

Coming in January

'Old Times'  
By Harold Pinter  
Directed by Steven  
O'Shea

17-25 January

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

## 'THE 10-MINUTE PLAY COMPETITION - 2013'

Friday 6 December to Saturday 14 December 2013

Following the success of the previous 10-Minute Play Competitions, New Venture Theatre and Sussex Playwrights have joined forces once again to bring you another evening of the best 10-Minute Plays.

Eight plays have been selected from the 2013 competition entries and developed into a production with 8 different directors, all new to directing at the NVT. The 8 performances will run from Friday 6 to Saturday 14 December. After each performance the audience will have the opportunity to vote on their preferred plays, and the overall winner of the competition will be announced after the final performance on Saturday 14th December.

The plays that will make up the production, and which will be voted on by the audience each night are as follows:

**Brief Encounter** by Roger Mortimer-Smith – directed by Sean Lippett-Fall

**Make Up** by Robert Hartley  
– directed by Mary Allen

**One. Two. Three** by William Patterson  
– directed by Sam Chittenden

**Ten Moon Minutes** by Craig Ainsley  
– directed by Dan Walker

**The Caterer's Reckoning** by Jonah Jones  
– directed by Sara Selim

**The Cleaner** by Doc Watson  
– directed by Fintan Shevlin

**The Pig Sleep** by Doc Watson  
– directed by Jezz Bowden

**The Pool Boy** by Edwin Preece  
– directed by Dennis Cumming

Our 2013 competition had an entry in excess of 120 plays. This was reduced to the shortlist from which the above plays have been selected. A complete list of those plays shortlisted can be seen right. We thank everyone who took the time to enter the competition, and the judges who deliberated over some tough calls in making up the shortlist.

Shortlisted plays:

Frying Pan Jesus by Neil Walden  
The Caterer's Reckoning by Jonah Jones  
Getting The Boot by Trevor Harvey  
The Pool Boy by Edwin Preece  
Make Up by Robert Hartley  
Charlie by Orriss Mitchell  
The Queen Sends Her Regards  
by Eleanor Treagust  
The Silent Land by Paul Fox  
The Interview by Claire Buckland  
As Time Goes By by Melody Bridges  
The Pig Sleep by Doc Watson  
The Cleaner by Doc Watson  
One. Two. Three by William Patterson  
My New York Spare Room by Kevin Jones  
Ten Moon Minutes by Craig Ainsley  
The Negotiation  
by Doc Andersen-Bloomfield  
An Immaculate Conception  
by Roger Mortimer-Smith  
Brief Encounter by Roger Mortimer-Smith  
Three Night Stand by Adam Springfield  
Ethics by David Butler

We look forward to seeing you at one of the performances and we'll let you know which play won overall in the next newsletter!

**Ian Black**



Poster Image by Strat Mastoris

Don't forget we now open on a Friday, with tickets at the same lower price as Tuesdays (£7 all seats)

---

# CHRISTMAS IMPROV

Friday 20 & Saturday 21

December 2013

---

## *It's a miracle on Washington Street!*

Let us take you to a place where, every night, relying solely on the power of creativity and imagination, we bring you an entirely new story.....

Improvisation company Washington Street, the love child of hit Fringe show 'A Beginning, a Middle, and an End', is back at the NVT for two festive performances.

You will laugh with us, love with us, and struggle with us as our six talented improvisers bring to life weird and wonderful characters in two totally improvised plays.

The magic begins when you enter NVT's Studio Theatre. So, put your nut roast in the oven, leave your wellies by the door, and snuggle up to experience NVT's alternative Christmas show.



---

## NVT Youth Theatre

### Update

---

After months of planning and organisation, Sarah Davies and her team launched the New Venture Youth Theatre this autumn. It has been several years since there was last a Youth branch of the NVT and ensuring that all up-to-date requirements were met involved considerable research and dedication.

The first students arrived on 27 September, looking forward to covering a range of performance skills including mask work, improv, slapstick skills, physical and vocal work.

