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WHAT IS NPV?

The many tangible and visible achievements of New Peckham Varieties will be displayed elsewhere in this report. What also needs to be emphasized are the intangible and invisible achievements, as these also constitute real success.

New Peckham Varieties was set up in 1985 by Teresa Early, as an Arts Development Project for Southwark. From its beginnings at the Peckham Settlement, through six years at St. Luke's Centre, (on the North Peckham Estate), NPV has now grown to fill its current premises at Havil Hall.

NPV aims to provide children and adults with an exciting introduction to the arts and ongoing training in all aspects of performance:- Dance, Drama, Music and Voice training.

NPV's members and performers are drawn from all sections of the community. Children

especially - many of whom have never gone to a live theatre performance - learn to dance, sing, act, and become part of something alive and special.

Work with NPV provides recreational opportunities, and can also direct individuals from grass roots participation towards full professional involvement, if they so wish. NPV has been a catalyst for change in many lives, and, for many more, involvement with NPV has increased confidence, so that people are able to attempt new skills and succeed in ways they had never before thought possible.

NPV works to dispel the myth that 'The Arts' are only for the privileged few. Through our work we open new doors for all kinds of people to take part in making theatre - for others to enjoy.

GENERAL ACTIVITY REPORT 1996/97

Activities across the board throughout 1996/97 reflected the steady rise in artistic standards at NPV over the last few years - the result of a long process of education and training. In addition, during the course of this year, NPV forged ahead with plans to "open up" programming to include new work by emergent writers, directors and performers, and to include some adult work in this schedule.

The year was also a period of considerable upheaval on several fronts, in particular staffing and organisational development. Moves which had been in the pipeline for years suddenly took off, and, although the majority of these was very positive, their immediate effect was to put a great deal of pressure on the company as a whole. However, their successful completion will have paved the way to establishing more securely New Peckham Varieties not only as an on-going Arts Education Project, but also as a fully-fledged professional company, and up-and-coming theatre space, serving the community of Southwark.

FINANCE

The major negative factor during 1996/97 was a growing anxiety about the shortfall in our core funding, as a result of long term standstill grants from The London Arts Board and The London Borough of Southwark. An application was made to LAB for contingency funds to make up this deficit.

FUND-RAISING

Our own fund-raising efforts for specific projects met with considerable success: NPV was awarded £6000 by the John Cass Foundation, towards our Youth Education work. A further application was prepared to The Bridge House Estates Trust Fund to finance a three year Youth Arts Project.

In February we received the exciting news that we had obtained £24,000 from The Foundation for Sport and the Arts to purchase a retractable seating bank for Havil Hall - the result of an application made over a year previously. A year's inflation meant original quotes had to be revised (up!), but never daunted, we launched a Sponsor-a-Seat initiative amongst members, friends and businesses to cover this shortfall, in preparation for installation in July 1997.

The raked seating bank will make a huge practical difference to Havil Hall, in terms of increasing audience capacity and comfort, particularly for children, who make up the majority of the audience for most shows. It will provide facilities, which ensure that disabled children are not relegated to the aisles, (as is often the case), but are positioned to get an excellent view of all performances. And it looks fantastic - Hurrah!

WORKSHOPS

However, standstill funding still creates problems, and financial worries took their toll in other areas: As far as workshops were concerned, we simply had to cut those activities, which were not paying their way. Much to our regret, both The Magic Carpet Club - a drama group for the youngest participants - and The Steel Band had to be discontinued. We did our best to redistribute the Magic Carpet members into other suitable activities, and we have loaned our steel pans to Co-op Pepys in Deptford, who will also be employing Donna Perkins, the tutor of that class for the last seven years, and a loyal supporter of our work.

A combination of this reduction in classes, and a series of staffing problems, (tutors falling ill, having babies!), all had a serious effect on the size and number of classes held throughout the year. On the bright side, there was a markedly high level of commitment and standard of performance from those who did take the classes that remained on the schedule.

IN-HOUSE PRODUCTIONS

In 1996 NPV produced *Funnybones*, an adaptation of the popular Janet and Allen Ahlberg book, and our first full length Summer show. This provided a challenge in terms of technical development for the company, using puppetry, music and ultra violet light. The challenge was well met and the show was extremely successful, selling out throughout the run. The Stage reviewed it very favourably, and Lewisham Theatre immediately snapped it up for ten performances in the Spring and Summer of 1997.

Funnybones was scheduled to run again in-house in December, together with a new show, *The House That Jack Built*, for a younger audience. This was a rag-time musical, which involved collaboration with a new designer Stan Peskett, and lighting design by Tom Brayshaw. It was performed by the Junior Music Theatre plus one professional actor. The show looked fantastic and was well performed by its young cast, who faced large audiences of very small people with some aplomb. It sold out on a Christmas run of 12 performances at Havil Hall. An excerpt from the show and some background about NPV was shown on BBC1 in February.

TOURING SHOWS/NEW WRITING

On the touring front two new shows were added to the repertoire: *Rock and Roll Wolfie and Little Miss Hood* for 5 - 11 year olds and *A Bathful Of Washing* by a new writer Cerian Eiles. New material was also

produced by Pia Ashberry - *The Parched Lands* was performed by the Youth Theatre for three shows at Havil Hall in May - and by Lewis Bryan, Carol Lathrope, Danny Brooker and Claire Taylor for the *Point 00 South* Cabaret series throughout 1996/97.

CABARET

Point 00 South marked NPV's first steps into the production of serious drama for adult audiences. A formula of a short straight play as centrepiece with comedy and music was agreed upon for each of the evenings. The audience was definitely not your fringe/pub/club theatre regulars - we would never have pulled an audience for straight drama work on its own - but once offered this selection, they were clearly intrigued. Significant in the whole affair was the fact that organisational and creative responsibility was shifted to the (mainly young) regular performers and technical staff at NPV. This gave valuable experience to all concerned about events management.

