

NEW VENTURE

T H E A T R E

COMING SOON | LOVE & INFORMATION by Caryl Churchill | directed by Kirsty Elmer | 15 - 23 July

ACCIDENTAL DEATH OF AN ANARCHIST

by Dario Fo | directed by Rod Lewis | 16 - 25 June



Des Potton,
Heather Andrews
& Nick Richards

*Photo by Strat
Mastoris*

Premiered in Milan in 1970 - Accidental Death of an Anarchist is based on the real-life events of a railwayman and anarchist Guiseppo Pinelli who fell - or was thrown - to his death from the fourth floor window of a Milan police station while in custody for questioning about bombings in Milan in 1969, in which many were killed and which he played no part. Pinelli was later, posthumously, cleared of the charge.

Dario Fo always intended Accidental Death of an Anarchist to be intensely political. After having researched the Pinelli case thoroughly, Fo's genius was to turn these stark, tragic events into a high octane farce. Fo's aim was to make this radical, truth seeking play accessible to all; it is for this reason too that he actively encouraged other directors and translators of his work, whilst keeping true to the

play's main tenets, to contemporize and localize some of the political references - to give immediacy for its audiences and a sense of present day relevance.

Accidental Death of an Anarchist is robustly theatrical. Fo harnesses a wide variety of devices, some harking as far back as the Commedia Dell'Arte - such as having a central character use impersonation to hoodwink the dangerous, powerful forces that surround him. However, the piece can also be scintillatingly innovative; twin realities are at work. One moment we are with the characters in the main setting of a Milan police station in the late sixties and in the next we are suddenly bounced into the personal lives of the present day actors as they play their roles.

I have seen countless plays over the years but few shine so brightly in my mind as the production I was lucky enough to see of Accidental Death of an Anarchist at the Wyndham's back in 1980; it was exhilarating, pertinent, and hugely enjoyable. I am not alone in thinking this. The play has become a classic of twentieth century theatre, performed to millions in more than 40 countries - and I'm sure its message rings true in just about all of them. In 1997 Fo was awarded the Nobel Prize.

For me, Dario Fo's Accidental Death of an Anarchist is a theatrical gift! A gift which our company will do its best to pass on to you.

Rod Lewis

DAVID THACKER VISITS NVT



David Thacker worked in close collaboration with Arthur Miller on 'Broken Glass' and directed the premier at the Royal National Theatre in 1994. He directed seven Miller plays from 1985 to 1993, including the British premier of 'The Last Yankee' and produced another three.

How did he come to be at one of our rehearsals?

Well, we spent a lot of time clarifying intentions within the play and though we felt we were correct on one particular point we thought we would just try and get confirmation from the "horse's mouth". Olivier, who plays Hyman, got hold of Thacker's agent for contact details and we emailed our query, getting a response within a day. There followed other email exchanges. Thacker then mentioned he would be in Brighton on 1st May and would we like him to pop in on rehearsal and work with us. Naturally we were delighted. He watched a run through (bare bones, no sound or light) and worked with us for a couple of hours. He was open, warm and completely approachable. His parting words were that Arthur Miller would have been very pleased with our interpretation and praised the cast for their skills - even offering jobs to all at the Bolton Octagon Theatre. Not sure if he was serious though!

On our first night he kindly sent us a good luck note and a copy of a letter sent by Arthur Miller to him about his thoughts on Kristallnacht and its relevance to the play.

It was a great privilege to have someone who knew Arthur Miller so well, to have him relate first-hand how 'Broken Glass' evolved and developed and his part in reshaping some of the scenes. A great privilege for us all.

Jerry Lyne

1. 'Broken Glass' cast and director Jerry Lyne with renowned director David Thacker at a rehearsal of NVT's production of 'Broken Glass'. Thacker is currently Artistic Director at Bolton Octagon Theatre, and a former Royal National Theatre and Young Vic Artistic director.

2. David Thacker with Arthur Miller at a rehearsal of 'The Last Yankee'.

Miller took 40 years to write this play; late on it underwent revision, some superb material inserted last. From the 1980s the British – particularly director David Thacker – kept Miller’s stock high whilst his reputation languished in the States.

November 1938. Sylvia Gellburg suddenly develops unaccountable paralysis. She’s terrified by news of Kristallnacht where Nazis force old men to clean streets with toothbrushes. Her husband Philip who spends his life effacing his Jewishness, says he can’t understand it. He works for an anti-Semite who helps the Gellburgs’ son to West Point, a then anomalous Jewish career soldier. As we discover, access isn’t acceptance.