Guy Wah was one of the volunteers helping engage with the new Youth Theatre members. He writes:

*"The first couple of NVT Youth Theatre classes have been full of energy and enthusiasm, and with no shortage of talent either. So far we've looked at creating characters through movement, and using improvisation to create scenes. I have really enjoyed seeing the freedom with which young people work and it's been a pleasure helping out with the class so far. I feel I am learning from the young people as much as they are learning from us.*

*Sarah's plan for the group includes allowing the young people to lead the development of the group, including putting together a production. Participants will be able to gain experience in all areas of theatre production from sound production to set design, should they not feel comfortable with performing."*

Future plans for NVYT include offering the Arts Award (a recognised qualification by the Arts Council and Trinity University), which follows a similar structure to Duke of Edinburgh awards as well as opportunities to view theatre in a range of settings and eventually to participate in local festivals.

We're looking forward to the group developing, so please help spread the word! The group runs from 4.30 -6.30pm every Friday at the theatre, and the first session is FREE, so you can try before you buy!

**In addition adult volunteers will always be required, especially to help with ongoing administration. If you want to be part of this fantastic asset to the theatre and to the local community email [youththeatre@newventure.org.uk](mailto:youththeatre@newventure.org.uk)**

*Dan Walker*

---

## NVT Acting Classes

---

### 'Presence, Text and Physicality'

2, 9 and 16 December

Ulrike Schilling

Using our bodies as story telling tools, we will explore physicality and text through some excerpts of scripts from NVT's current season. We will be looking at ways to work with our body, body awareness, presence, and how to combine physicality with text.

Ulrike has developed several shows at NVT and has been involved in many productions. She enjoys teaching dance and movement and exploring the merging of script work, dance and physical theatre.

---

### 'Create your own soap opera'

4, 11, 18 & 25 November

Andy Thomas

# A day in the life of a 'Projectile Vomit Stunt Coordinator' - Rick Moore

---

I've had to mock up a few effects for the camera before but creating an effect for a live theatre performance is a whole different kettle of fish.

I was very pleased to accept the role of Stage Manager as part of the New Venture Theatre's version of Yasmina Reza's 'The God of Carnage', directed by Uli Schilling this summer and being already aware that the production contained a vomit scene, was particularly keen to double up as 'Projectile Vomit Stunt Coordinator' and looked forward to the challenge.

Recording a visual effect on a single camera video shoot is far easier to fake as the camera can be positioned to trick the eye, and a series of camera angles of the same action can be shot - and if necessary the footage can be tweaked in post production so any 'physical' assistance can often be hidden achieving a seamless visual effect. I'm not saying that Roman Polanski's special effects team had it easy when Kate Winslet very convincingly chucked up on the set of the 2011 Studio Canal movie, 'Carnage', but constructing a similarly realistic vomiting effect before a theatre audience can only be done once, and has to work.

This particular award winning play has had a few runs worldwide so the task of realistically creating a suitably impressive vomit sequence on stage has previously been tackled, and I straight away began Googling to see if I could get any clues on how they went about it. Most used an electronic pump with hidden piping that led onto the set and inside the actor's costume, to her hand. A bit complicated, expensive and the pipe had to be connected during the performance and must assure no leaks! Given our budget restraints, this was ruled out.

Another method was required. Sarah Charsley, who plays the character Annette, would be seated on a sofa at the moment she vomits, so a concealed bag containing the vomit within a cushion would probably be the best way forward. My first thought was using a hot water bottle as that would be soft, flat, yet strong enough to contain the vomit. The problem here was, the bottle has square corners so when squeezed the contents are directed to the corners of the bottle and not immediately to the opening. A 'bota' bag, the Spanish goatskin bag traditionally used to carry wine, is still small, flat and strong but a perfect shape to channel the contents to the bottle neck when squeezed.

Moments before the character of Annette vomits, Sarah - who does all her own stunts - clasps the cushion close to her chest as if it's for comfort. At the moment of vomiting Sarah gives the cushion a subtle squeeze whilst holding the bottle opening, concealed at one corner of the cushion, to her mouth. Perfect!

