Volunteer Report

Chichester Festival Theatre Studio Company 1981-83 by Andrew Vance

Made possible with Heritage Fund

chichester festival theatre

I am Andrew Vance. I grew up in Brighton and have always been interested in theatre, attending nearly every play at the Theatre Royal Brighton from a gallery seat during the late 60's and early 70's. I also was able to visit the CFT with my parents. I moved to Chichester in the late 70's and studied an Open University Drama Course. My involvement in this research, for The Nest, is because I believe the Fringe theatre is as important as the productions in the main theatres. It opens the experience of live performances to all members of the community.

An overview of the scope of your research topic

My remit was to look at the fringe theatre associated with the Chichester Festival Theatre from the year 1981 until the beginning of 1983. Patrick Garland had just started as the Artistic Director after Peter Dews. He took over at a time when the London theatre producer, Duncan Weldon, had come down to help an ill Peter Dews with his final season.[1] One of the modifications that he carried out was to bring the ad hoc company, New Ventures, closer to the CFT with the founding of the Chichester Festival Theatre Studio Company. Using actors already working at the theatre.

I will be looking at the New Park Community Centre and other venues used by the company.

The finances and funding of the company will be reviewed.

The personal – the artistic director, the actors, the playwrights.

The legacy. Leslie Evershed-Martin had a vision to have a permanent rehearsal space, restaurant and a studio theatre. He wrote about his vision in the 1981 CFT News.[2]

The methodology you used to gather and select information

[1] Mosse, Kate. "The 1980's." *Chichester Festival Theatre at Fifty*, Unbound, London, 2012, pp. 86–86.

[2] "Founders Vision of the Future." *CFT News*, 1981. Meier nee Cosens-Shipp, Sharon. CFT Yearbooks, 1981

The research has mainly been carried out at the West Sussex Records Office looking through their records of CFT. The information was mainly gleaned from newspaper cuttings of the time. The yearbook folders held at CFT created by Sharon Meier nee Cosens-Shipp, who was PA to the Theatre Manager and one of the longest standing staff members since the late 1970's.

I also found information from a variety of books and online.

History of the CFT Studio Company

The CFT Studio Company was formed by Patrick Garland when he became the Artistic Director of the main theatre. Speaking at a press conference at the launch of the 1981 Festival Season Mr Garland said "We have changed the name from New Ventures – that had a schoolmasterly and Outward-Bound ring about it! The alternative theatre digs out new works – it can do more daring things than we are able to do at the main house." [3]

Christopher Selbie, who was an assistant director for the main theatre was appointed the artistic Director of the Studio Company. Chris said in an article in 1981 "This year we are trying to provide a professional, artistic alternative to the work done in the main theatre. We do not want to destroy the freshness of the fringe theatre, but we do want to reach an audience that would not attend the main house – especially young people." He went on "I think that, in the past, New Ventures tried to do too much too quickly which led to a disparity in productions. I am not trying to criticise New Ventures, but this year we are hoping to form an on-going theatre policy for the Eighties and Nineties."[4] He was a founder member of New Ventures in the late 70's with Martin Chamberlain and Tony Robinson.

The first season ran at the New Park Community Centre from August 16 until September 5.

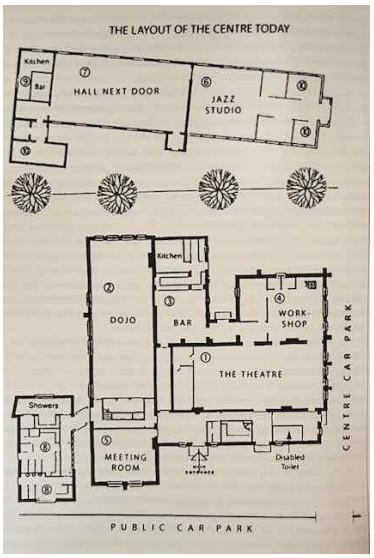
[3] "Studio Cast Venture into the Unusual." *Chichester Observer*, 24 July 1981. West Sussex Records Office (WSRO) CFT 5/1/2/26

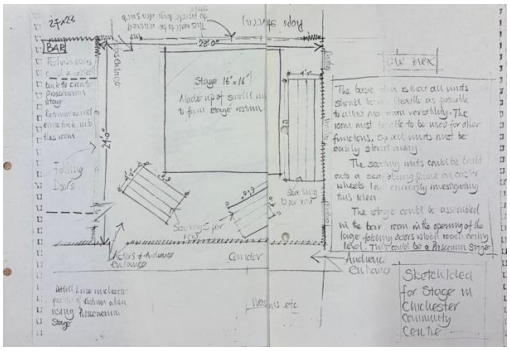
[4] "Studio Cast Venture into the Unusual." *Chichester Observer*, 24 July 1981. WSRO CFT 5/1/2/26

The second season at the New Park Community Centre was from Thursday September 9– to Saturday September 18. There were also performances at other venues.

New Park Community Centre

The NPCC was an old boy's school built in 1888. It was due for demolition by 1981 after the council bought the property in 1970 from the Cathedral for £7500. But in 1974, when it was pointed out to the council that Chichester had neither a community centre or a sports centre, the Policy and Resources Committee entered into an agreement with the Association to allow it to carry out £7,000 worth of repairs at its own expense. After specified repairs the Council would grant a seven-year lease.[5]





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The centre in 2004.[7]

The area the CFT Studio Company[5] used was half the size of 'The Theatre' in the above 1st diagram due to a partition across the room. Chichester Cinema occupies the whole of the space now. The whole complex has been enlarged and improved. An interesting point due licencing of the bar was that only people who bought their ticket 48 hours before the performance could buy an alcoholic drink!

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[5] Rooth, Tim. "New Park Road Community Centre." *Saving Our City: The Chichester Society in the 1970s*, Woodfield Publishing, Bognor Regis, 2015, pp. 66–71.

[6] "Studio Theatre Diagram." *Correspondence and Papers Re New Ventures*, 1976. WSRO CFT 2/4/2/1

[7] Appleby, George. "The New Park Centre, and the Cinema on the Park." *Chichester & the Arts 1944-2004*, University College, Chichester, pp. 77–83.

Finances for the season

The Studio Company had a Theatre Board grant and Theatre Society donations giving a total of £2000 to produce three full length plays, three late night plays, a concert and a children's play. There was also £200 in the kitty. The prices were £1.50 for the full-length plays, £1 for the late-night shows and 50p for the children's show.[8]

1981 Season


CHICHESTER FESTIVAL THEATRE

STUDIO COMPANY

At the New Park Centre, New Park Road, Chichester.

TICKETS: Chichester Festival Theatre Box Office. Tel: 781312 and at the door.