We open in Dr Harry Hyman’s office where Philip’s subjected to the terrifying laugh of specifically non-Jewish Margaret Hymans played as a scintillating vignette by Jen Ley. Hyman (rarely Harry) is a horse-riding GP and amateur Freudian, his apparently un-Jewish horsemanship in fact inherited from Odessa horse-dealers he informs Philip later. The play revels in these stereotype-breakers and occasional makers like un-anxious Margaret.

Hyman thinks he can help. Philip masks his inability to make love to his wife in bravado till Hyman learns more, confronting Sylvia who Philip concedes ‘could have run the Federal Reserve’ if she’d been a man, lamenting giving up business to marry. Bedridden, Sylvia still dispenses advice to her offstage nephew.

Bob Ryder’s Philip the mannequin encased in black spends the performance peeling it off, crumbling into a yowl of humanity as more is stripped from him.

Growing attraction between Sylvia and Hyman manifests in his increasingly urgent pleas to reveal what’s holding her down, his warnings to her health, her ‘beautiful body’. Sylvia kisses Hyman. Philip has his suspicions, wanting other opinions; so does Hyman. What Hyman uncovers increases his compassion for them both.

Sylvia’s reaction to Kristallnacht’s a symptom of something she’s denying. Miller subverts Jewish typification to confront greater issues of identity. Oliver Maigniez invests the right level of swooping passion – he’s believably the tall local heart-throb exuding élan but balancing authority with voluble watchfulness. Janice Jones as Sylvia

BROKEN GLASS | reviews

by Arthur Miller | directed by Jerry Lyne



is forced to act upright in bed, thus her face expresses everything her body can’t. Her vehemence too especially towards the end, builds a performance of stature. ‘What did I do with my life?... I took better care of my shoes.’

Praise too for the way that her sister, common-sense Harriet played by Lyn Snowdon is able to lift Jones in role from wheelchair to bed so that at no time does Jones’ Sylvia get out of bed when the lights dim. Maigniez and others manage



This is how the Upstairs should be used. Jezz Bowden's sound catches Klezmer-like inflections with a dark aural suggestiveness. Pat Boxall heads the best lighting team I've ever seen at NVT – particularly effective in shimmering light over the bed. Simon Glazier's set gratefully soaks it in, from the walnut medical desk downstage right to the bed stage left with its silken turquoise; and small chair and table upstage centre functioning as office. Each is period. Best is the authentic copy of contemporary bestseller Anthony Adverse with a palpably original-looking 1930s cover, as if mint; and New York Times (though was that a colour photo inside?). Jerry Lyne's directed some superb things, but this must be one of the finest.

Simon Jenner, for Fringe Review



Written when he was nearly 70 years old, Arthur Miller's *Broken Glass*, had been in his mind's development ever since his marriage to Marilyn Monroe ended shortly before her death in 1962. His portrait of a troubled woman who is the subject of doctors' scrutiny may well have resonance. Instead of a Hollywood starlet, *Broken Glass* tells the story of Sylvia Gelberg, a very ordinary but deeply feeling Jewish woman from Brooklyn in 1938. Struck down by a mystery paralysis that confines her to bed and wheelchair, she has been obsessively following the events in Germany following the Kristallnacht. Pouring over the newspapers with elegant fragility, she rails against everyone's supposed indifference to the violent events happening a continent away.

this; it's one of the production's minor miracles that such movement directions are executed so fluently, essential as it is. Snowdon's blunt-speaking younger sister acts as similar chorus to Ley's Margaret.

Meanwhile Philip who's given bad advice honestly, discovers the depths of contempt Mel Shiri's Stanton Case holds for him. Catastrophe falls unexpectedly.

The play moves in duets. Just before the climactic scene we're finally treated to a trio Miller inserted almost last, where Sylvia, Margaret and Harriet reflect on illness and humanity. Lyne has beautifully positioned this downstage centre, so its valedictory commentary by two characters isn't lost, nor its relation to the final scenes. It's extrovert Margaret who notes acutely of a ward of new-born babies how one lies 'stiff as a banker... one happy as a young horse. The next one is Miss Dreary, already worried about her hemline drooping.' Her point is you're born with your nature; Margaret's sparkling affirmation bounces off her husband's socialist beliefs.

This is a gripping and thought provoking evening with every member of the cast giving a compelling performance

Her worried and adoring husband, Phillip, seeks the attentions of Dr Hyman, who concludes that the illness is psychosomatic. Despite having little knowledge of the field, he determines to treat her by delving into the cause, and the history of the Gelberg's marriage unfolds to Hyman's seductive and sympathetic ear.

