



PLEASE SUPPORT THE SHOW!

If you can make use of the enclosed poster, please do! And don't forget to bring your friends as well!

OXFORD THEATRE GUILD

The Browning Version

by Terence Rattigan
directed by Janet Bolam



OP

OXFORD
PLAYHOUSE
01865 305305
Tue 10 - Sat 14 April
at 7.30pm
Friday at 8pm
Saturday Matinee at 2.30pm
Tickets £14 £11 £9
www.oxfordplayhouse.com

in a double bill with



Harlequinade



OXFORD
THEATRE GUILD

www.oxfordtheatreguild.com

IMPORTANT! – Changes of Address or E-mail

If you have changed postal address or are about to move, or have a new e-mail address, please do let us know! Otherwise, you may not receive all the wonderful Guild things you are due...

Works in Progress

Easter 2007

The Browning Version / *Harlequinade* by Terence Rattigan, directed by **Janet Bolam**, 10th to 14th April 2007, The Oxford Playhouse.

Well, it's almost ready for the stage – just the last rehearsal polishing, the last few stitches in the costumes and the last few nails in the set, and we'll be ready to take on the Playhouse. *So please do come and support us, and help make this year's Playhouse show a great success!*

THE BROWNING VERSION CAST:

Andrew Crocker-Harris	Nick Quartley
Millie Crocker-Harris	Clare Denton
Frank Hunter	Oliver Baird
Dr Frobisher	Colin Burnie
Taplow	Josh Mullett-Sadones
Mr Gilbert	Alex Rogers
Mrs Gilbert	Grace Mountain

HARLEQUINADE CAST:

Arthur Gosport	Simon Vail
Edna Selby	Gloria Deacon
Jack Wakefield	Alex Rogers
Dame Maud	Barbara Denton
George Chudleigh	Mike Long
Jonny	Josh Mullett-Sadones
1st Halberdier	Ben Baxter
2nd Halberdier	Ralph Watson
Miss Fishlock	Kate Cahill
Muriel Palmer	Grace Mountain
Tom Palmer	Julian Johnson
Mr Burton	Chris Kendrick
Joyce Langland	Alison Stibbe
Policeman	Ralph Watson
Fred Ingram	Frazz Jarvis

THE PRODUCTION TEAM:

Director	Janet Bolam
Production mgr. / Stage mgr.	Gareth Morris
Technical director	David Long
Stage design	Peter Ledwith
Lighting design	David Long
Set painting	Roberta Catizone, Megan Jones

Set construction

David Long, Steve Whitaker, Brian Plater, Gareth Morris, Simon Vail

Transport

Lighting operation

Stephen Ashworth
David Long, Matt Boulton, Jason Cowell

Sound operation

Fight supervision

Costumes

Hair and make-up

Wigs

Properties

Flyman

Poster design

Publicity

Gareth Morris
Luke Spencer
Helen Wilcox
Trish Bower
Sheila Robbins
Kay Richardson
Brian Plater
Megan Jones
Felicity Peacock,
David Guthrie, Janet Bolam

Summer 2007

The Rivals by Richard Brinsley Sheridan, to be directed by **Polly Mountain**, 17th to 28th July 2007, Trinity College Gardens.

The auditions were reasonably attended, with 28 hopefuls turning up over the three nights.

CAST:

Sir Anthony Absolute	Colin Burnie
Jack Absolute	Alistair Nunn
Faulkland	Alex Rogers
Bob Acres	Bill Moulford
Sir Lucius O'Trigger	Peter Green
David, manservant to Bob Acres	Ralph Watson
Fag, manservant to Jack Absolute	Ben Baxter
Thomas the Coachman	Tim Bearder
Mrs Malaprop	Barbara Denton
Lydia Languish	Holly Jones
Julia	Grace Mountain
Lucy, Lydia's lady in waiting	Rowena Lennon

CREW:

Director	Polly Mountain
Stage manager	Gareth Morris

As you can see from the shortness of this list, there are quite a few crew roles to fill. So if you would like to help out backstage in some capacity, please do contact any one on the com-

mittee to register your interest. We're especially looking for people to help out with publicity, production management, and manage front of house. Remember – without the magicians back stage, there can be no magic at the front. We really do need everyone's help to make the shows, and the Guild, a success...

Oxford Inspires 2007

Preparations continue apace for the Guild's participation in the Oxford Inspires 2007 celebrations. The *Remembering Slavery* project is entering the scripting stage, with a meeting due with Rupert Rowbotham and the Writers' Group at the Playhouse. Meanwhile, Creation Theatre Company are working hard on a script and logistics for a Passion Play, which will feature a community chorus to work with the professional actors:

Creation
theatre company

ACTORS WANTED

THE OXFORDSHIRE PASSION PLAY
SUMMER 2007



CREATION are seeking a **volunteer community chorus** to act alongside our professional team.

