



The Circle

by Somerset Maugham

directed by Graham Stapley

from Saturday 28 November to 5 December
at 7.45pm except Sunday.

Matinee Saturday 5 December at 2.45pm.

Director's notes

The new Season opened with *Heroes* which was unknown to quite a few of our members. Some told me they were surprised it was amusing, although it was billed as a comedy. With a shorter than usual rehearsal period, the actors and set builders worked hard to accomplish the finished product which was very successful. The dog, an amazing construction by Don Plimmer and Cordelia Haynes was able to move its head at the end of the play courtesy of Martin Huggett who came in specially to help us.

Tuesday night's performance received a public adjudication as the play was entered in the Brighton and Hove Arts Council's Drama Awards. The results will be announced on 12 December in Brighton. Any member can apply to attend the function held at BHASVIC school. The cost is £12.00 including a finger buffet. If anyone is interested, please contact me.

We welcome Graham Stapley making his debut as the director of *The Circle* opening in late November. You will see a great example of a Georgian living room by Michael Folkard a new designer to our Club. As this play was performed here in 1960 we will take the original photographs from our archives and display them on the foyer noticeboard. It's always interesting to look back! I do hope that you will give us your support in coming along to see this very worthwhile revival.

An Evening with Ray Brooks the actor, is scheduled for 12 December 7.30 pm. He will be speaking of his fifty years work in television and films. I have been chatting to him recently and he has a wealth of stories to tell which should make it an interesting and amusing evening. The tickets are £10, and there will be an interval.

Pat Shrimpton

IN THIS ISSUE...

- 3 PREVIEW**
The Circle
- 6 REVIEW**
Heroes
- 8 ANNOUNCEMENTS**
Pirates of Penzance
- 9 AUDITION ALERT**
Yes Prime Minister
- 10 AUDITION ALERT**
All My Sons
- 11 INFORMATION**
- 12 CAN YOU HELP ?**
- 13 ANNOUNCEMENTS**
An Evening with Ray Brooks
- 14 Lewes Theatre Youth Group**
Treasure Island
- 15 ANNOUNCEMENTS**
- 16 BOOKING FORM**

DIARY DATES

PERFORMANCES

The Circle
28 November - 5 December

Ray Brooks
12 December

Pirates of Penzance
2 January

Treasure Island
29-31 January, 5 & 6 February

AUDITIONS

Yes Prime Minister
12 December

All My Sons
19 December

PREVIEW

The Circle

W. Somerset Maugham wrote *The Circle* in 1921, a time of rebellion against the traditional taboos in society, while women were seeking the right of self-determination and liberation from the restrictions of their Victorian past.

The *Circle* is ostensibly a play about the wisdom (or lack thereof) of flouting social conventions for love. It is written with much craftsmanship and knowledge of the cruelty of both society and the human heart. It explores how history is often destined to repeat itself and there is a suggestion that the only lesson we learn from history is that we never learn the lessons of the past.

Contemporary critics considered it to be his finest play despite it being the first of his plays to be booed by the audience. It was, however a critical and financial success running for 181 performances in the Haymarket Theatre with a cast that included Fay Compton, Ernest Thesiger and Allan Aynesworth and enjoying West End revivals in 1931 and 1945.

The action takes place in a drawing room of a stately home, “the showpiece of the county”, the furnishings of which attract more pride and attention from the owner than he affords his wife after just three years of wedlock.



To create this vital setting we are very fortunate to have the expert artistic contribution from Michael Folkard.

Michael studied Interior Design but it was his love of the theatre that would provide his greatest fulfilment and a chance to design for Webber Douglas Academy of Drama in Central London, which helped to formulate a professional career. His passion for painting murals and trompe l’oeil was comfortably translated into a wide variety of scenic and interior work.



Elizabeth, played by Isabella McCarthy Sommerville, is distressed with the prospect of a loveless marriage. Her mother-in-law, played Jenny Lloyd Lyons, arrives for the first time since she eloped thirty years previously. This event combined with the amorous attention of a house guest is about to send Elizabeth’s head into a spin. The father-in-law played by Tony Bannister, is naturally keen to resist any fresh passionate impulse.