The next step is to create the vomit itself. Vegetable soup comes to mind but Sarah's character has to vomit on a daily basis and soup can be smelly and oily - and that would quite likely upset Imogen, the costume designer! Previous Vomit Stunt Coordinators favour a corn starch and water mix. This way, the consistency is completely adjustable. I added a few drops of strong, black tea to create a beige colour, some dried vegetable broth mix for a 'technicolour' effect, as well as peas and sweetcorn. I ground these a little before soaking them, to assure that they pass through the bottle neck easily, and after a soak in water to soften them added them to the corn starch and water.

The result was a pavement pizza that would put any West Street party reveller to shame!

If you'd like to make your own vomit, simply follow these few easy steps:

- Add 700ml of cold water to a saucepan and mix in one and a half desert spoons of corn starch.
- Heat through to near boiling, or until a nice vomity consistency is obtained. Too thick? Just add more cold water.
- Add a little strong, black tea to colour.
- Mix in a generous spoonful of ground dried but soaked vegetable broth mix and serve.

**Rick Moore - Projectile Vomit Stunt Coordinator, New Venture Theatre**



Sarah Charsley as 'Annette'

Photo by Strat Mastoris

# Archiving Project at NVT

By Gerry McCrudden

## *So who do you think we were?*

### **A. Graham Phillips.**

It is good to see the photo of A Graham Phillips restored to a position of prominence in the front lobby of the theatre. A richly deserved place of honour for one, who more than most, helped create the New Venture Theatre. Without his industry and vision it is doubtful that we would continue to enjoy all the wonderful productions of the past 60 or so years. His efforts helped inspire all who followed, not least those who have worked on the current restoration of the Main Theatre. Something of which I think he would have greatly approved.

In this second piece on our history and archives I am looking at the Founder Director of the NVT; A. Graham Phillips. He died aged 62 on 22 June 1974 during the run of what turned out to be his last production.

One of the first programmes I have in the archive is for The Chapel Royal Amateur Dramatic Society's production of 'Mary Rose'. Performed in May 1940 "in aid of Sussex County War Comforts", he is listed as the Stage Manager. But his interest in the theatre went back to at least 1934 when he started a theatre company called Gradonic. He presented plays at the Attic Theatre in Shaftesbury Road up until the outbreak of the War. Theatre critic Walter Hix who knew him well described him then "as a young, not very good actor with a dream" and that dream was to have his own theatre.

A dream that never waned. Before doing his bit for King and Country he took the play 'Caste' to

Lewes for the inauguration of Lewes Little Theatre. On the way back from opening, the company were arrested at Stanmer Park by the Home Guard. Very Dad's Army – they were mistaken for enemy agents! After the war Phillips helped found the NVT. The acting company was also known then as the Brighton & Hove Repertory Company, and his inaugural production in 1947 was 'The Late Mr Laverick'. This was to be the first of many. The company had a peripatetic existence in the early years - performing in a number of venues around the city. In 1958 they moved into our current premises in Bedford Place creating a theatre space from the Christchurch School classrooms. They knocked down walls, installed lighting and bought 103 chairs from a defunct local cinema for half-a-crown each (12 pence in new money). And as they say, the rest is history.

A. Graham Phillips had many successes, but like us all he was not immune to the odd disappointment. Playwright Constance Cox, his friend for many years, recalled that on a mid-winter night in some Sussex village the players turned up but the audience did not! We all know that feeling. And then as now he and his team constantly battled to raise the funds to maintain and improve the building and its facilities.

In a tribute to him at the time of his death the New Venture team said the following;

*"Many members of the company can look back to their early days with the club and be grateful to Graham Phillips for his support and judgment.*

*He died in harness. He had rehearsed an entertainment under the title 'Merely Players' comprising excerpts from the classics and performed by the members of the*

