



LEWES THEATRE CLUB
Newsletter No.50 July 2014

Time Of My Life

by **ALAN AYCKBOURN**
directed by Gini Comyns



Saturday 19 July to Saturday 26 July 2014
at 7.45 pm except Sundays
Matinee Saturday 26 July at 2.45 pm

Editor's notes

This is a busy season, full of anniversaries – the hundredth for the First World War, the seven hundred and fiftieth for the Battle of Lewes and our own theatre's seventy fifth – and we have celebrations for all of them. *My Boy Jack* reminded us of the lost soldiers of a century ago, *The Day of the Battle* recalled the effect of the battle for democracy on ordinary people in Lewes. Our theatre's successes of the last seventy five years will be celebrated with an anthology in the Autumn entitled *The Play's the Thing*. See Audition notice page eight.

One of the success stories of the theatre in recent seasons has been the inclusion of young actors from our Youth Theatre in our productions as well as having main stage productions by them. Their recent Cafe Sunday performance showed vitality and versatility. Tim and James are to be congratulated on their work with the young people.

Micheal Turner
michealturner@btinternet.com

IMPORTANT NOTICE

You will find enclosed with your newsletter a nomination paper for the election of Officers of the club and members of the Committee. The Officers are elected annually at the AGM. Committee members are elected as vacancies arise. A member has to offer themselves for re-election after three years and has to rotate off the Committee after six years continuous service. They may be nominated again after a year off. Completed papers must be with the Hon.General Secretary by FRIDAY, 15 AUGUST.

Derek Watts,
 Honorary General Secretary

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DIARY DATES

PERFORMANCES

The Time Of My Life

19-26 July

The Play's the Thing

11-18 October

AUDITIONS

The Play's the Thing

14 August 7.30pm

Diary of Anne Frank

21 August 7.30pm

Theatre AGM

30 September 7.30pm.

PREVIEW

Time Of My Life

By Alan Ayckbourn directed by Gini Comyns



Gerry Stratton has organised a small family dinner with his sons Glyn and Adam at his favourite restaurant to celebrate his wife Laura's fifty-fourth birthday. Glyn is with his long-suffering wife Stephanie and their marriage looks to be on firmer ground than it once was. Adam has brought along his new girlfriend Maureen, an outrageous hairdresser, and they are both eager to impress. The occasion suggests a happy domestic scene but gradually we are made aware of the family skeletons. We discover that Glyn's unfaithfulness knows no bounds, that the once-thriving family transport business has been badly hit by the recession and that Laura has been unfaithful to her husband. Glyn's story moves forward in time and Adam's backward, while at the centre Gerry and Laura pick their marriage apart and recall first love.

I am delighted to be directing *Time of My Life* at Lewes Theatre, and have

managed to put together a fine cast. Some familiar faces will be on the stage, Chrys Tarr and Lindsey Holledge have both appeared in recent productions: Chrys in *Entertaining Angels*, and Lindsey in *Gosforth's Fete*, whilst James Firth-Haydon makes a welcome return to the stage after a period co-directing the Youth Theatre. Ken Collins also returns from a break after appearing in the *Madwoman of Chailot* in 2013 and we warmly welcome a new young actor making his debut at Lewes, Jack Bowman. Adrian Bowd also briefly hangs up his directing hat and takes to the stage for this production, playing the part of the waiter.

As The Times said "*Time of My Life* is funny, very funny, and not at all funny: quintessentially Ayckbourn." I do hope you can join us for what promises to be a really enjoyable evening's entertainment.

Gini Comyns

Evening performances at 7.45pm. Matinee at 2.45pm on Saturday 26 July.

THE BOX OFFICE 01273 474826 will be open daily except Sundays from Monday 7 July to Saturday 26 July 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.

REVIEW

Enjoy



Enjoy is one of Alan Bennett's earlier plays. Although Bennett was already well known for his radio work, this play was written in 1980 before Bennett had achieved 'national treasure' status. This absurdist comedy, sometimes redolent of Joe Orton, is an oppressive piece full of bleak, strange humour set in working-class family life in Leeds at a pivotal period of social change. At its outset it was one of the rare theatrical flops in Bennett's career, prompting him to suggest *Endure* might be a better title. Following a national tour, directed by Ronald Eyre, it opened in the West End in October 1980, but in spite of a stellar cast it closed after a few months. Twenty nine years later, a new production toured coming to London in 2009 and the play was described as "an astonishingly prescient, blackly comic modern classic". Starring Alison Steadman and David Troughton, it took over £1m in advance ticket sales. On the night I saw Derek Watts' production Sue Shephard in the lead had, sadly, lost her voice due to laryngitis. The Director spoke the lines

from the wings while Sue played the part on stage.

