



2010-2011 Newsletter No 8 May Issue

**Much Ado About Nothing Cast**

Don Pedro, Prince of Aragon	Niraj Davé
Don John, his bastard brother	Ben Sawyer
Claudio, a young lord of Florence	Alan Flower
Benedick, a young lord of Padua	Sebastian Hulkov
Leonato, Governor of Messina	Harold Mozley
Antonio, his brother	Sam Valentine
Hero, daughter to Leonato	Anna Rogers
Beatrice, niece to Leonato	Gemma Sharp
Margaret, Hero's gentlewoman, and Andrews sister	Lizzie Marshall
Ursula, gentlewoman also attending on Hero	Anjali Vyas-Brannick
Conrad, follower of Don John	Daniel Wilmot
Borachio, also follower of Don John	Damian Freddi
Dogberry, a master constable	Tom Straszewski
Seacole and Verges, a headborough	Greg Sellers
Borachio	Robin Sanger
Friar Francis	Nick Jones
Messenger and Boy	James Osman
Sexton	Matt Simpson
Andrews Sister	Esme Wise
Andrews Sister	Eleanor Clare
NAAFI girl	Lisa Valentine
NAAFI girl	Anna Czornyj
NAAFI girl	Clancy McMullan
NAAFI girl	Andraea Zambakides
Assorted Musicians, Ducks, Geese.	

**\*\*Much Ado About Nothing Front of House appeal\*\***

I am hoping to recruit a team of people to look after Front of House duties for the duration of our Summer Production in Rowntree Park. My thanks to Doreen Marsh, Ruth Iredale and Emily Flynn, who have already agreed to be involved. I understand that the four NAAFI Girls may be involved with the sale of refreshments, which is a brilliant idea, both theatrically and practically!

Ideally, I would like a total of six people on duty each night: 2 on tickets; 2 on refreshments (possibly NAAFI Girls); and 2 patrolling the perimeter of our performance area .

God willing, I intend to be there every night. Obviously, the more volunteers we have, then the more flexible the rota can be! If enough people volunteer, then no-one should have to turn out every night. This is a wonderful opportunity for people who may feel that a peripheral involvement in YSP is right for them at this time. Even if you feel that you can only offer one or two nights during the run (29th June to July 9th) please let me know your preferences.

If you would like to help out in this particular, please get in touch with me ASAP; indicating your preferred dates.

[j.e.muldowney@dsl.pipex.com](mailto:j.e.muldowney@dsl.pipex.com)

or [jeremym@yorkminster.org](mailto:jeremym@yorkminster.org)

or 17 Second Ave., Heworth, York YO31 ORS

or (mobile) 0754 36 36 101 (landline) 01904 421588.

Jeremy Muldowney: Secretary of YSP

### **UPDATE ON RSC OPEN STAGES 2011-2012**

Dates for the skills exchange days at Contact Theatre, Manchester, have been announced:

**19<sup>th</sup> June 2011** for Directors; Stage Managers; and Technicians (Lighting & Sound).

There will be two morning sessions for each discipline and then in the afternoon a session on 'designing your production' and a session in which directors will describe their plans for their Open Stages production.

**24<sup>th</sup> July 2011** for Performers (too late for *Much Ado*)

All performers will attend 3 workshops (on Voice and Text; Movement; and Acting) in the morning and in the afternoon an ensemble session and a 'scene study' session.

We have 3 places on each day.

Missed the whole Open Stages thing? Have a look at what it is all about [here](#).

### **UPDATE ON THE DELL 16<sup>th</sup> July 2011**

It's official: the RSC's 2011 Dell publicity leaflet has been published and we are in it [right here!](#)

Paul Taylor-Mills (director) and Jodie Oliver (Designer) attended a voice workshop at Stratford-upon-Avon earlier this month.

The bus is booked!

***Downstage centre left (our regular interview spot) this month we have: \*\*\*Anna Rogers\*\*\****

Anna Rogers, our Hero in *Much Ado*, is new to YSP. She is fresh from her winning portrayal of Regine in YSCP's March production of Ibsen's *Ghosts* (see below).