*Actors Studio.*

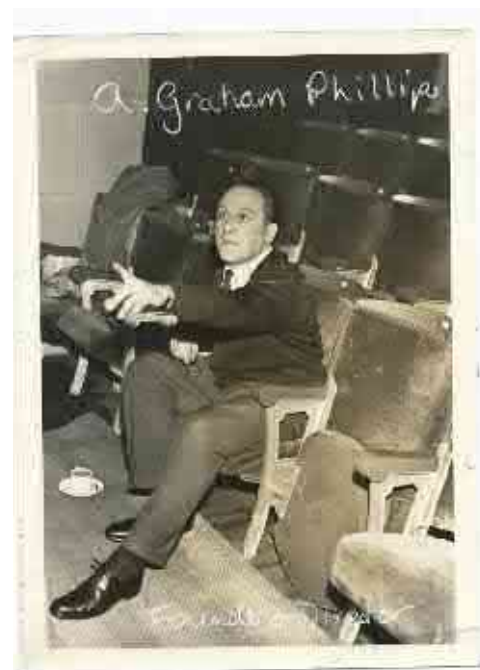
*He presented and introduced it on the first night and it was very well received. The next day, we learned of his passing, and from his sister that she wished the second and final performance to be given. The show went on, with sadness for those in the know, but he would not have had it otherwise.*

*He was not a great man and he had no great respect for status, but he was a fine man and this was demonstrated in his total devotion to the art of theatre. Such single-mindedness is possessed by few and envied by many.*

*The New Venture Theatre Club in particular and the theatre community in Brighton in general will deeply feel his loss."*

An excellent and well deserved notice and exit to our indefatigable founder. Maybe we could encourage the renaming of the South Hall as the Graham Phillips Hall. The least we can do perhaps?

**Gerry McCrudden**



# The re-opening of the Main Theatre

## Grand Re-Opening of the Main Theatre Event — October 19<sup>th</sup>

NVT's 66th season saw a long awaited event with the reopening of the upstairs Main Theatre. On Saturday 19 October we finally welcomed a full audience into the lovely new theatre seats and newly refurbished theatre. In May, a small group of people had started planning this event, and over the following months a show took shape to acknowledge not only the achievement of reopening the wonderful stage and space we have, but also the continuous development of NVT as a flourishing volunteer run members' club for over six decades. Thanks to Gerry McCrudden and Mike Stubbs for helping in many ways with this amazing evening - Mike was very much missed on the night as he was unable to attend due to illness.

The evening started in the bar where some parts of the ongoing Archive Project were on display, and then moved upstairs for an excerpt from 'Tons of money', one of the productions the NVT performed in 1956. Barry Purchase adapted the play into a short version especially for this event, which Rod Lewis directed and starring some of our treasured NVT stalwarts. The successful revival of this farce was followed by a trip down memory lane, during which six long standing NVT members shared moments and stories from the past years - including memories of the Main Theatre stage and shows. Thanks again to Sheelagh Baker, Janet Hewlett-Davies, Pat Boxall, Granville Williams, Len Holloway and Len Goldman. Len Goldman was once a pupil at the school which is now our theatre building, and his fondest memories were of his English and Drama lessons - so nothing really changed over the years!

To close the first part of the evening, a scene from the final production performed in the Main Theatre before it was

closed in 2005, 'The Weir', was performed, ending our journey through the time of the Main Theatre as we used to know it.

During the interval the props raffle took place, offering some of the most dazzling props we had admired in past shows. These ranged from lobsters and their understudies, to donated Vases and crystal bowls from the Far East or even by royal visitors, donated paintings apparently from the Tate modern.... to pressed flowers and ornaments that you could not possibly find anywhere else other than our props room!

The second half of the evening included a presentation of the development that the Main Theatre has undergone over the past eight years, thank you's to all the people that helped along the way, and with a special acknowledgement to the core group of members that led the project from beginning to end and who were crucial to the final state of implementing all the plans and labour.

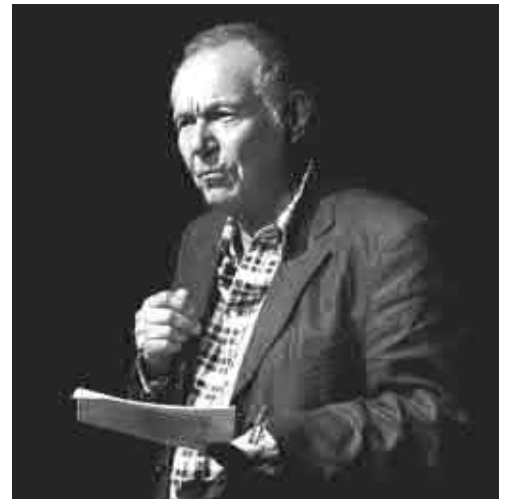
And as special treat for future generations a time capsule was hidden somewhere in the space, holding memories, wishes and memorabilia of the current and past seasons.