Five short plays were produced throughout the year, giving opportunities to four new directors:- *Three More Sleepless Nights* (Dir. Diana Hillier), *The Private Ear and the Public Eye* (Dir. Dale Burnby), *Babel Rap* (Dir. Julie Drake), *Lady of Letters* (Dir. Diana Hillier), *Accidental Death of an Anarchist* (Dir. Danny Brooker).

BT NATIONAL CONNECTIONS

Diana Hillier, having produced two very successful pieces for this series, was commissioned to direct NPV's Youth Theatre in *Travel Club and Boy Soldier*, a new play by acclaimed Nigerian writer Wole Soyinka, for BT National Connections 1997. NPV was one of 400 youth groups across the country who staged a production as part of this nation-wide collaboration between The National Theatre and British Telecom.

Rehearsals with the twelve performers began in January and the show was produced at Havil Hall on 10 - 12 April. Work was of an excellent standard and we were proud of the job this young team had done on a very difficult piece. NPV received considerable media coverage, both local and national, for *Travel Club and Boy Soldier*, and our group was one of only twelve selected to perform at The National Theatre in July. This was a wonderful culmination to several months' hard work, not least because the performance was unexpectedly attended by the exiled author himself.

STAFF

On the staffing front Tom Brayshaw passed his Part 1 City and Guild's Theatre Lighting with a double distinction, and started his term under the new London Arts Board Modern Apprenticeships scheme, while Teresa Early started training towards becoming an assessor for NVQs. Sue Padwick, Lewis Bryan, Dale Burnby and Ray Gordon were accepted for membership by British Actor's Equity. NPV were selected by the Royal Society of Arts as one of the ten best London community based groups, to receive an award of £1000 towards accreditation and training. The cheque was presented in November at an award ceremony at the RSA.

In December Sam Orrell, our administrator of four years' standing, announced that she would be leaving us in February for a new job with Avalon TV. We were very sad at the prospect of losing Sam, whose multiple skills and delightful personality had made her such an invaluable asset, but pleased that she would remain as treasurer of NPV's Management Committee.

Lee Rochester, previously a trainee with the company, rose to the challenge of taking up the fulltime position of admin officer. It was also decided to look for a second fulltime administrator, to cope with the increasing work load. This post was filled by Rosie Phillips at the end of May 1997.

DEVELOPMENT PLANS AND LOTTERY BID

Plans are afoot at NPV to refurbish our home base, Havil Hall, and create a fully-equipped theatre venue with a higher profile both Borough and London-wide. A 25 year lease has been agreed with the Local Authority, as has permission to fence off the space outside the building. In April John Muir of Jacques Muir and Partners was appointed to carry out a Feasibility Study on the structural renovation of Havil Hall, subject to funds being made available from the Lottery Capital Fund. A Southwark company, Jacques Muir has an impressive track record having worked on The Palace Theatre, Shaftesbury Avenue, The Theatre Royal in Margate and Madam Tussauds. The Lottery application is currently in progress.

All in all, this has been a hectic year with its fair share of ups and downs. Looking back over the last twelve months, we are extremely proud of what has been achieved, despite considerable financial constraints. With so many irons in the fire, everyone at NPV is optimistic that whatever surprises the future holds, it will certainly never be dull!



EDUCATION PROGRAMME

The education programme at NPV exists to provide access to local people to education, training, development and enjoyment in the performing arts. People of all age groups, backgrounds and races are provided with an exciting introduction to the making of art.

- At the heart of NPV's policy are issues of access. Access to NPV is encouraged through establishing good personalised customer relations and local publicity campaigns, linked to a favourable pricing policy for workshops.
- Workshops run throughout the year during Southwark school term time.
- NPV offers members a well stocked refreshment service in the parents room which is open throughout the workshop timetable and is well used by workshop members and their parents!
- Dance wear and equipment can be ordered at favourable rates through dance support workers at NPV - we have a good relationship with a mail order company 'Starlite Dance'.
- Dance members have the opportunity to take IDTA Examinations, which are held at NPV every year. Members have consistently reached a high level of achievement - in 1996 there was an 100% pass rate.
- Each year NPV stages an Open Day, at which every workshop participant has the chance to display the skills they have mastered to parents, family and friends. Parents provide a small donation towards the cost of costumes for this event.
- Since our beginnings in 1985 we have:
Provided professional tuition to over 3000 adults and children in drama, dance, music, voice and technical stagecraft
- Achieved excellent public examination results through our dance classes.
- Provided coaching, advice and assistance with applications to colleges and for employment to local young and unemployed individuals.
- NPV endeavours to ensure that at least 50% of membership comes from ethnic minorities.

1996/97

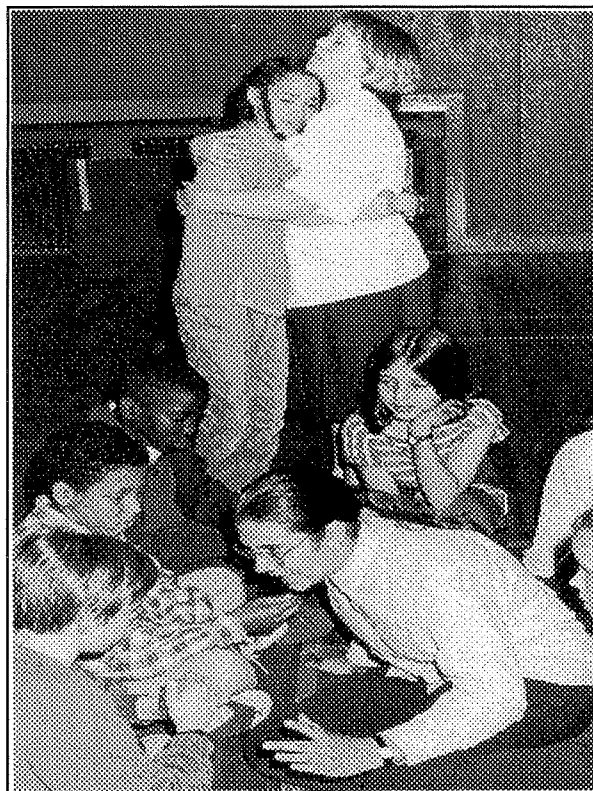
Unfortunately the workshop programme was subject to a number of setbacks throughout the year, as a result of a combination of financial and staffing problems.