Visit www.creationtheatre.co.uk for a breakdown and further information, or call 01865 761393.

November and December 2007

* * * *Call for Plays* * * *

We've now booked our usual Christmas slot at

the Old Fire Station studio theatre, and are pursuing our now usual slot in the first week of November at the O'Reilly theatre in Keble college – all we need now are the plays!

If you are a director who would be interested in submitting a play for either venue, please do contact the committee. For information, here are the director guidelines, reprinted from previous GNs...

Directions for Directors

HERE ARE SOME BASIC GUIDELINES FOR directors and for those who are thinking about directing. Hopefully, it will make certain areas clearer without taking away any creative scope. The Committee looks forward to hearing your proposals as soon as possible as part of our advance planning...

First Stage

You have a play you want to direct and have some ideas how it is going to look. When you tell us that you're willing to direct and what you want to direct, we'll arrange for a little presentation to be made at an appropriate committee meeting. This is not a scary flip-chart-and-overhead style of presentation, but a fairly informal discussion of the major aspects of the bid. Here's what we're looking for:

Points to Cover in Your Presentation

1. Why you have selected this script
2. How you intend to treat the play (e.g. will it be a modern dress Shakespeare? Will it be in the round? Does it have a specific setting?..)
3. Whether there are any rights issues (e.g. if the RSC has placed a ban on all other productions within 100 miles of London and Stratford)
4. Size and mix of cast (especially whether children are involved – there are a number of legal issues concerning the involvement of under-16s in plays)
5. Specific skill requirements i.e. singing, dancing, live music, stage fighting, dialogue coaching, etc.
6. Technical requirements – lighting, music, sound effects, explosions, trap-doors, flying wires, animal wrangling, animatronics, etc.

Some additional items you might like to think about

7. What the key selling points are
8. Suggested audition dates
9. Suggested rehearsal start date

Here are some guidelines about venue:

Venue Definitions

Autumn: the O'Reilly Theatre – this is an opportunity for a more “adventurous” script. We understand that there won't be much return on costs, so it depends on our financial state, i.e. should it rain all through summer and wipe out the garden show, we may not be able to afford anything too complex.

Christmas: the Old Fire Station Theatre – this can be a seasonally appropriate choice, either from tradition or from content, but all offers will be considered.

When the committee has made a selection, there are a few immediate activities required:

Second Stage

The publicity machine needs to be fed straight away, so we'll need text and an image for advance publicity no later than two weeks after you get the go-ahead.

The production team is almost as important – at this stage, you will need a publicity manager, a production manager and potentially a stage manager as well. Note that the committee will always help getting the production team together, but if you can start with some team members it is greatly appreciated!

A director will also be asked to sign up to a director's agreement:

Director's Agreement

The Director is responsible for:

1. Committing to audition dates
2. Casting according to OTG policy (i.e. no pre-casting)
3. Working and communicating with the production team to keep to deadlines.
4. Drawing up a rehearsal schedule and giving it to the Production Manager at the earliest opportunity
5. Advising set, lighting, choreography, music and sound effects etc. with the Production Team and agreeing the final designs
6. Providing text for the programme as required by the Production Manager

7. Encouraging maximum cast attendance for get-in and get-out via the production team
8. Attending production meetings as required
9. Working with the Production Team to ensure all lighting, music, choreography and sound effects etc. are running smoothly
10. Ensuring all communication goes through the Production Manager.
11. Ensuring that the Committee gets final approval on poster and flyer design. Note that the Committee will commission all poster and flyer designs against the standard specification.

All Guild productions depend on a team effort requiring your leadership and support, bearing in mind that we are a voluntary organisation. That is in no way to say that you would be on your own – you can expect the maximum support from the committee. After all, we have *exactly* the same goal: to produce a fantastic show to the best of our abilities that is as much fun as possible for all involved.

Now, you may go through this process but not be chosen. We will always tell you the reason, and keep your submission on file, so that it should be easier if you would like to resubmit later on.

Committee News

Don't-forget-the-cabinet-reshuffle news: the AGM is due very soon, so please do come along so you can make your voice heard – remember, it's *your* Guild, so you get a say in how to run it. **And if you would like to take a more active role in running the Guild, please do contact any one of the committee, especially if you're interested in being on the committee!**

OXFORD THEATRE GUILD ANNUAL GENERAL MEETING

25th April 2007 at 7:30 p.m. in the
hall of the United Reformed
Church, Summertown

There will be wine, and cheese! Don't miss it!



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.

Future workshops are in the planning stage and details will be available as soon as arrangements are finalised. **Please do support these workshops** – they are the ideal way to learn more about many aspects of theatre and without support (i.e. without people attending them) they cannot go ahead! Just recently, the workshop on characterisation by Peepolykus was *cancelled* due to lack of numbers.

