

NEW VENTURE

T H E A T R E

COMING SOON | THE PRIVATE EAR & BLACK COMEDY Peter Shaffer Double Bill | 20 - 28 February

HAMLET

by William Shakespeare | adapted & directed by Steven O'Shea | 16 - 24 January



*Jim Calderwood,
Sarah Davies,
Jerry Lyne, Lily
Crossfield, James
Harkness & Jonny
Parlett seated
front*

*Photo by Jezz
Bowden*

So, Hamlet. Often acclaimed as the greatest play ever written, it is certainly the most widely seen, read, quoted, and analysed piece of dramatic literature in the history of theatre. Consequently staging a production of this most iconic, revered and familiar of plays can be a daunting prospect. With trepidation I embarked on the task of directing this production, primarily because I am such a huge Shakespeare fan and Hamlet is my favourite of his plays. This was not always the case, however.

Many years ago, having set out on a career as a budding actor I decided I had better find out what the big deal was with this Shakespeare stuff. Having determined that it would be best to start off with his most famous play, I bought a copy of Hamlet and reading it, found that I barely understood a word. Undeterred, a few visits to theatre to watch various productions of his plays followed which left me none the wiser. I eventually concluded that, quite simply, Shakespeare was not for me. I suspect I am not alone in this being my initial experience of his works.

Everything changed, however, when I was dragged to see a touring production of Hamlet directed by the esteemed Swedish film director, Ingmar Bergman, performed entirely in Swedish. How, I protested, was I supposed to understand a production of Hamlet in a foreign language when I couldn't comprehend what was going on when it was in English!

Suffice to say my Shakespearian epiphany took place that evening. Not only was I entranced and captivated throughout every moment of the production, but more significantly, I understood everything that took place on that stage. I left the theatre that night a Shakespeare convert.

Since then my journey through the works of Shakespeare has brought me much enrichment, delight and pleasure. His wonderful characters, compelling dramatic situations, the beauty and power of his glorious use of language and his unsurpassed understanding of the human condition in all its manifold diversity and complexity, ensure that his position as the world's greatest playwright remains unassailable.

My thanks go to everyone at NVT and the production crew and cast for making this such a rich and rewarding experience. This production seeks to present an abridged adaptation of the play, running at 2 hours long, focusing on the essential elements of the story...a story that constitutes, purportedly the greatest play ever written.

Steven O'Shea

YOUTH THEATRE

Friday the 5th of December saw parents and NVT members gather in the Studio to watch the NVT Youth Theatre's end-of-term performance. Despite having to pull out of performing in the December production of 'The Snow Queen' at short notice, due to a lack of chaperones, the group threw themselves into a confident and eloquent performance without showing a hint of disappointment.

There was no fear at the prospect of conjuring the Snow Queen's rich winter world out of a black box, with almost no props or costumes, and the audience were treated to vivid and imaginative storytelling and physical theatre. Characters seamlessly passed from one performer to another, while rose beds bloomed and sleighs flew through the skies before our very eyes. References to popular culture and issues surrounding this age group clearly demonstrated that this was the group's own work and an opportunity for them to explore and express themselves through theatre. Their confidence and passion was infectious and inspiring, their support of one another was touching, and the resulting performance was much more than the audience was expecting.

The Youth Theatre is a fantastic project that will hopefully continue to grow and develop and NVT. If you would like to get involved please contact youththeatre@newventure.org.uk

Natasha Borg



THE NIGHT BEFORE THE MORNING AFTER



Don't forget to purchase your tickets for our New Year's Eve social event! Tickets must be purchased in advance and will not be available on the door.

Come and support your friends and fellow members - laugh at their songs, cry at their jokes, be the smell of the crowd, apply the roar of the greasepaint! With NVT's cheap late bar and just £10 a ticket, it's the best value New Year's Eve night out in Brighton!

There's live entertainment with comedy, sketches and music, showcasing a range of NVT talent, and returning by

popular request our 'Unwanted Christmas Presents Raffle'.

Join your hosts, Tamsin & Debbie and our lovely compere Gerry McCrudden to bring in the New Year. What better way to say hello to 2015!

