



# HAPPY NEW YEAR!

Official: 2003 will be completely different from 2002

CC Editorial:..... Matthew Petty

Well, I don't know about you, but this December Celebration has been a selection box of conspicuous consumption (and I don't mean visible tuberculosis), family get-togethers, last minute rushing around and beating my 10-year-old nephew at 'Tony Hawk Pro Skating 4' on the Playstation (I rule).

But enough of the past! January is a time to look to the future, as my fridgeful of salad will attest.

This being the first edition of the Glorious New Year 2003, I gather it is customary for columnists to make predictions. Well, here goes. Be gentle with me. (That's a request, not a prediction). Normally I would require you to cross my palm with silver, but I'll just take it as read you'll cross my gullet with Glenlivet\* when next we meet. Ahh...the fog is clearing...

I predict that the Carlton will have yet another successful year – it's 76th, if I recall. We've got a host of new projects on the go, on stage and off.

Let us look at the next 3 short months. Already they are jammed full of exciting events and performances.

Within only one month, Raw! Theatre will have had it's triumphant debut (eek!). This exciting new venture looks like it will be a great night out, as well as being great exercise for Christmas pudding stuffed thespians. No doubt they have been driving their families insane by forcing them to play Charades, despite Jaws being on.

"Come on, 3 syllables, you're not trying!"

"Out of the flipping way, Robert Shaw is doing the famous 'USS Indianapolis' speech! Now sit down and have a Quality Street. Not a green triangle though, mind."

By March, the Workshops will have swept us all away yet again with a delectable selection box

of goodies – plays, sketches, monologues and songs. I for one am looking forward to stocking up at the offy, and settling down for a fantastic evening's entertainment. Original Coward, spoof Shakespeare, live music, there's something for everyone there or I'll eat my hat.

I can't wait to see what the next few months will bring! One thing that is approaching is the selection for the November 2003 production. Get those ideas in by Wednesday 16<sup>th</sup> April if you want to direct that Pinter you've had your eye on.

I foresee great things this year...Let's make sure my predictions come true! Keep the faith, brothers and sisters, and if you have none, all the better. As you were.

MP

\* I could stoop to Laphroaig.

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**A Director's Tale**  
A guest columnist speaks

# What Was I Thinking?

Guest columnist Jeff Graves explores his reasons for wanting to direct last year's smash hit 'Trivial Pursuits'

For some unknown reason, many, many months ago, I decided to myself that I was in need of a challenge. I momentarily thought of running in the London Marathon, but that would have meant purchasing a brand new pair of expensive running shoes, so as quick as one of Derbyshire's eyebrow movements, that idea had entered my head, it had now all but disappeared!

After spending weeks pacing the floor of my lounge in search of inspiration, it suddenly struck me like a bolt of lightning- why not direct a play in the Studio Theatre?

Eureka!!

So with all the enthusiasm of Carl Whiteside going in search of subs, I searched for that elusive play that would launch my directorial career. I began to thumb through a very useful book (that the Carlton now has in its possession and is available to any member) called Samuel French's guide to choosing a play. This book contains numerous amounts of plays with a brief synopsis on each and break down of cast needed. This book became my constant companion over the next few days as I trawled through it page by page.

Finally I came across 'Trivial Pursuits' a play by Frank Vickery. A cast of ten, a simple set, and a comedy. This looked promising. I purchased the script from Samuel French, a little but very well stocked theatrical book shop just off Warren Street, and set about reading it. Soon it became clear that this was an ideal play to perform, and that it would be very enjoyable, not only to direct but to be part of. When 'Trivial Pursuits' was selected by the committee as the November production, way back in April 2002, I had a feeling of both excitement and trepidation. What had I let myself in for?

Auditions took place in July and I was astounded at the amount of talent that stood before me. I can honestly say that without doubt selecting the cast was the most difficult part of this whole experience. As there was no summer production in the Colour House that year, we all had the luxury of a 14 week rehearsal period. This was to prove pivotal in producing such a successful play. I had time to work on each character with improvisation so that every character became believable, and I

hoped the audience were able to relate to them as a result of this.