*Matthew Wignall (Osvold) takes the hand of Anna Rogers (Regine) under the troubled gaze of Mrs Alving (Beryl Nairn) [picture by Mike Oakes]*

**Anna, what was your first experience of Shakespeare?**

In Junior School when I was about 10 years old, I stumbled upon *Romeo & Juliet* in the library bookcase and fell in love! I understood and felt something for Shakespeare from a young age.

**What other Shakespearean productions have you been involved in?**

I have been in two Shakespearean Productions over the years, playing Ophelia in *Hamlet* and Goneril in *King Lear*. I loved playing a villain despite my supposedly innocent look!

**How did you get involved in YSP?**

I heard about YSP through Maurice whilst rehearsing for *Ghosts* in March. I instantly wanted to become a member [\[NB readers!\]](#) and am very glad to be involved with the group. I hope to do much more with the company and am thrilled to make my debut performance with *Much Ado*.

**What were your first impressions of Alan Flower? Is he growing on you?**

Alan is lovely and a pleasure to work with. We are going to meet up soon for a large mug of coffee and talk over just how whimsical we can make our loved up characters...tastefully though. We have not had much time to chat really as rehearsals

are very intense and there is a lot to get through. However it's important not to make our characters too ridiculous despite their overwhelming emotions!

**What appealed to you about doing *Much Ado*?**

*Much Ado* has so much energy, it's fast paced, full of wit, and handles love in an amusing yet poignant way. I knew as soon as I heard about the audition I wanted to be involved. It's definitely my favourite comedy.

**Which Shakespearian character would you most like to play?**

Tamora from *Titus Andronicus* or Lady Macbeth.

**You are known for your fabulous red hair. How important is it to you? What plans do you have for your hair in this role?**

My hair has always drawn attention to me, and hopefully for the good...it's hard to miss! I am not sure that Hero had my hair colour but I would like to think it adds an extra something to the part.... slightly romantic perhaps? It should fit in to the 1940's theme nicely.

**What brought you to York?**

Working as an actor at York Dungeons brought me to York over a year ago and although I am no longer working there, I now live in York. It is a beautiful city that I especially enjoy in winter when its cosy, and I intend to stay for at least another year. After that I hope to either gain a place at a Drama School, move to London and pursue acting, or move abroad for a bit....France or Australia.

**Briefly tell us: A favourite book:**

*Alice in Wonderland*

**A favourite Actor (male or female):**

Sir Alec Guinness (below as Richard II)



**A favourite film:**

*Withnail & I*

**A Piece of Music we should all hear:**

*The Kick Inside*, debut album by Kate Bush

## **And naturally *Downstage centre* right at Anna's side is to be found her Claudio:\*\*\*Alan Flower\*\*\***

Alan Flower is a YSP regular, a veteran of at least four YSP shows and much admired for his recent portrayal of Jim McTavish, the Scottish ex-con vicar, in Ged Cooper's *Burgher Hall* (a rehearsal pic from which is below, taken again by Mike Oakes).



### **What was your first experience of Shakespeare?**

I think my first proper experience of Shakespeare came at school when we studied *Twelfth Night* in Year 9. I remember I really enjoyed reading it for the first time and today it still remains one of my favourites.

### **How did you get involved with YSP?**

In late 2003 I saw an advert in the Evening Press for auditions for *Titus Andronicus*. I had just come off a play (in Pontefract of all places) and was experiencing post-show blues, so I saw this as an opportunity to move on. I got the small part of Martius, one of Titus' many sons, and spent weeks practising falling uncontrollably down a pit in the middle of the stage onto a mountain of mattresses and duvets supplied by the cast and their friends. It still the most thrilling way I have ever exited the stage.

### **What appealed to you about doing *Much Ado*?**

It was an opportunity to work with some old friends again and hopefully make many new ones. I was especially pleased when I heard it was to be staged in Rowntree Park as I have some very fond memories of performing in the YSP's *Romeo and Juliet* there.

**Do you believe in love at first sight (Romeo and Juliet) or is love for you more of a grower, a sleeper hit (Wills and Kate)?**

I believe in physical infatuation at first sight, sometimes, depending on the reaction, it is possible to tell when someone's infatuation stems from a much deeper part of them to start with. But ultimately I believe that long lasting love never stops growing or exploring.