It was an amazing evening, and - what I personally really enjoy and love about NVT - included many helping hands on the night ensuring the event ran smoothly and with a lovely atmosphere.

Thanks to all who helped and were involved!

And if you haven't had a chance to admire the refurbished upstairs theatre, make sure you take the chance this season during 'The End of the Beginning' in March and 'Not About Heroes' in May - as it is a stunning space!

**Ulrike Schilling, Artistic Director**



Jerry Lyne



Sheelagh Baker, Janet Hewlett-Davies, Len Goldman, Pat Boxall, Len Holloway, Granville Williams



Gerry McCrudden



Colin Elmer, Frank Leon, Lou Preecy, Carl Boardman

Photos by Jez Bowden

## ...And how we got there!

It's over 8 years now since we received the devastating news that a new premise license meant we were unable to use the Main Theatre without significant changes.

There began a long process of understanding what was required of theatre, how much it would cost, and how we could start fundraising.

Early meetings took place with Martin Macfadyen, our then Treasurer, Richard Gamper, then building manager, architect Nigel MacMillan and me. To comply with regulations we needed a fire detection system, widening of access areas, new seating and upgrading of the electrics. We also needed to address issues with the existing lighting and sound systems and the whole area needed redecoration and plastering after resolving damp problems.

Upstairs, the seats were removed and the space became a rehearsal and storage area - though sadly, it was often a dumping area for props and rubbish.

Central funds were allocated for a fire detection system which was installed for the whole theatre and fundraising started in earnest, led by Mike Stubbs, which led to a gala fundraising evening hosted by Gerry McCrudden. With the introduction of Angels, followed by auctions and raffles, that evening raised over £7K. An anonymous donor then pledged £10K to be paid in stages until completion, meaning we were ready to start work.

A small design team was formed consisting of Pat Boxall, Chris Pugh, Carl Boardman, Tim McQuillen-Wright, Mark Wilson, Tony Shoesmith and me with Caroline Blick as secretary and a final design was agreed upon.

With our treasurer Ollie Donovan, and also Mike Stubbs, to oversee the finances, and with Tony Shoesmith, Richard Gamper and Chris Pugh to get the physical work under way, regular project meetings were held with NVT chair Ian Black attending. Slowly, we made progress and obtained more funds from bodies such as Garfield Weston Foundation and the Pebble Trust (thanks to Judy Milton and Mike Stubbs), and through a wonderful legacy from Anne Poupard. There were raffles and further fundraising events, all of which boosted our coffers.

There have been thousands of hours expended by the team. Richard Gamper took on the day to day project management and hands on work and Chris Pugh the major work of rewiring and moving the mains supply and metering. Tony Shoesmith with his nephew, Jonathan Burt, undertook all the joinery which included removing the old proscenium arch and reshaping & boarding the wings and

the entrance door, building the rake, building a new lighting box and shuttering the windows. The whole team worked together to help install the seats, shift timber, clear rubbish and prepare working areas.

With a project of this size we also had to employ people—some extra expert hands to help with the majority of the joinery work, some decorating, fitting the carpets and curtains and general labour. The major task of redecoration was undertaken by Jezz Bowden who bravely volunteered to take this on and was latterly ably assisted by Warren Saunders.

Having reached the limit of our funding levels something had to give, and we gave up the grid system in favour of new seating, using existing lighting rigs but with new dimmers and wiring.

To get things ready for the opening night there was a flurry of activity. Richard Clements was contracted to paint the stairwell and lobby, and we are also indebted to Michael Yates who, with Richard, Jezz and Warren, finished off the decoration and painted the main stairs. Richard Gamper was instrumental in ensuring that the carpet was laid, the floor sanded and the stage painted in time for the opening.