Evening Theatre 7.30 pm TICKETS £1.50p

A Visit To The Villa
by BRIAN CLARVILLE
with Colette Gleeson, Frank Shelley, Oz Clarke
Mon Aug 17th – Tues Aug 18th – Thurs Aug 27th – Fri Aug 28th – Sat Aug 29th

The British In Love
by Lynn and Richard Riley
with Alexandra Bastedo, Christopher Timothy
Sat Aug 22nd – Wed Aug 26th – Sat Sept 5th

Napoleon And Josephine
by LYNN and RICHARD RILEY
Mon Aug 31st – Wed Sept 2nd – Fri Sept 4th

Double-Glazing
Devised and performed by PETER GLAZE
Wed Aug 19th – Thurs Aug 20th – Mon Aug 24th – Fri Aug 28th – Tues Sept 1st – Thurs Sept 3rd

Just Liz
A concert with LIZ ROBERTSON
Sun Aug 23rd – Sun Aug 30th

Late Night Theatre 10.30 pm TICKETS £1.00p

Howzat!
by JOHN MASH
Mon Aug 17th – Tues Aug 18th – Wed Aug 19th – Thurs Aug 20th – Fri Aug 21st – Sat Aug 22nd – 24th – Sept 2nd – Sept 3rd – Sept 5th

Skinny Spew And Gum And Goo
by HOWARD BRENTON
Tues Aug 25th – Wed Aug 26th – Thurs Aug 27th – Fri Aug 28th – Sat Aug 29th

The Typists
by MURRAY SCHISGAL
Mon Sept 1st – Tues Sept 2nd – Fri Sept 4th

Childrens Theatre 12.30 pm TICKETS 50p

Stodge, Podge And The Treasure Hunt
by ANGELA LANYON
Tues Sept 1st–6th (incl)

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Chichester Festival Theatre
Studio Company

Full Length Productions
A VISIT TO THE VILLA
by Brian Clarville
with Colette Gleeson, Oz Clarke and Frank Shelley
August 17, 18, 21, 25, 27 and 29

DOUBLE GLAZING
Peter Glaze's one man show
August 19, 20, 24 and 28 — September 2 and 3

NAPOLEON AND JOSEPHINE
by Lynn and Richard Riley
August 31 — September 2 and 4

THE BRITISH IN LOVE
devised by Jilly Cooper
with Alexandra Bastedo, Christopher Timothy
accompanied by Simon Mulligan (piano)
August 22 and 26 — September 5

JUST LIZ
Liz Robertson in Concert
August 23 and 30

Late Night Productions
HOWZAT
(an affectionate celebration of English Cricket) by John Mash
August 17, 18, 19, 20, 21, 22 and 24 — September 2, 3 and 5

THE TYPISTS
by Murray Schisgal
August 31 — September 1 and 4

SKINNY SPEW AND GUM AND GOO
by Howard Brenton
August 25, 26, 27, 28 and 29

Children's Show
STODGE, PODGE AND THE TREASURE HUNT
by Angela Lanyon. A Children's Play for 5-12 years
September 1, 2, 3, 4 and 5

FULL LENGTH PRODUCTIONS 7.30pm · Tickets: £1.50
LATE NIGHT PRODUCTIONS 10.30pm · Tickets: £1.00
CHILDREN'S SHOW 12.30pm · Tickets: 50p
Box Office: Chichester Festival Theatre Box Office — open from August 3.

CHARITY CRICKET MATCH — Slindon Cricket Ground
Chichester Festival Theatre XI v. Slindon Cricket Club
August 30 at 2pm

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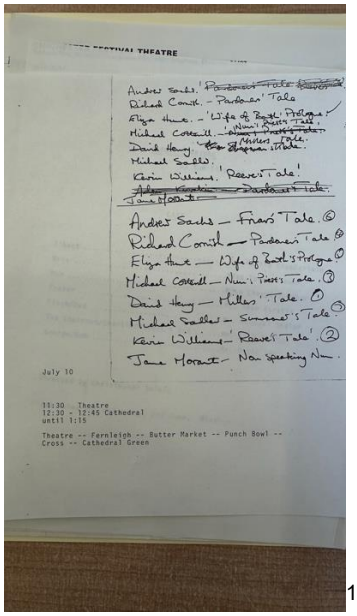
The centre piece was the season at the New Park Community Centre, but the season started with workshops held in schools in Lavant (July 2nd) and Petworth (July 4th) prior to the performance of *The Canterbury Tales* through the centre of Chichester on July 10th. It started at 11:30am at the Theatre, then went via Fernleigh – The Butter Market – Punch Bowl – The Cross – ending at the Cathedral Green at about 12.30-12:45. [11]

[8] Studio Cast Venture into the Unusual." *Chichester Observer*, 24 July 1981.

[9] Meier nee Cosens-Shipp, Sharon. *CFT Yearbooks,* 1981

[10] Meier nee Cosens-Shipp, Sharon. *CFT Yearbooks,* 1981

[11] "Studio Cast Venture into the Unusual." *Chichester Observer*, 24 July 1981.



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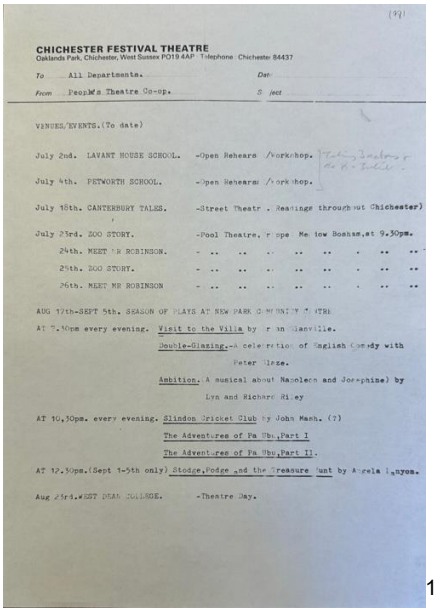

CHICHESTER FESTIVAL THEATRE
Oaklands Park, Chichester, West Sussex PO19 4AP Telephone Chichester 84437

To All Departments. Date

From People's Theatre Co-op. Subject

VENUES/EVENTS.(To date)

July 2nd. LAVANT HOUSE SCHOOL. -Open Rehearsal/Workshop.

July 4th. PETWORTH SCHOOL. -Open Rehearsal/Workshop.

July 18th. CANTERBURY TALES. -Street Theatre. Readings throughout Chichester)

July 23rd. ZOO STORY. -Pool Theatre, Trippe Meadow Bosham,at 9.30pm.

24th. MEET MR ROBINSON. - .. ..

25th. ZOO STORY. - .. ..

26th. MEET MR ROBINSON - .. ..

AUG 17th-SEPT 5th. SEASON OF PLAYS AT NEW PARK COMMUNITY CENTRE

AT 7.30pm every evening. Visit to the Villa by Brian Glanville.

Double-Dissing.-A celebration of English Comedy with Peter Ilieze.

Ambition. A musical about Napoleon and Josephine) by Lyn and Richard Riley

AT 10.30pm. every evening. Slindon Cricket Club by John Mash. (?)

The Adventures of Pa Ubu,Part I

The Adventures of Pa Ubu,Part II.

AT 12.30pm.(Sept 1-5th only) Stodge,Podge and the Treasure Hunt by Angela Lanyon.

Aug 23rd.WEST DEAN COLLEGE. -Theatre Day.
13

It was mentioned in an article regarding the new Festival that Jonathon Morris played the Narrator.[14]

In July, The Studio Company performed at Trippet Meadow in the gardens of a house in Bosham, raising £150 for the CFT Studio Company. They performed the poetry of the American Edwin Arlington Robinson. A review stated *"It was not the actors who bored me. Aubrey Woods, Jonathon Morris, Nancy Mansfield and Eunice Roberts put all expression they could into the poems – but was never enough to get the evening off the ground. Indeed the audience seated around the swimming pool, may well have been more interested in the reflections of the water or moths flying into the light."*[15]

The other play they performed was Edward Albee's *Zoo Story* transforming the plush Bosham garden with its roses and high hedges into New York's Central Park with the swimming pool transformed into a park pond. The review was "Penned by Edward ("Who's afraid of Virginia Woolf?") Albee, it is a product of his flirtation with the Theatre of the Absurd. Directed by the studio company's artistic director Chris