It was a pleasure to see in each rehearsal the play developing and taking shape. This is something from which i will always remember. To witness the play and the characters come to life from paper to stage is something very special.

Rehearsals seemed to go so fast and First night soon appeared from nowhere. It was curtains up - I took my seat in the audience and looked forward to the production. It was such a weird feeling. For the first time in months I had no control or say in what was happening before me. But far from sitting on the edge of my seat and pulling my hair out, as I thought I would be doing, I found myself settling down and enjoying it with everyone else. The following nights we played to full houses and it was just getting better and better.

I enjoyed my first taste of directing and loved working with such a talented bunch of people. I cannot thank them enough. Their efforts made the show a great success.

I hope anyone reading this who is in two minds whether or not to direct for their first time, will be encouraged to do so, as I found it very rewarding and I take with me many happy memories from 'Trivial Pursuits'.

So, "What's next?", I hear one or two of you mutter. I would love to direct again and will no doubt pick up that book in the not too distant future.

Do you think the Studio will be big enough for 'The Lord of the Rings'?

Jeff Graves

~

Directors! Have you got a story to tell? Actors! Want to set the record straight? Send your stuff to me! - MP

# 'Six Of The Best' The 2003 Workshops

Friday 28th February & Saturday 1st March 2003

As the Workshops get closer, it's time to divulge a few more details. Here are some of the pieces being performed, and the special boys and girls who get to be in them.

-oOo-

### All's Well That Ends As You Like It

By Michael Green, Directed by Carl Whiteside  
Alison Raffan ..... Hysteria (a Clown)  
Arabella Butler ..... Pan (a God)  
Claire Baty..... Mud, Grot, Messenger  
..... (The Coarse Actor)  
Robert Clay.....Friar  
Andrew .....Duke  
Natasha Haggar .....Delia (his Daughter)  
Belinda Thomas.....Dracula (Delia's Nurse)  
Mike Tierney ..... Frederigo  
Jeff Graves..... Dronio (Delia's lover)

This Michael Green play draws its inspiration from the comedies penned by our great Bard. We discover the misfortune of Frederigo's expulsion from the city and Dronio's desperation to be reunited with his love Delia. Full of over acting and hilarious (even if I do say so myself !!!) mishaps, the cast blunder their way through the production desperate to ensure that "the audience didn't notice"

-oOo-

### The Importance Of Being Earnest

By Oscar Wilde, Directed by Val Foskett  
It looks like another boring country afternoon of German Grammar with her governess for Cecily. Who would have guessed that her Guardian's wicked brother Ernest who lives in the town would call? And when Uncle Jack himself arrives, why is he so reluctant to shake hands? What she doesn't know is that 1) Jack hasn't got a brother, 2) he is

himself the wicked "Ernest" who has been living riotously in the town and 3) the young man calling himself Ernest is Jack's friend Algy...

Miss Prism, the governess..... Jane Lewis  
Cecily Cardew.....Ruth Brooks  
Rev. Chasuble, the vicar .....James Grayston  
Mrs Merriman, the housekeeper ..... Alison Raffan  
Algernon Montcrieff / Ernest..... Andrew Candish

-oOo-

### Humour Helps

Directed by Carl Whiteside

Ian Ward ..... Man  
Kristen Bowditch.....Woman

### Waiting For A Bus

Directed by Carl Whiteside

Starring

Ian Ward, Kristen Bowditch & Carl Whiteside

-oOo-

### La Maison De Hector

Directed by Sarah Hewitt

Starring

Carl Whiteside, Katy Hebbourn

When Michael Hallison (male) meets Michael Hallison (female, no relation) interesting things are bound to happen. It's strange where meeting the love of your life can take you...

