

Love.

Lies.

Family Ties.

Origins

by Dennis Kelly

NVT

**NEW
VENTURE
THEATRE**

Bedford Place,
Brighton BN1 2PT

STUDIO THEATRE

Fri 2nd - Sat 10th Nov 2018 - 7.45 pm

Sun Matinee - 2.30pm (No Sun/Mon eves)

TICKETS:

£9 (£8 Members) Final Fri/Sat £10 (£9 Members)

First Fri/Tues eve £8 (£7 Members)

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THEATRE
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£1

ORPHANS

by Dennis Kelly

"Your blissful ignorance should be protected above all else..."

While threat and menace pervade the neighbourhood, Danny and Helen keep their heads down and their mouths shut. The moment *Orphans* begins, though, Helen's brother appears in their flat, dripping with blood... But whose is it? And what is Liam hiding?

Orphans uses strong language throughout and tackles themes which some may find disturbing and/or distressing. Suitable for those aged 18+ only.

Whilst doing research for the play, Director Charly Sommers, stumbled upon this poem, which she felt perfectly captured the spirit of Dennis Kelly's writing.

Education for Leisure from 1985's Standing Female Nude - Dame Carol Ann Duffy

Today I am going to kill something. Anything.
I have had enough of being ignored and today
I am going to play God. It is an ordinary day,
a sort of grey with boredom stirring in the streets.

I squash a fly against the window with my thumb.
We did that at school. Shakespeare. It was in
another language and now the fly is in another language.
I breathe out talent on the glass to write my name.

I am a genius. I could be anything at all, with half
the chance. But today I am going to change the world.
Something's world. The cat avoids me. The cat
knows I am a genius, and has hidden itself.

I pour the goldfish down the bog. I pull the chain.
I see that it is good. The budgie is panicking.
Once a fortnight, I walk the two miles into town
for signing on. They don't appreciate my autograph.

There is nothing left to kill. I dial the radio
and tell the man he's talking to a superstar.
He cuts me off. I get our bread-knife and go out.
The pavements glitter suddenly. I touch your arm.

CAST

Liam: Jonathan Howlett
Helen : Cerys Knighton
Danny : Stuart Curlett

PRODUCTION TEAM

Director : Charly Sommers
Production Manager : Mike Stubbs
Creative Consultant : Deej Johnson
Stage Manager : Kate McGann
Assistant Stage Managers : Erica Fletcher
Jo Carpenter
Soraya Moon
Costume Design: Saira Yates
Set Design : Tim McQuillen-Wright
Set Construction : Simon Glazier
George Walter
Delphine DuBarry
Lighting Design : Strat Mastoris
Lighting Operation : Alex Epps
Sound Design : Chris Cracknell
Musicians: Matilda Sprague
Jocasta Mudge
Dan Soanes
Sound Operation : Tim Metcalfe
Props : Kate McGann
Video Trailers: Max Videaux
Poster : Juliet Morris
Charly Sommers
Programme : Alex Large
Photography : Juliet Morris
Publicity & Marketing : Emmie Spencer
Health & Safety : Ian Black

Orphans runs for 2 hours and 10 minutes, including a 20 minute interval.

Many thanks :

Deej Johnson, Mike Stubbs, Claire Lewis, Sam Chittenden, Jules Morris, Claire Marlowe, Melanie Sramek-Bennett, James Macauley, Chrissy Stubbs, Tamsin Mastoris, Carol Ann Duffy, all the front of house and box office volunteers, and Liane & Alex - I owe you big time.



Jonathan Howlett, *Liam*

What's the worst that can happen if society fails its vulnerable children? According to actor Jonathan, his Orphans character personifies the answer. "Liam is full of love, shit and sentimentality. He's twisted, and while I don't think it's entirely his fault, the reality is no one likes the 'Liams' of this world. He's the guy you don't want to get stuck talking to in the pub, let alone have in the living room..."

With credits including 1984, The Dumb Waiter and The Last Superheroes, this performance is Jonathan's second here at the NVT. It's fantastic to have him playing a complex, all-or-nothing character who is at once charming, furtive and frightening.

Cerys Knighton, *Helen*

Making her NVT debut as Helen is Cerys Knighton. Cerys's background includes roles in The Positive Hour, Tremors and Alfie. Speaking about her part in Orphans, Cerys says she loves how Helen can be vulnerable, nasty and funny all at the same time. "Although Helen's character isn't very likeable..." adds Cerys, "...it is truthful. She's real and complex, with great emotional depth..."

"I imagine her seeming very nice and funny to people that don't know her. When she's around her husband and brother, though, she's mean and controlling. She has them eating out of the palm of her hand, while some of the things she says are absolutely shameful."



Stuart Curlett, *Danny*

Ever found yourself having to choose between doing what you know is right and what you feel is best? Every day, Danny faces overwhelming indecision as he balances his needs with those of the people around him.

Asked to sum up his character, actor Stuart Curlett - in his first-ever role - describes Danny as loyal, anxious, and avoidant. The result of his inertia, however, is paradoxical: he's not just stuck in a rut... He's also terrified of anything that might lift him out of it.

SPECIAL THANKS TO...