Tickets are £10 and available to Members, Angels and Sponsors of the theatre (plus 2 guests - and sorry, no under 18's)

A Ticket booking form can be downloaded via the link in the NVT Newsletter email, or contact Tamsin Fraser at prod.mgr@newventure.org.uk

BRIGHTON & HOVE ARTS COUNCIL DRAMA AWARDS

On the 3rd of December the annual Drama Awards Evening celebrated the achievements of the local theatre scene in style. Kate Dyson, adjudicator, highlighted the excellent standard of all entries and acknowledged the work that had gone in to each production. She further recognised that whilst the cuts in arts funding are very visible in the professional world, the voluntary sector can afford to take risks, and is becoming more and more important. The impressive performances she had seen during her two months as adjudicator proved that the idea that 'amateur is inferior' is absolutely untrue.

NVT's entry, 'Amongst Barbarians' received nominations for 'Best Stage Crew' and 'Best Supporting Actress' for Chelsea Newton-Mountney. Helen Pepper-Smith was awarded 'Best Actress' while Claire Lewis won 'Best Director' and 'Best Overall Production' with her production of 'Far from the Madding Crowd' with the Southwick Players.

Compared to previous years the relations between theatre groups has become much stronger and there was a great atmosphere. The evening itself was extremely enjoyable with a great selection of entertainment, presenters and outstanding raffle prizes - which unfortunately we did not win.

Well done to all involved in 'Amongst Barbarians' for making this show a success!

Ulrike Schilling

Best Set Design - Len Shipton: The Southwick Players, Far From The Madding Crowd
Best Costumes - Margaret Skeet & Anita Jones: The Southwick Players, Far From The Madding Crowd
Best Stage Crew - Lindfield Dramatic Club: Wife After Death
Best Sound Design - Steven Adams: Brighton Little Theatre, Love Song
Best Lighting Design - Geoff Parker: Lewes Little Theatre, The Diary Of Anne Frank
Best Technical Achievement - Dave Martin: Burgess Hill Theatre Club, Cat On A Hot Tin Roof
Best Publicity - The Southwick Players: Far From The Madding Crowd
The Bhac Chairman's Award - Rottingdean Drama Society: Goodnight Desdemona, Good Morning Juliette
Best Supporting Actress - Sharron Rigby Smith: For Mrs Van Daan, The Diary Of Anne Frank, Lewes Little Theatre
Best Supporting Actor - Adrian Kenward: For Yepikodov, The Cherry Orchard, Wick Theatre Company
Best Actress - Helen Pepper-Smith: For Wendy, Amongst Barbarians, New Venture Theatre
Best Actor - Chris Parke: For Mr Frank, The Diary Of Anne Frank, Lewes Little Theatre And For Yermolay Lopakhim, The Cherry Orchard, Wick Theatre Company
Best Director - Claire Lewis: Far From The Madding Crowd, The Southwick Players
Award For Excellence - Chris Webber Brown: The Diary Of Anne Frank, Lewes Little Theatre
Best Overall Production - The Southwick Players: Far From The Madding Crowd

ACTING CLASSES

5, 12, 19 & 26 January

Daniel Lovett - Contemporary movement techniques for the modern actor

Discovering your inner clown to your innocent child.

These workshops will aim to strip back the actor to a place of neutrality with their individual physicality, exploring a range of different practitioners whose work has influenced movement in contemporary theatre practice.

Actors will have the opportunity to experiment with finding their inner clown to understanding the dynamics of inner states and tensions which exist within us.

2 February

Claire Lewis - Auditioning

The aim of the class is to increase experience, enhance skills and strengthen techniques to improve audition performance. We will look at: standing out from the crowd, preparation, working with text and tackling nerves

Claire is a Drama Teacher and local director. Recent productions include: That Face by Polly Stenham, The Beauty Queen of Leenane by Martin McDonagh, The History Boys by Alan Bennett, The Boy Friend by Sandy Wilson, Jerusa-

lem by Jez Butterworth, Company by Stephen Sondheim, Far from the Madding Crowd by Thomas Hardy, adapted by Mark Healy.

9 & 16 February

Larry Yates - The Empty Stage

WORKSHOPS

31 January 10-4pm

Staying Present on Stage... How to Trust Your Instincts - Emma Kilby

An intensive immersion in character creation, comedy and the art of staying vulnerable. Experience of stage work and improvisation are required.

