage on the roof. In addition there is serious cracking of external rendering on the corner of this wall.

We have instructed a structural engineer to advise us on what remedial works are required and a report is awaited. Once this and the gutters have been repaired, all the plaster on the internal wall will need to be hacked off, a period of drying out allowed and the wall re-plastered. The other issue concerns the stone stairs to the main theatre. As you know, they are somewhat worn and uneven. We are currently taking professional advice on what action is required.

Unfortunately these were unforeseen additional costs and although we have fund-raised £34k, we are going to need additional funds to complete fully all the works that have been planned. To complete the refurbishment fully we had originally planned to do the following:

To upgrade and add additional lighting bars. Currently 3 of the existing bars are not wired in. They are also incorrectly sited and their fixings do not comply with current regulations.

To install curtain rails and curtains:

To install a main curtain, which can be retracted to reveal the entire stage area.

To curtain the entire sides and back of the stage, leaving about 1m gap between the curtain and stage wall, so actors/stage-hands can have concealed access round the whole stage area. All curtaining could be drawn aside, or removed as required. The main curtain to be electrically operated from the lighting-box.

To install fixed upholstered audience seats. The seat selected is a traditional, fully upholstered chair that features a slim and elegant profile, which is ideally suited for our theatre.

However, we are short of around £25k to complete the full refurbishment. This is a disappointment, but we would like to open the theatre for one-off events this October. In March next year it is planned that our first full production will be held in the Main Theatre with a view to opening fully for the 2014 May Festival. The proposal, therefore, is to put the installation of the new lighting bars and curtains on hold, but to install the seating. In that way we can make use of the space and then, when we have raised the necessary funds, complete the outstanding works.

Having said that, we are disappointed not to be able to do all we had intended to do immediately, we should all be proud of what has been achieved. We are extremely grateful to all those who have given so generously towards this project. We are nearly there and need one big push to raise the outstanding £25k. It would really be so exciting if we could complete this ambitious project fully by the May festival next year.

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We are indebted to the following volunteers for all the hard work they have put into assisting with the refurbishment:

Chris Pugh, who has volunteered to install all the new electrical wiring and associated electrical equipment. Chris is a qualified electrician and will be saving the theatre thousands of pounds.

Tony Shoemith, who is a master carpenter, who has either installed much of the new woodwork, or overseen installation of it.

Richard Gamper ("Tony's Apprentice") who has assisted him with installation works.

Mike Yates (our theatre cleaner) who volunteers to do all the heavy work and lifting.

Judy Milton, our fundraiser, who spends time tirelessly seeking grant funding for the project.

Ollie Donovan, who keeps a close eye on how much money we spend.

And last, but not least:

Jerry Lyne, our Project Chairman, who cracks the whip.

Report by Richard Gamper

'How To Disappear Completely and Never Be Found'

By Fin Kennedy

Directed by Ian Black

A review by Barry Hewlett-Davies

Charlie and the Bureaucrats

It takes a long time to get to the point of this play. When you do, it's a relief to find something you can get your teeth into after 50 minutes of what could easily be mistaken for insistent waffle.

The story is straight forward enough. Charlie, a young accountant, totally unhinged by his mother's death – he carries her around in an urn – is accused of embezzlement. His only way out seems to be to vanish. Kennedy, using a non-literal style, mixes what passes for reality with nightmare fantasy and poor Charlie is beset by confrontation. A pathologist insists he is dead; constant very irritating messages keep arriving on his mobile.

When it comes, the way out seems plausible. A mysterious friend (everybody is mysterious in this play) shows him how to ditch identity by switching all the information bureaucracy holds on him – birth certificate, driving licence, the lot. Both Charlie and the bureaucrats have fun sending up "official" procedures.

Morality, of a kind, kicks in with bureaucracy perversely demanding its due – Charlie's death. It only complicates the issue if you ask whether Charlie might have been dead all along – so don't !

The evening belongs to Scott Roberts, Charlie No-Mates. Though he

does a lot of ranting, he's well in control, a terrific performance, though it doesn't make him comfortable to watch. It's his first time with NVT and it would be great to see him do something less eccentric.

Mike, who shows him how to Defeat Authority and Get Away With It, is Sam Parsons. His final speech, lying pale and full of advice in a long coffin, is something I tried hard not to think about when I got home – he's as good as that. Emmie Spencer is the pathologist, insisting he is dead on her table, a performance of cool authority. Emmie is an actor of considerable perception if her note in the programme about Justin Bieber is anything to go by.

The production is too hard on itself; it shows us literally what the author tells us imaginatively. This leads to the first 20 minutes being played in very little light because Charlie is telling us he is cleaning his teeth and peeing in the dark. It might look better, also, with more specially-made furniture – like the loo which shares its space with (occupied) mortuary shelves.

Because the play has a large number of characters, some of the parts are doubled. The cast is Scott Roberts. Emmie Spencer, Sam Parsons, Arwen Matthews, Hellen Ward, Ben Pritchard and Tom Robinson.