Connie (Sue Shephard) and Wilfred Craven (Alan Lade) are an elderly couple living in one of the last back-to-back houses in Leeds. There's an unexpected knock on the door, and Ms Craig (Kirrily Long), seemingly a sociologist from the council, is finally let in, apparently sent to observe how people live in order facilitate a social housing project.

Due to Sue's expressive face, bold physicality and understanding of her part the handicap of losing her voice was a side issue. As the central couple, Sue as Connie and Alan Lade as her bigoted, bullying husband Wilfred were convincing and poignant and dealt with Bennett's delicious language and emotional shifts expertly. The part of Ms Craig is written to be played by an actor in drag. However, here, actress Kirrily Long played it beautifully. Torn between repulsion, anger and compassion for her parents, Ms Craig manages to free 'herself' and forge a bright new dawn consigning her parents and a difficult upbringing to history.

REVIEW

Enjoy



Connie and Wilfred have another child – their damaged daughter Linda (Lala Redin) – who, her parents like to believe is a high flying personal secretary. Lala captured the messy bundle of furious energy and pain crucial to this part perfectly.

In the play's most memorably comic scene Mrs Clegg, the neighbour, arrives with her own council observer in tow to attempt to wash and lay out the seemingly dead body of Wilfred in a traditional manner. Hitting every comic opportunity with precision, Christine Murphy didn't put a foot wrong as the busybody who believed she was indispensable in every crisis.

It was great to see Gem Bennington-Poulter, stepping up from the Youth Theatre, being suitably intimidating as the punk Anthony. Daniel Hardwick as Heritage – the chauffeur on the make – was fittingly seedy. Douglas Wragg and Peter Whitton completed this high quality cast.

As the play reaches its conclusion the emotional and physical status quo is stripped away. The Cravens' front room (an excellent authentic set by Gerry

Cortese) is literally broken up and transported to a new location where Connie will continue her life in a living museum while Wilfred is to be taken to a nursing home.

It's a play that needs sticking with. Unconventionally traversing genres and addressing a number of themes, it takes you on an unexpected, uncomfortable but affecting journey. *Enjoy* is about the pain but ultimate necessity of change and adaptation, what needs to be sacrificed and what is to be gained. The past ends up not as another country but a living museum neatly packaged and neutralised. In this era of incessant observation brought on, in part, by reality TV and the profit led obsession with all things 'vintage' this is a play that has now found its time. The culture has now caught up and *Enjoy* makes a disturbing and prescient statement carried on the wings of Bennett's delicious language.

Derek Watts and his cast and crew delivered a strong and engrossing production.

Lucy Fitchett

Enjoy



Photographs by
Adrian Bowd



Club Director's notes

Unfortunately we had to cancel the first night of our last production, *Enjoy* as Sue Shephard, making her debut performance for us, suffered a last-minute attack of laryngitis. Derek Watts the director and Sue decided the show would go on with Derek reading the part from the wings whilst she performed the moves. Fortunately after taking medication and resting her voice for three days, she was able to return to play the character fully from Wednesday onwards. We regretted having to inconvenience the audience on Saturday, but Mike Piller in the box office tried to accommodate everyone, mostly by allocating tickets for another night. Many people stayed to chat either in the bar or the foyer, where we offered free tea, coffee and biscuits. I am very grateful to all for their understanding and patience. Everyone worked so hard to make this a good production. I'm very pleased that it was "Enjoyed".

11 - 18 October will see our first production of the season, *The Play's The Thing*. This celebrates the last of our Anniversary Season. Besides excerpts from plays we have performed over the last 75 years, we will be performing a medley of songs from *The Beggar's Opera*, *Lock Up Your Daughters* and *Cabaret*. Cathryn Parker has written an Audition Notice in this newsletter which will give you an idea of our intentions.

29 November – 6 December Chris Weber Brown is directing *The Diary of Anne Frank* by Frances Goodrich and Albert Hackett. Please see the Audition notice.

