**Pamela Howard**

I think one of the best things that the theatre ever did, and actually that I ever did, was probably the cheapest production they've ever done, which was the Terra Nova. This is the production that was set in the um, in the Antarctic, it was the story of the last journey of er, of Scott of the Antarctic, and um Peter Dews um, who had been the director, who I had worked with at Birmingham Rep, had come for a relatively short time, to be the Director of Chichester Festival Theatre and he brought me in to do that. And um, um, I had a bit of luck. Have you seen the programme that I did for the Pallant House exhibition which has descriptions of all the art-work that was in that exhibition? Have you seen that?

**Fay Wilson**

NO

**Pamela Howard**

Well, you need to look at that, because all this is written in there. And that should be all part of the archive. The theatre have the model and they have all the descriptions of it, but um, Sarah Mansell knows where it all is, if Sophie doesn't. Should do. Um, anyway, the point is that um this is how it happened. I was driving through the East End of London going to, I've forgotten where I was going to, doesn't matter, and I was in the Mile End Road and if you know the East End of London at all? No? In the Mile End Road it's, and I saw a notice er and it said Flood Damage, Everything must go. And I drew my Morris Minor, as I was driving at the time, up to a halt, and I thought Oh, flood damage, what's that? Because I’ve got designer's eye, that is to say I don't pass a skip without looking in it, I don't pass a rubbish tip, I don't pass a front door where there's rubbish outside without thinking 'Oh, is there something I can', the whole of this house is made from found objects and things like that, and there was an Indian man, absolutely frantic, and the whole of his warehouse, because you know it's all textile warehouses down there, had been flooded, and by the entrance there were bales and bales of white muslin, and all stained a bit from the water. And I said "How much are those?", and he said "Take it, take it, and go away, get rid of it, take it". So I just loaded it all into my car, I didn't know what I was going to do with it. When I came back I went to the theatre, and I had all this, this car full of stuff, and I just sort of flopped it all on the floor of the stage, and put a light to one side, and all this white material just with a light on the side, it just looked like snow, d'you know, it just did. And I thought 'Oh, so I've made the Antarctic then', and it was free, d'you know, and one of the things was that in the play, you had to have a huge sledge. The sledge is hanging up in their prop store at this minute, huge, and everything happened around this sledge, and in order to get a sledge on the stage the material had to be soft, because just like you'd go through snow, you can't pull a sledge on the hard surface. And I realised I could do that, and that's exactly what we did. Now, the outcome of that was as follows. The play opened in the Summer, because it was Summer Festival. And it was hot, and everyone was in the theatre in their summer frocks and everything, but the lighting, and the combination of these mounds and mounds of white muslin were such that people were weeping because they wanted their cardigans and their coats and they felt so cold [laughter] and it had this extraordinary effect and when I showed this model in the exhibition at Pallant House in 2012 you can't imagine the number of people that came up to me and went 'Oh my goodness, I remember that production, I was freezing!' And it not only looked great, which it did, it was incredibly simple. It was incredibly cheap, and it was just tremendously effective, and that's when I learned that you can one of the things you can do on a thrust stage, is use a lot of something, is a very kind of powerful thing. So this was all white, and a bit of light, and a few other bits and pieces, and a sledge. That's it. So if you look it's all there in the archive, but anyway that's it. So I always, I look back now and think that was probably one of the best things, I think. And people here in Chichester certainly remember it as such.