



BEHIND THE CURTAIN

Autumn/ Winter 2025/2026

New Venture Theatre newsletter



Welcome from the editor

Annabel Fenton

“Theatre is not just about telling the story of people on the page, but telling the stories of the people in the audience.”

These were words shared by Charly Sommers, director of the forthcoming *4000 Days* production, at the NVT season launch on 11 July 2025. There was something about her phrasing that struck a chord with me. In the last newsletter, I touched on how theatre and spaces like the NVT build community, create connections and friendships – sometimes between the most unlikely of people. But here, Charly touches on something else fundamental to theatre: depictions of the human experience that we can all relate to, in one way or another. This also makes us feel part of a community, even just for the duration of a performance, where, as an audience, we have a shared experience with the actors on stage, and the crew backstage: we are all slowly unpicking one thread of what it means to be human, making us feel less alone.

Reflecting on this and hearing the directors for the forthcoming season explain the stories they're stitching together, made me all the more excited for what lies ahead for the theatre. While I haven't been around for too long (yet!), I'm already seeing the theatre shift towards becoming even more diverse – both in terms of the constitution of its membership, crew and actors, but also in terms of the stories we're telling and how we're using our platform in Brighton. In this regard, I'm particularly excited about *Appropriate*, a play by Branden Jacobs-Jenkins that will be directed by Claire Lewis because it unpicks race relations in a unique way, leveraging the setting of an old Arkansas plantation. The play is just one example of many this season where diverse stories are being told to explore the human experience with more depth and nuance. This edition of the newsletter captures stories like this too – people from different backgrounds, with their own unique stories, being told through the NVT and its community.

I'm looking forward to an Autumn/Winter period of more shows, the acting class back on again, and supporting more growth at the NVT. There's something special about how we provide such a welcoming environment where anyone is invited to try their hand at acting, tech, backstage, or writing – and that's a core value that we need to protect in our community.

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Cover Photo: Kelly Garcia

Introducing the 2025/ 2026 Season

Double Bill

3 to 11 October 2025

Sea Wall

by Simon Stephens

directed by Frankie Knight

Things for Alex are good. He loves his wife, his daughter, his city, his job. But sometimes the force of life can crash against you. Sometimes everything you thought you could always depend on can be taken away.

W.M.D - Woman of Mass Deception

written and directed by Strat Mastoris

This play reimagines the Trojan War not as a tale of love and betrayal, but as a calculated act of political strategy, using Helen as a "Woman of Mass Deception" to justify Greece's attack on Troy's vital trade route.

Kill Local

by Mat Smart

directed by Elaine Larkin

7 to 15 November 2025

Kill Local is a dark comedy about Sheila, a disillusioned assassin who has lost her passion for murder. Raised in a family of contract killers, Sheila once took pride in her work - but now, her growing conscience and professional mistakes threaten not just her livelihood, but her life. As Sheila grapples with the morality of her profession and the weight of familial loyalty, she is forced to confront the line between justice and revenge.

Pickwick & Weller

by Barry Purchase | Music composed by Michael James

directed by Rod Lewis

12 to 20 December 2025

A warm-hearted but naïve Mr Pickwick sets out into the wider world, where — with the help of his clever and streetwise companion Sam Weller — he encounters a colourful kaleidoscope of comic rogues, eccentric friends, and memorable characters in a delightfully Dickensian romp that is both insightful and uproariously funny.

Introducing the 2025/ 2026 Season

4000 Days

by Peter Quilter

directed by Charly Sommers

16 to 24 January 2026

After waking from a three-week coma with no memory of the last 4,000 days, Michael finds himself caught between his sharp-tongued mother, Carol, and his devoted partner of ten years, Paul, whose mutual loathing complicates his recovery. As Paul fights to help Michael reclaim his memory and Carol schemes to remove him from their lives, Michael channels his grief, longing, and search for the man he used to be into a vibrant mural that gradually transforms his hospital room into a canvas of identity and self-discovery.

Jerusalem

by Jez Butterworth

directed by David Villiers

13 to 21 February 2026

Jez Butterworth's hugely acclaimed, prize-winning play – a comic, contemporary vision of life in England's green and pleasant land. On St George's Day, the morning of the local country fair, Johnny 'Rooster' Byron, local waster and Lord of Misrule, is a wanted man. The council officials want to serve him an eviction notice, his son wants to be taken to the fair, a vengeful father wants to give him a serious kicking, and a motley crew of mates wants his ample supply of drugs and alcohol.