## Other pieces – more details soon!

Performance name .....Director  
Monologue by James Grayston ..... Val Foskett  
Monologue by Simon Harris ..... Simon Harris  
Singing Interludes..... Georgina Gorham and Arabella Butler

# RAW! THEATRE APPROACHING

Spread the good word! Raw! Theatre's a'comin'! Tell your family, friends, colleagues! Rehearsals are being held regularly throughout January, so the Teams (and anyone else!) can acquaint themselves with the various challenges and format. Carlton members are welcome to come down and participate as the audience – they need your input! Raw! Theatre will debut at the WCC on Friday the 31st of January 2003.

## LET'S MEET THE TEAMS!

Here are the steaming piles of talent who will be exercising their improv organs. They have been divided into 2 homogenous teams, with each having equal measures of gender, skill, and, as it turns out, nationality.

<p><b>Improv Imbibers</b> ARABELLA BUTLER (CAPT.) JEFF GRAVES KATY HEBBOURNE VINCENT LEWER</p>	<p><b>THE JURY</b> CARL WHITESIDE KATHIE ARUNDELL JEFF 'CYGNET'</p> <p><b>AT THE KEYBOARD</b> MIKE AHMAD</p> <p><b>AND YOUR MC</b> MATTHEW PETTY</p>	<p><b>My Other Hat's A Balaclava</b> IAN WARD (CAPT.) JULIA BOGGIO RICHARD BROUGHTON ZOE LE FEVRE</p>
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## Raw! Dictionary

Continued from last time, here are a few more terms which will help you blag your way through an edition of Raw! Theatre.

### Ignoring

Not a nice thing to do to your fellow players. Considered even worse than blocking!

### Joining

Having the same reactions as your fellow players. This is basically a security blanket that avoids a changing status between players. "Never accept joining as proof that players are working well together".

### Mr/Ms Nice Guy

An improv player who encompasses accepting and chivalry into their performance making it easy for other players to perform with them. You can be an evil character and still be easy to perform with!

### Offer

Any action or dialogue that advances a scene. Offers are good, and are supposed to be accepted. A strong offer clearly gives direction in which the scene may evolve. An open offer leaves a lot of possible directions.

### Overloading

Throwing unnecessary elements into a scene that prevents whatever was going to happen from happening. This usually leads to side tracking. Overloading is most common in the form of a new and unneeded character being introduced.

### Pimping

Playfully getting another player to do something unpleasant or difficult. Not really a good thing as it doesn't show much chivalry. Used sparingly it can be funny if accepted!

### Platform

The 'who, what and where' of a scene. Success of a scene often depends on a solid and clear platform, so it's important to establish the platform as early as possible.

### Postponing

Postponing is the opposite of advancing and not a good thing in improv. It happens primarily when performers 'waffle' which is caused by a lack of ideas and 'wimping' when performers are hesitant to do anything with the offer of another performer.

### Reincorporating

Recycling or re-using ideas, situations and elements from earlier in the scene, or from previous scenes. Effective narrative tool, but not to be overdone, as it can turn into a running gag!

### Questions

Questions are discouraged in improv. They give no direction or information to advance the scene, and, as it puts the onus on the other performers, it's seen as a form of 'wimping'. Even a question that implies information or gives direction is limited as it will only work if the answers accept its information or direction.

And now, dear readers, we at the CC are very proud to present the first part of a thrilling serial, the manuscript of which was found on the doorstep of our offices in Streatham. Turn the lights low, sit yourself on your favourite futon, and face...

# DEATH BEHIND THE SCENES

By Toby Hardwood

## Part I – The Beginning

Timothy Weston knew. Even before the creaky door, bemoaning years of winter cold and frightfully few summer lubes, swung heavily aside and crunched the dormant ivy covered walls... he knew. The force of the door knocked yet more crumbling mortar from the red Victorian brickwork and deep inside his stomach, instinctively, he knew. Those very same instincts had kept him alive, all be-it in perpetual, paranoid terror, through the freezing winter of 44/45. and he trusted them as a cat trusts what it sees in the dark. He knew.

