

# NEW VENTURE THEATRE

newsletter  
september 2021

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Bedford Place, Brighton BN1 2PT

## RENEWAL AT NEW VENTURE

Launching our new 5-year programme

We think the time has come for some important restoration and enhancement of our beautiful Grade 2 listed building. Earlier this year we had a professional survey of the outside of the building which identified some necessary remedial work and we have decided to include this in a wider programme of improvements over the next 5 years that will also include installing air conditioning in our upstairs theatre, some internal refurbishment and redecoration, and upgrades to our scenery stock and stage lighting. This is an exciting initiative (with repairs and repointing to the theatre's south wall already complete)



which we believe will both protect the building from further deterioration and improve the theatre experience for everyone.

To meet the expense of this work we need to raise **£80,000** over the next 5 years and would greatly appreciate your support to help us achieve this! Throughout this time, we will be promoting our new **Renewal at New Venture** programme and to kick things off we are holding our Welcome Back Gala on Saturday 4 September to celebrate re-opening the theatre following relaxation of the COVID rules and to raise funds for our Renewal at New Venture initiative.

*continued on page 3*

**NVT**  
2021/22 SEASON

- October 1–9**      **Di and Viv and Rose**  
Studio      *by Amelia Bullmore • directed by Claire Lewis*
- November 5–13**      **Consent**  
Main Theatre      *by Nina Raine • directed by Scott Roberts*
- December 10–18**      **Three Tall Women**  
Studio      *by Edward Albee • directed by Ian Amos*
- January 21–29**      **The Lieutenant of Inishmore**  
Main Theatre      *by Martin McDonagh • directed by Steven O’Shea*
- February 18–26**      **The Herd**  
Main Theatre      *by Rory Kinnear • directed by Charly Sommers*
- March 18–26**      **Unsanctioned + Measure for Measure**  
Studio      *by Sam Chittenden • directed by Sam Chittenden*
- April 22–30**      **Hangmen**  
Main Theatre      *by Martin McDonagh • directed by Pat Boxall*
- May 20–28**      **Cock**  
Studio      *by Mike Bartlett • directed by Richard Lindfield*
- June 17–25**      **Turpin**  
Studio      *by Barry Purchase • directed by Mark Lester*
- July 15–23**      **Communicating Doors**  
Main Theatre      *by Alan Ayckbourn • directed by Ian Black*

# RENEWAL AT NEW VENTURE

## Launching our new 5-year programme

There will be further fund raising events in the future and we would be so appreciative if you could donate what you are able by:

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

Using collection boxes and Gift Aid envelopes in the theatre

Emailing [fundraising@newventure.org.uk](mailto:fundraising@newventure.org.uk)

Becoming an NVT Angel  
[angels@newventure.org.uk](mailto:angels@newventure.org.uk)

In addition to continuing with our existing 'Angels' scheme for those who wish to make a more substantial contribution to the New Venture, we hope to launch a new category of 'Ascending Angel' for those wishing to donate regularly during the 5-year Renewal at New Venture programme.

Regular reports on the progress of Renewal at New Venture will appear on our Website and in future newsletters.

**Coming Soon**

**1–9 October 2021**

## DI AND VIV AND ROSE

*"If something bad or sad or good happens to one of us, it's like it happens to all of us."*

Manchester. 1983. Three young women join forces as university freshers. Life is fun. Living is intense. Together they feel like they can take on the world. But life has unexpected plans for them...

Spanning nearly three decades, *Di and Viv and Rose* is a funny, truthful and moving look at female friendship and what happens when life doesn't quite work out as you thought it would.

'Funny, universal and wise . . . It's a play that will last' *The Times*



Tickets are available at:

[www.ticketsource.co.uk/  
newventuretheatre/c-dpvkjq](http://www.ticketsource.co.uk/newventuretheatre/c-dpvkjq)

# MISS JULIE

by August Strindberg

directed by Mark Lester

Strange the suicide of one exceptionally gifted woman, Victoria Benedictsson (1852-88) should inspire both Strindberg's *Miss Julie* and Ibsen's *Hedda Gabler*. Her own play *The Enchantment* proved she was way more interesting than even the two characters she inspired. Benedictsson was feared because she wrote. Such agency's never given to *Miss Julie* or *Hedda Gabler*. They're trapped in patriarchy, no way out. The original was more original, almost hounded to death.