To save outgoings on rent, the dance classes had to be recalled from the Sojourner Truth Centre, where we had been buying extra space, and put back into the main building.

This, in turn, meant that The Magic Carpet Club - a drama group for the youngest participants - although running fairly well at Havil Hall, had to go, to make way for dance.

Similarly, the Steel Band, which we had run since the start of the workshop programme in 1986, was axed - groups were of necessity too small, and tutor hours expensive. A small increase in class fees was also agreed upon, to try and ease the situation.

Then, in early 1997, a series of unforeseen disasters struck! A dance tutor fell ill, the circus tutor told us she would be too busy with performance events to give a regular commitment to her class,

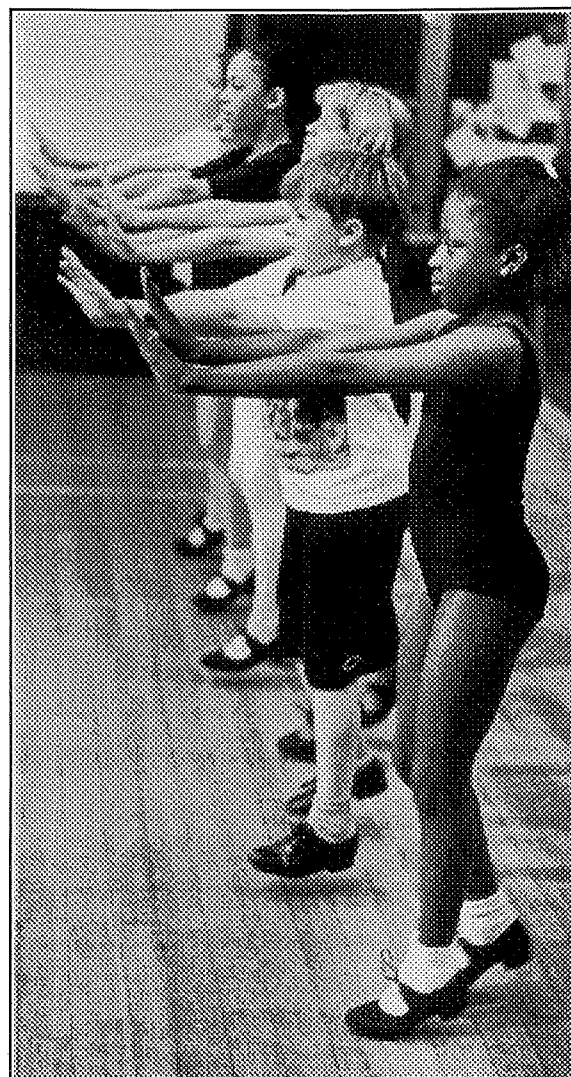


and the singing tutor had a baby, and was unable to teach again until September 1997!

All this had a serious effect on size and number of classes. On the bright side, there was a markedly high level of commitment and standard of performance from those who did take the classes that remained on the schedules.

1996/97 WORKSHOP PROGRAMME

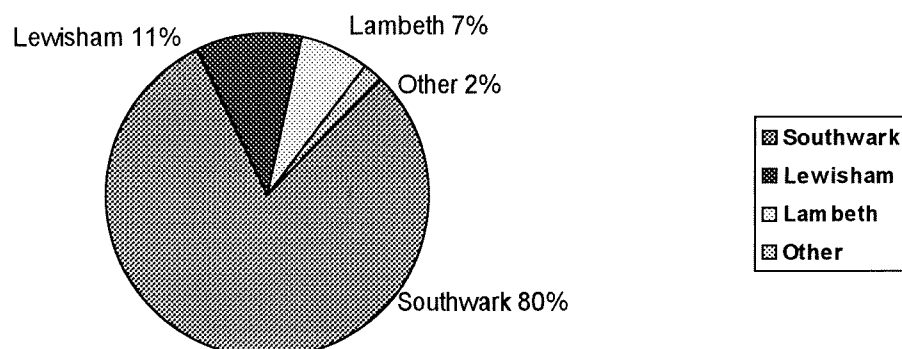
DAY	CLASS	NO. MEMBERS
Monday	Youth Theatre	28
Tuesday	Junior Voice	6
	Youth Voice	7
	Adult Voice	7
Wednesday	Junior Drama	21
	Junior Musical Theatre	22
	Youth Musical Theatre(children)	23
Thursday	Dance Classes (children)	45
	Dance Classes (adults)	18
	Magic Carpet	30
Friday	Junior Circus Skills	15
	Youth Circus Skills	6
	Street Dance	25
	Children's Steel Band	8
	Adult Steel Band	3
Saturday	Dance Classes	128
TOTAL MEMBERSHIP		392



1996/97 WORKSHOP PRICES

Membership	Termly:- Adults £8, Children £6
	Scholars (3+ classes/wk):- Free Membership
	Families (2+ children):- Half Price Membership
Class Fees	£1/£2

WHERE DO NPV WORKSHOP MEMBERS COME FROM?



PLANS FOR 1997/98

To maintain the popular workshop programme and membership levels.

