

Network Theatre, 264A Lower Road, Waterloo, London SE1 8SF
www.networktheatre.org

September 2009

Featuring an Interview with Lisa Wallace, Director of *Remember Me*



Dear Networkers,

Welcome to the September edition of Networking!

Let me tell you, things are bubbling away under the arches. Thank you to everyone that came along to the reading of *Black Adder* – a script that never fails to titillate- and yes, we will be putting on more readings *just for the fun of it*. You can't really go wrong with a fun script and a cheap bar.

We are also very proud to announce the launch of our 'David Murray Award'; an honourable annual award for which you can nominate any member for their outstanding contribution to Network Theatre- something that our dear Mr Murray should have won every year. See page 3 for more details.

Next to hit the stage will be *Remember Me*. Lisa Wallace, Director, tells us more about on page 4.

As auditions for *Happy Chuffing Christmas* are next week (Thursday 10th, Friday 11th September), I also include a sneak preview of the chuffing characters on page 2 ☺

Also bubbling are Network Theatre's 70th Anniversary Gala (Saturday 17th October- see page 6), our Halloween Party (Saturday 31st October) and a Props Making workshop (Sunday 1st November). See the dates for your diary section on page two!

Enjoy!

Kirsty, the Editor

All submissions are welcome.

Please send to the editor at newsletter@networktheatre.org.

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DATES FOR YOUR DIARY

Auditions for Happy Chuffing Christmas	6.30pm, Thursday 10 th & Friday 11 th September
Performances of Remember Me	7.30pm, Wednesday 23 rd – Saturday 26 th September
Network Theatre's Platinum Gala	7.30pm, Saturday 17 th October
Halloween Party	7.30pm, Saturday 31 st October
Props Making Class	11am- 4pm, Sunday 1 st November
Performances of Happy Chuffing Christmas	7.30pm, Tuesday 1 st – Saturday 5 th December
Christmas Party	7.30pm, Friday 11 th December

The next opportunity to audition will be for:

HAPPY CHUFFING CHRISTMAS

Synopsis: Athena Warburton, Goddess of Barnsley, prides herself on her bacon butties. Sophia Ferrari, Siren of Siena, prefers Prosciutto di Parma. Never the two shall meet - until, that is, Darton High School exchange matches their daughters. Will Adele Warburton (old enough to have a tattoo) and the glamorous Letizia (young enough to model) bond or battle?

The Italian job goes down a storm with the neighbours who keep coming round to inspect la bella Letizia but few are as keen as Nick, Adele's older brother. With an anglo-italian nativity in the making, the Warburtons and Ferraris are brought together at Christmas.

A clash of cultural differences fans the fire which burns the turkey in a spectacular show down on Christmas Day. Packed with spirit, this is one Christmas you'll never forget.

Auditions: from 6.30pm on Thursday 10th September and Friday 11th September

Performances: Tuesday 1st – Saturday 5th December

LIST OF CHUFFING CHARACTERS

CHARACTER	AGE	DESCRIPTION
(F) Athena Warburton	30s	Hard as nails, 'Pitbull' of the estate with a soft centre
(M) Aidan Warburton	30s	Layabout, intelligent but lazy. The world owes him.
(M) Nick Warburton	18	Good looking, salt of the earth, kind, slow on the uptake
(F) Adele Warburton	16	Hormonal, emotionally intelligent, frustrated: Protagonist
(M) Ross Warburton	14	Brain box of the family
(F) Grandma Calypso	50s	Fussy, maternal, has OCD in the cleaning stakes
(F) Great Grandma Iris	70ish	Senile, has a twinkle in her eye and has had fun in her time
(M) Giovanni Ferrari	40s	Letizia's Dad, sensitive
(F) Sophia Ferrari	40s	Letizia's Mum, glamour-puss from Rome
(F) Letizia Ferrari	16-17	Gorgeous Italian exchange student
(F) Julie	16	Adele's friend: never happy than when she's eating
(M) Darren Whittaker	25	Nick's friend: wide boy, loves himself.
(F) Bernadette	30s to 50s	Forthright mad psychic
(F) Miss Cassini	28- 50	Wholesome, nervous school exchange student
(M) Melvin	30s to 50s	Nosy, competitive neighbour

THE DAVID MURRAY MEMORIAL & AWARD

Our dear late Chairman, David Murray, was a member of Network all his life from childhood until his sad and early death last year. Over the many years of his Chairmanship, David offered his easy-going welcome to all who came into Network, was a supportive fellow thespian in all our theatrical endeavours and was much loved by all who had the privilege to know him.

We know that David would have immensely enjoyed Network's 70th Anniversary Year and the Platinum Gala evening seems a fitting time to honour his memory. Therefore at 7:30pm on Saturday 17th October, as the party opens, a memorial plaque to David Murray will be unveiled in The Green Room.