[12] "Correspondence and papers re New Ventures." WSRO CFT 2/4/2/5

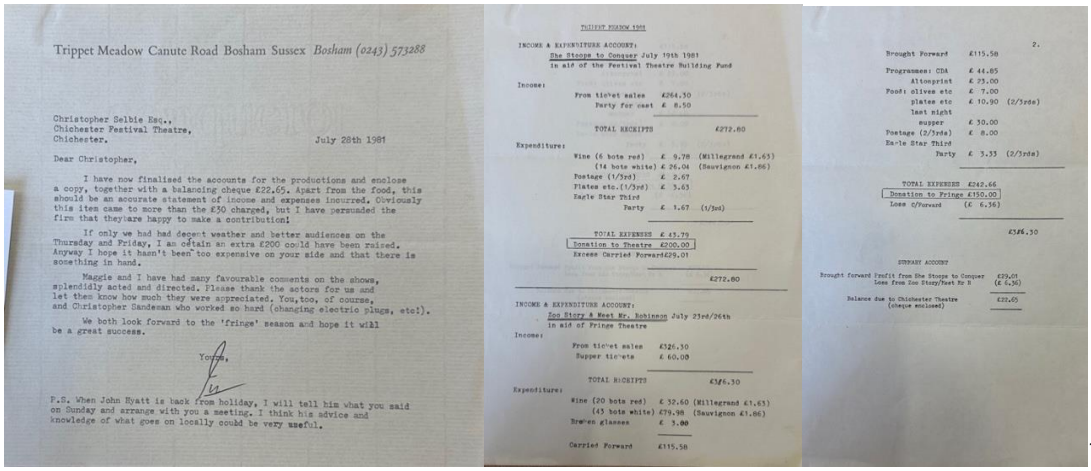
[13] "Venues/Events to Date." Received by All Departments, June 1981, Chichester. WSRO CFT 2/3/2/1

[14] "Festival 81." *Chichester Observer*, 24 July 1981. WSRO CFT 5/1/2/26

[15] "Empty Poetry in a Cool Garden." *Chichester Observer*, July 1981. WSRO CFT 5/1/2/26

Selbie, the play flagged slightly midway through but regained its momentum – and menace – as it moved to its crazed ending. Well acted as it was, “Zoo Story” is an eerie piece of drama that leaves you slightly nonplussed.”[16]

Accounts for the charity event:



Trippet Meadow Canute Road Bosham Sussex *Bosham (0243) 573288*

Christopher Selbie Esq.,
Chichester Festival Theatre,
Chichester.

July 28th 1981

Dear Christopher,

I have now finalised the accounts for the productions and enclose a copy, together with a balancing cheque £22.65. Apart from the food, this should be an accurate statement of income and expenses incurred. Obviously this item came to more than the £50 charged, but I have persuaded the firm that they are happy to make a contribution!

If only we had had decent weather and better audiences on the Thursday and Friday, I am certain an extra £200 could have been raised. Anyway I hope it hasn't been too expensive on your side and that there is something in hand.

Maggie and I have had many favourable comments on the shows, splendidly acted and directed. Please thank the actors for us and let them know how much they were appreciated. You, too, of course, and Christopher Sandeman who worked so hard (changing electric plugs, etc!).

We both look forward to the 'fringe' season and hope it will be a great success.

Yours,

P.S. When John Hyatt is back from holiday, I will tell him what you said on Sunday and arrange with you a meeting. I think his advice and knowledge of what goes on locally could be very useful.

TRIPPET MEADOW 1981

INCOME & EXPENDITURE ACCOUNT:
The Stoops to Conquer July 19th 1981
in aid of the Festival Theatre Building Fund

Income:
From ticket sales £264.30
Party for rest £ 8.50

TOTAL RECEIPTS £272.80

Expenditure:
Wine (6 bots red) £ 9.78 (Millegrand £1.63)
(14 bots white) £ 26.04 (Sauvignon £1.86)
Postage (1/3rd) £ 2.07
Plates etc.(1/3rd) £ 3.63
Eagle Star Third
Party £ 1.67 (1/3rd)

TOTAL EXPENSES £ 43.79
Donation to Theatre £200.00
Excess Carried Forward £29.01

£272.80

INCOME & EXPENDITURE ACCOUNT:
Zoo Story & Meet Mr. Robinson July 23rd/24th
in aid of Fringe Theatre

Income:
From ticket sales £526.30
Supper tickets £ 60.00

TOTAL RECEIPTS £586.30

Expenditure:
Wine (20 bots red) £ 32.60 (Millegrand £1.63)
(43 bots white) £79.98 (Sauvignon £1.86)
Brown glasses £ 3.00

Carried Forward £115.58

2.

Brought Forward £115.58

Programmes: CDA £ 44.85
Altoprint £ 25.00
Food: olives etc £ 7.00
plates etc £ 10.90 (2/3rds)
last night
supper £ 30.00
Postage (2/3rds) £ 8.00
Eagle Star Third
Party £ 3.33 (2/3rds)

TOTAL EXPENSES £242.66
Donation to Fringe £150.00
Loss C/Forward (£ 6.36)

£586.30

SUMMARY ACCOUNT

Brought forward Profit from The Stoops to Conquer £29.01
Loss from Zoo Story/Meet Mr R (£ 6.36)

Balance due to Chichester Theatre £22.65
(cheque enclosed)

17

The season started with – *A Visit to The Villa* by Brian Glanville” about an art forgery. It is set in a Tuscan villa owned by an aging art connoisseur who lives there with his daughter. All is well until a sinister New York art dealer appears on the scene.
Brian Glanville was also the co-writer of *Underneath the Arches* being performed in the main theatre. He was also a football writer for the Sunday Times and has covered every world cup since 1958. He wrote the work partly at the instigation of Toby Rowland of Stoll Moss Theatres; thus, if it proves successful, a West end production is possible.[18]

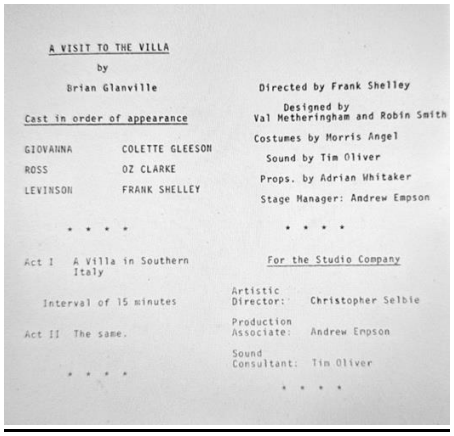
The company was made up of actors appearing in the main house. Frank Shelley played Levinson the art connoisseur. His obituary in the Guardian describes him as “Oxford Playhouse actor-manager of great versatility”[19] Collette Gleeson played his daughter and Oz Clarke, now a wine writer and broadcaster played the art dealer.

[16] “An Eerie and Puzzling Play.” *Chichester Observer*, July 1981. WSRO CFT 5/1/2/26

[17] Pollock. “Accounts for Trippet Meadow.” Received by Christopher Selbie, 28 July 1981, Bosham. WSRO CFT /2/3/3/1

[18] Huckerby, Mark. “A Visit to the Villa.” *The News*, 1981. WSRO CFT 5/1/2/26

[19] https://www.theguardian.com/news/2004/dec/09/guardianobituaries.artsobituaries



A VISIT TO THE VILLA

by

Brian Glanville

Directed by Frank Shelley

Designed by
Val Metheringham and Robin Smith

Costumes by Morris Angel

Sound by Tim Oliver

Props. by Adrian Whitaker

Stage Manager: Andrew Empson

Cast in order of appearance

GIOVANNA — COLETTE GLEESON
ROSS — OZ CLARKE
LEVINSON — FRANK SHELLEY

* * * *

Act I A Villa in Southern Italy

Interval of 15 minutes

Act II The same.