PREVIEW

The Circle



Cathryn Parker who led our initial rehearsals to transport us all into the period of the piece described the play as a seamless blend of romance and repartee, set in a time and society bound by conventions and restrictions unfamiliar to us today. *The Circle* she said "is about giving up everything that is conventionally acceptable to be the person you really are with the person you really love."

image researched and created by the artist and long standing member of L.L.T., Don Faulkner.

With a glittering cast, a magnificent set and the redoubtable Joanne Cull back stage, we look forward to presenting W. Somerset Maugham's *The Circle* for your entertainment and delight.

Graham Stapley

The publicity, under the control of Mike Palmer, has been adorned by an original



Bar staff

If you've ever wanted to try pulling a pint, why not try our Bar Team?
There's nothing to it really. We can show you the ropes.

Simply call Claire Duc on 01273475940

Or email Claire@claireduc.co.uk

REVIEW HEROES



Aclaimed French playwright Gérard Sibleyras was born in Paris in 1961. His award winning play *Le Vent des Peupliers* was first staged in 2002 and was a big hit. In 2005 it was renamed *Heroes* when Sibleyras collaborated with Tom Stoppard who translated it for a West End run. That production won the 2006 Olivier Award for best new comedy. Describing *Heroes*, Stoppard said 'one of the attractions of translating *Heroes* is that it's not the kind of play I write. There are no one-liners. It's a much more a truthful comedy than a play of dazzling wit. It's a kind of exquisite pain'.

Sibleyras is seen as a very British writer due to his wry humour and uncomplicated story-telling. When people in France heard that Tom Stoppard was translating *Heroes* Sibleyras says - 'they said see, we told you it's a British play'. Since the London run it has been translated into many languages.

Set in a veterans home in 1959, three ex-service men while away their

time sitting on a terrace, overlooking poplar trees, The Wyndham's Theatre production starred Ken Stott, Richard Griffiths and John Hurt offers the opportunity for a masterclass in acting.

Director Nigel Sharpe chose a poignant play about older men grieving their purpose, drive and virility. The meat of the piece is in what is unsaid and in the way the three characters struggle to maintain a controlled front thereby not betraying their real feelings of vulnerability. The cliché of men bonding through doing things and of women bonding through saying things rings very true here. During the long, hot days of summer in sleepy rural France, their preoccupations are the everyday activities and attractiveness of the nurses, who of their fellow inmates has died and who might be next. Symbolically the end of the play heralds the coming of autumn when Canadian geese fly in formation above the men in a poignant and life affirming scene. We see clearly the true sense of mourning these men feel for the comradeship and

REVIEW HEROES

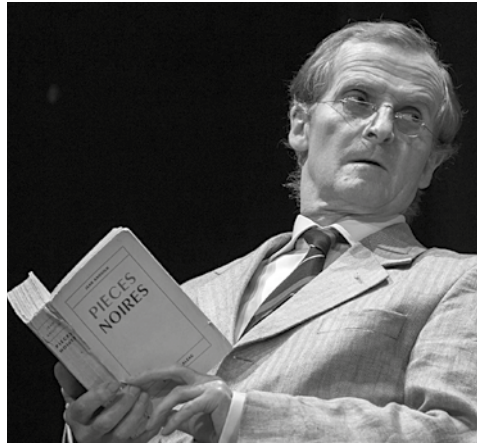
purpose of their war time experiences. Also symbolic is the permanent presence of the large statue of a canine hound. The dog becomes a fourth character on the stage with one character Phillippe - played with a lovely boyish mischief and fruitiness by Alan G. Baker, believing he can see the dog moving. As if to harness the life and agility of a proud beast the characters increasingly involve the statue in the action.



To combat their frustration and ennui the men, led by Gustave, decide to plan and execute an escape to the top of the ridge lined with poplar trees that they gaze at everyday from their terrace. Nick Betteridge convincingly maintained the outward polish and poise of a man who, once in charge, now struggles with reduced circumstances and the lack of any kind of status. There were a couple of painfully illuminating moments where the vulnerability of a nearly broken man showed through when Henri - Peter Wellby, witnesses Gustave's intense fear of going out into the world and meeting people. Peter Wellby really captured the inner life of a man who had struggled and won the fight not to give up after being disabled by war injuries.

