

# GUILD NEWS



★★★ The Newsletter of the Oxford Theatre Guild ★★★

Into Winter 2007



## ALL DRESSED UP AND READY TO GO

THE GUILD'S CHRISTMAS 2007 show, Ronald Harwood's tale of theatrical relationships *The Dresser*, is nearly ready to hit the Old Fire Station Studio Theatre. Rehearsals are in their final stages (especially now that the cast has been completed!) and the crew are working hard on the preparations – set building and painting, prop gathering, sound and lights planning.

Please do support the Guild, and come to see this wonderful mix of comedy and tragedy – perfect entertainment and a welcome break from the pre-Christmas rush!

**Special offer:** all tickets are £9 for the Saturday matinee if you quote "NEWSLETTER OFFER" with phone bookings, or produce a copy on GN when booking in person. (Unfortunately, the offer is not open to online bookings.) Meanwhile, our show for the Playhouse in April 2008 will be Neil Simon's wonderful character comedy *Plaza Suite* – see the auditions notice inside!

SEE INSIDE FOR MORE  
THEATRE NEWS, AND REVIEWS  
OF TESTAMENT TO A TRADE ...

OXFORD THEATRE GUILD

### THE DRESSER.

BY  
RONALD  
HARWOOD

directed by Sue Baxter

**Tuesday 4th -  
Saturday 8th  
December 2007**

7.30pm

Saturday matinee 2.30pm

**OFS Studio**

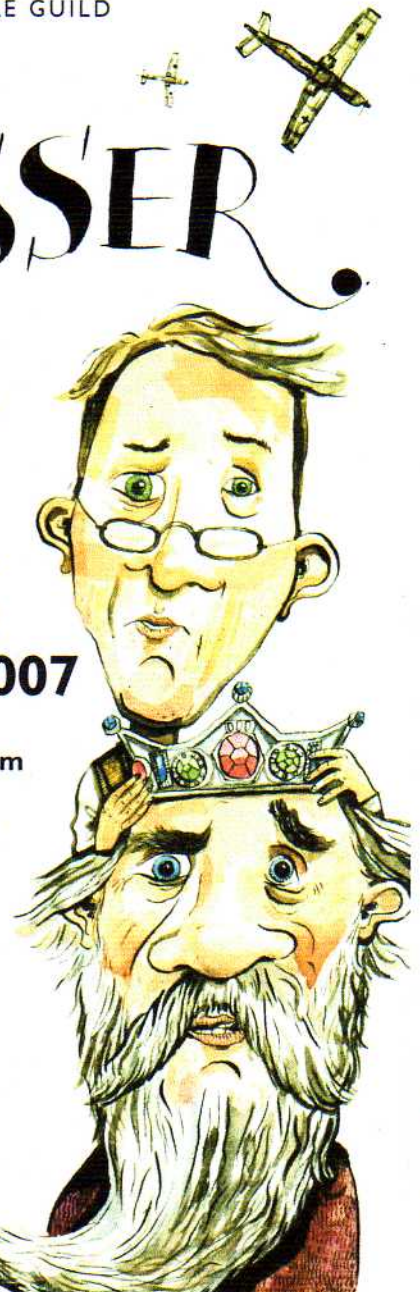
George Street  
Oxford

**Tickets £12.50**

£9.50 concessions

**Box Office**

**01865 297170**



OXFORD  
THEATRE GUILD



[www.oxfordtheatreguild.com](http://www.oxfordtheatreguild.com)



# Review Record

October 2007 – Oxford Inspires

*Testament to a Trade* by The Oxford Playhouse Writers' Group, directed by **Verity Peacock**, 4<sup>th</sup> to 13<sup>th</sup> October 2007 at the Burton Taylor Theatre, and various venues around Oxfordshire.

Amid all this year's events connected with the 200th anniversary of the abolition of slavery, it's worth remembering that the experience of slavery, and hostility towards colonial slave masters, has not been forgotten in many parts of Africa and the Caribbean. Northern Zambia is one area where you can still see 'slave trees': living reminders of how people were chained up at assembly points before being dispatched on their long journey to Europe and North America.



Howard McNair, Peter Dandy, Marlon Williams

So it is fitting that the Oxford Theatre Guild's new production, *Testament to a Trade*, should have a mainly black cast, some of whom have very recent connections with Africa. It's fitting, too, that the action of this short play, by three local writers - Heather Dunmore, Joel Kaye and Gwilym Scourfield - should be constantly switching between Africa and Europe, as well as highlighting aspects of today's trade in people trafficking.