* * * *

For the Studio Company

Artistic Director: Christopher Selbie

Production Associate: Andrew Empson

Sound Consultant: Tim Oliver

* * * *

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Chichester Festival Studio Company pictured left to right: Oz Clarke, Brian Glanville, Chris Selbie, Frank Shelley, Alexandra Bastedo, Jonathon Morris,and Nancy Mansfield.

21

The review in The Stage - *"With clear and plausible twists this interesting well-written and balanced play proceeds to an unexpected conclusion."*[22]

Howzat! Was a 50-minute late night A-Z of cricket history, which includes reminiscences of the great days at Slindon Cricket Club and developments at Lord's.[23] It was written by John Mash. The review in The Times says "Amanda Holmes, Paula Tinker and Linda Williams are the women involved, but there is no prejudice involved, and they take on the job of evoking notable cricketers with aplomb, even outshining the men at times. The whole company which includes John Higginson, David Hitchen, Jonathon Morris and Terry Shepard, not only get there turns at such figures as W G Grace but carry on to become steel-drum-playing West Indian fans and drop a few documentary punches at the Kerry Packer commercialisation and a remembrance to the "George Davies is innocent" campaign, which ruined the pitch at Headingly. It makes a jolly night-cap."[24]

There were two Sunday evening performances of *Just Liz*. This concert was performed by Liz Robertson, who was one of the stars of *The Mitford Girls* in the main theatre. The one-woman show was devised by her new husband, Alan J Lerner, and included 36 musical numbers from by Rogers and Hammerstein, Cole

[20] Meier nee Cosens-Shipp, Sharon. *CFT Yearbooks,* 1981

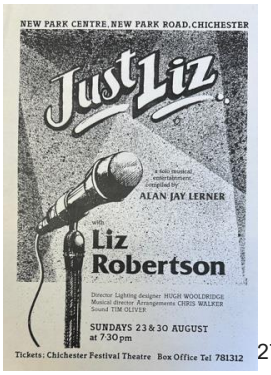
[21] Meier nee Cosens-Shipp, Sharon. *CFT Yearbooks,* 1981

[22] Sell, Michael. "A Visit To The Villa." *The Stage*, 10 Sept. 1981. WSRO CFT 5/1/2/26

[23] Studio Cast Venture into the Unusual." *Chichester Observer*, 24 July 1981.

[24] Chaillet, Ned. "Howzat!" *The Times*, Aug. 1981.

Porter, Noel Coward and her husband.[25] The show was sponsored by her husband who paid for the hiring of the piano.[26]



[27]

The British in Love was based on the book by Jilly Cooper[28], which was an anthology of poetry and prose, published in 1980. It starred Alexandra Bastedo, the wife of Patrick Garland, and Christopher Timothy, (known at that time for playing James Herriot in BBC 1's "All Creatures Great and Small"[29]). Also, a performance by 9-year-old Simon Mulligan[30] – whose godparents were Alexandra Bastedo and Patrick Garland.

[25] "Lady Rated as Fair." *Chichester Observer*, Aug. 1981. West Sussex Records Office CFT 5/1/2/26

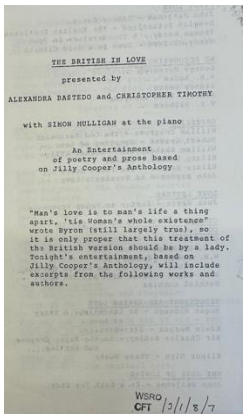
[26] Lyall, Stephanie. Received by Andrew Emson, 25 Aug. 1981, London. WSRO CFT/2/3/3/1

[27] "Just Liz." *Flyer*, Aug. 1981. WSRO CFT 2/3/2/1

[28] *The Official Website of Dame Jilly Cooper*, 22 Aug. 2024, www.jillycooper.co.uk/.

[29] "All Creatures Great and Small (1978 TV Series)." *Wikipedia*, Wikimedia Foundation, 12 Dec. 2024, en.wikipedia.org/wiki/All_Creatures_Great_and_Small_(1978_TV_series).

[30] "Simon Mulligan." *Simon Mulligan | School of Music*, music.umd.edu/directory/simon-mulligan. Accessed 16 Apr. 2025.



THE BRITISH IN LOVE

presented by

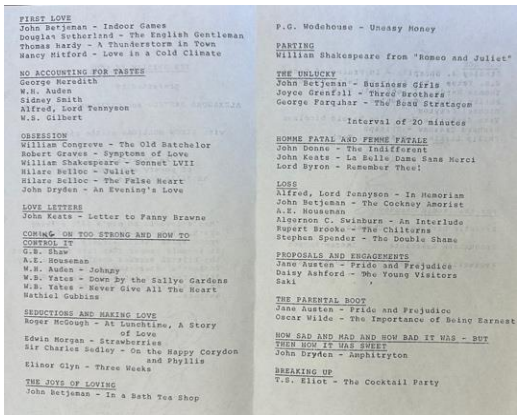
ALEXANDRA BASTEDO and CHRISTOPHER TIMOTHY

with SIMON HULLIGAN at the piano

An Entertainment
of poetry and prose based
on Jilly Cooper's Anthology

"Man's love is to man's life a thing
apart, 'tis Woman's whole existence"
wrote Byron (still largely true), so
it is only proper that this treatment of
the British version should be by a lady.
Tonight's entertainment, based on
Jilly Cooper's Anthology, will include
excerpts from the following works and
authors.

WSRO CFT 3/1/8/7



FIRST LOVE
John Betjeman - Indoor Games
Douglas Sutherland - The English Gentleman
Thomas Hardy - A Thunderstorm in Town
Nancy Mitford - Love in a Cold Climate

NO ACCOUNTING FOR TASTES
George Meredith
W.H. Auden
Sidney Smith
Alfred, Lord Tennyson
W.S. Gilbert

OBSESSION
William Congreve - The Old Batchelor
Robert Graves - Symptoms of Love
William Shakespeare - Sonnet LVII
Hilare Belloc - Juliet
Hilare Belloc - The False Heart
John Dryden - An Evening's Love

LOVE LETTERS
John Keats - Letter to Fanny Brawne

COMING ON TOO STRONG AND HOW TO
CONTROL IT
G.B. Shaw
A.E. Housman
W.H. Auden - Johnny
W.B. Yates - Down By the Sallye Gardens
W.B. Yates - Never Give All The Heart
Nathiel Gubbins

SEDUCTIONS AND MAKING LOVE
Roger McGough - At Lunchtime, A Story
of Love
Edwin Morgan - Strawberries
Sir Charles Sedley - On the Happy Corydon
and Phyllis
Elinor Glyn - Three Weeks

THE JOYS OF LOVING
John Betjeman - In a Bath Tea Shop

P.G. Wodehouse - Uneasy Money

PARTING
William Shakespeare from "Romeo and Juliet"

THE UNLUCKY
John Betjeman - Business Girls
Joyce Grenfell - Three Brothers
George Farquhar - The Beau Stratagem

Interval of 20 minutes

HOMME FATAL AND FEMME FATALE
John Donne - The Indifferent
John Keats - La Belle Dame Sans Merci
Lord Byron - Remember Thee!