Arabian Nights

by Dominic Cooke

directed by Diane Robinson

20 to 28 March 2026

We've all heard the name – 'Arabian nights,' but how many of us actually know that it is in fact a collection of stories from the Middle East, bound together by the bridge story of Shahrazad who tells the stories to save her life and the life of other young women? This production is about the beauty and art of storytelling. It is about the universality of stories and how important it is to us, as humans, to keep telling them.

Introducing the 2025/ 2026 Season

Playhouse Creatures

by April De Angelis

directed by Gaby Bowring

17 to 25 April 2026

It's 1669, and the London elite are enjoying the latest 'novelty' in English theatre: the Actress. Playhouse Creatures follows the precarious lives of these first female players, as they discover the consequences of their arrival upon the professional stage. Amid lively backstage antics - and fierce rivalries - they each revel in a newfound financial independence, whilst contending with both sexual exploitation and empowerment, onstage and off. Told with warmth and wit, this moving play rejoices in the camaraderie of these Restoration actresses.

Murder, Margaret and Me

by Philip Meeks

directed by Bryony Weaver

15 to 23 May 2026

In 1960, when MGM adapted Agatha Christie's Miss Marple novels for film, character actress Margaret Rutherford initially refused the role, but later accepted, much to Christie's dismay, as Rutherford didn't match her vision of the sleuth. Murder, Margaret and Me is a comic thriller set at Elstree Studios, imagining the witty and tense conversations between Christie and Rutherford as Christie gradually uncovers a hidden secret behind Rutherford's charming exterior.

Caterpillar

by Alison Carr

directed by Mark Lester

19 to 27 June 2026

Simon hasn't received Claire's email cancelling his booking, and the B'n'B is closed due to family illness: but determined to keep a promise, he is let in for the night. The next morning, we meet Maeve, Claire's mother, who runs the B'n'B while Claire helps out after Maeve's stroke. As the story unfolds, all three harbor a secret in this "darkly funny, searing and tender drama" about navigating life's unexpected challenges.

Introducing the 2025/ 2026 Season

Appropriate

by Brandon Jacobs-Jenkins

directed by Claire Lewis

17 to 25 July 2026

When the Lafayette siblings return to their late father's crumbling Arkansas plantation home to settle his estate, tensions explode as they uncover disturbing artefacts among his belongings. *Appropriate* is a bold, biting and darkly comic play that explores legacy, race and what we choose to remember – or forget – about our past.

"It is always exciting to launch the new season and to see the enthusiasm of the Directors whose proposals have been successful. **This year I am particularly proud to see how many women we have directing (6) and to have been able to provide so many stonking female parts too.** It would be wrong to single out any one play because I am proud of the whole season and am convinced that it will provide challenge, entertainment and a lot of fun."

- Katie Brownings, NVT Artistic Director

Book your tickets:



From Page to Stage: Insights into Directing at NVT with Jerry Lyne

In the first article of this series, we explored the idea that directors often work somewhere along a spectrum. At one end sits the auteur: a director who arrives with a strong, fixed vision of how the play will look and sound, asking the cast to realise that vision. At the other end is the invisible director, who acts more like a facilitator, allowing the actors to shape the work collaboratively, with the director gently sculpting from the background.

Most directors fall somewhere in between. For this second piece, we hear from Jerry Lyne, an experienced NVT director, on his philosophy, practice, and how his approach has evolved.

Philosophy and Approach

Jerry places himself firmly in the middle of the auteur vs invisible spectrum. His style is rooted in collaboration, but not at the expense of leadership. "The whole team has the freedom to contribute," he says, "however, the final decision remains with me."

Preparation plays an equally important role. For him, a director must begin with clarity of vision but also allow room for growth: "I find it necessary to have a strong sense of the play's possibilities and potential, and I let these ideas grow and mature throughout the rehearsal process, all the way to performance." For Jerry, directing is about guiding people: spending time with actors, crew and designers, and 'exploring the characters' intentions.