7 February 2-5pm

Introduction to Production & Stage Management

Workshops are open to NVT members, please email ulrike.schilling@newventure.org.uk to book a place.

What do you get if you cross a Victorian children's story with Narnia, 'Frozen', Hogwarts, feminist ideology and Christmas? You get 'The Snow Queen', a glorious updating of Hans Christian Andersen especially written for the New Venture Theatre by Andrew Allen. Following the seriousness of Barbarians and the witty froth of Hay Fever earlier in 2014, 'The Snow Queen' offered something completely different. It was the first production for young people for a considerable time and it employed perhaps the largest cast ever seen on an NVT stage. Twenty-one actors, actresses, bird and reindeer only just accommodated themselves in The Theatre Upstairs but they had enormous fun with a musical play that transcended most of the usual categories and earned the NVT manifesto of 'community theatre'.

Was it just for young people? Two nine year olds in our row loved every minute, and laughed and giggled all way through. They especially liked the crow and the reindeer and they all jumped with pleasure when violent bangs scattered snow everywhere. They told me it was better than anything on TV. They would have loved to be on the stage.

But few children would have been old enough to enjoy Allen's hilarious Easyjet instructions on the riverboat, or the chavvy, stropky girl-power burglars. Neither might most nine year olds appreciate an ornithological 'caw caw' from the crow as synonymous with 'cor' from 'cor blimey' representing an extreme enthusiasm for practically everything. Simple philosophy was demonstrated by the Flowers who believed that most problems could be buried in the earth and that plants needed tending...towards the positive. Puns flew as thick and fast as the snowflakes: I particularly enjoyed the 'fly-lingual' crow and an enormous 'ass...piration'.

Old and young found the modern geeky Princess funny in her boots, stripey leggings and metal chainwork. Obviously, she had the fluffy dress somewhere and she married the Handsome Prince, but she wore the trousers – literally.

It's a story written by a bloke but really for girls, about girls. Men don't get much of a look-in: they are a reindeer, a crow, a susceptible boy or a soppy prince. There isn't a hero among them. Even the two rather nervously inept soldiers are girls. Chelsea Newton-Moutney played Gerda with a beguiling mixture of savvy innocence and naïve courage. For some reason known

THE SNOW QUEEN

directed by Andrew Allen | review by Louise Schweitzer



only to her, she protects her childhood playmate Kai who is determined on self-destruction with the Snow Queen. Matthew Swan made a brave stab at being really stupid, but he couldn't help being a charming young actor in the C.S.Lewis 'Edmund' role with Narnia's White Witch. I was captivated by the sinus allergies (to snow, mostly), and permanent sneezing of the Queen's courtier Kिरrily Long, a genuine comedy talent and necessary foil to the icy horror of Shonali Rodrigues. It was a relief when Gerda's love melts the Queen: the darkest Victorian tales needed a moral and here it was – Love



1. Back - Angela El Zeind, Linda Reynolds. Front - Lisa Feldman, Amy Maynard, Emma Ruggins
 2. Matthew Swan & Shonali Rodrigues
 3. Back - Linda Reynolds, Chelsea Newton Mountney, Shonali Rodrigues, Lisa Caira. Front - Matt Mulvay, Matthew Swan, Angela El Zeind, Mark Green, Carl Blatch, Polly Ballantine, Samantha French, Emma Ruggins
 4. Mark Green

Photos by Lorena Maldonado Capello

Conquers All. Trolls Annique Tate-Doe, Lisa Feldman and Emma Ruggins were comically agile, sharing the palm for feisty girl power with robbers, Milly Roberts, Lisa Caira and Alanna Manwaring. The hierarchy of Spring and Summer were scene stealers, although Samantha French as Mañana was especially, transatlantically, hilarious.

Mark Green made a fine Crow (Anderson uses a Raven) with some picturesque wing flapping and a great deal of very charming enthusiasm. Cor! Jeff Moody's Reindeer was a sorrowful creature under the frozen thumb of the Snow Queen, his mobile face expressing complete gloom to great comical effect.