**Which Shakespearean character would you most like to play?**

Richard III - because I'd love to make him sexy.

**What has brought you to York and what would make you leave the city?**

I was born in York and apart from three years spent at university in Canterbury (a city not unlike York) I have lived here all my life and have still not got tired of the parks, the pubs and the beauty. I suppose the only things that would make me leave the city would be long-term travelling, mind-blowing wine or a woman.

**Briefly, tell us: A favourite book:**

*Flashman* by George Macdonald Fraser

**A favourite actor (male or female):**

Ian Richardson (below as Richard II)



**A favourite film:**

*Raise the Titanic*

**A piece of music we should all hear:**

*Rebel Rebel* - David Bowie

# Shakespeare in 100 treasures: Number 8

## The First Folio

**A C A T A L O G V E**  
of the severall Comedies, Histories, and Tragedies contained in this Volume.

COMEDIES.	
<i>The Tempest.</i>	Folio 1.
<i>The two Gentlemen of Verona.</i>	20
<i>The Merry Wives of Windsor.</i>	38
<i>Measure for Measure.</i>	61
<i>The Comedy of Errors.</i>	85
<i>Much ado about Nothing.</i>	101
<i>Twelve Labours lost.</i>	122
<i>Midsommer Nights Dreame.</i>	145
<i>The Merchant of Venice.</i>	163
<i>As you Like it.</i>	185
<i>The Taming of the Shrew.</i>	208
<i>All is well, that Ends well.</i>	230
<i>Twelfth Night, or what you will.</i>	255
<i>The Winters Tale.</i>	304
HISTORIES.	
<i>The Life and Death of King John.</i>	Fol. 1.
<i>The Life &amp; death of Richard the second.</i>	23
TRAGEDIES.	
<i>The Tragedy of Coriolanus.</i>	Fol. 1.
<i>Titus Andronicus.</i>	31
<i>Romeo and Juliet.</i>	53
<i>Timon of Athens.</i>	80
<i>The Life and death of Julius Cesar.</i>	109
<i>The Tragedy of Macbeth.</i>	131
<i>The Tragedy of Hamlet.</i>	152
<i>King Lear.</i>	283
<i>Othello, the Moore of Venice.</i>	310
<i>Anthony and Cleopater.</i>	346
<i>Cymbeline King of Brittain.</i>	369

Published in December 1623 (making the 400th anniversary another date for the YSP diary), it includes 36 plays (no *Pericles* no *Two Noble Kinsmen*), half of which had not been previously published. Of the approximately 228 surviving copies - original price £1, current market price £3 million plus - only 40 are complete. The British Library has 8, the Folger Shakespeare Library, Washington DC has 79. [People, I'm thinking Elgin Marbles]

But the nearest one is in the Wolfson Gallery, Durham University and there is a display about it this Summer (16<sup>th</sup> July to 11<sup>th</sup> September) including the story of its theft in 1998 and recovery last year. Go see?

## Archive Corner - the difficult second ~~album~~ year. Side A.

The MCVI continues its journey through the old Committee records and reaches 2002.

Previously in Archive Corner, YSP ended its first year with charitable status, over 50 members, a website, and rehearsals underway for an ambitious production of *Richard III* to be staged in The Grand Opera House (2 nights). Funding to the tune of £5,000 had been secured from Awards for All and a further £6,000 from York City Challenge was also promised. It all looked incredibly rosy.

But point 8 of the Minutes from the meeting of 19th December 2001 heralded YSP's very own winter of discontent:

“The Executive Committee will authorise no ex gratia payment to anyone for any work already undertaken on a voluntary basis for the Project – all payments and fees for any work on behalf of the Project must be budgeted for and agreed beforehand by the EC”.

A bald re-statement of a fundamental principal such as this is usually a sign that something is seriously awry. The trigger for the discontent was a claim for payment by the production manager Anthony Bryce for £2,250. Without agreement on this, both he and the director Ben Naylor threatened to resign. By the end of January they had gone, the production was indefinitely postponed and the YSP was in the midst of its first and biggest crisis.