Practice at NVT

Jerry points to two productions that reflect his approach: O'Neill's *Anna Christie* (2017) and *Ghosts* (2025). Both, he says, stood out not only for their powerful performances but because of "the complete engagement of the entire team, resulting in very high production values."

The rehearsal room, he explains, is an exploratory space. Scenes are read, movement tested, ideas thrown into the mix. "I encourage everyone to contribute," Jerry notes, "We try out ideas, some succeed others don't, but it is all part of the process building layer upon layer until suddenly it all works - Mostly!!"



NVT itself plays an important role in shaping this practice. He has worked in many venues over the years, but says that “NVT has it all. We are so fortunate to own this theatre in its entirety. There are many people with various skill sets, and you adapt to that as you go along.”

Collaboration & Development

Jerry is quick to point out that collaboration doesn't stop at the rehearsal room door. Designers and technicians are involved from the outset. “I like to create a team as soon as possible, sit down and talk about the project. I usually start with basic ideas and then allow the designers to get to work to flesh out those ideas.”

His advice for new directors at NVT reflects the same spirit of openness. Don't go it alone, he urges: “Talk to experienced directors. Get a strong support team alongside you who can guide you through the way we do things here. Understand the playwright's intentions, be flexible, and let your team put ideas forward.” He adds: “Don't be afraid to laugh, especially when things go awry, as they inevitably will.”

Evolution

Like any seasoned director, Jerry admits his style has shifted over time. Certain productions and strong personalities have left their mark. Rather than resisting, he has learnt to adapt. “Working with strong personalities is always challenging; you need to adapt and find ways to channel these energies for the benefit of the production.”

But what stands out most is his sense of continual learning. “I learn something new with every show I direct: that's what keeps it exciting and rewarding.”

Conclusion

Jerry's reflections remind us that directing is never a finished craft. It is a cycle of vision, collaboration, compromise and discovery, repeated with every new play. His perspective adds another layer to the ongoing conversation about what it means to take a work “from page to stage.” This series will continue to showcase the many directorial voices at NVT, each with their own methods, challenges, and philosophies. To experience these styles in action, we invite you to join us for the upcoming season and see firsthand how our directors bring words on a page to vivid life on the stage.

‘Page to Stage’ is an ongoing series exploring directorial approaches. Anyone interested in contributing or sharing their work, contact annabel.lee.fenton@gmail.com

Information

BECOME AN NVT ANGEL

Join our community of Angels and play a vital role in supporting the growth and development of the New Venture Theatre. Whether you become an Angel, Fallen Angel, Archangel, or even an Archangel Gabriel, your generosity helps us maintain and improve our beloved theatre.

Our Angels have always been an incredible source of support—could you be next? For details, contact:

Gerry McCrudden

angels@newventure.org.uk

If you're a UK taxpayer, your donation could go even further with GiftAid.

MEMBERSHIP

Become a member of the New Venture Theatre for just £15 a year (£10 for students or those unwaged) and enjoy a host of benefits, including reduced ticket prices and opportunities to get involved behind the scenes.

Whether you're here to enjoy our incredible productions or want to dive into the action by volunteering, membership is the first step to being part of our vibrant community. Please note: all volunteers must be members.

Ready to join, renew, or check your membership details? Visit:

www.newventure.org.uk/join-us

ACTING CLASSES

Explore your creativity and build your skills at our drop-in acting classes, open to anyone 18+ - no experience required! Each session is led by experienced teachers and covers a wide range of topics, including acting techniques, text work, movement, comedy, and stage presence.

Our classes are a fantastic way to get involved in the theatre, learn about auditions and productions, and connect with the NVT community. Whether you're looking to perform or contribute in other ways, we'd love to see you there.

Mondays, 7:30pm - 9:30pm

For more details, visit: www.newventure.org.uk/actingclass



Spotlight on: Ayshen Ifran

Ayshen is an author and, more recently, a stage manager turned director at NVT. She made her directorial debut in NVT's Short Plays 2025.

What first drew you to stage management, and how did that path eventually lead you into directing?