Timothy held his breath and hesitated, peering into the dark, willing his eyes to adjust. The day outside was grey and threatened more rain, but such was the darkness of the old Vestry and the age of his weary, bloodshot eyes that it was nearly a minute before he reached his sinewy hand round the edge of the weathered door frame. He groped aimlessly for the frayed but familiar cord dangling from the ceiling, cursing the council for not up dating the old Church's wiring as the committee had been petitioning them to do so all these years.

Something tickled his palm and his jerked back his hand with fright. His breath, trapped and stale between his clenched teeth and pursed lips, was involuntarily sucked backed into his lungs, sparking a painful spasm and he coughed phlegmatically.

"Those confounded kids!" he exclaimed aloud as he recovered and remembered the Henderson twins had decorated the switch with a length of redundant tinsel. He irritably spat the mucus that had perched in his throat. It landed just short of the mat and he used to sole of his boot to rub the flecked and rapidly congealing evidence away. Mrs Matthews could appear at any moment, he reasoned, and the last thing he wanted was to make a negative impression. Not when things had been going so well.

"Get a grip on yourself Timbo," he said under his breath and with a determined lunge of his hand he flicked the room's single, long life bulb into pitiful existence. Such was the ferocity of his action, the tinsel woven cord snapped back and its plastic tip clipped the peeling, yellow ceiling. But still Timothy did not enter the room. Cautiously he surveyed what had once been the antechamber of the old Church's Vestry. Where in times previously the room had once held the coats and ornate garments of the community's priests and holy folk, the room was now cluttered with portable hang

rails stuffed with equally ornate but considerable less pious costumes of the Society's current production.

Timothy ran a cautious eye along the rails. Nothing had changed from the night before. The room was neatly divided into two – ladies on one side and gentlemen on the other. Top hats, tuxedo tails and waistcoats crammed both sets of rails, though the ladies had an assortment of fishnet stockings, long and seductively split, sequined dresses to colourfully staccato their rails. Timothy was enjoying the Society's current production. That was, until today.

The four Stagecraft mirrors that rested on the two trestle tables either side of the room were as yet unplugged, so the room was darker than it normally was pre-show time. The bin needed emptying and someone had left an open container of Pringles and a half drunk bottle of Becks on the filing cabinet where all the lighting gels were kept. A scattering of shoes lay discarded beneath the forum of plastic chairs on which Timothy could see a discarded copy of yesterdays Evening Standard and this month's Cosmopolitan. He mused he could just make out the well thumbbed corners of what was most likely a back issue of Front magazine beneath one carelessly discarded coat.

But it was not what Timothy could see that transfixed him at the door. No. It was the smell. The smell had electrified memories long since repressed and which had been buried beneath fifty-five years of living. It was a smell that Timothy had once been intimately familiar. A smell that, for two terrible years, had pervaded his every waking hour, and dogged his every step. Such was its power that, even now, despite mingling with a putrid combination of stale beer, discarded cotton balls soaked with make up remover and cheap deodorant, it tore at his nerves like a hundred fish hooks suddenly ripped from the flesh. It was the smell... of death.

~

Tune in next month for the next exciting episode of -  
DEATH BEHIND THE SCENES



The CC had a few nominations this week – this ‘un came out the hat. Simon is best known for his technical contributions, but he’s a multi-faceted jewel in Carlton’s crown. Hear him reveal the tricks of the trade...

Hello, how are you? How was your Winter Festival?

Hello, winter was one big 'flu bug!

How long have you been a Carlton member?

About 9 1/2 years!

Were you in theatre before the Carlton?

A few school plays - my acting debut was as Fanny Cradock!

What Carlton productions have you been involved in?