This excellent uncut production directed by Mark Lester, in a version by Michael Robinson, is achingly close to Strindberg's ferocious dissection of real transgression on a Midsummer's Eve, where licence to servants perpetuates the hierarchy that threatens anything more and follows every ripple and twitch of plot. It's thrilling.

The set is by Simon Glazier and George Walter. A black kitchen range and black stove with lovingly sourced copper pots and utensils (props by Gabrielle Bowring and Bryony Weaver excel), soon sizzling with liver, a sink stage right. It's a tight set. In front, at a slight diagonal, a table set with three chairs and various glasses is where nearly everything happens. Lighting designer Strat Mastoris emphasizes light on Midsummer's Eve, darkness, and streaming morning. Sound designer Ian

Black ensures the peasants Strindberg asks for are neatly – once or twice raucously – suggested offstage. At one point the singing rises to a terrible clarity, like judgement. And period costumes (costume design by Richi Blennerhassett) speak in the change or removal of a scarlet livery jacket to civilian Sunday black, the unbuttoning of a waistcoat, the donning of a hat never worn except when leaving for good. It's this precision of Strindberg's earlier naturalistic phase than can get overlooked, losing force by broad strokes of the extreme.

Nik Balfe's Jean is unusually urbane. Dazzling with a moustache and Edwardian gentleman's handsomeness to snare a Miss Julie, though perhaps lacking the rasp of a self-proclaimed working man. Balfe mixes a sneer of command with a twitch of servility when the bell strikes: indeed he's literally frozen by it at the end. With Balfe you see – convincingly – Jean's mastery of several languages makes him a natural proprietor of a hotel near Lake Como: the pipe-dream he proposes to Julie. Someone who aspires to another class, crucially not overthrowing it. Balfe repeatedly resists Julie's danger, and in this production is provoked slowly. His suave containment makes a collapse to servility dismayingly real. Balfe only lacks the danger of the greatest Jeans to make his conquest and collapse the more shocking.



From the outset Miss Julie's presence is signalled by Jean's reporting her overstepping the bounds by cavorting with the gamekeeper. It suggests that at twenty-five she's exploding with frustration – personal as well as sexual. Unlike Jean and Kristin (who knows her 'engagement' to Jean is a casual sexual convenience), Miss Julie lacks even a limited agency, since the only people she's permitted are titled *pauvre* types.

Victoria Storm's Miss Julie is volatile, mercurial under stiff manners, shuddering tectonic emotions that'll pitch her down from the precipice she dreams she's on. That might suggest someone who loses her aristocratic poise. Storm never does. The stiff sneer persists here, pitched between obnoxious entitlement and trembling need. It's a Julie less sexy than

**ABOVE** Nik Balfe and Victoria Storm (Photo by PkSyArt / pksyart@gmail.com / @pk\_sy\_art)

some, more flinchingly naked: you long for her to stop playing with Jean's kisses and escape. What Storm brings is an edge of cruelty that can flip to tenderness, a capacity to remove layers of privilege slowly – sometimes it shrugs back when Jean oversteps her sense of what he should. The detail of her distress, her explosions, her collapses are impressive.

Cata Lindegaard's Kristin throughout owns an agency and low-key, persistent sexual ownership of Jean. She though refuses the also-ran. 'That stupid thing with Jean. I don't care a fig about that but . . . if you try to trick him into running away . . . I'll stop you.' She delivers too the coup-de-grace: 'I'll tell the groom not to