'Underneath The Lintel'

by Glen Berger

Directed by D. James Newton with Duncan Henderson

11-12 April 2013 £9/£8

A shabby, obsessive Dutch librarian one day finds an overdue book in the overnight return slot - a book that has been taken out 113 years earlier. As he embarks on a relentless worldwide mission to collect the overdue fine of all time, the clues he gathers begin to lead him toward a far greater mystery until he and we alike have made an utterly unexpected discovery. In proving a life can he justify another?

It is a tale of a picturesque journey that evolves into a spiritual quest...a wonderful metaphor for life's elusive but inextinguishable meaning.

D. James Newton



You can be an NVT Angel or a Cherub!

We love our theatre and we want you to share and enjoy it.
Many of you have helped but there is more to do.

Be A Cherub for a Fiver

An Angel for £100

An Archangel for £500

An Archangel Gabriel for £1000

You can be an Angel by making a donation towards the restoration, maintenance and development of our historic building. The largest of our current projects is the restoration of our historic performance space upstairs. But we urgently need funds to keep the project on track!

As an Angel you will appear on our Role of Honour in the refurbished theatre. If you wish to remain anonymous we will honour that wish.

Not all of us can afford £100 +, especially nowadays, we are all struggling, so if you can manage a fiver or so, be a Cherub that will be just as valuable to us. Every penny is important!

You can donate now by completing this form

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ADD TO ROLL of HONOUR: yes / no ?

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There are a number of ways to donate:

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Our Account name: New Venture Productions
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AUDITION NOTICE

“The Lover”

by Harold Pinter

Audition Dates:

23 March 2013 at
10am - 2pm

24 March 2013 at
10am - 2pm

Callbacks:

30 March 2013 at
10am - 2pm

Performance dates:

22 - 29 June 2013

(This will be one half of The Pinter Evening)

Synopsis:

There are only two characters in *The Lover*, though there appear to be three: Sarah, the wife, Richard, the husband, and the mysterious lover. But the lover who arrives at the little house at Windsor every afternoon is, in fact, Richard. He plays the lover for her: while she plays for him the whore. This is the life they've led for a while now, but Richard suddenly starts to show discomfort at the arrangement. Neither of them will explicitly talk about the fact that it's all role play, and so they talk to each other about the alter egos as if they're real.

The play straddles both comedy and dark drama, as Richard and Sarah have rede-

efined a normal marriage into something quite extraordinary. As Richard tries to re-negotiate their arrangement into something more manageable, he has to do it according to the rules they've been playing by for years.

Characters:

Richard - Male 30-40

Sarah - Female 30 - 40

The play will be performed without much in the way of furniture or even props (props will mostly be mimed) so an interest in more physical theatre would be beneficial.

Music will also be a large part of the performance.

If you are interested in auditioning please contact Kevin Moore on 07783 417498 or kevin.moore@newventure.org.uk and I look forward to seeing you at the audition.

If you are interested but cannot make the above times or dates, please get in touch and we'll see if anything can be arranged.

APRIL NEWSLETTER

Final copy date: 1 April

Printer: 15 April

ACTING CLASS

'Shakespeare': An Introductory Workshop

Steven O'Shea
1, 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.

Next Season 2013-2014

Don't miss the announcement of the next season! Join us on **Saturday 13 April**. at 7pm to find out who is doing what next season! Hear all about the exciting things coming up and be the first to talk to directors and of course: Get involved!!!

You will meet established directors as well as new faces and very very interesting and challenging productions.

I am very pleased with the variety that is coming up and hope you will enjoy the next season as much as this one.

Additionally this will be a great chance to have a look at the progress of our upstairs theatre.

See you at the bar at the Social!

Ulrike
Artistic director

Tickets for next NVT productions

Ticket prices: £9 (£8 members)

Final Friday/Saturday: £10 (£9 Members) Tuesday evenings: tickets £7

Please note: On Sundays matinee only

Evening performances at 7.45 pm

Sunday Matinees at 2.30 pm

30 March-6 April:

'Boston Marriage' by David Mamet

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

11-12 April:

**'Underneath The Lintel'
by Glen Berger**

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

4-18 May:

**'No Exit'
by Jean-Paul Sartre**

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

Name, Address, Postal code & phone number:

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Number(s)

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* 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.



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MANAGEMENT: Who we are and how to reach us

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About NVT

NVT was founded in 1947. For ten years the company was nomadic, performing in a wide variety of halls and theatres. In 1956, it took a lease on the first floor of Christchurch Schoolrooms, Bedford Place -- when its 100-seater proscenium arch theatre was built.

In 1983 the trustees of the company decided to buy the freehold of the premises and added an 80-seater studio theatre on the ground floor. In the autumn of 1999, the third main space in the building -- the South Hall -- was refurbished. Apart from being a more inviting place for members and audiences to meet and enjoy drinks from the bar, the new South Hall is also used as a cabaret-type venue.

NVT is a community theatre, committed not only to achieving the highest standards on stage, but also to cultivating original work.