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Time to be mothered...

OTG's next production, *My Mother Said I Never Should*, by Charlotte Keatley, runs at the Pegasus Theatre, Magdalen Road, Oxford OX4 2RE, from **Thursday 13 to Saturday 15 November**, at **8 pm** (with a Saturday matinée at **2.30 pm**).



Funny, poignant and engrossing, this modern classic earned Keatley a nomination for the Laurence Olivier Most Promising Newcomer award following its first production in 1987. It presents episodes from the lives of four successive generations of women in the same family over the twentieth century, who are tied by family loyalty but tested by the guilt that accompanies their mother–

daughter relationships. Each generation thinks it is breaking the mould and moving on, but 'the more things change, the more things stay the same.'

This is the Guild's first appearance at the Pegasus since *Taste* (in association with Theatre Agog) in 1994 and, we believe, our third ever. We look forward to working with the Pegasus Theatre in future, and in particular to providing

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opportunities to members of Oxford Youth Theatre to work with the Guild, both at the Pegasus and in our productions elsewhere.

In the mean time, book your tickets now and tell everyone you know about this splendid production, featuring Cathy Oakes (seen in *Plaza Suite* at the Playhouse last spring) and three talented newcomers, under the direction of Aldyth Thompson. Aldyth's last production for the Guild was *Truth or Dare*, by Mike Coleman, at the O'Reilly Theatre, Keble College, in November 2005.

Tickets are available at www.pegasustheatre.org.uk or via Tickets Oxford on 01865 305305.

CAST

Doris Cathy Oakes
Margaret Emma Blake
Jackie Laura Bromley
Rosie Tania Higgins

CREW

Director Aldyth Thompson
Stage Manager Rosanna Cull
Assistant Stage Manager
Liane Escorza
Technical Director and Lighting Design
David Long
Sound Bill Moulford
Lighting and Sound Operators
Marc Stratton,
Daniel Whitley
Props Painting Rose Parker
Costumes Helen Wilcox
Marketing Joanna Matthews
Poster Design Joseph Kenneway
Production Manager Brendan Cull

Val Lucas

Fine actress, imaginative director, and a bonus for any show

The older members of the Guild will be sad to know that Val Lucas died on 3 October after a long illness. We send out sympathy to her son, Paul, and the rest of her family who cherished her for many years and enabled her to stay in her own home, where she was able to be visited by her many friends and share with them her huge collection of production photographs. She started her career in her home town of Weston-super-Mare with Tony Britton and served with ENSA in the Second World War. She met her husband, Maurice, in India.

When she came to Oxford she was one of the early members of the Guild and helped to give it the high reputation it soon acquired.

FINESSE

She was a fine actress, an imaginative and competent director, a long-serving Guild Committee member and a lively editor, with Polly, of many a Guild Newsletter. Val was a bonus to any cast and brought to a small part the same thoughtful finesse she gave to a 'star' part. She was a generous actress as well as a good one, believing that unless everyone in the cast contributed to a production and understood what it was about, there was no hope of it working its magic on an audience. And, dare it be said without offence, you could always hear what she said

and her timing was a joy.

These skills made her an outstanding director. She knew what she wanted and how to coax actors to give it to her. Anouilh's *Ring Round the Moon* in the Playhouse in 1976 was one of her memorable productions. It was Nick Quartley's debut for the Guild – he played both twins; Roger Bootle, who regularly appears on TV and talks money, played 'a melancholy millionaire'; and a tango by Anita Wright and Ron Creber brought the house down. Val's ability to cope with emergencies was severely tested. One of the actresses suddenly lost all her lines in the middle of a long scene. Next night to the admiration of a relieved cast Val took over the part.

We all have stories of parts Val played and of productions she put on – too many to detail here. All of them show the regard and respect in which she was held. We all remember Maurice, too, who died some years ago. His commanding presence and unfailing courtesy Front of House was a welcome addition to Guild productions.

We say goodbye to both of them with gratitude and many happy memories.