To increase the range of classes available. In particular to set up "Absolute Beginners' Dance" classes, which will provide an introduction to dance for children aged six and under.

To establish a Youth Arts Programme for 11-16 year olds. This programme will aim to provide

young people, who have an interest in the Arts, with a solid basis for further training and education in this field.

The programme will consist of three courses - Youth Drama, Musical Theatre, and Introduction to Contemporary Dance - all of which aim to widen practical knowledge of different aspects of the Arts.

TOURING THEATRE

Over the years NPV has produced a variety of small musical touring shows, which are regularly booked by theatres, schools, nurseries, playgroups, childminders, outdoor events, festivals, libraries, leisure centres and fun days.

- NPV performed a total of 64 touring shows in 1996/97.
- Generally, shows have a cast of two people (one male, one female), and are racially representative.
- Cast members are drama students or young professionals gaining valuable experience and some have come up through training in NPV's workshops.
- Each show has a main cast and, if possible, a 'cover cast'.
- The cover cast is given a guaranteed number of bookings and is on stand-by. 'Covering' a show is a good induction for new members of NPV's performance team.
- Sets and Costumes for touring shows are designed and made at NPV by staff, trainees and volunteers.
- A poster is designed at NPV for each show and is printed and distributed to all bookings.
- Teresa Early (Project Director) writes the majority of touring shows, while music is written and recorded by Roger Goslyn.
- The opportunity is there, however, for young writers - as proved by Cerian Eiles - writer of *A Bath Full of Washing* and *I've got Spots*.
- NPV stages a preview of each new show at Havil Hall, to which a local school is invited at a discount price - to gauge audience reaction. Theatre bookers and other interested parties are also invited.

SHOWS ON THE ROAD IN 1996/97

"Rise and Shine"

"I've Got Spots"

"Goodnight Johnny"

"Burglar Bill & Betty"

"A Bath Full of Washing"

"Rock 'n' Roll Wolfie & Little Miss Hood"

Despite tight school budgets and increasing cuts to host theatres, NPV's touring shows continued to hold their popularity during 1996/97. In fact they could have sold more, if their casts had not been doubled up in the Christmas in-house shows.

During the Summer months all the shows appeared at numerous festivals and outdoor events. These always present a challenge, but the teams' professionalism enable them to hold audience's attention in the most vast spaces and noisy atmospheres. All teams learned a lot from this process, and were invited back to many festivals in the following year.

In September the NPV glossy postcards winged their way to every school in Southwark, Lambeth, Lewisham and Greenwich, plus some East London Boroughs, ready for the pre-Christmas selling season.

Christmas was a busy period indeed. Lee Rochester sweated over the booking system, which had to be planned with precision; each

touring show had to be slotted in around the two in-house shows, as they often shared the same actors.

With two in-house shows and all hands to the helm, NPV had to hire two new roadies to take care of the touring rep. Tim Wilson and Hilda Herples were duly hired to take on the mad dash from venue to venue, and also from vehicle to vehicle, depending on the size of the set.

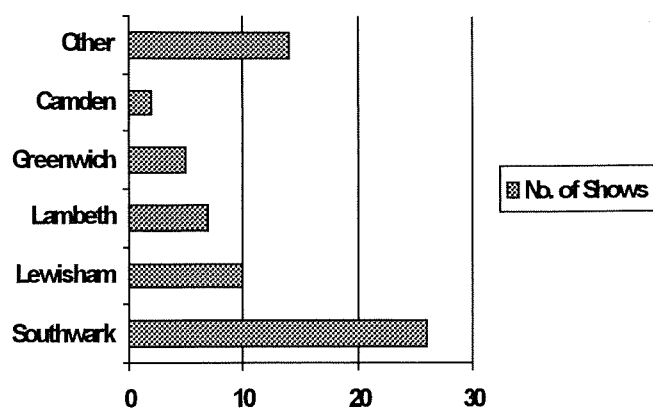
Earlier in the year we lost a long-standing actor from NPV's ranks; Daryn Ives, star of stage, screen and the nursery home corner, went on to pursue other goals, and due to the popularity of *Rise and Shine* and *Goodnight Johnny*, the shows had to be recast.

American Ray Gordon was found taking orders in a West End restaurant, duly cast, and brought a touch of Sesame Street to the role of Johnny. Ray had great fun with the role and the nursery children of Kent, learning some interesting transatlantic slang in the process.

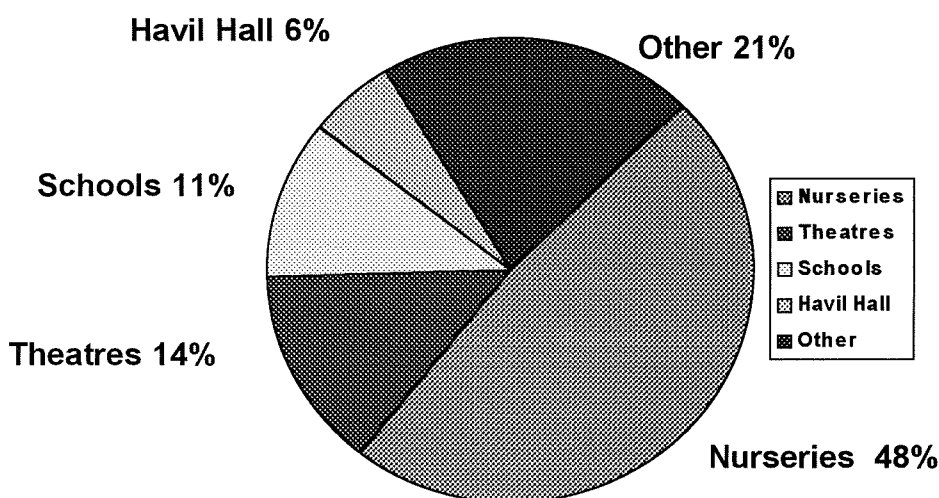
Sue Padwick, who had played Mummy in *Rise and Shine* and *Goodnight Johnny*, decided to take method acting to new heights, and became a mummy herself. Although the costume became a tad tight at six months' pregnant, she coped admirably in the role, which she shared with the newly cast dancer Sophie Blattman.