Miller's later work has not been judged kindly but *Broken Glass* is widely recognised as an exception and it showcases his beautifully mundane dialogue in a compellingly human story. New Venture Theatre have managed to

capture an especially good atmosphere with this production. With a spare but effective set you are surprisingly quickly submerged in an authentic depiction of 1930s Brooklyn, the minutia rattled off by Sylvia's sister Harriet, played by Lyn Snowdon snippily and to a lot of laughs, contributes heavily to the connection with this community. The furniture, the lighting and sound all serve their part to settle you into the creation. To be transported from here into a detailed visualisation of the growing menace on the streets of Berlin merely by Sylvia's verbal description is impressive. Janice Jones's habitation of Sylvia is marvellous. She gives Sylvia's sense of confusion, anger and anxiety real depth and emotional pull. It makes Dr Hyman's fascination with his patient very understandable.

Although this is a very good looking piece of theatre, some of the exchanges with Sylvia are set far to the right of the stage. This does limit the visual enjoyment for some seats and a small move inwards would have been appreciated.

Bob Ryder's deliberate and peevish portrayal of Philip is one that builds as the play progresses and we examine his uneasy relationship with his own Jewishness and the crushing weight of long held hurts in his marriage. The final exchange with his vaguely anti-Semitic boss is powerful and a clear reminder that the character came from the same pen as Willy Loman. Against the frigidity of the Gelberg's marriage, Dr Hyman and his wife are played by Olivier Maigniez and Jen Ley to be adorably warm and sexy - totally engaging both together and apart.

This is a gripping and thought provoking evening with every member of the cast giving a compelling performance. To be enjoyed in a serious frame of mind.

Julia French, for Broadway Baby



Sylvia cries from her sick bed: 'What will become of us!'

This is 1938. Men are being sent to camps. The Nazi's are torching Jewish people's shops, community centres and homes. There is 'Broken Glass' shrapnel along Kurfürstendamm following Berlin's Kristallnacht.

What's all this got to do with Sylvia and



Phillip Gellburg ('not Goldberg')? They're safely tucked up in Brooklyn, New York. Phillip is happily married and second in command of the biggest mortgage company east of the Mississippi. According to Philip, his wife is 'scaring herself to death' for no good reason about those 'Nazi carryings on' three thousand miles away. Suddenly, Sylvia is paralysed from the waist downwards with no medical cause.

What kind of paralysis is going on? It could be political: she is enraged by the humiliations and crises half a world away - and along 7th Avenue. It could be identity: must a Jew conceal their name or face in a US city - even from themselves? It could be emotional: Philip and Sylvia make love three times a week - or is it once in twenty years? Philip boasts that he can talk to his wife just as if she were a man. Aha.

This production, directed by Jerry Lyne, takes on all the angles between the four main characters and refuses to offer us a simple line. Philip (Bob Ryder) is suitably vain and self-deceiving. Dr Hyman (Olivier Maigniez) dabbles in a wonky version of Freudian psychology. He portrays a muted embarrassment about his beach hunk reputation before he got married to the oh so shallow goy, Margaret (Jen Ley). Sylvia (Janice Jones) is at turns, analytic, seductive and wailing. The dialogue uncoils against a period set: a wooden desk, a straight back chair, a metal frame bed. The cello score (Yershon and Hess) pokes menace throughout.

The play's themes still resonate. Miller, born in New York in 1915, has his mid-20th century characters blustering against 'immigrants that can't even speak English', or railing against the fortune 'poured' into welfare. Meanwhile, another quietly points to quotas restricting Jewish people's access to university.

A single spotlight lights up Sylvia's sick bed. It is a psychiatrist's couch, a love nest, and a political podium. Dr Hyman wants to cure Sylvia's paralysis. He senses that she sees something that he cannot. And he says she needs love. But is she fatally ill or deadly sane?

Mike Aiken

1. Olivier Maigniez & Jen Ley
2. Olivier Maigniez & Janice Jones
3. Jen Ley, Janice Jones & Lyn Snowdon
4. Bob Ryder & Janice Jones
5. Mel Shiri

Photos by Jezz Bowden

NEW SEASON SOCIAL EVENING

All members are invited to come along on Friday 1st July from 7pm, for a social gathering. It will be our last opportunity to celebrate the culmination of this season's very successful productions. It will also be a chance to hear from Rod and the directors about the choices for next season's shows.

I hope you'll agree that it's already looking like a very exciting new season, with a great mixture of shows. On this evening you'll be able to hear a little more from each of the horse's mouths about their play choices, the writers, possible

styles and themes that the directors will use and all about the forthcoming auditions. Most of the directors will still be looking for members to help out on their production teams, so this could also be your opportunity to throw your hat in the ring if you've always wanted to have a go at stage-managing, make-up or costume - for example.

You can find the full list of next season's shows and their directors in last month's newsletter.

Scott Roberts

BUILDING UPDATE

We are working on improvements to the fire escapes from the studio lighting box and they should be done by the time this newsletter is out.

So could people who use the lighting box please familiarise themselves with the new procedures by reading the notices.

If anything is unclear please let me know.