As a special tribute to David, we will also be launching the David Murray Award; an annual award for outstanding contribution to Network Theatre. All members have the opportunity to nominate any member they feel has gone beyond the call of duty, as David did for so many years, in helping Network Theatre over the last year.

Do you know a member who's bust their guts for Network Theatre this year?

To nominate a member for the David Murray Award please email committee@networktheatre.org stating why you believe the person you are nominating is worthy of recognition.

NETWORK HISTORY

Do you have any old SRDS/ Network Theatre material for our archives and potentially for inclusion in the Gala night exhibition, e.g. posters, programmes, photos, newsletters, reviews. If so, please contact tech@networktheatre.org to arrange getting it to us physically or electronically.

Thanks, David Harvey, Stage Manager

GRAB YOUR GHOULIES AND SCARE OFF THE GHOSTIES AT:



Network Theatre's FANCY DRESS HALLOWEEN PARTY

7.30pm, Saturday 31st October

Entry: £5.00 for Members, £10.00 for Non Members

Entry includes a hocus pocus cocktail from the witch's cauldron, cobweb nibbles, games, cheesy music and a prize for the best Halloween fancy dress. Be there or be totally square!

REMEMBER ME: AN INTERVIEW WITH LISA WALLACE, DIRECTOR

1. We've read about *Remember Me* being an anthology of pieces relating to the heroes and victims of war but are not quite sure what to expect. Tell us more...

That's OK, most people aren't sure what to expect with my work until they come and see it. I'm dyslexic and therefore nothing really makes sense to anyone who isn't. For most, before rehearsals my work looks like a jumble of dark, chaos until they come along and see it. It is through rehearsals that I bring together the chaos of ideas, introducing the lighter comedy moments and streamlining all of my ideas into a total theatrical experience. I say 'Total Theatrical experience', because the evening for the audience member should begin on the journey to the theatre, (even before this if the budget allows). The ticket should be for the entire evening's entertainment, not just whilst looking at the stage.

This production mixes exhibition with music, movement, film and live performance more than I have done before - merging live action into film and vice versa. There are clues, breadcrumbs if you like, that are woven throughout the production for the audience to find linking live with live performance and live performance with film and back again. After all "All the world is a stage, and all the men and women merely players", Shakespeare 'As You Like It'. - This is not a sit back and relax play but a production/event where the audience is asked to engage with what is happening and even comment on their own experiences on our 'Remember Me' Wall.

Now that we are starting to run small sections of the play in rehearsal, participants are saying things like, 'Ahhh that's what she means!' The mixed media of music, movement, digital film/projections and live performance is something that I have always worked with. I am still playing with the mix to see what is the most powerful mix for me. It is this mix that I want to move out of theatres and into spaces within communities, telling the stories of our past in new, educational and unexpected ways.

With this particular production I wanted to discuss the issue of war, showing its real unsung heroes and victims. I wanted to put together this production now when it seems very appropriate to do so. By using an anthology style, with some nineteen individual pieces, it allows me to highlight that we are all discussing the same subject now as the Greeks and Elizabethans were, that war is not good.

I wanted to ask if we have been debating this for so many hundreds of years why as a society have we not listened? Why are we still fighting and killing each other? And writing new plays to discuss it is a new play by a new playwright going to make any difference - Did Shakespeare? Did Sarah Kane? We teach our children that fighting and war is never a solution and yet when they grow up we ask them to go and do the very thing we have taught them not to do. Why are we so hypocritical? Anthony Mingella once said, 'there are two types of playwrights/directors; one group understand the world and try to explain it to others and the second group are confused by the world and are trying to understand how it works - I feel that my work fits into the latter of the two groups. With this play I am trying to understand.

In a nutshell the production is a mixture of nineteen classical and contemporary pieces in an anthology style, (some taken from true stories from victims of war) and woven together with film, movement, comedy and music in order to learn from our past rather than forget it.

2. How does Network Theatre suit your set?

The set was designed for the space. Ben Wallace, our designer took the theatre into account first and then designed the set to suit the theatre and the play together. We love that the theatre is hidden under the arches of Waterloo station and that the walk up to the theatre is such a modern urban

experience. We wanted to use this and the layout of the entire theatre to incorporate my idea of A Total Theatrical Experience. Of course as ever due to budget constraints and rules/regulations of working within the theatre we have had our hands tied a little but have tried to work around this as much as possible. We hope that the experience will be every bit as engaging as we are aiming for.

3. In terms of costume, are you sticking to the era of each piece?

No, absolutely not! The whole idea of the piece is to show that we have moved on in time chronologically but are still discussing the same issues as the Greeks. Ben, our designer, therefore went with bringing the set out of the past and into a surreal no-man's land - a timeless setting with modern costumes. We were aiming for a feel of the period to be presented within the costumes but had to make compromises. We did however stick to the restricted pallet that we were aiming for, which brings such a strong feel to the piece and connects with the idea of war so well.