In September 1996, a new under fives' show was added to the repertoire. Young writer Cerian Eiles followed up *I've Got Spots* with *A Bath Full of Washing*, into which drama student Georgina Smith was cast as the mother of accident-prone Colin.

MAIN BOROUGHES SERVED THIS YEAR



TYPES OF VENUE PERFORMED AT THIS YEAR



PLANS FOR 1997/98

To continue *Rock 'n' Roll Wolfie*, *A Bath Full of Washing* and *Burglar Bill and Betty* in rep.

To write and produce two new shows - one for under-fives and one for primary age range.

To introduce two new members to the performance team.

To teach every show to a cover cast.

To perform 70 shows throughout London.

To enable trainees to produce one or more of these shows.

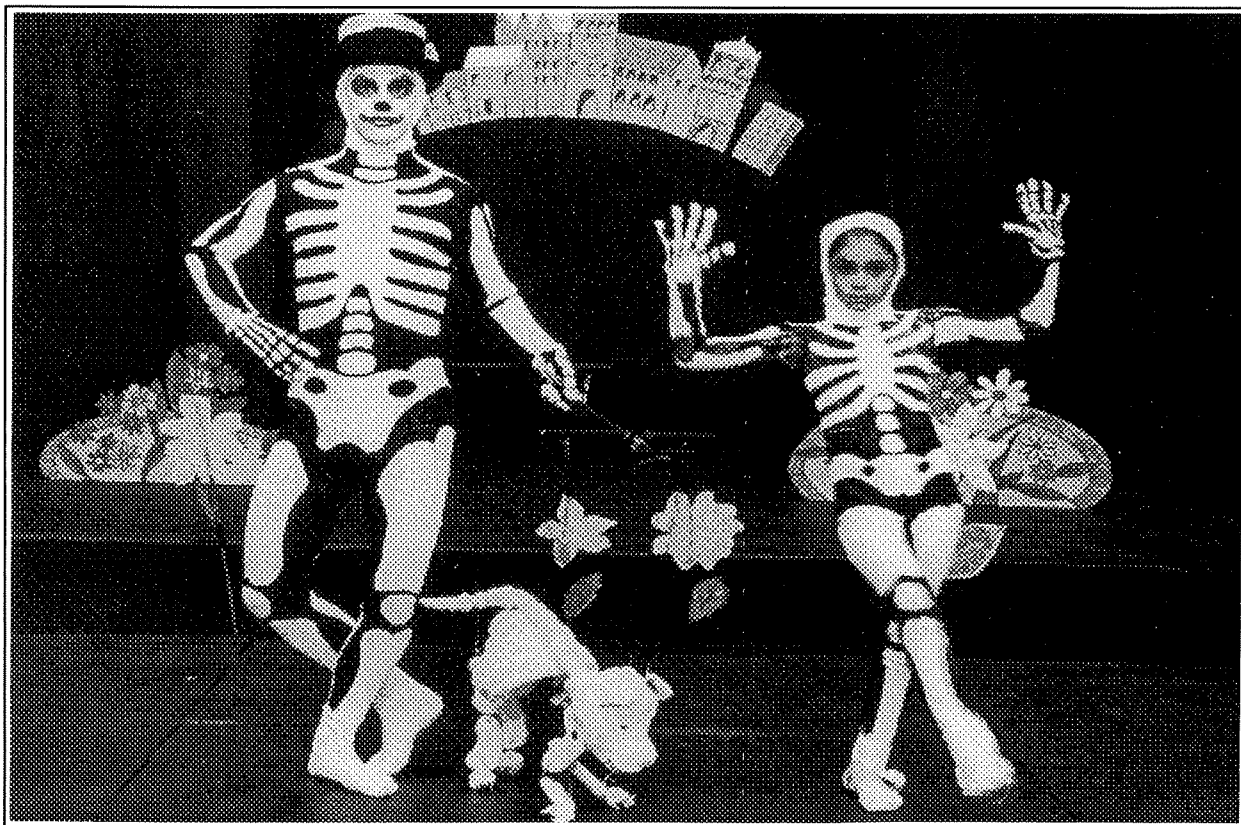
VENUES PERFORMED AT THIS YEAR

Ackroyd's Under Fives	Kennington Children's Centre
Aylesbury Day Nursery	Lewisham Theatre
Aylesbury Day Nursery	Lewisham Newpin
Battersea Park Children's Centre	Little Ark, Montessori
Bedford Park Festival	Lympstone Day Nursery
Blackheath Montessori	Lyric Theatre, Hammersmith
Camb Grove Nursery	Max Roach Playground
Camberwell After School Project	Merryfield Nursery
Charles Dicken's School	Nell Gwynn Children's Nursery
Cherry Gardens School	Nick's Day Nursery
Chestnut Child Centre	Nunhead Green Day Nursery
Chestnut Tree Day Nursery	Overland Day Nursery
City Child	Pebbles Day Nursery
Clapham Manor Nursery	PTC Workplace Nursery
Deptford Newpin	Slade Gardens' One O'Clock Club
Deptford Park, Pepys Co-op	South Rise School
Dulwich Festival	St George's Theatre, Luton
Fenstanton School	St Mary's Playgroup
Fleet Street Nursery	Step by Step Children's Centre
Fun Movement	Tenda Road Nursery
Greenwood School	Thamesmead Children's Centre
Grove Nursery	The Study School, Wimbledon
Guy's Hospital Day Nursery	The Vale Day Nursery
Havil Hall	Tiny Hands Nursery
Hummingbird Nursery	Walworth Newpin
Invicta School	Whitstable Day Nursery
Jackson's Lane	
Joseph Lancaster Nursery	

INHOUSE THEATRE

NPV's In-house Theatre provides access to live arts in South London - an area where the provision of the arts is limited. In addition, it provides opportunities for writers, directors, musicians, young actors and NPV workshop members to create, present and perform new material.

