

Forthcoming Events

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by Andrew N. Hill
directed by Nigel Williams
Performances: 23rd to 26th July



Opposites Attract by Bruce Kane

Reading: 10th July
Auditions: 15th and 17th July
Performances: 1st to 4th October
Directors as well as actors required for these vignettes about relationships.



by Willis Hall
adapted from the novel by Alexandre Dumas
directed by Leigh Shine

Reading: 18th September
Auditions: 23th and 25th September
Performances: 3rd to 6th and 10th to 13th December

network THEATRE

246A LOWER ROAD, WATERLOO STATION, LONDON SE1 8SJ



by arrangement with Samuel French

**Wednesday 11th to
Saturday 14th June 2008**

www.networktheatre.org



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Flight of the Bumblebee

In his 1934 French book *Le vol des insectes*, M. Magnan wrote that he and a Mr. Saint-Lague had applied the equations of air resistance to bumblebees and found that their flight was impossible, but that "One shouldn't be surprised that the results of the calculations don't square with reality".

In 1996 Charlie Ellington at Cambridge University showed that vortices created by many insects' wings and non-linear effects were a vital source of lift; vortices and non-linear phenomena are notoriously difficult areas of hydrodynamics, which has made for slow progress in theoretical understanding of insect flight.

In 2005 Michael Dickinson and his Caltech colleagues studied honey bee flight with the assistance of high-speed cinematography and a giant robotic mock-up of a bee wing. Their analysis revealed sufficient lift was generated by "the unconventional combination of short, choppy wing strokes, a rapid rotation of the wing as it flops over and reverses direction, and a very fast wing-beat frequency". Wing beat frequency normally increases as size decreases, but the as the bee's wing beat covers such a small arc, it flaps approximately 230 times per second, faster than a fruitfly (200 times per second) which is 80 times smaller.

Source: Wikipedia



The Arch 200 Club

It is nearly 70 years since the privately owned Southern Railways founded a theatre group at Waterloo. The spirit of amateur theatre has survived through changes of name and nationalisation and is now struggling with the costs that came with privatisation. Please help us to continue to entertain you by becoming a member of the Arch 200 Club.

The Club exists to help the continued existence of the Network Theatre as a building in the face of ever increasing overheads. Membership subscriptions fund projects that are for the general good of the theatre, not productions themselves.

Membership costs a minimum of £5.00 a month. Every month three membership numbers are drawn and half that month's subscriptions paid out in prizes.

To date the money raised has paid for such things as water heaters in the kitchen and lavatories, the re-wiring of the lighting rig, new fire extinguishers, redecoration of the Green Room, the rebuilding of the auditorium, improvements to the sound system and a draught curtain and heater in an otherwise very chilly right wing.

Membership application forms are available in the Green Room or for more details please contact Nigel Williams at diary@networktheatre.org

Helen Mason (Flora)

Helen joined Network Theatre in 2005 as Miss Peace in *Lysistrata*, which also played at the Prague Fringe. Since then the company has treated her to such roles as a drunken gatecrasher (*Karaoke Wedding*); a whore (*The Rover*); a flirty waitress (*The Kitchen*); and most recently a manic depressive with OCD (*Bazaar and Rummage*). And now thank the Lord there's Flora – a bitch with attitude - whoopee!

Alison Rycroft (Rosie)

Alison began her acting training at HB Studio in New York and went on to further study at the City Lit, where she is currently a member of the college's Rep Company. She has performed at the Edinburgh fringe festival, and in various amateur companies. She has also worked as a jazz singer.

Jennie Rich (Director)

Jennie usually spends her time at Network onstage playing roles such as Demeter in *The Kitchen* and Nerissa in *Merchant of Venice*. However, having co-directed Common Touch Theatre Company's production of *Cold Comfort Farm* last year, she wondered what it would be like to direct a full length play. She has put her degree in Performing Arts to good use and discovered that, although hard work at times, directing does have its fun moments. Highlights have included the arrival of the beehive and rehearsing scene 4 in her flat! Jennie would like to thank the cast and crew for all their efforts in bringing *Humble Boy* to life.

Hannah Few (Assistant Director)

I am pleased to be assisting with a lovely play like *Humble Boy* and hope you enjoy it. It has been lovely to bring some new faces to the Network stage, and to see some established members getting into some really interesting character parts. It has really given me back the acting bug (if I ever lost it!).

Director's Notes

Dear Audience,

Am spending the summer in the Cotswolds with Flora Humble and her son, Felix. He's a bit strange. He keeps talking about black holes and superstrings (whatever they are!)

The weather is glorious. I've been spending lots of time in the garden. It looks like Flora has got a new man in her life. He keeps on turning up in his flash car with flowers. I don't think that Felix likes him very much. He's still upset about his father's death.

I think I'm going to leave soon. There are storm clouds on the horizon and I don't want to be around for the dinner party that Flora is giving. I think that Felix is about to learn that there is more to life than black holes.

Take care,

Jennie

Thanks to

Gary Cross for construction of the beehive.

Sean McMullan for the kind loan of his cricketing whites.

David and Kay Murray for garden furniture and flowers.

Michael Mayne for fight choreography and assisting with set construction.

Cast *(in order of appearance)*

Felix Humble - Andy Barrett

Mercy Lott - Samantha Bullock

Flora Humble - Helen Mason

Jim (a gardener) - Paul D'Orley

George Pye - Kevin Healy

Rosie Pye - Alison Rycroft

Crew

Director - Jennie Rich

Assistant Director - Hannah Few

Stage Manager - Imelda Maguire

Assistant Stage Manager - Eshani Weeresinghe

Set Designer - Helen Mason & Alan Scott

Lighting Designer/Operator - David Murray

Sound Operator - Nigel Oatway

About the Company

Andy Barrett (Felix)

Humble Boy is Andy's fifth play with Network. His other parts here have formed a symmetry that Felix himself would be impressed with - two priests in *Murder in the Cathedral* and *Karaoke Wedding* and two Italian chefs in *Extra Time* and *The Kitchen*. Other favourites include Robert Walpole in *Art of Success* with Putney Arts Theatre and Borachio in *Much Ado About Nothing* with Sedos. Andy is quite scared of bees.

Samantha Bullock (Mercy)

Previously seen with NTC in *The Revenger's Tragedy* (Noble), *Female Transport* (Winnie), *Mixed Doubles* - 'Permanence' (Helen) and 'The Age of Excess' (Rita) and *The Rover* (Callis/Valeria). Samantha has also performed in various musicals and pantomimes with GEOIDS and last year debuted with HMOS in *We Will Rock You*, belting out some 20 Queen hits a night.

Paul D'Orley (Jim)

Paul has been with Network since 1996 and has acted in over a dozen plays in parts both large and small - as a corpse in at least two of them! He has worked backstage as a soundman, director and furniture mover and appears to be learning how to do it right at last!

Kevin Healy (George)

I have always loved theatre, and try to see a few shows every year. Eighteen months ago, I found myself stumbling into a cosy little theatre beneath Waterloo station, where I witnessed a truly wonderful production of Mike Leigh's classic *Abigail's Party*. I vowed then to get onto the stage, and thus, three fun auditions later, here I am making my belated debut! Thank you for your support, and I hope you have an enjoyable evening.