Hannah Wilson, Judith Fantozzi



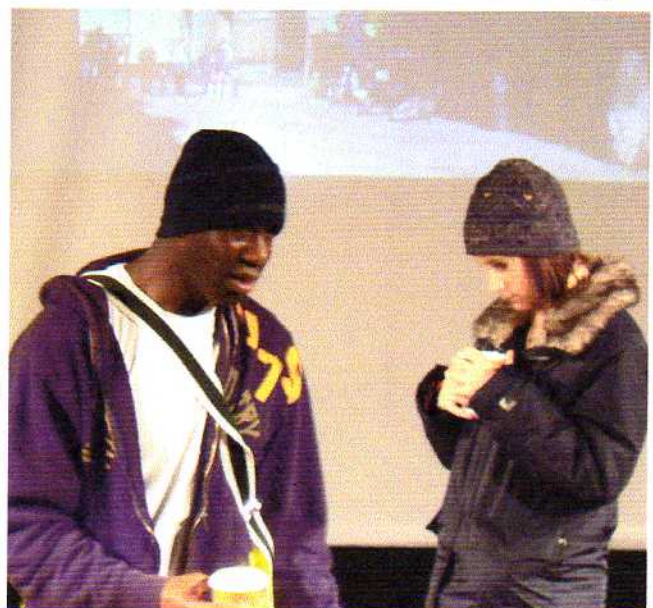
Keshia Watson, Hannah Wilson

The backdrop is disturbingly familiar: images of Bampton church and churchyard, representing just one village where it was considered fashionable to have "a little black boy" as a butler.

One strand of the story features the brutal capture of a young couple, Adhobe (Marlon Williams) and Ghnosi (Keshia Watson), and their horrendous journey across the sea. Intertwined with this is the portrayal of Marina, an asylum seeker from Moldova touchingly played by Kaylee Corcoran, who is eventually saved from life on the streets by the kindness of a local newspaper seller and the intervention of the Oxford-based organisation Asylum Welcome. Her cousins Olga and Liliana suffer a worse fate at the hands of a trafficker who condemns both of them to a life of prostitution in exchange for promises of a passport.

Although this sounds grim, there are lighter moments, memorably provided by Howard McNair as the cheerful Oxford Mail vendor. It is a fascinating production, directed by Verity Peacock, that doesn't shy away from difficult questions, whether past or present.

**Paula Clifford**



Howard McNair, Kaylee Corcoran



## Newbury Weekly News

**TESTAMENT to a Trade** was Oxford's theatrical self-examination in relation to the slave trade. Created to celebrate the 200th anniversary of the campaign to abolish slavery, this devised drama fuses the combined talents of many local artists.

Writers Heather Dunmore, Joel Kaye and Gwilym Scourfield all belong to the writers workshop at Oxford Playhouse; they researched different aspects of Oxfordshire's connections to slavery and then director Verity Peacock shaped the drama as a piece of forum theatre. After each performance, the audience met the company and debated issues raised.



Howard McNair, Ria Bamisile, Peter Dandy

The Oxford Theatre Guild, founded in 1955, produced the show with many new members, comprising actors, singers and musicians.

There were three central narratives. The first, brutal testament was that of slaves, captured by fellow Africans and then transported on crowded ships to the colonies. There was a human interest story between Adhobe (Marlon Williams) and his sister Ghnosi (Keshia Watson) and her subsequent capture by a tribal chieftain's son Makuri (Peter Dandy), all of whom ended up on the ship, with music and song their only signs of freedom.



Kaylee Corcoran, Marlon Williams



Keshia Watson



Marlon Williams, Howard McNair, Ferris Chitsike, Peter Dandy

The second testament was more like a historical archive, delivered by a contemporary tourist guide, and an Oxford Mail seller. Flashbacks to the 18th century cemented Oxford's place in slavery with the figure of Sir Christopher Codrington prominent. He founded a library in Oxford, built by Hawksmoor; but financed out of the slave trade in Barbuda and Barbados.

Oxford was also crucial for starting the anti-slavery debate in Parliament with MPs Sheridan (the playwright) being convinced to vote alongside Sir William Dolben.