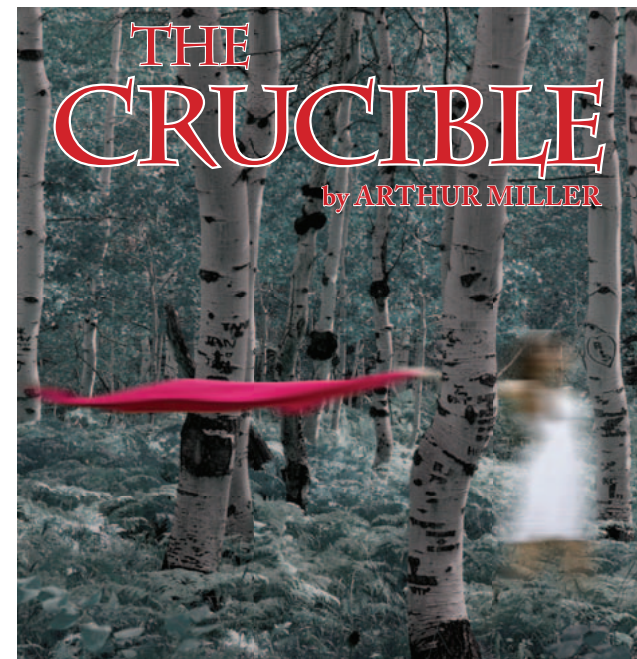
Polly Mountain and Ursula Mullard

Witchcraft and stagecraft in Miller's tale at the Playhouse

As most of you will know by now, the Guild's spring production will be *The Crucible*, by Arthur Miller, directed by Sue Baxter at The Oxford Playhouse from 31 March to 4 April 2009. Sue directed *The Dresser* for the Guild in December 2007. Here, she introduces us to the play.

The Crucible is one of the great plays of the twentieth century and it's a real privilege for me to have the chance to direct it for OTG. We're in the happy position of having a venue and a company that can do this wonderful play justice.

The Crucible offers a range of parts to males and females of varying ages and they're all good parts – they vary in size but in *The Crucible* there are no 'passengers'. Every part offers the actor a challenge and in this the play is a true ensemble piece – it is not about leads and supporting parts, it needs a team who can work together and share the responsibility for and the success of the piece. Further details



of the individual parts are available on the Guild website at www.oxfordtheatreguild.com

At the auditions, I will give small groups the opportunity to work on selected passages before showing them to me. Most of the characters are first- or second-generation emigrants so I won't want American accents.

If you'd like to audition but can't be available at these times, or would like any other information, please contact me on 07769 977779 or at

suejbax@yahoo.co.uk.

In fact, if you want to let me know that you plan to audition and tell me a bit about yourself that would be really useful.

I know that the Guild has a great wealth of talented actors and actresses and I'd love to see you at audition – and some new faces too! This is a chance to be part of a classic play in a first-class venue – an opportunity which must be hard to resist!

Sue Baxter

AUDITION DATES

Tuesday 2 and Friday 5 December at the United Reformed Church Hall, Summertown, 7.30 pm, with recalls at the same time on Monday 8 December. See the website for further details and location map. www.oxfordtheatreguild.com



True Wit

Wit, by Margaret Edson, ran at the North Wall Arts Centre, Summertown, from Wednesday 22 to Saturday 25 October. Director Georgina Ferry made a welcome return to the Guild to enthuse a cast of mostly young, mostly new members to put together a remarkable production in record time, all around the commanding central performance by Helen McGregor.

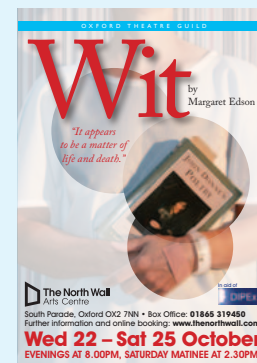
PHOTOS

Top: Vivian Bearing (Helen McGregor) addresses her students in flashback (left to right, Lizzie Fitzpatrick, Ida Persson, Nathan Grassi, Gerard Smith)
Inset above: Helen McGregor
Above right: Susie (Sam Knipe) and Jason (Adam Potterton) confer over treatment for Vivian Bearing.
Above right inset: Susie comforts Vivian

After a very short rehearsal period, the tech and dress were also unusually tight, as the cast familiarised themselves with the variety of medical devices that had arrived that morning (from the suppliers to *Casualty*) in the limited stage time available when the building was not in use by the Oxford Lieder Festival. The crew were also working hard, and it was particularly encouraging to see new and younger members working well with 'more mature' members of both stage management and technical teams. And just as the actors were beginning

to feel comfortable with crash carts, drips and stethoscopes, they had to play in front of an opening-night audience full of doctors – easily amused it seems by references to dermatologists. (If anyone knows why, please let us know.)