4. What have been your main challenges with this production so far?

One of the main challenges has been communication, people not coming to rehearsals and juggling rehearsals around so many different things in the space. This has been a very tight rehearsal schedule for such a large and ambitious project and I don't feel that this has been recognised - we have had to have all different types of rehearsal for this including musical rehearsals, movement rehearsals, digital meetings and filming as well as acting rehearsals so time was at a premium, but we have done the best we can on the time that we have had available.

Other than that people visualising the digital side of production in the rehearsal was hard. For some it has been like Green screen acting, further linking live performance to film.

5. Is there anything anyone can help with?

We are looking for back stage help with dressing and make up, and staying on top of the actors and their props, supporting our acting ASM - if any one likes this side please come along and have a chat. That would be a great help. Contact newsletter@networktheatre.org

6. Who can we expect to see on stage?

There are so many people involved. See page six for the cast and crew list.

7. As some of the pieces must be poignant and sad, should we expect to be 'thought provoked', 'uplifted' or 'saddened' or are you going for the hat trick?

Yes I'm going for the lot. We have sad, uplifting and thought provoking moments but also some wonderful comedy moments with high energy - and some very stylized work that should keep the audience on a roller coaster journey, not knowing what to expect next.

8. Any funnies in rehearsals?

Getting Michael Mayne to speak backward was a good one, now we have to add the reversed movement - its linking it to a film rewinding that is the work.

Seeing some of the physical exercises being done has been great particularly with such big boys chasing each other around the space. And of course wrong scenes/ lines happening meaning a loop of action happening and as ever, actors forgetting to enter. For example we were staggering a section of the play for the first time last week and the entire run stopped, everyone waiting anxiously for the next scene to start - the stage manager was rustling through the script looking for what had gone amiss, when from behind me in the auditorium someone cried 'Oh shit... is that me... that's my scene!' and then the man rushed down the stairs onto stage for his opening line 'Shit, Oh Shit'. His fellow actor said to him 'yes it will be if you do that'.

NETWORK THEATRE PLATINUM GALA CABARET & PARTY

SATURDAY 17TH OCTOBER

Platinum Glitters!

A taster from Keith Wait:

Coming soon: the highlight of Network's 70th Anniversary Year: an evening of glamour to celebrate 70 years of the South Bank's top-class club theatre, when all the stops will be pulled out to bring you Network's best.

The auditorium, transformed to Café-Theatre ambience for the event, will host stylish cabaret by Network's artistes with John Collis on the piano. We will have comedy, song and dance, and tributes to Alan Bennett, Joyce Grenfell and Flanders & Swan, together with gems from Network's hit shows.

The Green Room, in Silk Road opulence, will be offering a delicious running buffet (included in the ticket price) and, of course, the Network's popular bar, at its usual attractive prices from 7pm - 11pm.

Meanwhile in an air of reflective calm, the Foyer will be home to *Platinum Network*, an exhibition of our theatre's achievements, a display of seventy years of theatre virtuosity, fun and friendship.

Members of the Network Theatre Company and the Arch 200 Club, past and present, are invited to apply for a ticket for themselves and a guest at price of **£10 per person** at www.ticketsource.co.uk/networktheatre

Remember Me ensemble

Cast:

Billy: Harry Wallace
Daisy: Jane Sewell
The King: Natasha Hancock
Floor Manager: Anna Roca
Kelly: Sharon Brown
Margeret: Sukhraj Dhillon
Chorus 1: Maria Perino
Chorus 2: Ian Glenister
Chorus 3: Sharon Weddell
Bates: Sheila Jones
Boy: Joanne Burton
Andromache: Janice Okoh
Talthibius: Michael Mayne
Doctor: Jacqui Naylor
Gentle Woman: Nova Reid
Lady Macbeth: Natasha Hancock
Lacroix: James Daybell
Herault: Malachy Mallon
Danton: Michael Mayne

Camille: Russell Muir
Helen: Susan Hodgetts
Sylvia: Margot Phelan
Hartley: Gareth Kearnes
Male Reporter: Ian Glenister
Private Hendrie: James Daybell
Private Beary: John Gilligan
Marcell: Malachy Mallon
Wardrobe: Jane Sewell
Dolly: Susan Small
Harry: Waylon Ma
Tunde: Nicola Randall
Female Reporter: Nova Reid
Hannah Few, Nicola Randall, Janice Okoh
A: Malachy Mallon
B: John Gilligan
Bride: Jacqui Naylor
Bridegroom: Nik Lysiuk

Musicians:

Susan Hodgetts
Gareth Kearnes
Waylon Ma

Singers:

Nova Reid
Sharon Brown
Russell Muir
Sharon Weddell
Gareth Kearnes
Nicola Randall
Harry Wallace
Jane Sewell

Filmed Projections:

Poppy: Sasha
Greek Boy: Jacob Warren Marshall
Billy: Harry Wallace
King: Natasha Hancock
Floor Manager: Anna Roca