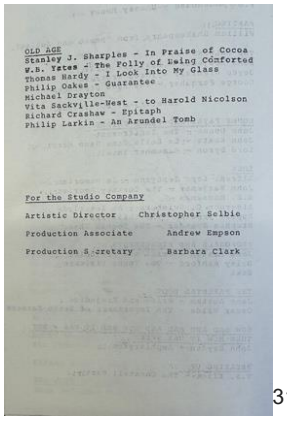
LOSS
Alfred, Lord Tennyson - In Memoriam
John Betjeman - The Cockney Amorist
A.E. Housman
Algernon C. Swinburn - An Interlude
Rupert Brooke - The Chilterns
Stephen Spender - The Double Shame

PROPOSALS AND ENGAGEMENTS
Jane Austen - Pride and Prejudice
Daisy Ashford - The Young Visitors
Saki

THE PARENTAL BOOT
Jane Austen - Pride and Prejudice
Oscar Wilde - The Importance of Being Earnest

HOW SAD AND MAD AND HOW BAD IT WAS - BUT
THEN HOW IT WAS SWEET
John Dryden - Amphitryon

BREAKING UP
T.S. Eliot - The Cocktail Party



OLD AGE
Stanley J. Sharples - In Praise of Cocoa
W.B. Yates - The Folly of Being Comforted
Thomas Hardy - I Look Into My Glass
Philip Oakes - Guarantee
Michael Drayton
Vita Sackville-West - to Harold Nicolson
Richard Crashaw - Epitaph
Philip Larkin - An Arundel Tomb

For the Studio Company

Artistic Director Christopher Selbie

Production Associate Andrew Empson

Production Secretary Barbara Clark

[31]

A new musical was performed – *Napolean and Josephine* by Lynn and Richard Riley. It was performed over 3 nights. Even Christoper Selbie managed to play a part of the "little corporal". It was directed by Martin Chamberlain. A review from the stage ended in saying "However, the comedy writing at present is stronger than much of the other material….. the show worked well in the small acting area.[32]

A comedian, Peter Glaze[33], well know for appearing in the childrens programme Crackerjack, performed his comedy show *Double Glazing*, which included an impersonation of Wilde's formidable Lady Bracknell. He was also appearing in *Underneath The Arches* in the main theatre.[34]

Another late night performance was *Skinney Spew and Gum and Goo* by Howard Brenton. His play at the National Theatre in 1980, *Romans in Britain* became [35]the focus of a private prosecution in 1982 by Christian morality campaigner Mary

[31] Cooper, Jilly. "The British in Love." 22 Aug. 1981, Chichester, New Park Community Centre. WSRO CFT 3/1/8/7

[32] Sell, Michael. "A New and Bubbly Musical." *The Stage*, Sept. 1981. WSRO CFT 5/1/2/26

[33] "Peter Glaze." *Wikipedia*, Wikimedia Foundation, 25 Aug. 2024, en.wikipedia.org/wiki/Peter_Glaze.

[34] "Studio Cast Venture into the Unusual." *Chichester Observer*, 24 July 1981.

[34] "The Romans in Britain." *Wikipedia*, Wikimedia Foundation, 17 Dec. 2024, en.wikipedia.org/wiki/The_Romans_in_Britain.

Whitehouse against the play's director Michael Bogdanov relating to the on-stage depiction of male-on-male rape.[36]

The review in the Bognor Regis Observer ends with “Directed by Christopher Selbie, words could never capture this offbeat, crazy piece of nonsense with its disturbed overtones and manic traits. It was an excursion into the minds of two persona non grata, thankfully played largely, for laughs, but were people really willing to pay £1 a head to see just 30 minutes of bizarre drama?[37]

The late-night performances finished with *The Typists* by American writer Murray Schisgal. It received the Drama Desk Award in 1963. Christopher Selbie described it as a “bright, light play about a day in the boring lives of two girls in a typing pool. A comedy with a twist ending”[38]

At 12.30 pm there was a children’s play *Stodge, Podge and the Treasure Hunt* it was written by Angela Lanyon, who was the front of house manager at the main theatre. She also has written another play for children *Stodge Podge and the Steam Train*.[39]

There was to be a “promenade version” in the Cathedral of *The Boy with the Cart* by Christopher Fry and directed by James Roose-Evans in September. He planned to use all the corners of the Cathedral with the pews and chairs taken out, and to turn the actors and audience alike into a village celebration, with music, dancing, spiced wine and country cakes, but this was cancelled. No reason could be found.[40]

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[37] “‘Skinny’ Makes a Weird Show.” *Bognor Regis Observer*, 4 Sept. 1981. WSRO CFT 5/1/2/26

[38] “Three Plays for Chichester.” *The News*, 1 Aug. 1981. WSRO CFT 5/1/2/26

[39] Yumpu.com. “Full Length Plays - Comedy - Dorsetforyou.Com.” *Yumpu.Com*, www.yumpu.com/en/document/read/30927472/full-length-plays-comedy-dorsetforyoucom. Accessed 3 Apr. 2025.

[40] “Fry’s Play in the Cathedral.” *CFT News*. Meier nee Cosens-Shipp, Sharon. CFT Yearbooks, 1982

Christopher Selbie with the Studio Company also spent a week performing *Three Anthologies* at the Green Garson Theatre, Santa Fe New Mexico in the October.[41] Chris also teaching at the college.

The invoices and petty cash chits of the Studio Company make interesting reading. The piano for the two performances of Liz Robertson was loaned at a special rate, by not charging for the intervening days from 21 August till being picked up on Tuesday 1 September.[42] I do wonder if it was used for the 9-year-old Simon Mulligan as well.

The invoice gives an idea of studio space seating as they hired 100-tiered seating and 4 forms from 16 August until 8 September at a cost of £903.90.[43]

Sometimes things go wrong and the pianist, Richard M Brown, for Peter Glaze did not get paid as promptly as he should have done as he was still asking in November for his fee.[44]

According to the report on The Studio Company by Angers Pope the company broke even. Chris Selbie thought that the profit margin could be higher if publicity had been better. The problem was that nobody really knew whose responsibility the publicity for the studio was.[45]

The Warden of New Park community centre said in his report: “The Studio Company dominated the last month with exclusive use of the theatre room, extension, workshop and dressing room, causing very little problem except on the last day they could not clear out in time for the playgroup. Thus, forcing the first day of term to be squeezed into the meeting room”. “…I think it is fair to say that these were the most co-operative bunch of Festival Theatre offshoots yet, especially Andrew and Chis,

[41] Holder, Sylvia. “Top Gear Chris.” *CFT News*, 1982, p. 6. Meier nee Cosens-Shipp, Sharon. CFT Yearbooks, 1982

[42] Donn, R. “Concerts at the New Park Centre, Chichester.” Received by Andrew Empsom, 21 Aug. 1981, Godalming, Surrey. WSRO CFT /2/3/3/1

[43] “Essex Distributors (Colchester) Ltd.” Chichester, 21 Aug. 1981. WSRO CFT /2/3/3/1

[44] Brown, Richard M. Received by Keith Green, Ewhurst, 9 Nov. 1981, Cranleigh, Surrey. WSRO CFT/2/3/3/1

[45] Pope. Chichester, 1981. WSRO CFT /2/3/2/1

the leaders and that they paid the most realistic fees yet at a very important time for us after one theatre company and our foreign student connection had let us down."[46]

[46] *Minutes of Management Committee 9/9/81*, 9 Sept. 1981. WSRO AM 61/1

1982 Season

“Following on from last year's successful pilot project the Chichester Festival Theatre Studio Company will, throughout the summer, be presenting a short season of plays in the New Park Community Centre as well as visiting local schools and colleges with workshops and discussions. The Studio Company is formed from members of the current Festival Theatre Acting Company. Its intention is to provide an artistic alternative to the programme of plays presented in the main house as well as integrating itself more informally within the community and educational establishments in West Sussex.” From the press release announcing the new season.[47] It went on to describe the New Park Centre as a newly formed Arts Association in the centre of Chichester, which provides the community with club facilities and theatrical activities both professional and amateur.