It was touching to see his character Henri, outwardly physically damaged, supporting Gustave whose injuries were more psychological rather than visually apparent.

In the French tradition much of the motor of the play is absurdist with some farcical elements, but in Tom Stoppard's translation it is played out with wry English humour. However, the actors and the audience relished the moments of earthy banter when the three men, led by the irrepressible Phillippe, shared laddish observations on women in a clumsy attempt to feel they still had a functioning place in the society.



Dudley Ward's and Nigel Sharpe's set design and clever use of space served the play well. Special mention goes to Cordelia Haynes, Don Plimmer and Mervyn Huggett for giving life to the fourth - canine, member of the cast.

Lucie Fitchett

Letters...

Hi

My wife Heather and I both enjoyed Heroes, and I am enclosing (below) my very positive review. I hope this will help to increase awareness about Lewes Little Theatre and attract people to future productions.

I have added details of Lewes Little Theatre's next production at the bottom of the review and asked the Argus to arrange for it to go on their listings page. But someone from the theatre will need to send details of The Circle and each of the other future productions to: listings@theargus.co.uk

All best wishes Tony Flood

Excellent performances by Alan G. Baker, Peter Wellby and Nicholas Betteridge brought out the humour in Tom Stoppard's translation of Gérard Sibleyras' *Heroes* at Lewes Little Theatre.

They jelled perfectly as three cantankerous World War I veterans passing endless days in a French military home in the 1950s.

Baker displayed the ideal mix of vulnerability and cynicism as Philippe, who repeatedly passes out due to a piece of shrapnel in his brain. And he cleverly conveyed why Philippe fears the nun running the home will kill him.

Betteridge was also convincing as an agoraphobia sufferer Gustave, who hatches a bizarre escape plan.

It was left to the gammy-legged Henri to add realism - and Wellby did just that. He patiently explained the impracticality of it all on learning that Gustave intends to take a heavy stone statue of a dog on a trek to freedom.

The funniest moments are when Philippe comes back from a funeral covered in mud after falling into the grave, and when the

quarrelling old codgers practice roping themselves together with a hose pipe. The plot lacks drama, but the three talented Lewes actors helped director Nigel Sharpe show that Sibleyras' play contains far more than quaint sentimentality.

STAR RATING: 4 OUT OF 5



ANNOUNCEMENTS

The Pirates of Penzance
presented by Opera Anywhere



Saturday 2 January at 7.30 pm

Tickets - £15

'Every man and woman of them gave it both barrels
of a piratical blunderbuss'

Daily Information July 2015

AUDITION ALERT AUDITION ALERT

Saturday 12 December 2015, 10.30 am. Foyer LLT.

YES, PRIME MINISTER

by Antony Jay and Jonathan Lynn directed by Derek Watts.

Performance dates 7 - 14 May 2016

The UK is in crisis: debt is spiralling and unemployment is rising. However salvation may come in the form of a pipe-line deal with oil-rich Kumranistan. But when the Kumranistan Foreign Secretary makes a shocking request of the PM's staff, moral considerations clash with economics and political machinations, media manipulation and escalating chaos ensue. A sharply satirical farce, guaranteed to have the audiences rocking with laughter. There are opportunities for riotous ensemble playing in this rollicking piece.

However, farce is not easy. It needs actors playing for real in an unreal situation. It cannot, ironically, be played for laughs. I shall be looking for actors who understand this in the audition.

Characters

Sir Humphrey Appleby - Cabinet Secretary. Age 50-55

Needs little description. Think Nigel Hawthorne - smooth, unflappable, duplicitous.

Bernard Woolley - Principal Private Secretary to the PM. Age 35-50

The fall guy, trying to hold it together for the PM.

Jim Hacker - Prime Minister. Age 45-60

Paul Eddington, of course - out of his depth, needs to be able to tread a increasingly chaotic path between sheer panic and farcical plausibility. A gem of a role.