*continued on page 8*

**Monday**

**Tuesday**

**Wednesday**

**Thursday**

**Friday**

**Saturday**

**Sunday**

**September**

Acting class 7:30pm: **6**  
AUDITION TECHNIQUE  
with Gina Laline

Acting class 7:30pm: **13**  
AUDITION TECHNIQUE  
with Gina Laline

Acting class 7:30pm: **20**  
AUDITION TECHNIQUE  
with Gina Laline

Acting class 7:30pm: **27**  
AUDITION TECHNIQUE  
with Gina Laline

**October**

Acting class 7:30pm **4**

Acting class 7:30pm **11**

Acting class 7:30pm **18**

Acting class 7:30pm **25**

**7**

**14**

**21**

**28**

**5**  
DI & VIV & ROSE 7:45pm

**12**  
*The Lieutenant of Inishmore* auditions

**19**  
*The Lieutenant of Inishmore* auditions

**26**

**1**

**8**

**15**

**22**

**29**

**6**  
DI & VIV & ROSE 7:45pm

**13**  
*The Lieutenant of Inishmore* auditions

**20**  
*The Lieutenant of Inishmore* auditions

**27**  
*Measure for Measure/ Unsanctioned* auditions

**2**

**9**

**16**

**23**

**30**

**7**  
DI & VIV & ROSE 7:45pm

**14**  
*The Lieutenant of Inishmore* auditions

**21**

**28**  
*Measure for Measure/ Unsanctioned* auditions

**3**

**10**

**17**

**24**  
NVYT

**1**  
DI & VIV & ROSE 7:45pm  
NVYT

**8**  
DI & VIV & ROSE 7:45pm  
NVYT

**15**  
NVYT

**22**  
NVYT

**29**

**4**  
WELCOME BACK GALA PARTY 8:00pm

**11**

**18**

**25**

**2**  
DI & VIV & ROSE 7:45pm

**9**  
DI & VIV & ROSE 7:45pm

**16**

**23**  
*Measure for Measure/ Unsanctioned* auditions

**30**

**5**  
Sussex Playwrights 6pm

**12**

**19**

**26**

**3**  
DI & VIV & ROSE 2:30pm  
Sussex Playwrights 6pm

**10**

**17**

**24**  
*Measure for Measure/ Unsanctioned* auditions

**31**



# MISS JULIE

let any horses be taken out.’ Kristin’s triumphant ‘has the Count’s cook ever gone with a stable boy, or the pig man?’ It’s left for Jean in a final dismissing kindness to reverse that edict.

The outbursts, the intimate revelations of Jean’s desire for Julie even as a boy, her revelations of her mother’s arson, all bonding gambits. Julie begs Jean to pretend he’s the commanding Count and she’s him. ‘One last service . . . will me to do it.’ Strindberg’s excoriating class-reversal has even more kinks to work out after that.

In this production you see hope ebb long before that ring heralding the Count’s re-

turn. Balfe’s Jean recognizes far earlier in the text how this will fall out, and so does Storm’s Julie, as if she’s leading a posthumous existence, indeed as she says she’s asleep. That’s because we receive this one-hour-forty-five production uncut and Lester refuses an easy ratcheting-up, the conventional shocker. The end is like life-blood draining away. It’s what Strindberg meant.

Original review published at [fringereview.co.uk](http://fringereview.co.uk) on July 24, 2021

**BELOW** Nik Balfe and Cata Lindegaard. (Photo by PkSyArt / pksyart@gmail.com / @pk\_sy\_art)



# Volunteering Update

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As a charity we are heavily reliant upon our volunteers to help make productions and support all the activities behind the scenes that make us good at what we do, and we are looking for more volunteers, with roles available to suit all levels of commitment. As well as backstage roles for our productions, we are also looking for:

## BAR

On show nights we need people to run the bar. You will take interval drinks orders and lay them out, and then before the show, in the interval and after the show, sell drinks. We encourage all members to offer themselves for a bar shift, and we are happy to give full training.

So, if you are interested please contact Ian Black [ian.black@newventure.org.uk](mailto:ian.black@newventure.org.uk)

## BOX OFFICE

Serving in the Box Office is a great role for being in the centre of what is going on at NVT. You meet lots of people, both the creative types and audience members, and you're doing something which is, of course, critical to the theatre: no box office, no tickets, no money, no theatre!