If the history of YSP is ever written, a whole chapter will probably be devoted to analysing the causes of this crisis. Perhaps the Grand Opera House idea was just too ambitious? The rehearsal process seems to have begun without a clear decision on the venue for the production. The sudden and ambitious scaling-up to a 1,000 seat venue must have put everyone under pressure. Perhaps also the news of two spectacular fundraising successes totalling £11,000 also put contradictory pressure on an organisation that was surviving on the effort and goodwill of unpaid volunteers. And the difficult partnership between a Production crew for a single show and a Committee looking to a 20 year project was being forged from scratch. In these circumstances there would have had to be excellent communication and fortuitous compatibility between key personalities. There wasn't.

Suffice to say that January to March 2002 were traumatic times for YSP. But it might also be said that the crisis inspired great efforts to keep the show on the road.

On 10<sup>th</sup> April two decisions were made:

1. To engage John White of YSCP to direct *Richard III* retaining all the cast who still wanted to be involved.
2. To stage the show at Joseph Rowntree Theatre from 30<sup>th</sup> October to 2<sup>nd</sup> November (more than a year after many of the cast had first auditioned).

YSP was somehow clinging on. No contract had ever been agreed with the Grand Opera House so the only real financial loss was the £1,500 already paid to Mr Naylor. The real damage was more personal than that and YSP certainly lost some keen supporters for good.

**To be continued...**

## YSP Membership Drive: Maurice Crichton writes

At the time of writing, the paid-up YSP membership stands at 33 of which 2 are 10 year members. With 15 nailed on members still to pay (ie 48 in total and one more than last year), we have made good progress towards my target for the year, 75 members.

Whether or not you will be involved in a production in the year ahead, I hope you will want to express your ongoing support for YSP by becoming a member this year. Step up people. The Membership Form is available [here](#). If you haven't already done so, why not print it out, fill it in and return to me. Do it now.

Equally important is a drive to maximise the number of names on our electronic mailing list. I am beginning to try to contact old members of YSP who are not on the list (that being the definition of someone with whom we have lost touch)...

### **Coming Soon:**

**Two Planks and a Passion. Anthony Mingella.** York Theatre Royal and Riding Lights Theatre Company. York Theatre Royal 'in the round.' From 1<sup>st</sup> July. Feat: Maurice Crichton, Toby Gordon 1, 5, 7, 8, 9, 14, 16(Mat) July and Feat: Helen Wilson, Lee Maloney, Jon Adams 2, 6, 9(Mat), 12, 13, 15, 16 July.

Look out for the Globe touring production of *Hamlet* Newby Hall gardens, Ripon. 2<sup>nd</sup> and 3<sup>rd</sup> August 2011.

Henry IV redux anyone? Sir Peter Hall directs Parts 1 and 2 in the Bath Theatre Royal 7<sup>th</sup> July to 12 August.

The next YSP Committee meeting is scheduled for Tuesday 31<sup>st</sup> May.

**\*\*Sponsored Readathon\*\*** *As You Like It*: 6.30 am on Easter Saturday, 12 intrepid readers gathered to read to an audience of a few pigeons and the occasional street cleaner. Two and a half hours later when the second son of Sir Rowland de Boys turned up to unravel the plot YSP was nearly £500 better off [Wow £500 people!] . After a well earned breakfast most of vowed to do it again next year. Date and play for 2012 to be announced. But it is good fun and helps YSP funds.

**\*\*The June edition target date\*\*** is Sunday 26<sup>th</sup> or in any case, before *Much Ado* opens: Rehearsal news from *Much Ado*. We meet some more members of the cast. In fact we go *Much Ado* crazy. And *Venus and Adonis* crazy. And try and keep an eye on *T n C* developments. Want to plug your show? Paid-up member? Email your plug to the address below before then please.

*Gentle breath of yours my sails  
Must fill, or else my project fails,  
Which was to please.*

Feedback to:  
The Maurice Crichton Vanity  
Initiative  
[maurice.crichton@ntlworld.com](mailto:maurice.crichton@ntlworld.com)