As Georgina sums up, 'Despite the impossible timetable and the play's apparently harrowing theme, this is one of the happiest productions I've ever worked on. The sense of teamwork was really uplifting, and everyone absolutely gave of their best to make *Wit* the success it was.'



Our first appearance at this new venue made an enormous impact on all those who came, and has set a high standard for others to follow. Full reviews appear on the website at www.oxfordtheatreguild.com, but we cannot let an opportunity to go by to quote Giles Woodforde in the *Oxford Times*: 'I very much doubt that anything better will be seen on any Oxford stage this year.' So there's no pressure on OTG's team at the Pegasus or any Guild members who may be appearing under other colours at the North Wall any time soon!

CAST

Vivian Bearing, PhD • Helen McGregor
Harvey Kelekian, MD • Tim Younger
Jason Posner, MD • Adam Potterton
Susie Monahan, RN, BSN • Sam Knipe
E. M. Ashford, DPhil • Angela Myers
Mr Bearing • Tim Younger
Lab Technicians, Students, Residents, Code Team • Lizzie Fitzpatrick, Nathan Grassi, Ida Persson, Gerard Smith

CREW

Director • Georgina Ferry
Stage Manager • Colin Macnee
Assistant Stage Manager • Marc Stratton
Technical Director and Lighting Design • David Long
Music and Sound Design • Bill Moulford
Lighting Operator • David Long
Sound Operator • Daniel Whitley
Costumes • Carrie Dodd
Publicity • David Guthrie, Joanna Matthews
Production Manager • David Guthrie

Defiant, exhausted, afraid, resigned: the faces of Vivian Bearing brought to life by Helen McGregor



A garden of delights...?

The Guild's next summer production will take place during 14–25 July 2009, once again in Trinity College Gardens (pictured above in their springtime glory). Anyone wishing to direct it should send their idea(s) to Joanna Matthews as soon

as possible, and certainly by Monday 17 November. We will be reviewing offers at the next committee meeting on 20 November. We are also keen to get the opinions of the general membership about what you might want to appear in or be

a part of. Visit the website blog and join the discussion. You can make a post anonymously, though it does help if you make yourself known – no one need be shy of having an opinion. Leave your input at – <http://oxfordtheatreguildblog.blogspot.com/>

Twenty questions

Well, 20 words actually. The word square below has twenty terms associated with theatre, performance and the stage. How many can you find? See next issue for the answers...

P	L	G	J	N	C	Z	L	Z	S	M	Z	P	Z	O
J	Z	R	I	T	J	T	G	T	O	Q	C	F	Z	R
G	A	E	D	R	P	V	A	O	Z	S	F	B	M	C
B	B	Y	D	R	G	G	R	C	G	T	S	N	P	H
P	R	O	S	C	E	N	I	U	M	A	R	C	H	E
F	C	F	X	D	E	S	I	S	Y	L	E	S	E	S
K	I	B	O	E	S	N	S	T	E	L	F	T	C	T
G	H	O	R	P	S	P	I	I	H	S	P	A	I	R
E	R	G	M	O	O	I	A	A	N	G	L	G	F	A
C	O	N	D	U	C	T	O	R	T	G	I	E	F	P
R	E	W	O	T	Y	L	F	V	T	R	R	L	O	I
E	L	C	R	I	C	S	S	E	R	D	U	O	X	T
T	P	M	O	R	P	W	I	N	G	S	T	C	O	M
R	C	K	N	Y	S	C	E	N	E	R	Y	P	B	M

Strutting and Fretting: chapter one



In the first of a series of articles on life after drama school, Guild Bursary recipient **Matt Addis** updates us on his first year in the business after completing the three-year Acting course at Mountview Academy of Theatre Arts. During his time with the Guild Matt played Willy Carson in *The Sea*, Jesus in *The Mysteries*, and Guildenstern in *Rosencrantz and Guildenstern are Dead*. Matt also directed the Guild's production of *Lord Arthur Savile's Crime* at the Old Fire Station Theatre (2003).