This is hard... I didn't even know what stage management was the first time I did it! I came on a university trip to NVT and instantly fell in love with the atmosphere. We were asked to create a short scene and direct it, so I adapted a moment from my book series into a script. Watching my characters come to life on stage was electric. That very day, I signed up... and soon after, I was asked to stage manage *Bedroom Farce*. I discovered I adored the planning side: schedules, spreadsheets, all of it. It's also about the buzz! Being hidden, but utterly immersed, burrowed into the play itself, covertly a part of the action... you feel everything unfold around you. It's magic. I've never had so much fun doing anything!

How has the NVT supported your evolution from behind-the-scenes to the director's chair?

For me, it's always been about the community at NVT. I've made dear friends here, people who feel like mentors, whose creativity and kindness I deeply respect. Watching so many talented directors at work has helped me form my own voice, like weaving a tapestry from threads they've each offered. I've been supported and encouraged every step of the way, especially by Mark Wilson, Katie, and Rod. But also by so many others, too. NVT is a rare place: simultaneously close-knit yet ever-evolving, generous and welcoming to anyone who walks through the door. It's been the foundation for my growth from backstage to director's chair, being a part of this transformative space.

Are there any productions you've stage-managed or directed at NVT that stand out as particularly memorable?

Bedroom Farce was my first production, so it holds a special place in my heart. It was chaotic, funny, and full of warmth: a perfect, joyful introduction to stage management and to NVT itself. But I was also profoundly moved to be part of *Mixie*, directed by Rod. None of us knew until the end that it was written by his mother and being performed for the first time. That made it feel deeply meaningful, like stepping into something far greater than ourselves. It's moments like that, when theatre becomes connective and sacred in its intimacy, that remind me why I do this. I felt truly honoured to be part of it.

What are some of the key things you learned as a stage manager that now influence your directing style?

Stage management taught me how much pressure the tech and backstage teams are under – not just for the director, but for the whole cast, crew, and audience. That's made me more grounded and relaxed in my directing, because I understand the rhythm behind the scenes, but also encouraged me to be more hands-on! It's also helped me trust the process more.

Was there a moment when you knew you wanted to direct? What was the transition like, and did anything surprise you about being on "the other side"?

Letting go of stage managing has been the hardest part of directing. When the run began, I kept wanting to leap up and do things... prep props, fix set, be running around the theatre! I'm used to taking control right as the chaos starts (people keep telling me to relax and enjoy the show!). It's surreal. What's helped is knowing I'm not an actor, there's no temptation to jump in and show someone, which I think some directors struggle to separate. That separation keeps my focus clear and lets me truly respect the actor's craft, which still feels a bit mystical to me.

But directing has also been intimate and exposing in ways I didn't expect, especially with a two-hander. Sitting in the audience, you're not just watching, you're baring parts of yourself and feeling every reaction. It's exhilarating but vulnerable! I feel like I'm naked sitting amongst an audience of those fully clothed. The transition's been strange, exposing, and brilliant, but ultimately, I've loved every moment of being on this side.

When you're starting a new project, what's your first step as a director? Do you have any rituals or philosophies that guide how you lead a production?

My first step is always a deep literary reading. I draw on my literature background to unpick the layers of the text, exploring its meanings, symbols, and interwoven relationships. But I keep that analysis to myself during auditions; I want to see actors bring their own instincts and authenticity.

Rehearsals, for me, are collaborative and exploratory, wherein together you work to lift the veil on the piece. I love digging into the script as a group: discussing, questioning, and allowing meaning to evolve through shared insight.

The process likely shifts with each production, but what anchors it is emotional connection: to the characters, to the story, and to one another. That's where the most truthful and affecting theatre emerges.

How do you approach collaboration with your cast and crew to bring a vision to life?

I have immense respect for the tech team; their work transforms a strong rehearsal into something fully alive. Lights, sound, and atmosphere breathe life into the play in ways that still astonish me. The stage manager, to me, is the director's lifeline... steady, essential, ever-present. And the actors are the heartbeat, the living force within the world we're creating. None of it exists in isolation. What use is a conductor without an orchestra, or a vision without a stage? I feel deeply humbled and grateful to be woven between all these parts. Theatre lives in that collaboration. It's what makes it art.

What would you say to someone who's thinking about stepping off the crew bench and trying their hand at directing?

Directing is a totally different beast!

Stage management gives you a great foundation (organisation, collaboration, awareness of all departments) but it's a big leap from supporting the structure to being the structure. You're suddenly responsible for the whole vision, from creative choices to practical logistics. It can feel overwhelming, even if you know the theatre well.

