MY ACCESS IS NOT YOUR ACCESS
NOT YOUR ACCESS - MY ACCES
A PITY PARTY - THRO
THROW ME A P
POINTS? - HO
MANY PI
THE EARTH
GRO
WELCOME
NSDF 22
x Beth

editorial beep bop External Inbox ×

6:52 PM (9 minutes ago)

The festival is almost over…which means that it's time for the annual ZINE! In a misguided move, the editors have handed the editorial note over to me, Beth (I'm definitely not qualified for this…) I do love a subversive zine though…

In all honesty, this week at NSDF has been cracking. I've seen so many shows, met so many brilliant people and written SO many words. I don't think my brain can form a sentence anymore. Amongst the tiredness though, I feel invigorated – I felt like I lost a bit of my creativity during the pandemic, and this week has given me a new injection of spirit. It's FAB to walk through The Curve and hear snippets of ideas, theatre debates, and laughter. It feels like a happy space. More than that, after the last two years it feels so special to be able to gather in theatres again: to share joyously and collectively in the live moment once more.

I do think I'll need to sleep for a long time when I get home though.

SO – all that's left for me to say, is enjoy this issue. I hope that it sparks some joy, thoughts, and debate for you. All the people who contributed to this issue are wildly talented, and have worked so hard to review with honesty, kindness, and OPINIONS! It's a little different to usual – employing the cut, rip and stick method… ENJOY!

nsdf 2022 as @dril tweets

dull thuds of love (definitely fine)

wint @dril

blocked. blocked. blocked. youre all blocked. none of you are free of sin

joe's character- meg and joe are trying to connect (the devil wears dada)

wint @dril

"Is Wario A Libertarian" - the greatest thread in the history of forums, locked by a moderator after 12,239 pages of heated debate,

noff meme writer

wint @dril Following

the professor said our assignment is to make.. a MEme?? i've got this shit on lockdown. i pump my fist and hop on my hideous adult tricycle

generation why (dian cathal)

wint @dril Following

Food $200
Data $150
Rent $800
Candles $3,600
Utility $150
someone who is good at the economy please help me budget this. my family is dying

reservations (box of frogs)

wint @dril Follow

THIngs other people like: being bastards, being Uniformly tasteless
THINGS I Like: Being reasonably kind, and trying to help, when i can

[redacted due to budget constraints] and the kingdom of crystal's skull (crimms read crumbs)

wint @dril

so long suckers! i rev up my motorcylce and create a huge cloud of smoke. when the cloud dissipates im lying completely dead on the pavement

rabbithole (nsdf lab)

wint @dril

if i dont get into Heaven ill just use the rainbow bridge that dogs use. and ill push as many animals off the bridge as i can in the process

chris thorpe

wint @dril Follow

the wise man bowed his head solemnly and spoke: "theres actually zero difference between good & bad things. you imbecile. you fucking moron"

a ton of feathers (nsdf lab)

wint @dril

i am a Teen and that's somethjing i have to live with for the rest of my life.

anyone who pisses off noff

wint @dril

and another thing: im not mad. please dont put in the newspaper that i got mad.

NSDF Bingo

turned up at the wrong performance venue (curve 3)	visited the LAB	forgotten (or "forgotten") to sign out ☑
daydreamed of vegetables	met a Lizzie	worn a party hat
visited the Travelodge	witnessed a Chris Thorpe pun	eaten a panini (brie, cranberr)

QUEER THEATRE

I'm never sure I can define queer theatre because its hard to understand what exactly makes it queer. Is it the subject matter or is it me?

I live my life through a queer lense and therefore I believe everything I create is queer in essence. It is unavoidable within my art.

Yet - if someone who is not queer creates a show centred around a queer storyline, does it count as queer theatre?

My answer and question, I ~~guess~~ guess, is does your art serve the community you are depicting in a POSITIVE manner? And do you have queer people in the room making it, breathing life into it with you.

If the answer is no to either of these things perhaps it doesn't fall under the 'queer theatre' bracket or perhaps I just don't want it to.

What does QUEER even mean?

QUEER: (google says)

Adjective

1. Strange; odd
   - feeling slightly ill: he was feeling rather queer.

2. informal, often offensive . . . Homosexual.

NOUN

a homosexual man.

verb

spoil or ruin.

QUEER (what I say)

Adjective

1. vibrant, beautiful, alive.
   - feeling like she sparkled: she was feeling very queer.

2. informal, yet my label, offensive but reclaimed.

NOUN.

A member of the LGBTQIA+ community who CHOOSES this word to self describe.

verb.

to belong.

to have found a home.

I AM...

Eleanor Jenkins

an actor, writer, theatre maker in the east of England.

I AM...

pansexual, queer, anxious yet outrageous, and I believe I can make a difference.

I AM...

5,4", white, non-binary, 24, (AFAB) with brown hair, brown eyes and FUNKY clothing.

I AM...

naive, hopeful, idealistic, loud, petty, happy, sad, emotional. I am everything everyone tells me not to be and proud.