Also please note that the paint room has now moved, and is now located in the back room of the new store accessed off the stage door courtyard - and not upstairs. Hot and cold running water is installed.

Please keep tidy and dispose of used paint cans.

Mike Stubbs

THESPS

BY MARTIN + SEÁN



MARTIN GORDON / SEÁN BALDWIN 2016

NVT ACTING CLASSES

Mondays 7:30 - 9:30 PM

Please arrive in good time to begin promptly at 7:30 PM

COST: £5 (NVT members £2.50)

In these drop in sessions you will be working with various teachers and cover acting techniques as well as theatre skills. We will be looking at audition techniques, working with text, movement, comedy and stage presence amongst other themes. The classes are mixed levels and open to anyone 18+, no previous experience needed. Attending the acting class is the best way to get involved with what we do and find out about auditions and productions. We encourage all our members as well as those who want to get involved in the theatre in anyway to come along.

To find out more, come along to a class or to request more information about a particular block of sessions, have a look at our website at www.newventure.org.uk, where you can sign up to our mailing list, or email: actingclass@newventure.org.uk.

OUR SONS AS WELL

A Correction from the Editor

A correction to the review of 'Our Sons As Well' in the previous newsletter; this event was in fact organised by Tamsin Mastoris, and not Gerry McCrudden as reported. Apologies, and many congratulations to Tamsin on a hugely successful evening - and thanks also to Gerry McCrudden who performed compère duties on the night.

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
'Accidental Death of an Anarchist' by Dario Fo 17-25 June *Theatre Upstairs				
'Love and Information' by Caryl Churchill 15 - 23 July Studio				

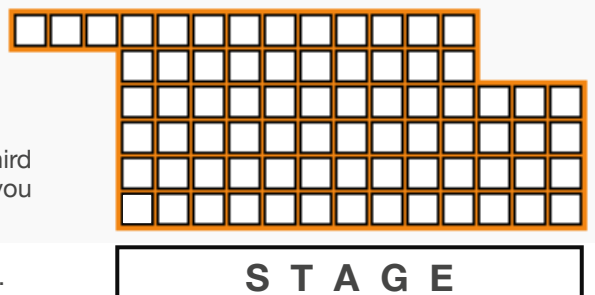
It is important you provide your name, phone number and address, and email address where possible

*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.



CONTACT US

Bedford Place
Brighton BN1 2PT

General Enquiries 01273 808353
info@newventure.org.uk

Box Office Info 01273 746118
boxoffice@newventure.org.uk

www.newventure.org.uk
@nvt_brighton

Chairman
Secretary
Artistic Director
Treasurer
Production Coordinator
Technical Coordinator
Buildings Manager
Fundraising
Marketing & Publicity
Volunteer Coordinator
Front of House
Box Office
Newsletter Editor
Membership Secretary
LTG Rep & CPO
Social Events Manager
Youth Theatre Coordinator
Angels/Archives Coordinator
Acting Class Coordinator

Ian Black
Jerry Lyne
Rod Lewis
Iain Hay
Tom Kitch
Vacant
Mike Stubbs
Mary Allen
Vacant
Ulrike Schilling
Jezz Bowden
Romaine Mitchell
Natasha Borg
Anne Gilson
Pat Boxall
Scott Roberts
Sarah Davies
Gerry McCrudden
Ulrike Schilling

chairman@newventure.org.uk
secretary@newventure.org.uk
art.dir@newventure.org.uk
finance@newventure.org.uk
prod.mgr@newventure.org.uk
tech@newventure.org.uk
buildings@newventure.org.uk
fundraising@newventure.org.uk
publicity@newventure.org.uk
volunteering@newventure.org.uk
frontofhouse@newventure.org.uk
boxoffice@newventure.org.uk
newsletter@newventure.org.uk
membership@newventure.org.uk
pat.boxall@newventure.org.uk
social@newventure.org.uk
youththeatre@newventure.org.uk
angels@newventure.org.uk
actingclass@newventure.org.uk

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.



blue starfish

Bringing business training alive through actors

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

Finding an investment manager needn't be a performance.



Contact Paul Morley on 01273 322 435
or email paul.morley@thesis-plc.com
www.thesis-plc.com

Professional investment partners
Authorised and regulated by the FCA




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

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



DEEPDENE SCHOOL & NURSERY

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

Traditional Caring Nursery & Primary Education

Helping children become
confident, competent, considerate & courteous

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

OUR ANGELS

Why not become an Angel, Fallen 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: angels@newventure.org.uk. If you are a UK tax payer your donation will also benefit from Gift Aid.

THE PEBBLE TRUST

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.

Printed by RePrint (LCC) Ltd. 47 Highcroft Villas, Brighton BN1 5PT www.reprintbrighton.com