That said, it's also incredibly rewarding. I'd absolutely encourage anyone curious to start with a short play; it's the perfect way to learn without becoming swamped. Don't be afraid to ask for support... you'll need it! ***But if you love storytelling and collaboration, directing will stretch and fulfil you in the most surprising ways.***



Scene from *Bedroom Farce*
Photograph by Strat Mastoris

COMMUNITY GET-TOGETHERS

"FUN" DRAISING EVENTS

"I went to the Fish and Chips night on my own, but was soon introduced to a couple who were really friendly! We were joined by a few others and we had a laugh answering as many questions as possible from the quiz! We definitely enjoyed the food and I ended up staying for a drink afterwards - so the rest is a bit hazy! But it was lots of fun!"

- Joanna Miller



**Pints
and
Quizzes**

NVT acting class hike to Blackcap



Get involved

New Venture Theatre (NVT) is a 100% volunteer-run charity – no paid staff, just passionate people making theatre happen. That means we rely on dedicated volunteers to bring our productions to life.

Whether you love being on stage, behind the scenes, or front-of-house, we'd love to have you on board. Ready to jump in? Email our Volunteer Co-ordinator:
Alison McMillan-Puri – get-involved@newventure.org.uk

WAYS TO GET INVOLVED

DIRECTING: Each season (October–July), experienced directors can pitch plays to stage at NVT. If you're new to directing, you can assist on a production to gain experience. Check our website from November to February for details.

ACTING: All productions hold open auditions. Anyone can try out, but if cast, you'll need to become a member. Auditions are announced via email and on our website.

PRODUCTION MANAGER: Work alongside the director to manage the admin side of a production and be responsible for coordinating meetings with the design team and managing the budget. The first step would be to shadow a production manager. This is a great way to work with a production from the outset to the production run.

STAGE MANAGEMENT: The Stage Manager keeps everything running smoothly, from rehearsals to live performances. They coordinate props, crew, and scene changes, often with help from Assistant Stage Managers (ASMs). We are always looking for ASMs and those with experience in Hair & Makeup or Costume.

SET CONSTRUCTION: Work with our set designers and builders to bring each production to life. Whether you're handy with tools, skilled at painting, or just eager to learn, there's a role for you.

BAR TEAM: Help serve drinks and snacks before the show, at intermission, and after performances. Our Duty Manager will provide all the training you need, including how to use the till. ***We are currently looking to increase the number of members working on the Bar. It's a great way to meet other members, as well as production cast and crew.***

And that's just the start, there are many more ways to get involved.

FIND OUT MORE & UPDATE YOUR MEMBERSHIP DETAILS

New Member: Want to get involved? Visit www.newventure.org.uk (click "Get Involved" at top of the homepage) and click "You can join online here"

Existing members can update membership details to let us know how you'd like to help using the "Membership Login" at the bottom of the homepage.

Let's make theatre happen - together.

Flying the Nest: NVT Talent at 'A Word with the Bird'

By Mark Tournoff

I started 'A Word with the Bird' in September 2024 as a space to provide a platform for actors/comedians/poets/singers whose entertainment careers are in the infancy stage to perform with more established local performers. The show's format is to intersperse chat with performances of comedy and light-hearted material. So far, sixteen performers have some association with NVT, and the show has served as a debut performance for some in a warm, supportive, and intimate environment.

In the first show I had the pleasure of performing alongside Kate Thomas, who has acted in many NVT productions such as *The Sweet Science of Bruising*. Lalitya Clarke, a regular at NVT's Monday night acting class, performed a poem honouring the victory of Sian Berry MP in the election. Sian has actively supported my creative endeavours and is patron of my social enterprise, the Fun And Laughter Mob, through which I endeavour to support local artists. James Merganser also featured.

Since then, four of the seven headline acts (Esme Bird, Eva Marie Wilshire, Tristan Wolfe and Sascha Cooper) have had some connection with NVT, and it has been possible to give debuts as soloists to Jake Royston Cargill, Jo Miller, Melissa Dieter, Arun S. Varghese, Mark Davies and Saskia Wilcox. Others from NVT classes who have been involved include Tahsina Choudhury, Aaron Steel, Christopher Shepherd and Alistair Lock.