If you can support the manager one night during a run, we can show you the ropes.

So, if you are interested please contact the Box Office Manager, Ian Amos

[boxoffice@newventure.org.uk](mailto:boxoffice@newventure.org.uk)

In addition we have the following non-trustee roles where giving a few hours a month or a few hours per week (depending on which role):

## FRONT OF HOUSE COORDINATOR

Manage the bar and front of house services; working with the Front of House team to ensure the bar is adequately stocked; and ensure the bar has adequate cover by organising volunteers into shifts for each live performance and other events in liaison with the Volunteer Coordinator. The person undertaking this role should be a Personal License holder or be willing to obtain one, and bar experience would be an advantage.

## SOCIAL MEDIA COORDINATOR

Provide media support to the theatre through Facebook, Twitter, Instagram, etc to inform the public on productions and other items of interest promoting the theatre. This role will involve interaction and coordination with other volunteers such as the Artistic Director, Publicity & Marketing Coordinator and Volunteer Coordinator.

## HEALTH AND SAFETY ASSISTANT

Assist the Chairman with overall health and safety activities, including H&S risks in productions.

## COMPANY STAGE MANAGER

Help deliver a successful season of plays by overseeing the backstage and technical work of the Theatre. Including coordination of other members/actors and set design & construction, lighting, sound, props, wardrobe and stage management.

If so, please drop me a line via:

[volunteering@newventure.org.uk](mailto:volunteering@newventure.org.uk)

**Michael Prince**

[volunteering@newventure.org.uk](mailto:volunteering@newventure.org.uk)



# Contacting the NVT

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The New Venture Theatre  
Bedford Place  
Brighton BN1 2PT



[@NewVentureTheatreBrighton](https://www.facebook.com/NewVentureTheatreBrighton)

## Box Office Info

01273 746118  
(answerphone only)  
[boxoffice@newventure.org.uk](mailto:boxoffice@newventure.org.uk)



[@nvt\\_brighton](https://twitter.com/nvt_brighton)

## General Enquiries

01273 808353  
[info@newventure.org.uk](mailto:info@newventure.org.uk)



[@brightonnewventuretheatre](https://www.instagram.com/brightonnewventuretheatre)

## Chairman

Ian Black\*  
[chairman@newventure.org.uk](mailto:chairman@newventure.org.uk)

## Fundraising

Gerry McCrudden  
[fundraising@newventure.org.uk](mailto:fundraising@newventure.org.uk)

## Little Theatre Guild Rep

Pat Boxall  
[pat.boxall@newventure.org.uk](mailto:pat.boxall@newventure.org.uk)

## Secretary

Jerry Lyne\*  
[secretary@newventure.org.uk](mailto:secretary@newventure.org.uk)

## Box Office Manager

Ian Amos  
[boxoffice@newventure.org.uk](mailto:boxoffice@newventure.org.uk)

## Child Protection Officer

Pat Boxall  
[pat.boxall@newventure.org.uk](mailto:pat.boxall@newventure.org.uk)

## Artistic Director

Katie Brownings\*  
[art.dir@newventure.org.uk](mailto:art.dir@newventure.org.uk)

## Volunteer Coordinator

Mike Prince  
[volunteering@newventure.org.uk](mailto:volunteering@newventure.org.uk)

## Social Events Manager

VACANT  
[social@newventure.org.uk](mailto:social@newventure.org.uk)

## Treasurer

Alison McMillan-Puri\*  
[finance@newventure.org.uk](mailto:finance@newventure.org.uk)

## Technical Coordinator

Tech Team  
[tech@newventure.org.uk](mailto:tech@newventure.org.uk)

## NVYT Coordinator

Sarah Davies  
[youththeatre@newventure.org.uk](mailto:youththeatre@newventure.org.uk)

## Production Coordinator

Tom Kitch\*  
[prod.mgr@newventure.org.uk](mailto:prod.mgr@newventure.org.uk)

## Membership Secretary

Raymond Tongue  
[membership@newventure.org.uk](mailto:membership@newventure.org.uk)