The list of production team in the Snow Queen programme is almost as long as the cast, but particular mention must be made of writer/director Andrew Allen who wrote the script and nearly all the songs as well as making a surprise guest appearance on stage. Musical direction was by Alanna Manwaring and Lisa Caira, and set design by Mark Green and Isabel Aidallbery.

Rod Lewis passionately believes in the value of amateur theatre as a community enterprise. Nothing could validate his conviction better than this production of 'The Snow Queen' with its broad appeal and enormous cast. Everyone involved must have had a terrific time, on and off stage. And the audience young and old went home melted and happy with a song in their hearts. Cor!



CASTINGS

Benefactors

Idealistic architect David and his wife Jane are looking after the world until their 'good-doing' with their neighbours Colin, a cynical journalist, and wife Sheila, mean their project fails.

David.....Jeremy Crow
 Jane.....Carrie Lambe
 Colin.....Steven Adams
 Sheila.....Jen Ley

NOW ACCEPTING DIRECTORS' PROPOSALS FOR THE 2015/16 SEASON!

The richness and diversity of the selection of plays that we put on at NVT very much depends on what exciting ideas our directors put forward.

2015/16 season from the Newsletter email or NVT website and return it to art.dir@newventure.org.uk If you'd like an initial chat about directing, just get in touch.

So, you directors out there ... get ruminating! Fire up the brain! Download a Directors' Proposal form for our

Rod Lewis
 Artistic Director

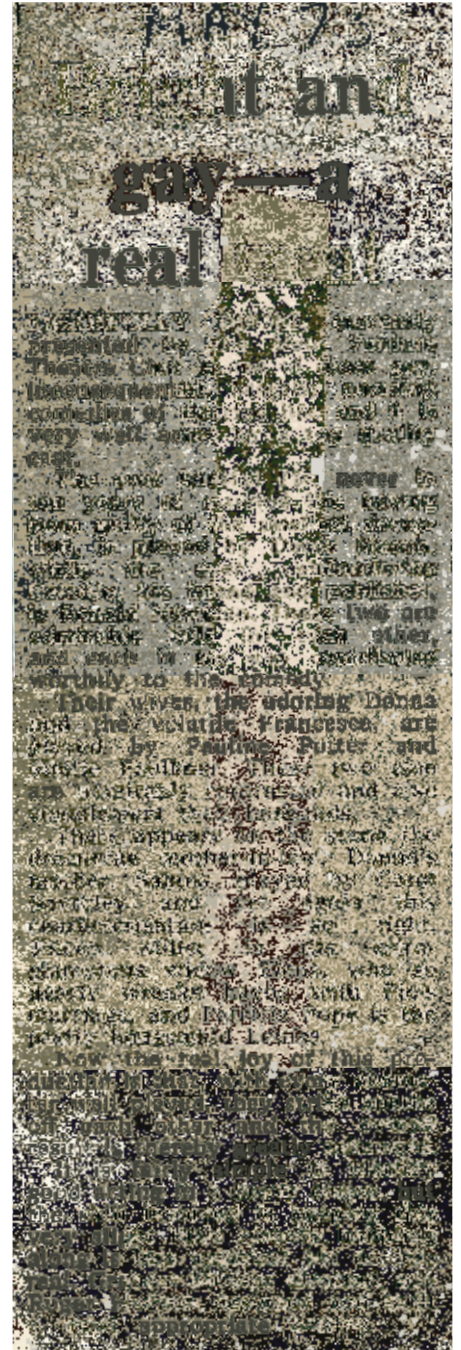
WHO DO YOU THINK WE WERE?

Faithfully Yours | 1973 | New Venture Theatre



Stage Manager	John Malcock
Asst. Stage Managers	Fenny Malsey Jan Fairweather
Lighting	Melra Hart
Sound	Patricia Parney
Wardrobe	Pera Driscoll

ART DISPLAY - Any member of group of members who would care to display artwork in the auditorium during the run of a production contact Marie Roda, at willms, at the theatre. Any medium may be used photographs of a suitable size and nature would be accepted. Due to holidays, there will be no auditorium display for the last production.