THE LAST FEW months at drama school are interesting ones; if you've ever done a bungee jump then your memory of the ascent to the platform should give you some idea of the combination of massive excitement and sickening fear that starts to infect every day. Will I get a decent agent? Will I ever work? There's also a great sense of impending freedom – rather than sitting comfortably in the feathered nest of school, being fed morsels of wisdom and insight, you're pushed along a branch until the only choice is fly or fall. Also, as with every show, after three years of working intensely with the same people for ten hours a day, there are those who you've grown to love and admire... And those you'll be more than happy never to see again.

Throughout our third year, Mountview did a great job of

presenting us with realistic expectations of what our first years in the profession might hold for us, and I remember after one of the last days our deputy head of acting telling a few of us over beers in the local that we didn't need to worry; we would definitely work. It might not always be the kind of work we wanted to do, but the important thing was to keep doing it, and that over time the balance between work for work's sake and work for pleasure might swing in our favour.

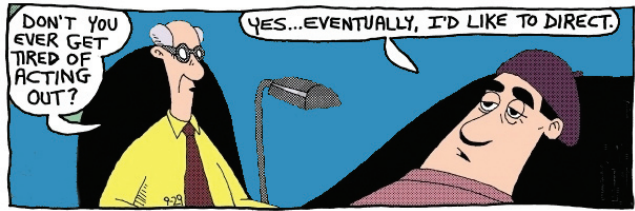
My first audition arrived in May last year, during rehearsals for our final third-year show, and was for the Frinton Summer Rep season. There were seven plays, so I did my best to read them and work out my potential castings. Asking around I discovered each show was rehearsed for a week and then performed in the evening whilst rehearsing the next show during

the day; along with a summer by the sea this sounded like great fun so I carefully prepared two contrasting speeches as required, and headed along to the audition keen as mustard. On arrival I found a friend I knew from a bar job was also auditioning, so we did our best to put each other at ease before going in. On entering the room I met the corpulent Artistic Director Ed Max, whose first remark was 'Pink shirt eh? Don't see many of those these days!' – confused as to whether he meant this as a compliment, insult or merely observation, I was promptly asked to give my speeches. They went well, and we both relaxed a little as we chatted about how my final year was going; he seemed appalled at the choice of our final play –

continued over

Fringe material

Oxfringe 2009 will run during 1–13 April at a range of venues in Oxford. This will overlap with both the *Sunday Times* Oxford Literary Festival and the Guild's own production of *The Crucible*, so it will be a busy time for cultural events in Oxford. Oxfringe's organisers wish to hear from those wishing to put on plays, and also from performers in music, comedy, dance, etc. The closing date for applications is 30 November. Further details are available at www.oxfringe.com



Stella Feehily's *O Go My Man* – which opened in a week, filling me with optimism... I then read two of the three excerpts from different shows I'd been given on arrival, one of which I'd previously spent days perfecting a Boston accent for, only for him to tell me he'd relocated it to New York, as no one could do the accent... Excellent. Those read, he thanked me and told me they'd be in touch.

LEADING ROLES

The following week I was delighted to hear they wanted me for three leading roles across the season, parts far larger than I thought I'd be considered for. I accepted and starting looking for accommodation, as I'd been warned anything pleasant and reasonably priced would vanish as soon as offers were made. It turned out that a friend's family owned a beach hut just down the coast, and were happy for me to take it for the summer if I gave it a lick of paint; free digs meant my modest wages would stretch much further, so I gladly accepted and looked forward to sunny days off painting while topping up my tan.