The quality of the performers coming through the NVT acting classes is down in no small part to the abilities of various trainers to bring out the best in those who attend. One such trainer, Stephanie Prieto, also graced the stage at the Yellow Book bar, where, along with trainee, Aiden Foulkes, she supported local Fringe favourite Julian McDowell. Saskia performed a special sketch written by Kim Guller, writer of the *Spice World* and *Postman Pat* series – and he was so impressed with her performance that he may be writing more pieces for her.

A favourite moment of mine was the performance of a monologue I wrote by NVT regular Melissa during the festival period in May 2025, in which she played the part of a floundering manager, battling to prevent a frustratingly incompetent team member from causing chaos. It was also very satisfying to see Arun S. Varghese's rendition of poems written specially for the occasion in a show about cats, a theme chosen by its headline act Kat de Leiros. I was delighted to have Kat and James Walsh, who performed on the *Treason Show*, as headline acts during our recent run of shows.

'A Word with the Bird' will next take place on 27 September when Robin Fry, another attendee to the Monday evening acting classes, will be headliner. I am hopeful that the show will open in additional, slightly larger, venues in the not-too-distant future. Procuring the support of NVT folk is likely to be crucial in this respect, so please do come along and give the show a try at the earliest opportunity!

Tickets for 'A Word with the Bird' on Saturday 27 September and Saturday 29 November, priced £10, may be purchased through the [Sweet Venues website](#) or by contacting Mark Tournoff (mark.tournoff@gmail.com).

Mark has an M.A. in Comedy Writing from the University of Falmouth. In addition to running the 'Fun And Laughter Mob', he is an actor, teacher and presenter.



A 'Word with the Bird' performance at the Yellow Book bar

Across Borders, Into Community

By Arun S. Varghese

When I was on the flight from Kochi, India, to London Gatwick, I didn't know that I would end up in the little happy place that I am right now. When I was in the aircraft, I felt a little nervous about how my life was going to be. From Gatwick, my uncle dropped me in Eastbourne. I met my housemates, Jeevan, and later Siva. I then started spending my time catching up on the classes my Media and Film production course and trying to find a part-time job – which was extremely difficult. I learnt a lot about trying hard – even when it sometimes feels like my best is not the best in this country. There were times that I asked myself whether I'm going in the right direction; I used to pray to Gods and go to church – but no answer. The weather was not kind, either. I was furious with my life, it felt like nothing was happening, and dealing with different time zones to India was crazy. In the winter, it is constantly dark – and it felt like life would continue to be disappointing.

Then, the summer came. The night felt longer and looked like afternoon. There were still struggles – my academics were slightly disappointing, and the relationship that I was in turned upside down. However, the community around me kept me going, and ensured I didn't go through a mental breakdown. Thanks to Jeevan, Siva, Jottan, Risy Chechi and Eldaah (The Little Princess). Slowly, my academics turned around - I worked hard to get it right. Together with Jeevan and Sharon, we worked hard to make the film for our final project as good as it could be. We screened it at the University, and that's the day I met Alistair Lock.

Alistair and I had a nice chat, where he told me that he liked my film, and explained his work as an extra in *The Wolfman* starring Benicio Del Toro, Emily Blunt and Anthony Hopkins. From that day on Alistair was like a guardian angel to me. He invited me to join the NVT as a member, and invited me to the productions like *Mixie*, *Macbeth*, and *Heresy of Love*. I then got involved in the Monday night acting classes. After coming to the acting class I met a lot of wonderful, creative people who always found a way to have fun in these classes. After getting to know a lot about the people behind

NVT and the NVT itself, I felt like I was part of a community, I became a member of the family. Through the NVT, I got the chance to perform in 'A Word with the Bird', thanks to Mark Tournoff. While I knew Mark from my university project, we also connected through NVT and he offered me the opportunity to perform. I appreciated the experience: it was fun; I enjoyed every moment of it although it was the first time.

Before joining NVT, I was nervous about operating cameras and other things. But after working through my self-doubt, I'm ready to do anything I want. I'm trying my best to do what I dreamt of. It was a dream to be a part of a theatre, and now I think I'm in a good place - where I wanted to be. Now, I'm enjoying this life in the UK. There are a lot of struggles, but I find a way to enjoy all the emotions and continue the journey. Thanks to Al and the members of the NVT.