NEW VENTURE PRODUCTIONS
 present
 THE BRIGHTON & HOVE REPERTORY COMPANY
 in
FAITHFULLY YOURS ... ?
 by
 SERGIO PUGLIESE adapted by ROBERT KRIELEY

CAST

PIO	<i>Derek Mason</i>
DONNA	<i>Pauline Potter</i>
CAMILLO	<i>Ronald Newman</i>
FRANCESCA	<i>Mollie Faulkner</i>
SABINA	<i>Carol Beverley</i>
ELENA	<i>Eileen Miller</i>
LOUISE	<i>Patricia Pope</i>

Directed by **A. Graham Phillips**
 Settings designed & built by **Roger Hudson**

The action of the play passes in the lounge, of Pio and Donna's country villa in Italy.

Times: Summer



RICHARD III

rehearsed reading | 3rd - 4th April

In March 2015, Richard III's recently discovered bones will be reburied in Leicester Cathedral. To mark this occasion, we'll be presenting a rehearsed reading of an abridged version of Shakespeare's play. Villain and anti-hero, the play's protagonist allows the audience a window into his Machiavellian mind through confessional speeches; weaving a complex tale of personal and political ambition, jealousy, infanticide, seduction, betrayal and murder. Anyone with a passion for great story-telling and strong language should come along. Casting will be by group readings on 17th & 18th February.

*directed by Scott Roberts
performance in the Studio Theatre*

NVT TICKET BOOKING INFORMATION

book online at www.newventure.org.uk or by post using the form below

• Ticket prices: £9 (£8 members) Final Fri/Sat £10 (£9 members) First Fri/Tue £8 (£7 members) • Evening performances 7:45pm
Sundays are Matinees only 2:30pm No performances on Mondays • Please note that access to the Theatre Upstairs is only possible by 4 flights of stairs, and therefore may not be suitable for those with mobility difficulties.

Cut along the line, and return your completed slip together with a cheque to: New Venture Theatre, Bedford Place, Brighton BN1 2PT

	date	member	standard	total cost
'Hamlet' by William Shakespeare 16 -24 January Studio				
a double bill by Peter Shaffer 'The Private Ear' & 'Black Comedy' 20th - 28th February *Theatre Upstairs				
'Richard III' William Shakespeare 3rd - 4th April Studio rehearsed reading - tickets £5				

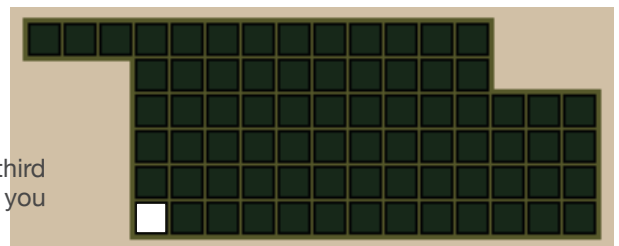
It is important you provide your name, phone number and address, and email address where possible

*THEATRE UPSTAIRS ALLOCATED SEATING

Allocated seating is available for productions taking place in the Theatre Upstairs.

Please mark your preferred seat(s) with 1's, and a second and third option with 2's and 3's, in case your first choice is unavailable. If you leave this blank, seats will be allocated for you.

Allocated seating remains unavailable for productions in the Studio.



S T A G E

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Chairman	Ian Black
Secretary	Jerry Lyne
Artistic Director	Rod Lewis
Treasurer	Iain Hay & Joanna Wolowicz
Production Co-ordinator	Tamsin Fraser
Technical Manager	Chris Pugh
Fundraising	Mary Allen
Marketing & Publicity	Dan Walker
Volunteer Liaison	Ulrike Schilling
Front of House	Jezz Bowden
Box Office	James Macauley
Newsletter Editor	Natasha Borg
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LTG Rep	Pat Boxall
Social Secretary	position vacant
Youth Theatre	Sarah Davies

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OUR ANGELS

Why not become an Angel, Archangel or even Archangel Gabriel to help us support the current and future improvements to our theatre. Our Angels have proven to be generous in the assistance they give us.

For further information please contact the Angels Coordinator Gerry McCrudden: gerrymccrudden@hotmail.com. If you are a UK tax payer your donation will also benefit from Gift Aid.

We'd love to hear from you!

Please write in with any comments, articles or reviews of our productions and events to Natasha Borg, Newsletter Editor: newsletter@newventure.org.uk - or by post if you prefer.

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