Our final third-year show went well, and I found an agent who was keen to take me on; they weren't in the premier league of theatrical representation, but were young and keen like me so I was happy to sign – at least they wanted me, which without any alternative, was a compelling incentive. I started looking around for fringe shows with a short run, which might fill the time between finishing school and starting in Frinton. I found one at the Union Theatre, one of London's better-known fringe venues with a string of awards for their recent work, and just down the road from the Old Vic. They were producing a



Matt (right) with Alex Nicholls in OTG's *Rosencrantz and Guildenstern are Dead* (2003)

double-bill of J. M. Synge plays, and having recently perfected my Dublin accent for *O Go My Man* I thought it might be worth a try – the worst they could do was laugh. I auditioned and got the job: Micheal Dara in *In The Shadow of the Glen*. Two weeks' rehearsal and a three-week run would give me two weeks free before Frinton, in which I could earn some necessary cash.

On the Wednesday of the second week's rehearsals my agent called to say I'd an audition to understudy the two leads on *Boeing Boeing* which was currently playing to rave reviews in the West End; I thought this was a opportunity to get my face in front of some people way higher up the ladder than I'd set my sights for the moment, and jumped at the chance. Arriving at the theatre the next day (no one ever seems to plan these auditions more than a few days in advance) and having hastily bought a copy of the script from Samuel French that

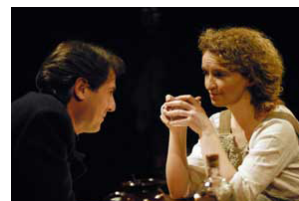
morning, I knew I had no chance whatsoever of getting this job, but concluded that I could do my best to be funny and versatile in the audition and perhaps impress someone important. The chaps auditioning before and after me seemed at least ten years my senior, and I began to wonder if my agent had told the producers my headshots were massively out of date and that I was really forty.

INTIMIDATING

The audition took place on the main stage, and I can't imagine a more intimidating venue – a dazzling white set looked out onto hundreds of empty seats in this beautiful four-tiered Victorian theatre. The very idea of acting on this stage seemed so bonkers I resolved just to play along and have some fun. I was introduced to the associate director and a producer; read for each character and had a brief chat about my experience. Pleased that my reading elicited a few laughs in the right places and the chat went well, I said my goodbyes and headed back to rehearsal, and eighteenth-century farming on the Aran Islands.

Halfway through the afternoon the discreet buzzing from my pocket told me someone was trying to call, so I hastily asked if I might pop to the loo and disappeared downstairs to be told by my agent that *Boeing Boeing* wanted me, but that two weeks' rehearsal started on Monday, three days away. I would start covering after those two weeks, which meant I'd be unavailable for the third week of the J. M. Synge, and somehow have to extricate myself from Frinton. On the other hand it was three months' work on a top show, with a chance of appearing on a major stage in a

massive leading role. On asking how long I had to decide I was told they needed to know within the hour. I headed back upstairs and tried to appear focused as my itinerant shepherd whilst internally trying to decide what on earth was best to do. As soon as we took a break I took aside the director Ben de Wynter and explained what I'd been offered. He's a wonderful bloke and had recently been



In the Shadow of the Glen, with Fiona Cuskelly

working as Assistant Director to Michael Grandage on *Guys and Dolls*, so I thought if I was open and honest, his advice would be worth hearing. He was hugely excited for me and magnanimously told me that I couldn't say no to this opportunity; I suggested that I could help him find a replacement, and rehearse them in so as to minimise the impact on his production. He also said that five weeks should be more than enough time for the Frinton company to replace me, and that I shouldn't think twice about taking the job. Just what I'd hoped to hear. I called my agent and told them all was well, and that I'd call the Frinton people to discuss things with them as soon as rehearsals were over. The rest of that day was spent on a massive high, due to the new job in prospect and Ben's positive reaction.

On leaving the rehearsal I made the call to Ed, Frinton's Artistic Director, and was told

he wouldn't be available until 6 pm. I started calling around any actors I knew who I thought would do a good job of my now vacant Irish week, and had a great catch-up with Ben Morris, a friend from Mountview who was both available and from Dublin. He'd been on the prestigious musical theatre course at school, but was keen to get a straight play on his CV. I gave him Ben de Wynter's number and breathed another sigh of relief, happy that I had resolved one major problem.

That evening was the drinks reception for the 2007 BBC Carleton Hobbs awards, in which graduating students from the UK's best drama schools compete to decide the most promising radio actors of the year. I'd won the only commendation for Shakespeare for a chorus from *Henry V* and an overall runner-up prize which guaranteed a role in a forthcoming Radio 4 drama.