Keshia Watson, Ria Bamisile, Howard McNair, Peter Dandy

The final testament came from Moldovan sex-slaves, young women (Kaylee Corcoran, Hannah Wilson and Keshia Watson, again) traded by Mr Bigs across Europe. Dressed in skimpy clothing, they willingly escaped dreadful poverty. They dreamt of a better life in Oxford's nightclubs, but were caught up with violent men.

The message from these stories was that there are brutalised people in Oxford today who are treated as others' property.

Despite some technical hitches with a film projector, Testament to a Trade was a model for community drama.

**Jon Lewis**



Kaylee Corcoran, Keshia Watson, Peter Dandy (and Marlon Williams)



"A very powerful production and thought provoking. Full marks to the Guild for underwriting it."

**Alan Bailey**

*Some felt that it didn't go far enough – for example, the question of recompense, the terminology of slave, etc. But all in all, a fantastic achievement, and a critical success..!*



Howard McNair and Keshia Watson

**THE ENSEMBLE CAST:**

**Keshia Watson, Ria Bamisile, Judith Fantozi, Kaylee Corcoran, Hannah Wilson, Howard McNair, Peter Dandy, Marlon Williams, Ferris Chitsike**

**CREW:**

<b>Director</b>	Verity Peacock
<b>Writers</b>	Heather Dunmore, Joel Kaye, Gwilym Scourfield
<b>Stage Manager</b>	Joanna Matthews
<b>Assistant Stage Manager</b>	Nayo Butler-Puttock
<b>Production and publicity manager</b>	Felicity Peacock
<b>Musical director, composer, percussion</b>	Stephen Scott
<b>Singer and composer</b>	Ferris Chitsike
<b>Technical manager</b>	Mike Ward
<b>Technical support</b>	Julian Johnson, Colin Silvester, Nigel Copping
<b>Filming</b>	Darren Cliff
<b>Wardrobe</b>	Emma-jane Jones
<b>Wardrobe assistance</b>	Verity Walker
<b>Production assistance</b>	Ralph Watson, Joe Kenneway, Colin Macnee, Bill Moulford



The cast in finale mood

# Works In Progress

**December 2007**

*The Dresser* by Ronald Harwood, to be directed by **Sue Baxter**, 4<sup>th</sup> to 8<sup>th</sup> December 2007, Old Fire Station Studio Theatre.

It's nearly here – see the front page!

**CAST:**

<b>Sir</b>	Colin Burnie
<b>Her Ladyship</b>	Gloria Deacon
<b>Norman</b>	Alex Rogers
<b>Madge</b>	Helen Taylor
<b>Oxenby</b>	Philip Cotterill
<b>Irene</b>	Alice Fearn
<b>Thornton</b>	Peter Roberts
<b>Kent</b>	Marc Ives
<b>Gloucester</b>	Matthew Fell
<b>Albany</b>	Julian Johnson

**CREW:**

<b>Director</b>	Sue Baxter
<b>Production manager</b>	Joanna Matthews
<b>Stage manager</b>	Nayo Butler-Puttock
<b>Deputy stage managers</b>	Carrie Dodd; Zoe Simmons
<b>Properties</b>	Zoe Simmons
<b>Lighting design</b>	Colin Silvester
<b>Stage design</b>	Jimmy Keene
<b>Set production</b>	Jimmy Keene; David Long
<b>Set builders</b>	Louis Spiteri; Brian Plater; Gareth Morris
<b>Set painting</b>	Roberta Catizone
<b>Lighting operation</b>	Graham Lockey
<b>Sound design</b>	Julian Johnson
<b>Sound operation</b>	Fiona Sinclair
<b>Costumes, make-up</b>	Emma-jane Jones; Joanna Matthews
<b>Costume assistants</b>	Carrie Dodd; Verity Walker; Sue Tibbles
<b>Publicity</b>	Ralph Watson
<b>Poster design</b>	Stuart McLellan
<b>Production support</b>	Julian Johnson

**Easter 2008**

*Plaza Suite* by Neil Simon, to be directed by **Janet Bolam**, 15<sup>th</sup> to 19<sup>th</sup> April 2008, The Oxford Playhouse. *The director writes:*

*Plaza Suite* is set in 1967. It is a play in 3 acts. Each act is the story of the people staying in the same suite at the luxurious, glitzy Plaza Hotel, New York. The play has 6 principal parts and 5 small parts, 2 of them non-speaking (actually, one, Borden does have 8 words).