- NPV has produced a variety of in-house shows over the last twelve years at Havil Hall and NPV's previous home St Luke's Centre: *Dinosaurs And All That Rubbish*, *A Boy And His Robot*, *Mrs Plug The Plumber*, *Poppy's Boy*, *The Great Big Huge Enormous Turnip*, *Funnybones* and *The House That Jack Built*.
- Sets and costumes are made at NPV by staff, employment trainees, volunteers and parents.
- Casts are made up mainly from the touring performance team (many of whom have gained their equity cards with NPV), NPV workshop members (adults and children), plus some contracted-in actors.
- A strong emphasis is placed on the development of new audiences.
- The 1996/97 In-house Production were *Funnybones* and *The House that Jack Built*.
- Performance team members and NPV Children made up the home grown casts of both shows.
- Eight children were selected to alternate on the *Funnybones* shows.
- Ten main children were selected to alternate on *The House that Jack Built*.
- *Funnybones* ran from 16-24 July, a total of 9 shows, in the Summer of 1996, and went on for a second run at Christmas 1997 from 10-21 December, a further 9 shows.
- *Funnybones* was successfully booked out to Lewisham Theatre for a third and final run in April and May 1997, with a total of 10 shows.
- *The House That Jack Built* ran from 10-21 December, with a total of 12 shows, all totally sold out to Infant Schools and Nurseries.
- The in-house shows brought a total of 3336 people through NPV's doors.
- Tickets cost £4 for adults and £3 for children, with discounts for group bookings.
- Plans are well underway for NPV's 1997/98 production, *Cops and Robbers*.
- The December 1997 show will follow the successful format that began at Havil Street with *A Boy and his Robot*; NPV's community based company creates new theatre work in all its aspects, developing new performers and audiences, and creating employment and training for its members.



1996/97

In 1996 the two intrepid (some would say foolish) NPV administrators, "Super Sam" and her sidekick Lee "Fantastic Phone Woman", set themselves a new nail biting challenge. The previous double Christmas programme had proved so popular that Lee and Sam decided to try it again, plus an earlier, as yet untried, Summer run, and all without the aid of a safety net! Let it not be said we don't like a challenge!

Plans began in April 1996 for the new Summer show. NPV had had so much fun with *Mrs Plug the Plumber*, some years before, that *Funnybones*, also by Allan and Janet Ahlberg seemed a natural progression. Two of NPV's long-standing actors, Alex Redman and Bryan Lewis, were chosen to head the cast, along with Paul Forse, who had been trained at NPV's child workshops.

Technically this was by far NPV's most challenging show yet, combining actors playing life-sized skeletons and wired puppets, all played under spooky ultraviolet light. NPV's technical staff rose to the challenge and came up trumps with some amazing light effects, ambulatory elephants and ten feet high monster ticket collectors. But the *piece de resistance* was Sam Or-

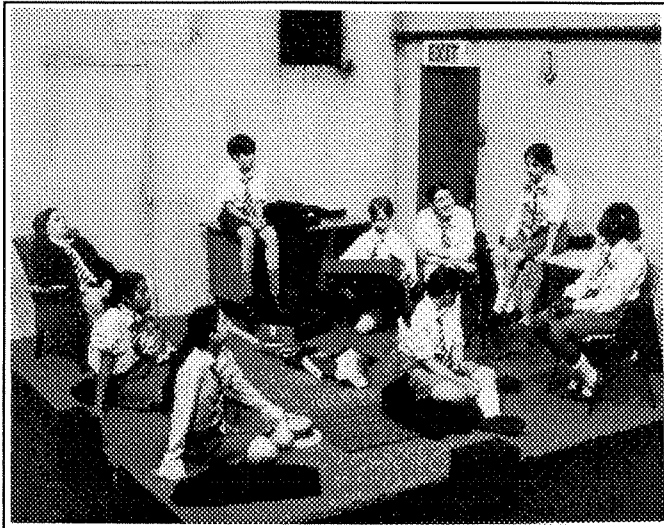
rell's patented glowing face paint (zinc, castor oil and scene paint), that brought the house down. Yes, the baby bum cream stole the show!

The Summer run of *Funnybones* sold out and extra dates were even added. The icing on the cake during this run was that NPV received its first review in *The Stage* - an extremely good one with many aspects singled out for special praise. Reviews, though, can cause egos to inflate; One of the *Funnybones* actors, (the artist formerly known as Bryan!), now insists on being referred to as "an engaging ice-breaking performer"! On the back of the Christmas run, *Funnybones* was booked up by Lewisham theatre for ten shows in Spring 1997.

The simple tale of *The House that Jack Built* was a sell-out success that once again helped to build new links and sustain old contacts with nurseries and infant schools. The planning began in June 1996 and NPV were lucky enough to secure the talents of local artist and designer Stan Peskett to design the intricate and complicated set for this show.



Despite NPV's ongoing financial worries, between them Stan Peskett and employment trainee Dale Burnby gave us an amazing "expanding abode" with our ever stretched budget. Parents threw in their dressmaking talents (well, we locked them in the creche with Wyn Molloy). The result was totally stunning and captured the imagination of children and adults alike for miles around. Once again further firsts sprang from this show when, in the New Year, a BBC1 TV crew came in to film footage on the NPV project with excerpts from *The House that Jack Built*. The BBC spent one whole day with us, which resulted in ten minutes of film being transmitted one Sunday in February. The film looked great, and cast and staff performed perfectly for the cameras, (except for Lee - administrator extraordinaire she may be, but her seriously bad hair day meant she was cruelly cut down to just a number of hand shots!)