APPALLED

The reception started at half-past six, so I thought I had a clear half hour to talk with Ed, and then prepare myself to meet a roomful of BBC execs and producers, all with the power to employ or ignore me for the rest of my career. Ed's reaction to my news was unfortunately the polar opposite to Ben de Wynter's – he was appalled that I'd even considered doing anything other than the job I'd agreed to do for him, and harangued me for twenty minutes about how I was unlikely ever to work again before reluctantly concluding that if I'd foolishly made up my mind to spend my days understudying rather than playing leads he would have to accept it, and would I mind forwarding my scripts to my replacement, for

whom he'd now have to begin searching? (He emailed me the next morning with this chap's address, so I suspect the search wasn't as onerous as he'd suggested it might be.) As you might imagine, this wasn't the most ideal warm-up to introducing myself confidently



O Go My Man

to a roomful of strangers, but I could now tell them with a clear conscience about my plans for the summer. I restrained the desire to drown my nerves with the trays of drinks on offer, and met some great people – actors, producers and even the Commissioning Director of Drama for Radio 4 with whom I had a fascinating chat. I ended up celebrating in a drinking hole with the other winners and some of the Broadcast Assistants (the First Assistant Directors of radio) until the early hours of Friday morning.

The following day was our final rehearsal for *In the Shadow of the Glen*, and having gone for a swim to clear my somewhat fuzzy head, the dress went well and I looked forward both to the show opening on Monday night, and to starting rehearsals for *Boeing Boeing*.

We'll have more from Matt in future issues. Meanwhile, he can be seen in *Queen Victoria's Men* at www.channel4.com/4od

A Summer of Love at Trinity



OTG returned to Trinity College Gardens again this year to perform *As You Like It*, during 14–25 July. This was Joe Kenneway's second production for the Guild, after a gap of 23 years – so we very much hope he can be persuaded to direct for us again a lot sooner than that. Perhaps more surprisingly, the Guild has visited the Forest of Arden only twice before in its history.

Under expert guidance from Joe and from Assistant Director Helen McCabe, many new (and newish) members

combined their talents with those of longer-standing members to create a truly memorable production. In this context, Harry Gibson deserves a special mention, appearing for the first time in more than 30 years with the Guild he first joined as a schoolboy, to fill a last-minute gap in the cast as the First Lord. For all our hard work over the rehearsal period, the performance fortnight just wouldn't have been the same without him, most particularly in the exiled Lords' silly song



with accompaniment from an uncharacteristically hirsute, guitar-strumming Colin Macnee.

The 1960s-set production was well received, on the whole, by the critics (see website for reviews), and very well attended – even selling out for a couple of performances. Following the flooding and repeated downpours during *The Rivals* last year, the net profits of some £8,000 will represent a welcome replenishment of the Guild's funds.



CAST

Orlando	James Reilly
Adam	Colin Ring
Oliver	Tim Younger
Charles	Marlon Williams
Celia	Jessica Welch
Rosalind	Jessica Clare
	Bridge
Touchstone	Paul Tozio
La Belle	Rocci Wilkinson
Duke Frederick	David Guthrie
Duke Senior	Peter Roberts
Amiens	David Moore
First Lord	Harry Gibson
Corin	Colin Macnee
Silvius	Tim Bearder
Jaques	Colin Burnie
Musician	Colin Macnee
Audrey	Sam Knipe
Sir Oliver Mar-Text	Colin Macnee
Phebe	Fleur Yerbury-Hodgson
William	Marlon Williams
Jaques de Boys	David Moore

CREW

Director	Joseph Kenneway
Assistant Director	Helen McCabe
Stage Manager	Marie Simon
Assistant Stage Manager	Rosanna Cull
Technical Director	David Long
Stage and Lighting Design	David Long
Lighting and Sound Operator	Daniel Whitley
Stage Construction	David Long
	Gareth Morris
	Brian Plater
Costume	Catherine Clarke
	Helen Wilcox
Music	Bill Moulford
Front of House Manager	Joanna Matthews
Publicity	Colin Macnee
	David Guthrie
	Joanna Matthews
Graphic Design	TBI
Photography	Felicity Peacock