Twelfth Night..... (sound, lights programme typesetting)  
 Witness for the Prosecution ..... (lights, programme)  
 Orestes ..... (sound effects, lights & programme typesetting)  
 Box of Delights..... (Cal in Andre's Mother, sound, programme)  
 Amadeus ..... (programme)  
 A Dream Play..... (sound, lights, programme, prop design)  
 The Ruffian on the Stair/The Erpingham Camp..... (sound and programme)  
 The Merchant of Venice ..... (sound, lighting design, programme, prop design)  
 Lysistrata..... (sound)  
 The Lion in Winter ..... (sound, programme typesetting)  
 Fur Coat and No Knickers ..... (sound)  
 The Visit ..... (sound, programme typesetting)  
 A Midsummer Night's Dream..... (sound effects)  
 84 Charing Cross Road ..... (sound, lights and programme typesetting)  
 A Chorus of Disapproval ..... (sound)  
 The Killing of Sister George..... (sound)  
 The Last Yankee ..... (sound)  
 The Hypochondriac..... (sound, props and electronic gizmos)  
 Breaking the Code ..... (director, sound, programme)  
 Macbeth ..... (sound effects, laser sights)  
 What the Butler Saw ..... (sound)  
 End of The Food Chain..... (sound effects)  
 'Tis Pity She's A Whore..... (photography)  
 Much Ado About Nothing..... (sound, lighting operation, programme, photography)  
 Les Liaisons Dangereuses..... (Azolan, sound)  
 Trivial Pursuits..... (sound, lighting operation)

And sound for all the other workshops, pantos and stuff since 1993!

Which was your favourite Carlton production that you were involved in?

Various plays for different reasons: Orestes was fun as I enjoyed the challenge of the effects; The Hypochondriac was both one of my most favourite as I really managed to inject some technology into the play, and also my least favourite for ending up in hospital half way through the run. And of course, Breaking the Code as my directorial debut will always be a favourite.

What was your most embarrassing theatre moment?

That might have something to do with pressing the wrong button at the wrong time! There have been a couple of incidents, but the most embarrassing was probably going for a lighting change instead of a sound effect in the middle of Trivial Pursuits!

Are you rehearsing at the moment? What for?

- I should be! Otherwise I won't know my lines and will look bloody silly on stage!
- Do you have any tips you've picked up about acting?  
Shout lots (specially at Val)
- What are you wearing right now?  
Blue shirt, black trousers with a rather natty American cowboy belt and red pants.
- So, er, anything planned for the weekend?  
Photographing castles in Essex.
- What do you do for a living?  
Working at Imperial College, writing software for knee replacement surgery aided by robots. I'm doing the pre-operative planning part which lets the surgeon decide where to put implants by overlaying pictures of them onto CT scans.
- What's your tippie?  
What isn't? (lager on anything other than really hot days and sweet wine would be on my big no-no list, almost anything else goes!)
- Last film you saw?  
A roll of Ilford HP5; At the Cinema - Lord of the Rings: The Two Towers; On DVD - Chicken Run
- First album you ever bought?  
UB44 by UB40 (the one with the holographic cover)
- Who would you want to play you in the film of your life story?  
Jeff Goldblum.
- Describe yourself in 3 words.  
nerdy, perfectionist, quiet.
- If you had to compare yourself to a cartoon character, which one would it be?  
Dilbert.
- Do you have any dreams, hopes, aspirations?  
With a fever, my dreams have been pretty weird recently! Hopes and aspirations: finding time to get my house fixed, becoming a half-way decent photographer.

~

If you have any nominations for someone to be subjected to The Probe, let the editor know at the usual address.

## IN BRIEF...

- \* Contributions to the Chronicle are always needed (I mean, you've read it). Anything from a suggestion or idea, to a photo, to a full article—all are welcome! It's your newsletter! (nice bit of buck-passing there). Contact the editor for details.
- \* Submissions for the Winter 2003 production are being taken by the committee now, so get thinking! Applications must be received by Wednesday 16<sup>th</sup> April. The decision will be made on 22<sup>nd</sup> April. Contact a member of the committee for details. If you're in any doubt – read Jeff's story in this issue!
- \* Submissions for a 2003 rehearsed reading are being taken by the committee as well.
- \* The Workshops need people to help backstage and Front of House. Contact Carl Whiteside for details if you can help. Thank you!
- \* Mike Tierney has copies of the video of 'Trivial Pursuits' available now, in addition to the 2002 Workshops. He also has copies of many other productions Contact him for prices.