Christopher Selbie continued as the artistic director of the studio company. He was referred as “The dynamo with a mission” and “Top Gear Chris” as the reporter who was writing an article about the new season found him in the throes of final rehearsals for the studio season and assistant director on *Goodbye Mr Chips* in the main house.[48]

The Chichester Festival Theatre Studio Company visited a number of local schools (including Lavant House and Chichester High School) where members of the Acting Company, together with the Theatre's Assistant Director Christopher Selbie, worked with the students. These workshops dealt with the following subjects: text analysis, plays in performance, and rehearsal technique.[49]

There was also mention of Platform performances taking place in the foyer (or weather permitting) on the terrace. The dates were Saturday evenings starting at 6:30pm on the 21 August and for the next 4 weekends. The entertainment that was mentioned was *I Like Spike* devised by Roy Hudd and based on the writings of Spike

[47] “Chichester Festival Theatre Studio Company.” Chichester, July 1982. WSRO CFT 2/4/2/1

[48] Holder, Sylvia. “Top Gear Chris.” *CFT News*, 1982, p. 6. Meier nee Cosens-Shipp, Sharon. CFT Yearbooks, 1982

[49] “Chichester Festival Theatre Studio Company.” Chichester, July 1982. WSRO CFT 2/4/2/1

Milligan. No further mention of the performances was found to confirm they took place.

The season started properly on the 31 August:

50

51

The flyers show that publicity had improved as the details of the Studio season was added to the cast list of the main theatre.

Christopher Selbie commissioned a new work by the Chichester writer John Mash, who used to be part of the Festival Theatre's stage crew. John Mash had been in Suffolk when Chris Selbie picked up his play *Howzat* which the studio company put on in the previous season. He was also asked to write a play *The Final Furlong* for the 1983 season in the Tent and was described as the nearest we get at the Chichester Festival Theatre to a writer-in-residence.[52]

The play that was commissioned was *Modigliani.*

[50] "Digital Archive:Cast List, Goodbye Mr Chips (1982)." *Pass It On*, passiton.cft.org.uk/archive/cast-list-goodbye-mr-chips-1982/. Accessed 11 Apr. 2025.

[51] Meier nee Cosens-Shipp, Sharon. CFT Yearbooks, 1982

[52] "Three Weeks Of...." *Chichester Festival Theatre News*, 1983, p. 2. WSRO CFT 5/1/2/27

The Director of Chichester Festival Theatre's Studio Company, Chris Selbie (left), with Chichester playwright John Mash look over his script of "Modigliani" to be premiered by the company in September. — Picture 8476-1 [53]

"In the play we follow the painter's life in Paris from about 1910 -19, as seen through the eyes of his contemporaries. He was a complex character. A womaniser and a drinker. His portraits were once labelled as pornographic." Said John. It took about six months' hard work for John Mash to complete the play.[54]

The review in The Stage begins ""'MODIGLIANI', the second play by John Mash, shows that the promise indicated in "Howzat", first produced by the Chichester Festival Theatre Studio Company last season, has been fulfilled. The same company and director Christopher Selbie have given this new, hard-hitting and well-balanced

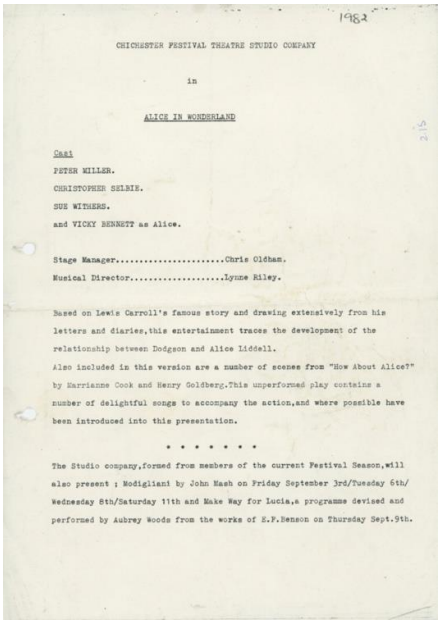
[53] "Premiere for Play on Life of a Painter." *Chichester Observer*, 12 Aug. 1982. WSRO CFT 5/1/9/1

[54] "Three Weeks Of...." *Chichester Festival Theatre News*, 1983, p. 2. WSRO CFT 5/1/2/27

look at the last years of the eccentric Italian sculptor and painter a tight and thoughtful presentation.[55]

The play had a future as it was performed at Wimbledon's Upstairs Theatre Club at the Prince of Wales pub in Wimbledon Broadway, 12-16 October 1982. It was the only play that transferred to London.[56]

Alice in Wonderland was the other new play written to commemorate the death of Lewis Carroll. The play not only includes much of the original and familiar story but introduces a number of scenes from Marianne Cook and Henry Goldberg's *How about Alice?* which raises the wider issues of Dodgson and his friendship with young girls, many of whom he photographed, and not always in costume.[57] A review in The Stage goes on "Peter Miller plays Dodgson opposite Vicky Bennett's innocent Alice. Between them Sue Withers and Christopher Selbie conjure up the Cheshire Cat, White Rabbit, Mad Hatter, The Queen, The Duchess and other loved characters. Christopher Selbie also portrays Wilkins, the college scout who has a good deal to say on the matter."



1982

CHICHESTER FESTIVAL THEATRE STUDIO COMPANY

in

ALICE IN WONDERLAND

Cast

PETER MILLER.
CHRISTOPHER SELBIE.
SUE WITHERS.
and VICKY BENNETT as Alice.

Stage Manager.....Chris Oldham.
Musical Director.....Lynne Riley.

Based on Lewis Carroll's famous story and drawing extensively from his letters and diaries, this entertainment traces the development of the relationship between Dodgson and Alice Liddell.
Also included in this version are a number of scenes from "How About Alice?" by Marrianne Cook and Henry Goldberg. This unperformed play contains a number of delightful songs to accompany the action, and where possible have been introduced into this presentation.

* * * * * * *

The Studio company, formed from members of the current Festival Season, will also present ; Modigliani by John Nash on Friday September 3rd/Tuesday 6th/ Wednesday 8th/Saturday 11th and Make Way for Lucia, a programme devised and performed by Aubrey Woods from the works of E.F.Benson on Thursday Sept.9th.

[55] Sell, Michael. "Well-Balanced Look at a Brilliant Eccentric." *The Stage*, 9 Oct. 1982. WSRO CFT 5/1/2/27

[56] "Modigliani." *Clapham and Lambeth News*, 8 Oct. 1982. WSRO CFT 5/1/2/27

[57] Sell, Michael. "Alice in Wonderland." *The Stage*, 30 Sept. 1982. WSRO CFT 5/1/2/27

"Aubrey Woods, who was appearing in the main house, presented his one man show *Make way for Lucia* based on the novels by E.F. Benson. Mr Woods has presented this show at the Bristol Old Vic, Rye Festival and the Greer Garson Theatre, Santa Fe. It is a portrayal of the most wonderful assortment of characters, somewhat familiar, yet larger than life, who inhabit Tilling – or the Cinque port of Rye. Aubrey Woods is gifted with an expressive face and voice and captures them all delightfully."[58]

Two Two One B – The famous Baker Street address of Sherlock Holmes was the title of the one-man-play written by Martyn Read and performed by Nigel Stock for one Sunday night in the main theatre.[59] The play recounts the life and adventures of the world's most famous detective. Nigel Stock[60] was well known for playing Dr Watson in BBC's television adaptations of the Sherlock Holmes stories between 1964 and 1968. The play was also recorded by the BBC and broadcast on the World Service in March 1986.[61]

The final play, which was performed in the afternoon at Murray Hall, Bishop Otter College was *Punch*. It was aimed at youngsters between the ages of six and fourteen and it gave four local children a chance to act in a professional production. It was written by Stephanie Manton with music by actress June Bland and adapted from the book *The Kingdom of Punch* by actor Frank Sieman.[62] It was described as "another step in the theatre's growing involvement with young people".