PHOTOS Opposite top left: Duke Frederick's henchman (Marlon Williams) prepares to send Rosalind (Jessica Clare Bridge) into exile. Far left: Touchstone (Paul Tozio) woos Audrey (Sam Knipe). Left: ... and they all live happily ever after. Above top left: Orlando (James Reilly, right) interrupts Amiens (David Moore) in the Forest of Arden. Above top right: Silvius (Tim Bearder) puts a sparkle in Audrey's eye (Fleur Yerbury-Hodgson) – he thinks. Above centre: Duke Senior (Peter Roberts, left) philosophises with his First Lord (Harry Gibson). Above, bottom left: Touchstone shares a particularly unfunny Elizabethan joke with Rosalind. Above, bottom right: Adam (Colin Ring) is comforted by Duke Senior, Orlando and Jaques (Colin Burnie).

Forthcoming Productions

My Mother Said I Never Should, by Charlotte Keatley, Oxford Theatre Guild (directed by Aldyth Thompson), Pegasus Theatre, Magdalen Road, Oxford, OX4 1RE, Thursday–Saturday 11–13 November, 8.00 pm (with Saturday matinée at 2.30 pm). Tickets 01865 305305 / www.pegasustheatre.co.uk

Chess the Musical, by Benny Andersson, Björn Ulvaeus and Tim Rice, Oxford Operatic Society (directed by Ed Blagrove), The Oxford Playhouse, 11–12 Beaumont Street, Oxford, OX1 4LW, Tuesday 24–Saturday 29 November, 7.30 pm (with Saturday matinée at 2.30 pm). Tickets 01865 305305 / www.oxfordplayhouse.com

The Tempest, Tomahawk (directed by Rachel Johnson), North Wall Arts Centre, South Parade, Oxford, OX2 7NN, Tuesday 9–Saturday 13 December, 7.30 pm (with Saturday matinée at 2.30 pm). Tickets 01865 319450 / www.thenorthwall.com

The Crucible, by Arthur Miller, Oxford Theatre Guild (directed by Sue Baxter), The Oxford Playhouse, 11–12 Beaumont Street, Oxford, OX1 4LW, Tuesday 31 March–Saturday 4 April 2009, 7.30 pm (Friday 8.00 pm, with Saturday matinée at 2.30 pm). Tickets 01865 305305 / www.oxfordplayhouse.com

Summer Production, Oxford Theatre Guild, Trinity College Gardens, 14–25 July 2009. Watch www.oxfordtheatreguild.com for further details.

Are You Keeping in Touch?

This new, revived *Guild News* is the first to appear under the current committee. We apologise for its absence while we have been reviewing how best to keep in touch with current and prospective members. We have been concentrating on the development of the new website (including the blog) and the new, weekly email service 'Prompt'.

As most of you will know by now, 'Prompt' will be sent out regularly on Fridays, but to Guild members only with effect from December, to bring it into line with long-standing practice for *Guild News*. Those of you whose memberships have lapsed (and the few who have been receiving emails intended for members without ever joining the Guild) should have been told by now, but if we only have an old email address then you will not have heard from us recently. If you are in any doubt about your current membership status, you should contact David Guthrie to check. If you have not been receiving regular emails, please let him know your current address. If you do not renew/join OTG, we will of course continue to send you details of forthcoming productions unless you request otherwise.

Members wishing to post **brief** news items, including details of productions in which they are involved elsewhere, should contact Joanna Matthews who compiles 'Prompt'. Items should arrive by Thursday 6 pm to be considered for the next day's issue. To submit longer pieces to *Guild News*, which will now appear on a bimonthly basis, contact the editor, David Guthrie. The deadline for the January 2009 edition is Saturday 20 December.

OTG Committee 2008–2009

If you want to discuss any aspect of the Guild's operation, propose a show, direct a show or would like to contribute to the day-to-day running of Oxford Theatre Guild, just make contact with a member of the committee. We'd be delighted to get your input.

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... or start an open discussion with other members on the blog. Visit <http://oxfordtheatreguildblog.blogspot.com/>