AM I TOO OLD FOR NSDF?

I think I might be getting too old for this? I first came here when I was 19 and this festival set my brain ON FIRE. People would say stuff like 'let's burn down the National Theatre'. And I would be like !!! woah !!!!! omg!!! 😳🤯🙀

I feel tired

But now I hear people saying 'let's burn down the National Theatre' and 'fuck the boards' and I just -sigh- and feel very tired.

Have I come to this festival too many times, and seen the same discourse over a couple of generations of participants and got bored of it?

I turn 25 next month

Or – dare I say it – am I becoming a bit Tory? (god I hope I'm not)

This is my sixth NSDF (including two pandemic years). The truth is that I'm scared I'm already turning into one of those old people who remembers how the festival used to be when they first came and wants it to stay like that – forever. I've had people come up to me in the festival and be like 'wasn't Noff great when it was this [insert super problematic thing] in the past?'

I'm not so galvanised

Maybe I feel tired because I have spent a lot of time advocating for things to change? And have seen very little change as a result of conversations at NSDF.

Noises Off was a very different place and a very different kind of magazine/newspaper when I joined (in 2017!). Maybe I am spent and need to pass the mantle onto someone else. I have had a lot of conversations (and arguments) about this and I have been worn down. I work at a theatre where my access requirements have meant that I haven't been able to see shows I've worked on.

Maybe I'm not too old I'm just over it.

I still love NSDF

I think

I came as a writer in my first year of uni and then was invited back as paid staff for the next few years. Maybe as soon as something becomes a job it becomes less fun, less of a novelty, more of a responsibility, less of an area to experiment, and more of a – burden. I think that NSDF has a massive problem with paid/unpaid labour, but maybe I would feel less old if I had come less – or i had kept theatre as a hobby instead of a job.

Both from the University of Leeds, Meg and Joe bonded during the pandemic out of loneliness. Pursuing different ventures, Meg a writer and Joe a clown, their connection came from playing games as children. Charades, hangman, and rock, paper, scissors were all incorporated in the show and played with the audience to create a community spirit.

It's the interaction that elevates Meg & Joe above other double acts. On entry, you have a choice of red, yellow and green stickers to indicate your willingness to engage, a simple but incredibly useful tool for audience and performers alike.You're then handed a party bag and possibly a tin can telephone by your seat, encouraging you to make new friends all before the show begins.

Regarding the performance itself, I was giggling from start to finish - an hour that flew by. One-liners, musical numbers and absurd tangents filled the show to its brim yet still found time to cover the underlying sadness of why the show has come to exist. The duo have built a great partnership, playing to their individual strengths, and are proof of how successful stand-up and theatre can be when you truly connect with your audience. NH.

Meg and Joe Try to Connect

L	S	E	D	A	R	A	H	C	I	T	I	L	C
P	L	E	O	L	I	I	U	S	N	C	W	T	O
A	H	R	U	V	P	M	N	D	T	E	R	T	M
R	U	G	B	R	C	U	I	E	E	N	I	A	M
T	S	N	L	U	H	S	V	Y	R	N	T	P	U
N	G	I	E	P	C	I	E	T	A	O	E	L	N
E	C	L	O	W	N	C	R	R	C	C	R	A	I
R	N	G	G	A	I	A	S	A	T	E	E	Y	T
S	A	G	I	A	I	L	I	P	I	A	T	I	Y
H	A	I	A	S	L	R	T	S	O	B	I	N	P
I	T	G	N	G	O	E	Y	R	N	S	S	G	C
P	M	I	E	I	E	E	E	I	Y	U	R	E	T
Y	N	A	M	G	N	A	H	D	Y	R	L	Y	R
L	O	N	E	L	I	N	E	S	S	D	N	T	U

PLAYING
COMMUNITY
ENGAGE
HANGMAN
LEEDS
CONNECT
CLOWN
INTERACTION
PARTY
WRITER
PARTNERSHIP
UNIVERSITY
DOUBLE
CHARADES
LONELINESS
MUSICAL
ABSURD
GIGGLING

if NOISES OFF was Buzzfeed

19 Times Associates said stuff we disagreed with

"I think the Ramada catering is nice" - James Phillips

27 Genius Plays that are so clever even we didn't get them
From Caryl Churchill to Sarah Kane!

WTF is going on in the outside world
We've got your guide!

The best moments from the pandemic festivals
From Zoom mishaps to mic unmutes

21 NSDF festgoers who are cooler than you
Very depop

Rupert Goold is a very nice man!

ADVERTISEMENT

The National Theatre is great!

ADVERTISEMENT

Trending Now

19 things theatre people think are normal but aren't

45 tweets that only make sense if you're at NSDF

11 boring facts about the history of NSDF

Your favourite baby names will help us guess your favourite musical

21 Noff reviews that were better than the actual show

DRAMA FESTIVAL

YOU ARE TOMORROW

James Joyce

Theatre Is Shit WHY