## Angels / Archives

Gerry McCrudden  
[angels@newventure.org.uk](mailto:angels@newventure.org.uk)

## Buildings Manager

Peter Meekings\*  
[buildings@newventure.org.uk](mailto:buildings@newventure.org.uk)

## Newsletter Editor

Jeremy Crow / Tom Kitch\*  
[newsletter@newventure.org.uk](mailto:newsletter@newventure.org.uk)

## Acting Class Coordinator

Gina Laline / Sarah Davies  
[actingclass@newventure.org.uk](mailto:actingclass@newventure.org.uk)

## Front of House Coordinator

VACANT  
[frontofhouse@newventure.org.uk](mailto:frontofhouse@newventure.org.uk)

## Publicity & Marketing Coordinator

Aldo Oliver Henriquez  
[publicity@newventure.org.uk](mailto:publicity@newventure.org.uk)

## Social Media Coordinator

VACANT  
\*Asterisks indicate trustee  
committee members.

## Company Stage Manager

VACANT

## Props Coordinator

Guy Dixon



BRAMBLE COTTAGE  
Retirement Home

## Booking tickets

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### TICKET PRICES AND PERFORMANCES

Members £9

Non-Members £10

Evening performances at 7:45pm

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

or by post using the form below

### CONTACTING BOX OFFICE

Box Office (answerphone only):

01273 746118

For all ticketing enquiries, please email:

[boxoffice@newventure.org.uk](mailto:boxoffice@newventure.org.uk)

### STUDIO THEATRE SEATING AND ACCESS

The Studio has unallocated seating.

There is one step at the entrance.

### THEATRE UPSTAIRS SEATING AND ACCESS

The Theatre Upstairs has allocated seating; please use the seating chart overleaf and indicate your first, second and third choice seats using 1s, 2s and 3s respectively, and fill out your contact details below. Access to the Theatre Upstairs is only possible by 4 flights of stairs and therefore may not be suitable for those with limited mobility.



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

CUT ALONG THE LINE, AND RETURN YOUR COMPLETED SLIP TOGETHER WITH A CHEQUE TO: NEW VENTURE THEATRE, BEDFORD PLACE, BRIGHTON BN1 2PT

**your name:**

**address:**

**email:**

**phone number:**

## NVT Information

### Our angels

Why not become an angel, Fallen Angel, Archangel or even Archangel Gabriel to help us support our 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 Angel Coordinator Gerry McCrudden:

[angels@newventure.org.uk](mailto:angels@newventure.org.uk)

If you are a UK tax payer your donation may also benefit from Gift Aid.

### NVT membership

Membership is £15. To renew, or join if you are not yet a member, just go to our website:

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

### Our sponsors

Our sponsorship deal is £250 for a year's advertising on our website and in our newsletter and programmes, plus 2 complimentary tickets for each production in that year.



Production	Date	# Members tickets (£9)	# Non-member tickets (£10)	Total cost
<b>DI AND VIV AND ROSE</b> (1–9 October) Studio theatre – unreserved seating				
<b>CONSENT</b> (5–13 November) Theatre upstairs – mark seat preference below				
<b>THREE TALL WOMEN</b> (10–18 December) Studio theatre – unreserved seating				
<b>THE LIEUTENANT OF INISHMORE</b> (21–29 January) Theatre upstairs – mark seat preference below				

	F2	F3	F4	F5	F6	F7	F8	F9	F10	F11	F12			
Write '1', '2' or '3' for your first, second and third choice seats. Seat F1 is normally unavailable.	E1	E2	E3	E4	E5	E6	E7	E8	E9	E10				
	D1	D2	D3	D4	D5	D6	D7	D8	D9	D10	D11	D12	D13	
	C1	C2	C3	C4	C5	C6	C7	C8	C9	C10	C11	C12	C13	
	B1	B2	B3	B4	B5	B6	B7	B8	B9	B10	B11	B12	B13	
	A1	A2	A3	A4	A5	A6	A7	A8	A9	A10	A11	A12	A13	

STAGE

EXIT