We will use a New York American accent, for which there will be accent coaching. Of course, anyone



who already has an American accent is more than welcome!

### ACT 1: Visitor from Mamaroneck

The first couple are Karen and Sam Nash. Karen has arranged for them to stay in the same suite that they stayed in for their honeymoon, 24 years previously.

Karen is aged 48, "and she makes no bones about it". She is a pleasant and affable woman who has let age and weight take their course. I am looking for someone aged mid 40s to mid 50s to play her.

Sam is 51. He makes every effort to conceal it. He is trim and impeccably neat. His clothes are well tailored if "a little on the Junior Executive side". Everything about him is measured, efficient, economic. I am looking for someone mid 40s to mid 50s to play him.

Other characters in the first story are:

Jean McCormack, Sam's secretary. She is a trim attractive woman about 28. She is neatly dressed, cheerful and smilingly efficient. I am looking for someone mid 20s to mid 30s to play her.

The Bellhop and the Waiter: the bellhop is quite young and the waiter can be of any age.

### ACT 2: Visitor from Hollywood

Jesse Kiplinger is a successful Hollywood producer who has some spare time whilst staying in New York and he decides to contact Muriel, his girlfriend from high school days.

Jesse is about 40. He has a reputation for being a bit of a womaniser- he has been married 3 times. Confident and self-assured, he is dressed in a polo neck sweater and tight trousers. His highly polished shoes are buckled and his fringed hair is combed into the very latest Hollywood Mod style. I am looking for someone aged late 30s to mid 40s.

Muriel is in her late 30s and very attractive. A warm, easy smiling woman, she seems as naïve and vulnerable as the day she graduated from Tenafly High School. I am looking for someone in their 30s for this part.

### ACT 3: Visitor from Forest Hills

It is Mimsey Hurley's wedding day. Her parents, Roy and Norma are ready and waiting, as are the guests and the groom. But Mimsey has locked herself into the bathroom and refuses to come out.

Roy Hurley is a volatile, explosive man, equipped to handle the rigours of the business world, (but less well-equipped when it comes to handling his own daughter) nervous and frightened when it comes to his own daughter's wedding. Not too happy in his formal wedding attire – late 40s to late 50s.

Norma Hurley is looking her very best for her daughter's wedding, but she is nervous and har-

assed. Has spent most of her married life dealing with her "difficult" husband - mid 40s to mid 50s.

Other characters are Mimsey, the bride, (non-speaking), and Borden, the groom, both in their 20s.

For more information about the play and the characters, please do contact Janet Bolam on 01865 361349. Rehearsals are expected to start January 21<sup>st</sup> 2008 on Mondays, Tuesdays and Thursdays, with additional Sunday rehearsals from March 16<sup>th</sup> 2008. And here's the near-mythical cut-out-and-keep audition notice...

***Plaza Suite***  
by Neil Simon

AUDITIONS TO BE HELD ON  
TUESDAY 11<sup>TH</sup>, THURSDAY 13<sup>TH</sup>  
AND MONDAY 17<sup>TH</sup> DECEMBER  
2007 AT 7:30 P.M.

THE HALL OF THE UNITED  
REFORMED CHURCH, BANBURY  
ROAD, SUMMERTOWN

**Audition excerpts are available on the website [www.oxfordtheatreguild.com..!](http://www.oxfordtheatreguild.com..!)**

### CREW TO DATE:

<b>Director</b>	Janet Bolam
<b>Production manager</b>	Mary Henely Magill
<b>Stage manager</b>	Gareth Morris
<b>Properties</b>	Kay Richardson
<b>Technical manager</b>	Steve Whitaker
<b>Lighting design</b>	David Long
<b>Stage design</b>	Peter Ledwith
<b>Costumes, make-up</b>	Trish Bower
<b>Poster design</b>	Joe Kenneway

Meanwhile, if you'd like to help out backstage on the illustrious and highly esteemed Playhouse crew, please do contact Janet Bolam ...

### Summer 2008... and beyond

#### CALLING ALL DIRECTORS...

***We've been working on a whole new approach for directors – the Directors' Forum...***

At recent meetings of the OTG committee we've been discussing how best to harness the talents of experienced and future directors, to develop a strong programme of productions for the coming years.



To this end, we're holding a Directors' Forum, to which all, past, current, and potential future directors are hereby cordially invited: **Saturday 19<sup>th</sup> January 2008 from 10.00 am to 12.00 noon at the Oxford Playhouse, TOP room.** Tea, coffee and pastries will be served...