Claire Sutton - Special Policy Adviser. Age 30-45

Intelligent, attractive university lecturer. Capable, efficient and ruthless.

Kumranistan Ambassador. Age 45-60

Harrow and Oxford. Urbane, amoral, corrupt.

Jeremy Burnham - Director-General of the BBC. Age 50-60

Typical Establishment functionary.

Simon Chester - BBC presenter

Think Paxman, Dimpleby

Rehearsals will begin in early March, with a sensible break for Easter.

Audition pieces

Sir Humphrey, Bernard, Claire, Jim - p.10-12, p. 23

Bernard - p 1-3 (also for Sir H) Ambassador - p. 32-34 (also for Sir H/Jim)

Claire - p. 46-49 (also for Jim) DG - p. 41-44

Simon C - p. 63-65 (also for Jim)

Scripts from Derek Watts 01273 471680 or derekw1943@gmail.com

AUDITION ALERT AUDITION ALERT

Saturday 19 December 2015, 10.30am, Foyer LLT.

ALL MY SONS by Arthur Miller, Production dates 2 – 9 July 2015

An explosive secret threatens to tear a family apart in this intense drama about the conflict between business ethics and taking responsibility for one's actions. Arthur Miller's twentieth century classic won both the New York Drama Critics Award and the Tony Award for best play. I am looking for actors who are able to convey the power and poignancy of this piece by portraying strong characterisations with family tensions simmering just below the surface. These characters present confused values, flawed ambitions, betrayals, denials and profound disillusionments that are entirely relevant today. I will also look at how auditionees interact and work together.

The play is set in the backyard of

the Keller home in the outskirts of an American town (location unspecified) therefore we will need standard American accents.

I am very excited about this production. We will need to work hard to achieve the outstanding quality for which I will be aiming. I would ask you not to audition if you know you will not be available during the rehearsal period as rehearsals cannot be truly effective when people are missing. Due to the nature of the piece and the tight rehearsal schedule I need reliable team players who are positive and enthusiastic, prepared to work hard between rehearsals and committed to the production so that we can all fully enjoy the experience and be pleased with the outcome.

CAST

Name	Audition Pieces
<p>Joe Keller (50's--60's) A genial, uneducated but hardworking father and manufacturer, Joe is secretly responsible for the death of 21 pilots because he allowed damaged cylinder heads to be shipped during WWII. For years he has blamed everything on his former friend and partner, Steve Deever, but during the course of the play his secret is divulged. Joe and his wife live in fear of bad news, about their son and the crime they have conspired to deny. Survival for Joe is a primary necessity.</p>	<p>p6 Jim "Where's your tobacco" – "...he takes her temperature" (p9 Frank "Annie came?" – "Sh! Sh!") p29 Ann "Haven't they stopped talking about dad?" – Ann "He just wants everybody happy" p68 Chris "Then you did it?" -- end</p>
<p>Kate Keller (40s-50s) Kate, (mother), carries the authority in the house. She is a loyal wife; nervous, compelling and truly charming. She maintains that her son, Larry, is alive although declared missing in action; for her, nothing must change. Her desperate need to deny the possibility of her son's death also derives from her desire to deny the connection between that death and her husband's actions.</p>	<p>P20 Mother "I had a terrible night" – "We can do it tonight" p29 Ann "Haven't they stopped talking about dad?" – Ann "He just wants everybody happy" P73 Jim "Any news?" – "...he'll come back" (p59 Lydia "Oh Georgie, Georgie...." – "Oh Frank")</p>
<p>Chris Keller (30's) A strong, steady everyman, Chris served in the war and returned a man with ideals and beliefs. He feels guilt at surviving the war. He idolizes his father and believes in his innocence. He wants to marry Ann.</p>	<p>P20 Mother "I had a terrible night" – "We can do it tonight" p29 Ann "Haven't they stopped talking about dad?" – Ann "He just wants everybody</p>
	<p>p33 Ann "You're the only one I know..." – "I'm going to make a fortune for you" p53 Chris "What's the matter, George...?" – "Get him out of here" (p59 Lydia "Oh Georgie, Georgie...." – "Oh Frank") p68 Chris "Then you did it?" -- end happy"</p>