This project is a testament to the hard work and dedication of a few people on behalf of the majority and I can't thank volunteers Richard Gamper, Tony Shoesmith, Chris Pugh, Jezz Bowden and Warren Saunders enough. Though they were employed at very reasonable mate's rates, I also thank Richard Clements for decorating the main staircase and lobby, Jonathan Burt for the carpentry and joinery, and Michael Yates for his labour and decorating skills.

And so, on 19 October we were able to hand over the Main Theatre to the artistes, contributors and speakers who made the first night of our refurbished Theatre such as a success.

There is still more to do in time for the first full production in March next year, and the next stage is to raise £25K to install the new grid system, lighting bars, curtains and cyclorama.

I do hope you all enjoy our new space and will continue to support our lovely theatre.

**Jerry Lyne, Secretary**



Photos by Jezz Bowden

# THE GOD OF CARNAGE

by Yasmina Reza – translated by Christopher Hampton

Directed by Ulrike Schilling

## Review by Barry Hewlett-Davies

Boys Will Be Boys

On the face of it, this should be a domestic tale about two couples trying to be civilised and sort things out when their kids come to blows in the park. Reza being Yasmina Reza, however, means things are not as straightforward as that and in the space of the 80 minutes it takes to tell the story, she does a good job of demolishing bourgeois society as we know it.



Sarah Charsley, Barry O'Dea, Sarah Davies, Colin Elmer

Boys will be boys but grownups are far far worse.

Selfish pride is the heart of the matter. The audience rocks from scene to scene, from laughter to horror, as the two couples skirt their way round their horrible dislike of each other, first like predatory cats, finally into drunken assault. The closet doors finally swing wide open to reveal misogyny tumbling over racial prejudice, homophobia and snobbery. One wife vomits over the other's coffee table disfiguring her precious art books; handbags are trodden underfoot, flowers torn up, and an insanely intrusive mobile phone is dunked to extinction.

This is Ulrike Schilling's first go at directing a scripted play and



Barry O'Dea, Sarah Davies, Colin Elmer, Sarah Charsley



Photos by Strat Mastoris

Sarah Davies, Sarah Charsley,

she does it brilliantly with a first-rate cast, her finger precisely on the button. The evening is entirely in the round – with the audience close on four sides – which means we are entirely part of the terrible goings-on. Moving the action to Brighton brings it even nearer.

Colin Elmer, surely among Brighton's most watchable actors, wastes no time on wanting to be liked by anybody. His ice-coated separateness sends out warning signals from the start: we are in for a sticky time from a smooth operator. Sarah Charsley is his tormented wife, her nervous courage finally emboldened by drink. The opposing wife is Sarah Davies, fighting her corner almost to the last in the face of Barry O'Dea, her nihilist husband - the least of his social shortcomings was to murder a hamster.

There is final horror in the shift of allegiance when permutation sets in between the couples. They make a fascinating quartet, over-drawn but credible enough to make you question if you might not have behaved like that yourself. Maybe it was one of those evenings when one bottle of wine too many was opened and you heard yourself insist, with Reza and Hampton, that even goldfish have social responsibility.

## What the Argus said.... review by Louise Schweitzer

When two young boys scrap in a playground, it's not just their teeth that get broken. As two contrasting sets of parents attempt diplomatic resolution, a thin veneer of civilised life buckles and cracks under stress. Tulips, pudding and charity from the homely Shaws irritate the defensive and sophisticated Richards and mild remonstrance flares into open hostility. Fugitive alliances between the wives, husbands or any combination, rush and fade, fanned by rum and exacerbated by ceaseless telephones. Only comic business with hair dryers and hamsters helps makes 'The God of Carnage' into a comedy rather than an Albee-style battleground of marital conflict.

The cast of four playing in the round with a bare set and few props required totally brilliant performances and peerless direction: Sarah Davies and Barry O'Dea were extraordinarily well paired and effective as the injured family Shaw whilst matching skill was demonstrated by the suave self-satisfied Alan-on-a-mobile of Colin Elmer and his nervy wife Sarah Charsley. Director Ulrike Schilling perfectly staged the one-act double act of comedy and tragedy, leaving the rapt audience to guess that the two boys concerned

would have behaved so very much better than their parents.