It was reported that West End scouts have been in the audience to monitor the show for a possible transfer.[63]

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[58] Cole, Ida. "Entertained by a Gifted Actor." *The West Sussex Gazette*, 23 Sept. 1982. WSRO CFT 5/1/2/27

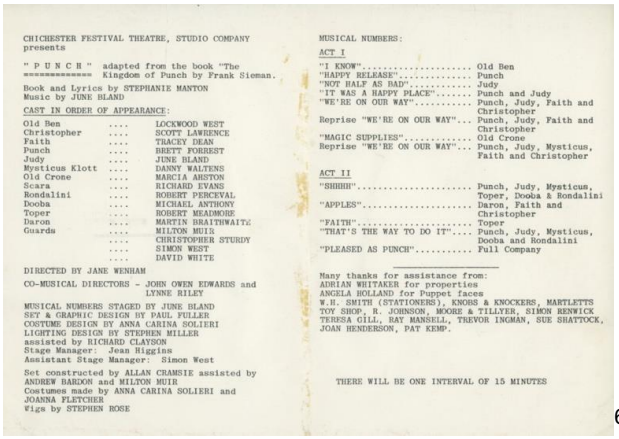
[59] "A Busy Season." *Bognor Regis Post*, 11 Sept. 1982. WSRO CFT 5/1/2/27

[60] "Nigel Stock (Actor)." *Wikipedia*, Wikimedia Foundation, 29 Dec. 2024, en.wikipedia.org/wiki/Nigel_Stock_(actor).

[61] "Sherlock Holmes, 221B." *BBC Radio 4 Extra*, BBC, 1 June 2020, www.bbc.co.uk/programmes/m000jpcv#:~:text=Nigel%20Stock%20stars%20in%20MJ,with%20the%20legendary%20detective...

[62] "Local Children in 'Punch'." *Bognor Regis Observer*, 30 Sept. 1982. WSRO CFT 5/1/2/27

[63] "Festival Ends with Note of Real Punch." *Surrey Comet*, 1 Oct. 1982. WSRO CFT 5/1/2/27



CHICHESTER FESTIVAL THEATRE, STUDIO COMPANY
presents

" P U N C H " adapted from the book "The Kingdom of Punch by Frank Sieman.

Book and Lyrics by STEPHANIE MANTON
Music by JUNE BLAND

CAST IN ORDER OF APPEARANCE:

Old Ben	....	LOCKWOOD WEST
Christopher	....	SCOTT LAWRENCE
Faith	....	TRACEY DEAN
Punch	....	BRETT FORREST
Judy	....	JUNE BLAND
Mysticus Klott	....	DANNY WALTENS
Old Crone	....	MARCIA AHSTON
Scara	....	RICHARD EVANS
Rondalini	....	ROBERT PERCEVAL
Dooba	....	MICHAEL ANTHONY
Toper	....	ROBERT MEADMORE
Daron	....	MARTIN BRAITHWAITE
Guards	....	MILTON MUIR
	....	CHRISTOPHER STURDY
	....	SIMON WEST
	....	DAVID WHITE

DIRECTED BY JANE WENHAM

CO-MUSICAL DIRECTORS - JOHN OWEN EDWARDS and LYNNE RILEY

MUSICAL NUMBERS STAGED BY JUNE BLAND
SET & GRAPHIC DESIGN BY PAUL FULLER
COSTUME DESIGN BY ANNA CARINA SOLIERI
LIGHTING DESIGN BY STEPHEN MILLER assisted by RICHARD CLAYSON
Stage Manager: Jean Higgins
Assistant Stage Manager: Simon West

Set constructed by ALLAN CRAMSIE assisted by ANDREW BARDON and MILTON MUIR
Costumes made by ANNA CARINA SOLIERI and JOANNA FLETCHER
Wigs by STEPHEN ROSE

MUSICAL NUMBERS:

ACT I

"I KNOW".....	Old Ben
"HAPPY RELEASE".....	Punch
"NOT HALF AS BAD".....	Judy
"IT WAS A HAPPY PLACE".....	Punch and Judy
"WE'RE ON OUR WAY".....	Punch, Judy, Faith and Christopher
Reprise "WE'RE ON OUR WAY"...	Punch, Judy, Faith and Christopher
"MAGIC SUPPLIES".....	Old Crone
Reprise "WE'RE ON OUR WAY"...	Punch, Judy, Mysticus, Faith and Christopher

ACT II

"SHHHH".....	Punch, Judy, Mysticus, Toper, Dooba & Rondalini
"APPLES".....	Daron, Faith and Christopher
"FAITH".....	Toper
"THAT'S THE WAY TO DO IT".....	Punch, Judy, Mysticus, Dooba and Rondalini
"PLEASED AS PUNCH".....	Full Company

Many thanks for assistance from:
ADRIAN WHITAKER for properties
ANGELA HOLLAND for Puppet faces
W.H. SMITH (STATIONERS), KNOBS & KNOCKERS, MARTLETTS TOY SHOP, R. JOHNSON, MOORE & TILLYER, SIMON RENWICK TERESA GILL, RAY MANSELL, TREVOR INGMAN, SUE SHATTOCK, JOAN HENDERSON, PAT KEMP.

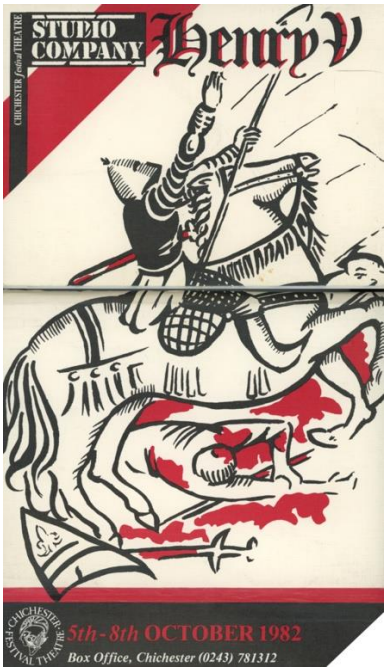
THERE WILL BE ONE INTERVAL OF 15 MINUTES

[64]

The Studio Company took part in the Chichester Theatre Day which ran from the 5-8 October 1982. The basis of the day was such that in the morning, the company participated in discussions and open rehearsals prior to a performance of *HENRY V* in the afternoon. The play was staged using 6 actors on an open set and in modern dress and, as with the original presentation at the Globe Playhouse in 1599, this production exploits both the performers and audience's imagination. The project offers students of all ages the opportunity to involve themselves in every aspect of the play in performance, and for those schools booking, a comprehensive study-pack will be available which will provide a stimulating and informative reference to enhance the understanding and enjoyment of the play. This scheme will appeal to students working for C.S.E., 'O' Level and 'A' Level courses.[65]

[64] Meier nee Cosens-Shipp, Sharon. CFT Yearbooks, 1982

[65] "Chichester Theatre Day." *CFT Press Release*, June 1982. WSRO CFT 5/1/9/2



The audience will be invited to join in a morning session of rehearsal and discussion with the cast, led by Christopher Selbie, Chichester's assistant director. Mark Wynter[66] plays *Henry V* and all other roles are taken by Simon Butteriss, David Dandridge, Cathryn Harrison, Peter Miller, Paula Tinker and Amanda Wise.

Although Chichester's Studio Company has mounted plays and workshops for local schools, this is the first time such a production has been staged at the Festival Theatre itself. However, aware of the contribution the professional theatre can make to education, it is hoped the schools' production will now be an annual event.[67]
A very positive article was written about the Theatre days: “The actual performance was preceded by a fascinating workshop at which we were given an explanation as to how the production had been initiated and developed and, with the aid of members of the audience, demonstrated a rehearsal of a small extract from the play.