AUDITION ALERT AUDITION ALERT

CAST

<p>Ann Deever (20's—30's) Ann was Larry's fiancé. An intelligent, lovely girl, Ann has returned home in the hope of marrying Chris. After her father's imprisonment, she left the area and has been living in New York. She has shunned her father and during the course of the play reveals that Larry committed suicide after hearing about Joe's issues with the law.</p>	<p>p29 Ann "Haven't they stopped talking about dad?" – Ann "He just wants everybody happy" p33 Ann "You're the only one I know..." – "I'm going to make a fortune for you" p43 Sue "Is my husband" – "I'm at the end of my rope on it!" p53 Chris "What's the matter, George...?" – "Get him out of here" (p59 Lydia "Oh Georgie, Georgie...." – "Oh Frank")</p>
<p>George Deever (30's) George is Anne's brother, a successful attorney and WWII veteran and childhood friend of Chris. He initially believed in his father's guilt but, upon visiting Steve in jail, realizes his innocence and becomes enraged at the Kellers for deceiving him. He returns to save his sister from her marriage to Chris and is the catalyst that destroys the Keller family.</p>	<p>p53 Chris "What's the matter, George...?" – "Get him out of here" p59 Lydia "Oh Georgie, Georgie...." – "Oh Frank"</p>
<p>Jim Bayliss (40's—50's) Jim is a successful doctor but is frustrated with the stifling domesticity of his life. He has abandoned his medical research at his wife's insistence and continues in his job as it pays the bills. He is a close friend to the Keller family and spends a lot of time in their backyard. Wry, self-effacing humour, self-controlled with a wisp of sadness. Smokes a pipe.</p>	<p>p6 Jim "Where's your tobacco" – "...he takes her temperature" p9 Frank "Annie came?" – "Sh! Sh!" P73 Jim "Any news?" – "...he'll come back"</p>
<p>Sue Bayliss (30's—50's) Sue is Jim's wife: needling and dangerous but affectionate. She too is a friend of the Keller family but is secretly resentful of what she sees as Chris's bad idealistic influence on Jim. "An overweight woman who fears it"</p>	<p>p9 Frank "Annie came?" – "Sh! Sh!" p43 Sue "Is my husband" – "I'm at the end of my rope on it!"</p>
<p>Frank Lubey (30's) Another childhood friend, Frank was ahead of the draft. He married Lydia and with her has three small children. He is helping Kate by drawing up a horoscope that suggests Larry couldn't have died. He is somewhat simple and uncertain of himself yet a kind family man.</p>	<p>p6 Jim "Where's your tobacco" – "...he takes her temperature" p9 Frank "Annie came?" – "Sh! Sh!"</p>
<p>Lydia Lubey (20's—30's) Frank's wife and George's former girlfriend, Lydia is the picture of domestic bliss and a sweet, positive example of the one-who-got-away.</p>	<p>p9 Frank "Annie came?" – "Sh! Sh!" p59 Lydia "Oh Georgie, Georgie...." – "Oh Frank"</p>
<p>Bert (8-10 yrs) Bert is a little boy who lives in the neighbourhood and frequently visits the Keller's yard to play "jail" with Joe. He appears twice in the play.</p>	<p>To be auditioned in the Spring</p>

Rehearsals

Rehearsals will start on 18 April with a cast read through.

Rehearsals will be held three times a week on Monday, Wednesday and Friday evenings.

NOTE: Members and non-members can audition.

Everyone will need to be a fully paid up member to perform in All My Sons.

Finally!

If you have any queries about the audition or would like a script please contact me on 01323 733748

I look forward to seeing you at the auditions on

19 December 2015.

Sandra Tomlinson
 email sdt1717@hotmail.co.uk

Can you help ?

MIKE PILLER BOX OFFICE MANAGER

After some years as Manager of the Box Office, Mike Piller will be 'retiring'. He has done a superb job organising the volunteers who help in the box office. He's calm, efficient, helpful and always ready to step in and deal with an emergency. We shall certainly miss him but I know he will still be involved with us in another capacity.