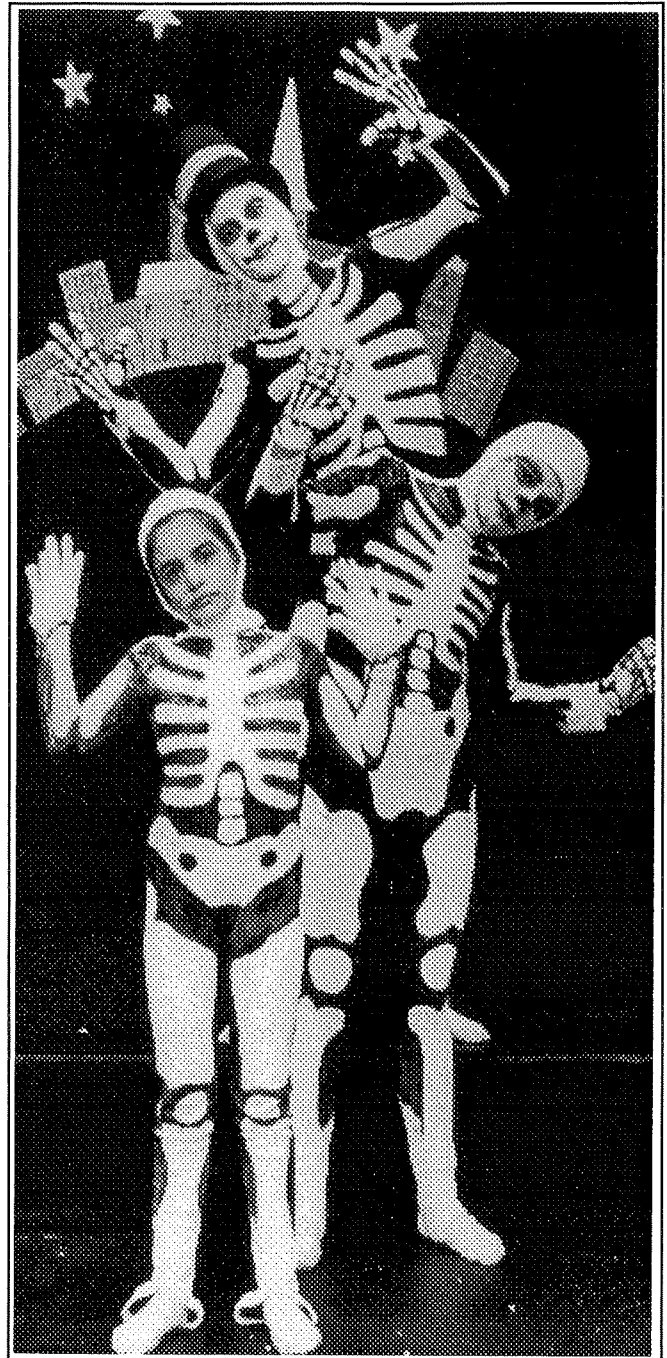


CABARET

Early in 1996 NPV's adult performers asked for a chance to perform some adult pieces, and put forward the idea of a cabaret/play format.

These cabarets would combine music, new comedy writing, new plays/sketches written by local writers and more established well known dramatic pieces. The first cabaret kicked off with music by Kaisley, a local singer, comedy sketches by two of NPV's workshops members and the Caryl Churchill play *Three More Sleepless Nights*.

It was a nail biting venture for NPV's staff, they had confidently cornered the child market, but this was an untried area. Lee Rochester was so nervous she locked

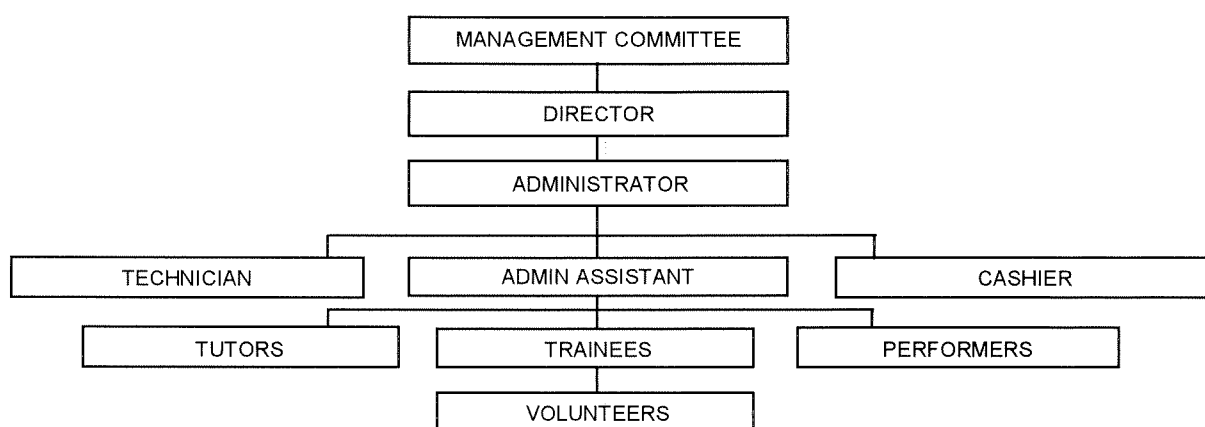


herself in the creche area, where she spent the first fifteen minutes saying she would not come out until she heard at least enthusiastic, if not rapturous, applause. Teresa Early made a trench round the edge of the hall, as a result of her strenuous pacing!