Arun is from Kerala, India. The son of two retired teachers, He came to the UK to study MA Media and Film Production. He now works in the local film industry in Brighton and is now a part of NVT community.

WHY NOT SPONSOR NVT?

LOCAL BUSINESSES – GET YOUR NAME IN THE SPOTLIGHT!

Looking for a unique way to connect with the Brighton & Hove community? Become a sponsor of New Venture Theatre (NVT) and support a thriving local arts hub while boosting your business's visibility.

For just **£300 (covering two years)**, you'll enjoy a range of benefits that put your business in front of theatre lovers across the city.

The five star benefits for the sponsor are:

- Including your business name and details in all production programmes (usually 10 productions a year) each with a run of 8 shows and audience numbers generally ranging from 45 to 60 for each show.
- The business name, including the logo, appears as a named sponsor on the landing page of our [website](#).
- The business name, including the logo, appears in the regular NVT email updates – 10 per annum sent, by email or post, to 320 + members.
-
- The business name, including the logo, appears in periodic NVT Newsletters.
- Two tickets per production available to your business on request with a current NVT non-member face value of £480.

If you are interested in finding out more about how to sponsor NVT please email finance@newventure.org.uk

NVT news

- **Next Fish and Chips Quiz night | Friday 17 October at 7.30pm:** Come and enjoy a tasty Fish 'n' Chips Supper (vegetarian options available), take part in the Quiz and maybe win a prize in the Charity Raffle - and what's more, it will all help NVT in raising funds to keep us up-and-running for years to come! [Tickets available](#) on the NVT website.
- **An Evening of New Writing Performances | Friday 24 and Saturday 25 October at 7.30pm:** We are giving new writers an opportunity to see their work allocated to a Director, cast, rehearsed and performed in our studio space. There are 8 short plays in one evening. [Tickets available](#) on the NVT website.
- **Halloween Evening | Friday 31 October at 7.30pm:** Join us for NVT's take on Dia de los Muertos, an evening for family and friends to gather together, tell stories and reconnect. There will also be a raffle as part of this fundraising evening. [Tickets available](#) on the NVT website.
- **New Stage Curtains for our Upstairs Theatre:** We are installing new electrically operated stage curtains in our Upstairs Theatre. If required, scene changes will be able to be done discreetly, the curtains can be partly closed to frame smaller performance areas on the stage and performers can play in front of the curtains if needed. This new substantial improvement in NVT's facilities has been made possible by a very generous, and greatly appreciated grant from our long-time supporter, The Pebble Trust – a local charity providing support to people and causes in Brighton and Hove.
- **Our frontage gets a right refresh:** We took advantage of the warm dry summer to get much of the front of the theatre re-painted and a significant amount of very necessary roofing work done above the building's front porch. This, together with some new external lighting and rainwater pipes will hopefully help keep us going for at least another 100 years or so.

Contact us

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Production Coordinator - VACANT

Buildings Manager - Peter Meekings*
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Front of House Coordinator - VACANT

Company Stage Manager - VACANT

Box Office Manager - Ian Amos
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Technical Coordinator - VACANT

Membership Secretary - Tandy Cufley
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Social Events Manager - Mary Weaver
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Angels - Gerry McCrudden
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Acting Class Coordinator - Neil Hadley*
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Publicity & Marketing - Elysa Hyde
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**Asterisks indicate trustee committee members*

BOOKING TICKETS

TICKET PRICES AND PERFORMANCES

Members £10 / Non-Members £12

Evening performances are at 7:30pm

Sundays are matinees only at 2:30pm

There are no performances on Mondays

HOW TO BOOK TICKETS

You can book online at

www.newventure.org.uk

CONTACTING BOX OFFICE

Answerphone only: 01273 746118

For all ticketing enquiries, email:

boxoffice@newventure.org.uk

STUDIO THEATRE SEATING AND ACCESS The Studio has unallocated seating. There is one step at the entrance; a temporary ramp is available.

THEATRE UPSTAIRS SEATING AND ACCESS The Theatre Upstairs has allocated seating. Access is only possible by 4 flights of stairs and therefore may not be suitable for those with limited mobility.

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