Before he retires however, we will need somebody to take over as a new Box Office Manager. Mike will be on hand to guide him or her.

IS THERE ANYONE WHO COULD TAKE OVER FROM MIKE, PLEASE?

If so, could you please contact Derek Watts, Joanne Cull, Chris Weber Brown, myself or any member of the Committee.



DON FUNNELL PRODUCTION MANAGER

Again, after some years as Production Manager Don Funnell is 'retiring' from next season. He is in charge of ordering scripts, sitting in on auditions, arranging Heads of department meetings and production meetings (deciding on the budgets needed for each production). This is a mainly 'behind the scenes job' but essential to the running of the Club.

IF YOU WOULD LIKE TO TAKE OVER FROM DON THEN CONTACT ANY OF THE PEOPLE MENTIONED ABOVE.

To know more about what is involved in either box office management or the production management roles, both Mike and Don will be only too happy to talk you through the requirements.

The Committee members are very grateful to Mike and Don for all they have done for us over the years. Many thanks! As this is the last Newsletter of 2015, I wish you all A Very Merry Christmas and a Happy New Year.

Pat

Front of House Can you help?

I would like to thank all of the Front of House Team who rallied round me on my first foray as House Manager. Their knowledge and wise advice was most welcome. Jane Rimmington, my predecessor left an excellent routine. Thank you, Jane for all your hard work. We are a small but happy band, it would be great if we were a larger even happier one. The duties aren't onerous. Before curtain up - selling programmes, tea/coffee tokens and raffle tickets, then a bit of a sit down, before preparing cups and saucers, tea pots for the interval refreshments, tidy up, stack the

dishwasher and off!

The theatre often hosts other events, and there is often the requirement to provide interval refreshments on these occasions too.

The welcome that we can give sets the tone of the evening, and makes the many new audience members that now attend following the change in the membership rules, feel at ease and valued.

So please, if you would like to lend a hand do get in touch with me at belindasharp@hotmail.co.uk 01273 833664 or 07710254342

ANNOUNCEMENTS

AN EVENING WITH RAY BROOKS



**WHAT HAVE I DONE, WHO HAVE I BEEN?
*WHERE HAVE I BEEN?***

THE NATIONAL THEATRE BUTLINS HOLIDAY CAMP

Winner of the Palm D'or at the Cannes Film Festival

The Knack TOILETS IN SPAIN CATHY COME HOME

WEST END THEATRES FIGHTING AN OCTOPUS

**IRA BOMBS and MAGGIE SMITH
CORONATION STREET**

BIG DEAL : KILLING DALEKS

Big Daddy Breaking a leg

PLAYING AN ELEPHANT

EASTENDERS Killing Pauline Fowler

**And much more hidden under the shadow of
Mr. Benn**

Lewes Little Theatre

Saturday 12 December 7.30 pm. Tickets £10

Box Office 01273 474826

Lewes Theatre Youth Group

Avast ye land lovers!

Come set sail with us next year as Lewes Theatre Youth Group proudly take us on a swashbuckling adventure of Treasure Island, by Ken Ludwig. A fantastic stage adaptation of Robert Louis Stevenson's literary classic.

A story about the heart, a story about a boy growing up
and a story about us all finding out who we are.

LTYG
Lewes Theatre Youth Group
is proud to present Robert Louis Stevenson's
TREASURE ISLAND
(Ludwig) is presented by special arrangement
with SAMUEL FRENCH, LTD.
Directed by Tim Rowland & James Firth-Haydon
EVENINGS ON 29TH JAN, 5TH FEB & 6TH FEB AT 7.45PM
MATINEES ON 30TH JAN, 31ST JAN & 6TH FEB AT 2.45PM
TICKETS COST 6GBP FOR CHILDREN & 8GBP FOR ADULTS
LEWES LITTLE THEATRE, LANCASTER STREET, LEWES
BOX OFFICE 01273 474826

Make sure you sharpen your cutlasses and don your eye patches.