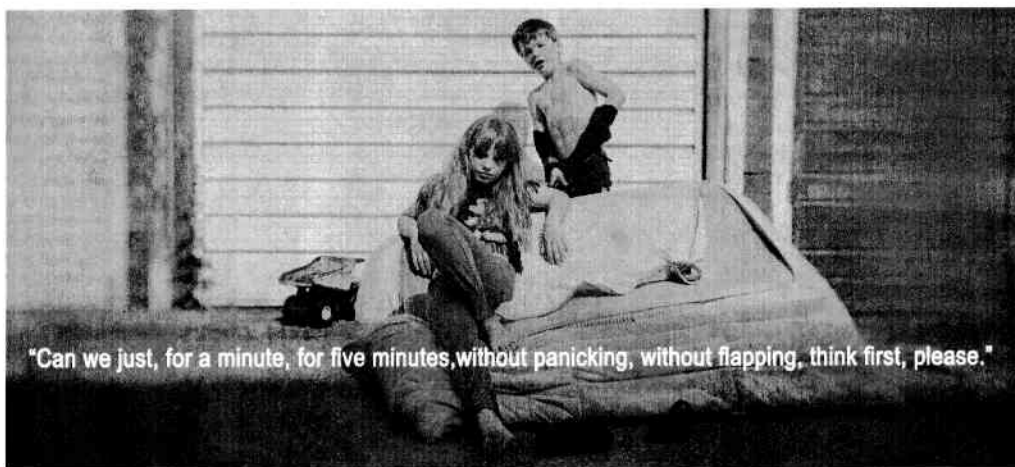
Sam Price



Freida Gladstone



Oscar Burton-Lloyd



Charly Sommers, Director

For whatever reason, crimes of passion have always struck Charly Sommers as deeply fascinating. "There's something very primal," she says, "about the extremes to which people will go for love... it creates so many heart-warming and heart-wrenching stories."

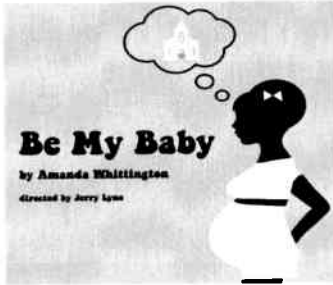
For those reasons, *Orphans* was an irresistible choice for Charly's directorial debut. A beautiful, vile vehicle, it not only explores the theme but also pulls you into that exploration. "It's Dennis Kelly's script," explains Charly: "The writing's tense, witty and real, and it's exciting to see it in the hands of such a phenomenal cast and crew."

As an actor, Charly lists appearances in *Love and Information*, *So You Say* and *King Charles III*. She was also Production Manager / Assistant Director for *Antigone*, has design credits for *Holes* and *Lulu*, and wrote a comic piece, *The Swing*, for the NVT's Short Play Festival.

COMING SOON TO NEW VENTURE THEATRE...

NEXT PRODUCTION: BE MY BABY by Amanda Whittington
UPSTAIRS THEATRE FRIDAY 30TH NOVEMBER TO SATURDAY 8TH DECEMBER

<TICKETS NOW ON SALE AT WWW.NEWVENTURE.ORG.UK>



Dolores: "Smashing here isn't it, us lot up the duff!"

Set in a Mother and Baby Home in December 1964, **Be My Baby** follows Mary Adams who is unmarried and seven months pregnant. Forcibly sent there by a mother intent on keeping up appearances, Mary, along with other girls in the home, has to cope with both the shame and the dawning realisation that she will have to give up the baby for adoption. Despite this, we share their laughter and tears as they dance their troubles away to the girl groups of the time in this bitter sweet comedy.

Amanda Whittington was exploring the plight of adopted children and wanted to write a play about them, but as she delved deeper, she felt herself drawn into the plight of the teenage mothers. This play tells their story.

Directed by **Jerry Lyne**, Production Management & Choreography **Uli Schilling**

LONE STAR / LAUNDRY & BOURBON by James McLure
Upstairs Theatre, Friday 18th January to Saturday 26th January

A baking Texan afternoon sees friends Elizabeth and Hattie sharing Bourbon and folding laundry. They chat and reminisce while waiting for the replacement Air Conditioning. Elizabeth's wayward husband Roy has been missing for days and Elizabeth is harbouring a secret. That evening, nostalgic Vietnam veteran Roy is knocking back Lone Star beer at Angel's Bar with younger brother Ray.

While Ray indulges his older brother, neither is aware of what the night holds for them and Roy's prized 1959 Pink Thunderbird convertible.

Directed by **Mark Lester**

The Language Archive by Julia Cho

Studio Theatre, Friday 15th to Saturday 23rd February

George is a brilliant linguist, consumed with preserving and documenting dying languages. But at home, he cannot find the words that will save his disintegrating marriage. George's wife Mary is exasperated, and sets out in search of her own happiness, finding a new purpose through a chance meeting with a man at a station. George's archival assistant Emma is mute with adoration for him, and decides to learn Esperanto in the hope it will help her to be understood. The archive's newest subjects, an elderly couple who are the last speakers of an obscure language, refuse to utter a word to one another.

A magically inventive comedy, **The Language Archive** traverses the gulf between what's said and what isn't. Whimsical, melancholic, yet life affirming, it deploys the universal languages of Esperanto and love.

Directed by **Sam Chittenden**

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Since 1947, our reputation for staging high-quality classical and contemporary plays has grown and grown. We showcase the finest theatre, including not only established plays but also the work of new writers.

As a membership club, we're proud to own the freehold of a listed Victorian building. Understandably, this magnificent resource needs continuous investment. That's why we depend on the generosity of our volunteers, on the community around us, and on private donations. To find out how you can support us, please contact fundraising@newventure.org.uk.

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