[66] “Mark Wynter.” *Wikipedia*, Wikimedia Foundation, 4 Nov. 2024, en.wikipedia.org/wiki/Mark_Wynter.

[67] “Production for Schools at Chichester Theatre.” *Farnham Herald*, 27 Aug. 1982. WSRO CFT 5/1/2/28

To us it seemed quite remarkable how a handful of actors, using a sophisticated combination of basic Shakespearian props and modern technology, could transport us back to Agincourt and involve us in a 15th Century battle."[68]
A further review: "Sixties pop idol Mark Wynter gave up the microphone for the sword and swash buckled in style. His timing and actions were faultless, and his powerful performance drew out both the masterful and hard and the devout and just side of the energetic monarch whose finest hour came at Agincourt.
The seven-member cast showed deftness in costume changes and versatility in playing a host of roles – both French and English……. Shoestring budget Shakespeare it might be. But it was certainly a production the youngsters could identify with. It is more power to the elbow of the Studio Company who are commendably pushing for growing involvement with young people in the community. If it helps bring playwrights like Shakespeare to the masses nobody should be complaining. Not even the purists.[69]

[68] Chubb, Sarah, et al. "Studio Company's Venture." *Chichester Observer*, 21 Oct. 1982. WSRO CFT 5/1/2/28

[69] "Shakespeare on a Shoestring Budget." *Chichester Observer*, 14 Oct. 1982. WSRO CFT 5/1/2/28

1983

At the beginning of 1983 John Gale, the West End impresario, arrived at the instigation of Patrick Garland to act as the executive producer to help the shows run to budget and to bring in more transfer income. He also looked at the Studio Company. John Gale explains: “Keith Michell had started New Ventures, and it was initially a huge success. But by the time I got to Chichester, it was failing because nobody ever knew where they were going to be. They were scattered all over the city. I decided that if we put up a marquee next to the theatre, then everybody would see it and know where it was.”[70] This was the yellow and white stripped tent that stood where the Minerva Theatre is today.

Christopher Selbie was still involved with the studio company in the early part of the year and was arranging sponsorship for the school’s production of *Macbeth* with the Central School of Art. The proposals were:

1. The Central School will provide a third-year student to design sets and costumes for *Macbeth*. The student in question is Matthew Rice. He will receive advice, if necessary, from the college.
2. Central School will make available a grant towards production expenses in the region of £350-£400.
3. They will make available their own workshops and wardrobe with their technicians in the construction and make of sets and costumes.
4. Subject to satisfactory negotiations the Central School could make available the Jeannetta Cochrane Theatre for the presentation of *Macbeth* following its run at Chichester.

Christopher Selbie strongly urged the development of the scheme, since it not only develops the educational aspect of the project but strengthens the artistic area immensely.[71]

[70] Mosse, Kate. “The 1980’s.” *Chichester Festival Theatre at Fifty: 1962-2012: A Celebration*, Unbound, London, 2012, pp. 96–99.

[71] Selbie, Christopher. “Macbeth.” 1983, Chichester. WSRO CFT 2/3/1/2

How much of this took place I cannot say. There is a review that mentioned Matthew Rice as the designer.[72]

Matthew Francis took over as Studio Theatre director according to the printed leaflets for the Saturday Morning Club that ran for children in the foyer of the main theatre from June 4-July 30. The cost was only 20p per child. “Soft drinks and confectionary will be available during the interval, and a loo service.”[73]

In the CFT newsletter of 1983, Christopher Selbie was presenting *No Corner In The Abbey*: an evening with William Topaz McGonnagle, the world’s worst poet on Sunday July 31 at the Chichester Festival Theatre at West Dean event. I have no details of when he left the Festival Theatre.

[72] “Macbeth to Be an Education!” *The News*, 26 Sept. 1983. WSRO CFT 5/1/2/27

[73] Meier nee Cosens-Shipp, Sharon. CFT Yearbooks, 1983

Conclusions

With the arrival of Patrick Garland as artistic director and Christopher Selbie as assistant director on some of the main theatre shows, it was decided that the New Ventures should be more formalised as a distinct company allied to the Chichester Festival Theatre hence the new name – CFT Studio Company. It also used actors who were appearing in the main house and gave Christopher Selbie the post of Artistic Direction of the company.

The seasons consisted of a wide range of plays and performances using well known and sometimes controversial playwrights to cater for all ages from 5 to 85! This was a far broader age range than the main theatre.

Chistopher Selbie and the team appeared to overstretch themselves in the first season as it was reported in the 1981 report (Appendix 1)[74] – “It was agreed that this year the company had difficulty in coping with so many plays and that commuting scenery, costumes and props, between the Festival Theatre and the New Park Centre was laborious and frustrating.” It went on – “If there had been room to store props at the centre, then the company could have coped much better with rehearsals and performances, but as they had to help with the lighting and staging of the shows valuable time was taken up which could have been spent on polishing performances and enabling an actor to prepare for a performance in his own time so his own individual contribution would be more relaxed, but some actors would be rushing around arranging lights or scenery half an hour before he was due to go on stage.” The second season had a reduced number of performances and in 1983 John Gale, with the donations of Hetty Gestetner, provided a tent as a performance space where the Minerva Theatre is now.
Regarding finance the company appeared to break even in the first year with the comment that the publicity was not organised properly, nobody was sure who was responsible. In the second year the main theatre did publish the programme along with the cast list of *Goodbye Mr Chips* which was on at the same time as the studio

[74] Pope, A. “CFT Studio Company.” 1981. WSRO CFT 2/3/2/1

company. I could not find any comments or literature regarding the financial success of the second season and how well the advertising helped.

One of the standout successes of the company was the involvement of children and young adults ranging from the work in schools, being able to perform with adults (*Punch*) and the theatre day that got students involved in the production of Shakespeare. Also, performances for children, and story time and activities for the very young.

I do not agree with John Gale that it failed "as nobody knew where they were going to be. They were scattered all over the city." The main studio performances for adults were at the New Park Centre. The one for children was at Bishop Otter College and the Festival Theatre was used for the Theatre Day and the Nigel Stock performance.

The choice of plays was eclectic with some well-known play writes and new talent in the first year. In the second year it was using local talent to write the plays or using people who had performed the material elsewhere (Except for Shakespeare). There was a reduced number of shows in the second season, this could have been financial or just the logistics. The main theatre in 1981 had a critically successful season but it was a financial disaster losing all the reserve funds.[75] I could not find any information as to whether they received a grant from the main theatre in 1982 or any financial details as to the success of the season.

The real success for the company was *Henry V* for schools. They proposed to do *Macbeth* the following year. Christopher Selbie was in discussion with the Central School for Art to help with the production costs early in 1983.

It is difficult to say how sustainable the season was. Most of the props etc would have been obtain, I am sure, by begging stealing or borrowing. The New Park Community Centre was a building saved from demolition and has since become a valued site in the Chichester area. Sustainability was not thought about at that time. The centre did have a large skip to collect newspapers and magazines, which were then sold to paper salvage companies. The money raised then went to help with the upkeep of the centre. They also had jumble sales to raise money.

[75] Evershed-Martin, Leslie. *The Miracle Theatre: The Chichester Festival Theatre's Coming of Age*, David & Charles, Newton Abbot, 1987, p. 155.

Overall, a lot was learnt about running a theatre company and it is difficult to find out how much was passed on to The Tent company. I can only surmise that with actors and the ‘play write in residence’ continuing onto the 1983 season all was not lost.