For those not brave enough to come and see it, it's the long walk off a very short plank for ye!

ANNOUNCEMENTS

LEWES THEATRE CLUB INFORMATION

ANNUAL SUBSCRIPTION £10 Double £16
Over 60s, Student & Juniors £6 Double £10
ADMISSION PRICES Evenings £8.
Matinées £6

ANTHONY JENNER BAR

All are welcome in our bar. It is open before and after all evening performances, as well as during the interval. Interval drinks may be ordered in advance.

THE NEWSLETTER

Published before each production.
Contributions in the form of articles or correspondence are welcomed and should be addressed to The Editor, Lewes Little Theatre, Lancaster Street, Lewes, East Sussex BN7 2PX.

MEMBERSHIP

Applications should be sent to the Membership Secretary. Acting Membership involves no extra subscription. Members wishing to act are invited to attend auditions announced in the Newsletters.

CAR PARKING

Limited space at the theatre is available to those with disabilities. Municipal Car Parks, close by in Brook Street and the Needlemakers Centre, are open free of charge after 6pm.

THE WORKING PARTY

This hard-working group undertakes set building, costume, repairs and maintenance, both inside and out, meeting every Tuesday evening.

DISABLED PEOPLE

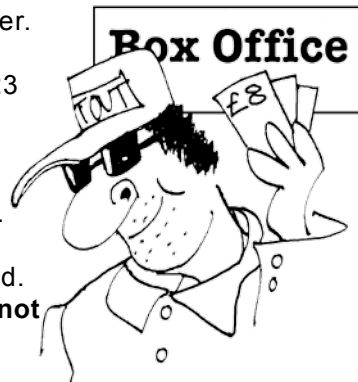
Members who have difficulty negotiating stairs and steps may enter the Theatre by the former entrance on the east side of the building. Seating close to this entrance is in Rows G9-11, H10-12 and J5-7. We can accommodate one wheelchair at certain performances. For details, ask at the Box Office. A disabled persons' toilet is located between the two main doors to the Auditorium. A fully operational induction loop has been installed. Aids should be adjusted according to the manufacturer's instructions.

OFFICERS

President Joanne Cull
Director Pat Shrimpton
Treasurer Bob Leeds
General Secretary Derek Watts
Membership Secretary Nigel Sharpe

Buying your tickets

Evening performances at 7.45pm.
Matinee at 2.45pm on Saturday 5 December.
THE BOX OFFICE 01273 474826 will be open daily except Sundays from Monday 23 November to Saturday 5 December 10.30 am until noon and from 7pm to 7.30pm. Postal bookings received before the Box Office opening period will be given priority. Tickets not paid for 15 minutes before the performance is timed to start may be resold.
In any case seats booked in advance but not taken up must be paid for if not resold.



The Circle

28 November - 5 December

RAY BROOKS

12 December

Pirates of Penzance

2 January

TREASURE ISLAND

29-31 January - 5-6 February



NAME

MEMBER NO

ADDRESS

TEL DAY TEL EVE

Please complete the form legibly and send it with remittance and S.A.E. to
Box Office, Lewes Little Theatre, Lancaster St. Lewes, East Sussex BN7 2PX. Cheques should always be made payable to LEWES
THEATRE CLUB.

TELEPHONE BOOKINGS: 01273 474826. See page 3 for Box Office hours.

PLAYS	Preferred Date	Alt. Date	Matinee or Evening	No. of seats	Preferred Location	Total
The Circle	First night only 2 for 1	X	Evening £8.00			
The Circle			Evening £8.00			
The Circle		X	Matinee £6.00			
Ray Brooks		X	Evening £10.00			
Pirates of Penzance		X	Evening £15.00			
Treasure Island Adult			Evening £8.00			
Treasure Island Child			Evening £6.00			
Treasure Island Adult			Matinee £8.00			
Treasure Island Child			Matinee £6.00			

Grand Total

Please note. If the Box Office is able to fulfil only part of a request, a refund may be collected from the Box Office during opening hours. Alternatively, members may prefer to enclose either separate cheques or an open cheque crossed with a maximum amount.