At the forum, we'd like to review the process of selecting plays and directors for Guild productions in order to ensure as much transparency as possible, and we welcome the views of anyone who has directed or wants to direct for the Guild. We'd also like to think about the best way to record who is interested in directing a Guild production over the next couple of years, and which play (or plays) they want to suggest for which venue (or venues!)

We're hoping that the forum will be useful in the following ways:

- To share ideas for the future;
- To share feedback from directors' experiences of previous shows;
- To better understand the considerations and challenges in dealing with our various regular venues;
- To learn from **you**, how best the committee can support the ambitions of directors;
- To share with directors the factors which the committee think about in making a final selection for any particular slot.

We hope that as a consequence of this we can establish a solid pool of directorial talent, a transparency in the production selection process, and a confidence among directors that the committee is there to make their shows a reality.

We hope it will be an opportunity for a lively and creative debate, and we hope that you will join us on the day. Please let the committee know if you do want to attend so that enough pastries can be ordered!

## Guild Experiences

**Alan Bailey, last seen in *Sherlock Holmes and the Limehouse Horror* in December 2005, has been taking full advantage of the Guild round-robins that advertise items of interest for Guild members...**

### The Corley Conspiracy

Thanks to Felicity [Peacock] I was made aware of a world premiere to take place at London's South Bank Centre in September of this year. The two directors, Tim Benjamin (music and words) and Sean Starke (words) were asking for Guild members interested in taking part in the 'Corley Conspiracy' to audition at Christ Church in the middle of July. Those chosen to take part in the auditions were asked to prepare a piece of about 3 mins in length and to read from excerpts of the script. I chose something written in the Middle Ages in praise of a mime artist known as Vitalis, which I learnt by heart. It must have been well received because I subsequently heard that I was offered the part of James Lewis a University Professor from Cambridge.

The production was actually billed as an opera, although

all the dialogue was spoken. The subject matter was taken from 'Usenet' posts from 1995 to 1997 and was a true story. It centres on the character of Mike Corley and four other characters who reply to Corley's correspondence on Usenet. The words were spoken within the musical score.

Rehearsals were concentrated into nine days, starting with four at Christ Church with piano accompaniment. Then followed four days of rehearsals in North London with full orchestra (nine musicians). We then transferred to The Purcell Room on the South Bank with technical rehearsal in the morning of the ninth day, dress rehearsal in the afternoon and full performance in the evening. Phew!! Two more performances followed on the 10th and 11th days.

The orchestra consisted of young professional musicians, with a number of them previous winners of the BBC Young Musician of the Year Award. The conductor was John Traill, principal conductor of the City of Southampton Orchestra and Director of Music at St Anne's College, Oxford. One of the supporting artists was Angela Myers an Oxford Theatre Guild member.

It was a wonderful experience to take part and to meet and work with such talented and professional young people. I was the oldest one in the team!"

*Alan Bailey*

## Committee News

**Moving with the Times News:** Oxford Theatre Guild now has a presence on **Facebook**, one of the internet's largest social networking sites. There's a forum there where you can debate issues, and it will also be a handy place to show pictures and videos of shows or rehearsals, or publicise work you're involved with. Kevin Elliott tells us more:

"Facebook is at [www.facebook.com](http://www.facebook.com). You'll need to register there to use the site - this is free and will only take a few minutes. Once you're on, search for "Oxford Theatre Group", and join up. Contact Kevin Elliott at the details on the back page, or through Facebook if you have any questions.

"This doesn't replace our wonderful web site at [www.oxfordtheatreguild.com](http://www.oxfordtheatreguild.com), but will be a chance for us to chat informally and keep in touch..."

**Audio books news:** a new company, Oxford Storypods, has just completed an MP3 CD of Lewis Carroll's *Alice in Wonderland*, along with readings of his nonsense poetry and prose, with a cast that includes Guild members **Bill Moulford** and **Jon Crowley** in a variety of voice roles. For more information and a sample, visit [www.oxfordstorypods.com](http://www.oxfordstorypods.com)...

### News of past bursary awardees

**Matt Addis**, who graduated from his three-year course at Mountview this year, starred in *Boeing Boeing* at London's Comedy Theatre during October, in a cast of luminaries such as Kevin McNally, Jean Marsh, Neil Stuke, Tracy-Ann Oberman, Jennifer Ellison & Elena Roger. His first role was the smooth-talking Bernard, followed by the bumbling countryman Robert.