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# The Carlton Dramatic Society

## Art & Craft Fair And Exhibition 2003

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This will be happening hopefully in May at St Mark's Church Hall in Wimbledon, and will be our next fundraiser.

How can YOU take part?

1. Do you paint, draw, take photographs, do sculpture or carving, embroider, quilt, or do any other sort of craft not mentioned above? If so, you can be an exhibitor. You can choose whether the work is just to look at, or if it is for sale – either way, we'd be glad to include it.
2. Are you going abroad between now and May? If so, bring back an extra souvenir to sell on our 'Round The World' stall. Better if this is not expensive, as we want something that people who can't afford an original painting might buy, but try and make it something you can't get over here. Even if your trip is to Scotland or Wales or the West Country, you can still find something for this stall. And, OK, if someone has brought you back a souvenir you really hate, that will do too.
3. Can you bake cakes or biscuits? We will have a refreshment stall, so anything like that would be very welcome to go with the tea and coffee.
4. All else failing, please come to the Fair and look around for any upcoming birthday or wedding gifts, or for something to go on that blank wall or shelf. You'll be amazed at what an artistically talented bunch of people we have in the Carlton. And PLEASE, PLEASE tell your friends and persuade them to come too.

What I need to know NOW from any potential exhibitors is an idea of what you would like to exhibit, how many and what size and whether or not it will be for sale. E-mail or phone me and we'll talk about it.

And a small reminder: we depend on our fundraisers to help defray the costs of hiring our rehearsal rooms. If you are thinking of giving this event a miss, then remember that either you annual subs will rise steeply or, worst case scenario, the Carlton could cease to exist.

Hoping to hear from YOU soon!

Val

Please contact Val if you can help in ANY way – I for one will be making delicious buns! Get them before the Court Injunction comes into force!

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# Carlton Dramatic Society Information

We are an amateur dramatic society based in Wimbledon. We welcome members from 16 to 60 (or older!) either as actors, directors, set-makers, costume designers, lighting and sound engineers, or for any of the other tasks that putting on a play requires. No audition is necessary to become a member – each production has its own auditions.

Our shows range from comic to tragic, from the ancient Greeks to the 1980's, and from 5-minute pieces to full productions. The group puts on two or three major productions a year, each lasting a week, which have recently been performed in professional theatres (the

Wimbledon Studio Theatre and the Merton Abbey Colourhouse and Chapterhouse Theatres), and a third 'Workshop' event over a couple of evenings, usually consisting of a few shorter plays or scenes from plays, that give budding actors and directors an opportunity to try new skills.

In addition to the performances, we hold rehearsals; play readings, and workshops for learning new techniques and adding to our repertoire of skills.

We also arrange various social activities throughout the year. These range from parties (after all, what drama group would be complete without its

end of play parties!) and group dinners to theatre trips.

We've been running for over 75 years, and we currently have over 60 members - and new members are always welcome!

Here's a quick description of a show week:

Sunday ..... Get in  
Monday ..... Dress rehearsal  
Tuesday ..... First night  
Wednesday ..... Getting into it  
Thursday ..... Nearly halfway  
Friday ..... After Show Curry  
Saturday ..... Matinee /  
..... Final Show /  
..... Get out /  
..... Party!  
Sunday ..... What's next?

The Carlton Chronicle  
is the official newsletter of Carlton Dramatic  
Society.

Editor: Matthew Petty

Contributors: Aubs Tredget, Jeff Graves, Toby  
Hardwood, Val Foskett, Me old mate Darth Sidious.