So here's some questions for you. In organising workshops, would you prefer Saturdays or Sundays? How far would you be prepared to travel? For example, would you go as far as Faringdon in the south-west of Oxfordshire, or Ewelme in the south-east, or Chadlington in the north?

Remember also, if there's a particular workshop you'd like to see, contact one of the WOT committee members to register your interest and they'll try to organise it. But if you don't come forward, they can't happen...

So please do let us know what you want, and watch out for further details and booking forms in Guild News or via e-mails to OTG members...

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.

A REMINDER OF 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!

WOT is supported by OTG and ODN

Future Attractions

For more information on future attractions, see the ODN newsletter, or visit the ODN web site at <http://groups.msn.com/OxfordshireDramaNetwork...>

Oxford Theatre Guild: *The Browning Version* – Harlequinade, by Terence Rattigan; The Oxford Playhouse, Beaumont Street, Oxford, 10th to 14th April 2007.

Oxford Theatre Guild: *The Annual General Meeting*, by The Present Committee; United Reformed Church, Summertown, Oxford; One Night Only – 25th April 2007!

Studio Theatre Club: *Tartuffe* by Molière, translated by Ranjit Bolt; Unicorn Theatre,

Abingdon, 25th to 28th April 2007, 7.30 pm. Tickets £7 from 01865 559655 or tickets@studiotheatreclub.com... "Molière's classic comedy of deception and seduction is given new life by Ranjit Bolt's witty and fast-moving translation. "Bolt's translation and adaptation is a masterpiece in rhyming verse—a fascinating mix of witty poetry and contemporary phraseology. So well is the piece constructed that it becomes a mental obsession for the audience to pre-empt or eagerly anticipate the next delightful rhyming phrase." (*The Stage*)

Banbury Cross Players: *The Pocket Dream*,

by Sandi Toksvig and Elly Brewer; The Mill, Spiceball Park, Banbury, 2nd to 5th May 2007. Box office 01295 279002.

Banbury Cross Players: *The Diary of Anne Frank*, by Francis Goodrich and Albert Hackett, newly adapted by Wendy Kesselman; The Mill, Spiceball Park, Banbury, 18th to 21st July 2007. Box office 01295 279002.

Oxford Theatre Guild: *The Rivals*, by Richard Brinsley Sheridan; Trinity College Gardens, Oxford, 17th to 28th July 2007.



THE GUILD COMMITTEE, 2006 – 2007

Chair: David Long; e-mail david.long@oxfordtheatreguild.com

Vice-chair: Gareth Morris; e-mail gareth.morris@oxfordtheatreguild.com

Secretary: Felicity Peacock; e-mail felicity.peacock@oxfordtheatreguild.com

Treasurer, membership secretary and newsletter editor: Bill Moulford; e-mail bill.moulford@oxfordtheatreguild.com

Web master / archivist: Steve Whitaker; e-mail steve.whitaker@oxfordtheatreguild.com

Minutes secretary / hall bookings: Diana Kilburn; e-mail diana.kilburn@oxfordtheatreguild.com

Non-portfolio: Kate Belcher; e-mail kate.belcher@oxfordtheatreguild.com

Non-portfolio: Colin Macnee; e-mail colin.macnee@oxfordtheatreguild.com

Non-portfolio: Barbara Denton; e-mail barbara.denton@oxfordtheatre-guild.com



Ah, spring... you can tell it's spring when you get rain, sleet, snow, hail, gales, fog and even a bit of sunshine in the space of a fortnight. If daffodils had faces, they'd be looking pretty puzzled by now. And spring is that wonderful time of the year when we blow the cobwebs out of the corners and dig out old stuff to recycle. So why not recycle old theatre stuff to Guild News, and have the satisfaction of seeing your stories and reminiscences and photos compost down to a fine mulch of newsletter, eminently suitable for bedding in the hardy annuals. *See you in the next issue!*



The Oxford Theatre Guild is a registered charity, number 294056. **Guild News** is published regularly, for a given value of regular. Or, if you're a coffee house, for a given value of "grande". Why is "grande" now regular? In most romance languages, "grande" means "large", but the cup itself is medium-sized, in as much as it sits between the "tall", which is actually small, and the "vente", which means "sold on a Friday". Does this mean the "vente" has fish in it? One man's café is, after all, another man's poisson. Perhaps the sizing issue has something to do with the generational increase in people's heights, owing to better health-care and a more protein-rich diet. This can particularly be seen at work in post-war Japan, where over a foot in average height has been gained across three generations due to the replacement in the diet of fish with meat. It may also offer an explanation of why we're building all these skyscrapers now – we need the ceiling room.