**Louise Schweitzer, for the Argus**



## Tickets for next NVT production

Performances on Sundays are matinee only. No performances on Mondays. Evening performances at 7.45pm Sunday Matinees at 2.30pm

**6-14 December**

**10-Minute Play Competition**

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

**20-21 December**

**'Christmas Improv' (£7/£6)**

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

**17-25 January**

**'Old Times' by Harold Pinter**

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

Seats £9 (£8 members) except final Friday/Saturday : £10 (£9 members): Tuesday and first Friday 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**





[www.newventure.org.uk](http://www.newventure.org.uk)

## **AUDITION NOTICE** **NOT ABOUT HEROES**

**BY STEPHEN MACDONALD**

**'A BRIGHTON FESTIVAL PRODUCTION'**

**RUNS FRIDAY 23rd May'14 until Saturday 31<sup>st</sup> May'14**

**{PERFORMANCES IN THE MAIN THEATRE}**

### **AUDITION DATES & TIMES**

**SUNDAY 8<sup>TH</sup> DECEMBER 11 AM & SATURDAY 14<sup>TH</sup> DECEMBER 11 AM**

**CALL BACK (if required) TUESDAY 17<sup>TH</sup> DECEMBER 7:30**

**ALL AT NVT IN SOUTH HALL**

**CHARACTERS:** (Sassoon & Owen's ages are contemporary & a guide only)

**SIEGFRIED SASSOON 31:** a man of presence, an established and acclaimed poet. A soldier of remarkable courage; now questioning the morality of the conduct of the war, resulting in him being to be sent to Craiglockhart Hospital for 'treatment'. Initially dismissive of Owen, but fondness, respect and admiration grow.

**WILFRED OWEN 24:** Slight, sensitive, deferential but dogged and determined. The son of a Station Master, budding poet, a brave junior officer now suffering from 'shell shock', a great admirer of Sassoon, his slight stammer fades as he grows in confidence as the relationship develops.

This moving play is about the meeting between the two poets at Craiglockhart War Hospital for 'Nervous Disorders' (a euphemism for shell shock, but equating to cowardice at that time) & how this led to the transformation of Owen's work. The play examines the close relationship that developed between Sassoon and Owen by use of poetry, narrative and action up until Owen's tragic death just a week for the Armistice was signed in 1918.

I want this to be a collaborative production & the 2 actors cast will be expected to be an integral part of the small production team we have in place working towards making the show a great success.

**Audition Pieces:** Available from me. I can be contacted on **01273 446574 or 07762916888**. Email [jerry.lyne@btinternet.com](mailto:jerry.lyne@btinternet.com).

See you at the auditions! **Jerry**



**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@mbbrighton.co.uk   91 Western Road, Brighton, BN1 2NW



*Bringing business training alive through actors*

www.bluestarfishconsulting.com   0845 017 0742  
 email info@bluestarfishconsulting.com



**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

## 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

Ian Black	Chairman	ian.black@newventure.org.uk	
Jerry Lyne	Secretary		
Rod Lewis	Artistic Director	rod.lewis@newventure.org.uk	
Ollie Donovan	Treasurer	treasurer@newventure.org.uk	
<b>Vacant</b>	<b>Production Manager</b>	prod.mgr@newventure.org.uk	
Chris Pugh	Technical Manager	chris.pugh@newventure.org.uk	
<b>Vacant</b>	<b>Fundraising</b>	fundraising@newventure.org.uk	
Dan Walker	Marketing & Publicity	publicity@newventure.org.uk	
<b>Vacant</b>	<b>Volunteer Liaison</b>	volunteering@newventure.org.uk	
Jezz Bowden	Front of House	frontofhouse@newventure.org.uk	
Anne Gilson	Membership Secretary	membership@newventure.org.uk	
Natasha Borg	Box Office	boxoffice@newventure.org.uk	
Natasha Borg	Newsletter Editor	natasha.borg@newventure.org.uk	
Pat Boxall	LTG Rep		
<b>Vacant</b>	<b>Social Secretary</b>	social@newventure.org.uk	
GENERAL ENQUIRIES		info@newventure.org.uk	01273 808353

**Why not be an Angel or a Cherub donor - £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.**