**Edward Simpson**, who completed his one-year course with The Actors' Company, starred in his first West End play during October and November - *Undiscovered Country* by Tom Stoppard at the New Players Theatre.

## Workshop Round-Up

Would you like to expand your theatrical skills? Workshops on Theatre (WOT) are organised about 8 times a year by the WOT committee, avoiding the summer and Christmas periods. the present WOT committee members are:

- Susi Dalton - The Panto Players, Southmoor; Kingston Bagpuize Drama Group
- Barbara Douglas - Domino Players; Kingston Bagpuize Drama Group
- Bettina Hughes - Phoenix Drama Group, Didcot
- Sue Haffenden - Charlbury ADS
- Julie Kedward - Old Gaol Theatre Company
- Elizabeth Kirkham - St Peters Players; OTG
- Sheila McKean - Domino Players; OTG
- Felicity Peacock - OTG
- Mike Westwood - Charlbury ADS

All one-day WOT workshops cost £15 for OTG or ODN members (concessions £12). Booking forms are emailed to all OTG members on our email list about 5 to 6 weeks before each workshop: if you require a posted copy, please contact Felicity.

**WOT is supported by OTG and ODN**

**PREPARING FOR A DRAMA FESTIVAL:** to be led by Helen Sharman, an experienced drama adjudicator, Sunday 24<sup>th</sup> February 2008 at a venue to be announced.

*The WOT Committee is planning workshops on Street Theatre, and on Wigs and more workshops on acting skills. Comments and ideas from OTG members would be welcome, please.*

### E-MAIL LIST

If you're not on the Guild e-mailing list and would like to receive notification by email of events, requests for actors from other groups, or special offers, etc, please e-mail Felicity (details on the back page) and ask to be added to the email list. If you currently receive such emails and would prefer not to, please let Felicity know and your name will immediately be removed from the list.

### REMINDER: GUILD GRANTS FOR WORKSHOPS

If you want to improve your skills in a particular technical area, you can apply for a grant to cover the cost of the workshop fee. It would be particularly useful to extend the number of members able to help with lighting, sound or make-up, so if you are interested

please contact Felicity Peacock, our Workshops Rep (details on the back page). This applies to outside workshops as well as those run by WOT; grant application forms are available from the Treasurer - details on the back page!

## Workshop Review

### *Shakespeare for the terrified (and not so terrified) - with Rob Clare, 13<sup>th</sup> October 2007*

THE OPPORTUNITY TO BENEFIT from Rob Clare's professional expertise and experience was not one to be missed, and a full house of 16 participants plus two observers made their way to Sandhills Community Centre, Oxford, for this workshop.

Rob began by telling us about himself. As an Oxford undergraduate he caught the theatre bug and went on to train as an actor at the Central School of Speech and Drama in London. After seasons with the RSC he turned to directing, working as assistant to Peter Hall at the National Theatre. Wanting to explore Shakespeare in performance in more depth, he then returned to Oxford and took a DPhil in the subject. Since then he has deployed his profound understanding of Shakespeare texts as a verse and text coach, working with companies in the UK, the US and further afield. He has worked as what he calls a "text mechanic" with the company currently performing at Stratford on Michael Boyd's cycle of the history plays.

He then turned to the texts themselves, and why people found them so difficult. For some the verse was a barrier. Rob encouraged us not to worry about iambic pentameter, but to look for the words in a line that needed to be stressed for the sake of the meaning: do that, and the verse takes care of itself. A fascinating digression on the richness of Shakespeare's vocabulary followed, with the information that there are more unique words - words that are used only once - in the complete works of Shakespeare than there are words used at all in the roughly contemporary King James Bible.

Rob's introduction took up the first hour of the workshop. It got us thinking but we were all keen to get up and strut our stuff. With greater or lesser degrees of confidence we produced bits of Hamlet, Macbeth, Henry V, Twelfth Night, and Romeo and Juliet among others. Rob worked on the speeches with each participant, helping them to think beyond the words themselves, to the situation of the bloody sergeant in Macbeth or Juliet on her balcony. His goal was to get us to produce the lines as a spontaneous response, rather than a piece of poetry we had learned by heart.