Please send contributions, reviews, adverts, praise,  
money to: [matthewpetty@hotmail.com](mailto:matthewpetty@hotmail.com)

Complaints: see opposite

Contacting the Carlton

Carlton Dramatic Society can be contacted in the  
following ways:

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Post..... Carl Whiteside

.....10 Axwood

..... Epsom

..... Surrey

.....KT17 7DR

Website ..... <http://come.to/carltondrama>

The CARLTON COMMITTEE  
in alphabetical order

Kathryn Arundell..... Chair  
Adam Cain..... Vice-Chair  
Val Foskett Social & Fundraising  
Simon Harris. Stage Management  
Jane Lewis.....Publicity  
Matthew Petty.....Newsletter  
Alison Raffan ..... Secretary  
Carl Whiteside..... Treasurer

WHEN? WHERE?

We meet twice a week, on  
Mondays and Thursdays, at the  
Wimbledon Community Centre,  
St. George's Road in Wimbledon  
at 8.00 pm. After rehearsals (10.30  
pm until we get thrown out), you'll  
usually find us in the Hogshead  
pub at the bottom of Wimbledon  
Hill. All are welcome to pop in to  
a rehearsal, or catch us in the pub  
– see you there!

HOW MUCH?

Yearly Subscription..... £30

Associate Membership ..... £15

Full Production Cast Fee ..... £10

Workshop Cast Fee ..... £5

These fees are subject to change.

To pay any fees, just give a cheque,  
payable to Carlton Dramatic Society,  
to the Treasurer, or post it to the  
address above.

# Carlton Calendar

Your regular guide to what's up and what's on at the Carlton and elsewhere

## EVENTS

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Saturday 25<sup>th</sup> January 2003  
Jane's 'Freedom Pass' Birthday  
St Marks' Hall, Compton Road,  
Wimbledon

~  
Friday 31st January 2003  
Raw! Theatre Performance  
Wimbledon Community Centre

~  
Thursday 27th February 2003  
Workshops Dress Rehearsal  
Wimbledon Community Centre

~  
Friday 28th February &  
Saturday 1st March 2003  
Workshops  
Wimbledon Community Centre

~  
March 2003 – T.B.A.  
Dr. & Mrs Faustus Auditions  
Wimbledon Community Centre

~  
Wednesday 16<sup>th</sup> April 2003  
Last date for Winter 2003  
production submissions

~  
Tuesday 27th to Saturday 31st  
May 2003  
Dr. & Mrs Faustus  
Wimbledon Studio Theatre

~  
There's no rest for the downright evil as January 31st brings the first edition of Raw! Theatre—this will be a great evening for cast and audience alike—and great physical, mental and theatrical exercise to boot! See this month's special advertising feature for details.

~  
The Carlton's commitment to innovation is exercised again at the end of February, when the annual Carlton Workshops bring

together an eclectic mixture of comedy, drama, writing old and new, and of course wine and nibbles. See the Help Wanted section for details of how to get involved, and the Carlton Info section for a bit of background on why the Workshops are such fun!

~  
25<sup>th</sup> January sees Jane Lewis receive her Freedom Pass. This means she has reached a certain – not revealed here! Help her celebrate at St Marks Hall, Compton Road – Live Band! Bring a bottle and a dish of grub!

~  
Prospective Directors have until 16<sup>th</sup> April to get in their submissions for the Winter 2003 production. Contact a member of the committee for details!

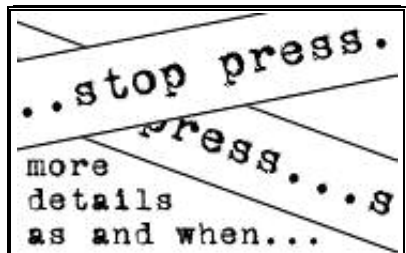
~  
If there is anything missing from the calendar I do apologise – my clairvoyance is affected by cold weather. You'll have to help me out by emailing me any items you would like to see included.

## **PAY YOUR SUBS!**

Or these items will have to be used

**No. 29:  
The Chair**

Your subs keep the CDS alive – do the right thing!



~  
The Carlton Arts Exhibition and Craft Fair will be in Spring 2003, at St. Marks Church, Wimbledon

~  
The Winter 2003 production will be at the Studio, Tuesday 4th to Saturday 8th November 2003

~  
Directors – get your submissions in by 16<sup>th</sup> April!