We need not have worried, as that evening and all subsequent cabarets were a resounding success, in terms of work produced. Cabaret was a totally new experience for the majority of the participants, and since all involved had responsibility for some aspect of each production, it broadened the talents and horizons of each member. It also provided a forum for new writers and directors to practice their craft in a supportive arena.

EMPLOYMENT AND TRAINING

NPV is managed by a voluntary Management Committee, made up of users, people co-opted for their interest and/or experience and skills they have to offer. There are two full time core staff - Director and Administrator supported by two full time training posts - Administrative Assistant and Technician. Staff levels are supplemented by Employment Trainees. During 1996/97, NPV took on three trainees through London Employment Training (Government Training Scheme), who were at NPV for between six and eighteen months.



Management Committee

Hazel Tyne	Julie Drake
Fatima Duerden	John Duerden
Suzie Leighton	Paula Read
Helen Prosser	Len Jones
Carol Lathrope	Trevor Moore
Nick Peel	Bill Barker

Tutors

Dance	Sharon Senyah/ Michelle Jennings
Steel Band	Donna Perkins
Youth Theatre	Cathy Beckett
Junior Drama	Teresa Early
Musical Theatre	Laura Gilham
Singing	Teresa Early
Adult Drama	Beverly Edie
Street Dance	Julie Simpson
Circus Skills	Cerian Eiles
Magic Carpet	

Core Staff

Teresa Early
Sam Orrell
Lee Rochester
Tom Brayshaw
Wyn Molloy

Director
Administrator
Admin Assistant
Technician
Cashier

Trainees

Dale Bumby
Sue Padwick
Damien Brewin

Set Design/Build
Costume Design
Props

Volunteers

Douglas Currie
Maureen Jackson
Diana Hillier
Rosie Phillips
Claire Taylor
Mary Clarke
Phil Polglaze
Ben Roose

Kieren McAtamney
Jean Woods
Ruth Knibbs
Kathryn Worthington

Performance Team

'Rise and Shine': Daryn Ives/Ray Gordon,
Sophie Blattman/Sue Padwick
Cerian Eiles, Alex Taylor.
'Burglar Bill': Sue Padwick/Sophie Blattman,
Daryn Ives/Ray Gordon.
'Rock 'n' Roll Wolfie': Cerian Eiles, Danny Brooker.
'Bathful of Washing': Georgina Smith, Bryan Lewis.
'I've Got Spots': Claudette Atkinson, Bryan Lewis.
'House That Jack Built': Mark Asante, performers from NPV
musical theatre classes
Bryan Lewis, Alex Redman, Paul Forse,
Cerian Eiles, Georgina Smith,
Damien Brewin, Lee Rochester,
Natasha Moloney-Poorun, performers
from NPV musical theatre classes.
'Funnybones': Julie Drake, Claire Taylor, Diana Hillier,
Alex Redman, Danny Brooker, Bryan
Lewis, Dale Bumby, Cerian Eiles, Darnell
Edwards, Carol Lathrope, Hazel Tyne,
Georgina Smith.

PLANS FOR 1997/98

To establish the Admin Assistant as a full-time Administrative post and to take on a part-time Marketing Assistant.

To seek funding to establish the full-time post of Training Manager on the technical side.

To maintain up to four trainees at a time at NPV:
In 1996/97 NPV joined the London Arts Apprentices Consortium. The consortium consists of a group of London Arts Organisations, formed to offer accredited on-the-job training to young people in the Arts.

In 1997/98 NPV aims to appoint two Modern Apprentices in Venue/Events Management and Technical Theatre, specialising in Theatre Lighting, Scenic Carpentry or Sound.

To seek funding to continue training posts, and to provide training for staff and Management Committee members, where appropriate.

To recruit further Management Committee members, in particular those with fund-raising, business management, and accounting skills.

FINANCE 1996/97

INCOME AND EXPENDITURE

INCOME

<u>EARNED INCOME</u>	£
Inhouse Theatre	6,365.90
Touring Theatre	7,455.00
Workshop Sales (Merchandise//Refreshments)	4,459.11
Workshop Fees	10,019.81
Events Fees	1,368.50
<u>OTHER INCOME</u>	
Trusts	6,000.00
Fundraised	1,130.48
Donations	5,657.41
Bank/BS Interest	142.07
<u>SUBSIDIES</u>	
London Borough of Southwark	38,112.00
London Arts Board	25,860.00
TOTAL	106,570.28

EXPENDITURE

<u>SALARIES/FEES</u>	
Salaries/Fees	59,073.22
Expenses	3,746.14
<u>DIRECT ACTIVITY/PRODUCTION COSTS</u>	
Workshops	1,015.30
Workshop Merchandise/Refreshments	3,137.29
Touring Theatre	5,020.00
Inhouse Theatre	5,065.61
<u>OTHER EXPENDITURE</u>	
Publicity	3,290.46
Rent and Services	3,894.42
Capital Works and Maintenance	4,861.50
Transport	2,129.78
Insurance	886.78
Admin and Overheads	8,542.91
TOTAL	100,663.41

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- The London Borough of Southwark and The London Arts Board for their continuing support and core funding.
- The Foundation for Sport and the Arts for their grant to install a retractable seating bank.
- The Lionel Leighton Trust for their grant for a new floor in Havil Hall.
- The John Cass Foundation for funding the Youth Arts Workshops.
- Julie Drake, the Cabaret Committee and the many artists who were involved in the Cabarets.
- The many theatres, schools, and nurseries who regularly book our shows.
- Phil Polglaze for continuing to take fantastic photographs of all our shows.
- Stan Peskett for *The House That Jack Built* artwork.

A special thanks to all the volunteers and members who help create an exciting and happy environment at NPV.