The most spine-tingling moment came when he directed two participants, who definitely put themselves in the 'nervous' category, in one of the witches' incantations from Macbeth. Encouraging them to recite the verse, facing one another, as though it was a familiar piece of ritual, he asked all the other participants to stand, in our own time, until by the end of the speech we were all in a circle around the witches, and joined them in the final line 'The charm's wound up'. Even on that sunny day in a hall decorated with children's drawings, it was really spooky.



An excellent workshop, which we all hope can be repeated in the future. Thanks to Rob, and to Sheila McKean and Elizabeth Kirkham for organising it and keeping the tea flowing.  
*Georgina Ferry*

## Future Attractions

For more information on future attractions, see the ODN newsletter, or visit the ODN web site

**Oxford Drama Wardrobe Collection:** an exhibition of costumes at the Abingdon County Hall Museum; until 9<sup>th</sup> January 2008, admission times – daily, 10.30 am to 4.00 pm

**Oxford Theatre Guild:** *The Dresser*, by Ronald Harwood; The Old Fire Station Studio Theatre, Oxford; 4<sup>th</sup> to 8<sup>th</sup> December 2007, 7.30 pm (matinee Saturday 8<sup>th</sup> December at 2.30 pm). Tickets via the OFS: 01865 297170, or on-line from [www.livenation.com](http://www.livenation.com).

**St Peter's Players:** *The King's New Clothes*, a

family pantomime by Barbara Neville; Wolvercote Village Hall, Oxford, 5<sup>th</sup> to 8<sup>th</sup> December 2007, 7.30 pm (matinees on Saturday 8<sup>th</sup> December at 10.30 am and 2.30 pm); tickets £7 / £5 from 01865 556120 / 01865 725186 or The Post Box, Lower Wolvercote.

**Tomahawk Theatre Company:** *Much Ado About Nothing* by William Shakespeare; The Old Fire Station Studio Theatre, Oxford, 11<sup>th</sup> to 15<sup>th</sup> December 2007 at 7.30 pm plus a matinee at 2.30 pm on the Saturday. The ultimate battle of the sexes! Box Office 01865 297170; Ticketmaster 0870 400 0981; [www.ofsstudio.org.uk](http://www.ofsstudio.org.uk). Following sell out runs of *Macbeth* and *The Winter's Tale* Tomahawk returns with the greatest love story ever told!

**Banbury Cross Players:** *Lord Arthur Savile's Crime* by Constance Cox; The Mill Theatre, Spiceball Park, Banbury; 27<sup>th</sup> February to 1<sup>st</sup> March 2008.

**Banbury Cross Players:** *Breaking the Code* by Hugh Whitemore; The Mill Theatre, Spiceball Park, Banbury; 30<sup>th</sup> April to 3<sup>rd</sup> May 2008.

**Banbury Cross Players:** *Men of the World* by John Godber; The Mill Theatre, Spiceball Park, Banbury; 16<sup>th</sup> to 19<sup>th</sup> July 2008.



# THE GUILD COMMITTEE, 2007 – 2008

**Chair:** Gareth Morris;  
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ries, anecdotes and reminiscences? Imagine the little faces of the Guild News team on Christmas morning, as they unwrap their presents and unstuff their stockings to find reams and reams of material suitable for inclusion in this estimable clarion publication? "Gawd bless us one and all", I expect they will say, using umbrellas as makeshift crutches. Such happiness, and all that is required is to give your articles to a passing elf for delivery to the GN workshop at what, the past few days, has felt like the North Pole. It's for the kids, really. *See you next issue!*

*The Oxford Theatre Guild is a registered charity, number 294056. Guild News is published whenever a show requires publicity, or an editor can be drummed up (try lifting large to medium-sized stones in your neighbourhood). Now published by log drum in Makurdi, bullroarer in Bathurst Island, smoke plume in the Okefenokee swamp, yodel in Chamonix, semaphore in Great Yarmouth, Alderson lamp on HMS Ambivalent, elephant rumble in Kerala, whale-song on the coast of Baffin Island, radiator-pipe tapping in Alcatraz, X-band beyond Sedna, interpretive mime in Brno, pheromones in the Bolivian rainforest, and Morse code in Welwyn Garden City.*

**Christmas fast approaches...** along with all the usual festive stuff such as reindeer, snow, robins, cake and wrapping paper. 'Tis the season to be jolly – and what could be more jolly than sharing your theatre news, sto-