4-7 February Tim Rowland will direct *Alice in Wonderland* with the younger members of the Youth Theatre and James Firth-Haydon will direct *The Hound of the Baskervilles* adapted by Steven Canny & John Nicholson with the older members. There will be three performances of each play. The older members will perform on Wednesday, Thursday and Saturday evenings and the younger ones on Friday evening and Saturday and Sunday matinees.

Hound of Baskervilles 4,5,7 February at 7.45 pm.

Alice in Wonderland 6 February at 7.45pm and 7 and 8 February at 2.45pm.

21-28 March Sandra Tomlinson, who directed the very successful *Calendar Girls*, has chosen to direct *The Weir* by Conor McPherson. This follows a successful professional run.

16-23 May Miles Jenner is to direct *The Thrill of Love* by Amanda Whittington. This is not an adaptation from a Mills & Boon novel, but a very moving story of the events leading to the end of the life of Ruth Ellis.

4-11 July Cathryn Parker will be directing *Inherit the Wind* by Robert Edwin Lee and Jerome Lawrence. It was performed here in 1961 and we think it makes a welcome return and a large cast play is always a fitting end to a Season.

With best wishes to you all,

Pat Shrimpton

AUDITION ALERT AUDITION ALERT

THE DIARY OF ANNE FRANK by **Frances Goodrich & Albert Hackett**

Directed by Chris Weber Brown

Production Dates 29 November to 6 December

Audition Date Thursday 21 August at 7.30pm in Theatre foyer

As Nazism grew in Germany and decrees encouraged attacks on Jewish individuals and businesses, Otto Frank moved his family to Amsterdam. Following the invasion of Holland, the family went into hiding in July 1942 in an attic above Otto's business premises where they remained for 2 years until their discovery and capture. Otto was the only survivor of the War and in due course he was persuaded to translate his daughter's diary which was then first published in 1947. Subsequently this stage adaptation was created and first performed in 1955.

CHARACTERS

- OTTO FRANK** 40s/50s. A gentle, patient and kind man, he acts as a peacemaker and holds everyone together.
- EDITH FRANK** 40s/50s. Rather reserved. A worrier and a fussy, she quarrels continuously with Anne.
- MR VAN DAAN** 40s/50s. Irritable and selfish, prone to bullying his son.
- MRS VAN DAAN** 40s/50s. Also selfish, somewhat flirtatious and rather shallow.
- PETER VAN DAAN** 16 at the start of the play. Enormously shy but eventually comes out of his shell as his friendship with Anne develops.
- ANNE FRANK** 13 at the start of the play. Noisy, inquisitive and self-willed. Dotes on her father but fights with her mother.
- MARGOT FRANK** 16 at the start. Studious and reserved, a total contrast to her sister. A smaller role than Anne's but an absolutely pivotal one.
- MR DUSSEL** Could be any age from 30s to 70s. A fussy individual who has lived on his own and finding close proximity of others irritating.
- MIEP** 20s to 40s. Courageous and compassionate, brings food and news to those living in the attic.
- MR KRALER** 30s to 60s. Another courageous deliverer of food and news.

Please let me know if you would like a script and I will send this together with a note of the sections which we will be studying at the audition.

07588 531888 or chriswb16@hotmail.com

Chris Weber Brown

AUDITION ALERT AUDITION ALERT

THE PLAY'S THE THING Directed by Cathryn Parker

Production dates 11 - 18 October 2014 Audition Thursday 14 August 7.30pm

As part of the 75th season anniversary celebrations our first production will be some of the highlights of the theatre's history illustrated by extracts that represent landmark productions or the work of some of the major contributors to the development of the theatre over the years. Cathryn Parker is overseeing the production and will be presenting extracts from the various plays and musicals. We will need a team of actors, singers and narrators. Cathryn and Pat Shrimpton are putting together a small team of directors. Some people have already agreed to take part in specific pieces, but we still want to hear from those willing to take on roles within the production.

We are looking for male and female actors from 16 to 70+ and about 8-12

people who can sing to a reasonable standard for the musical medleys which will be developed in conjunction with Alan Skull and Roger Roser.

Due to the nature of the production we will not be auditioning for specific roles but for a place in the ensemble. So the auditions will be slightly different from our usual process.

The audition will start at 7.30pm.

Everyone should attend from the start.

We will begin with a sing through of a medley of songs as a warm-up and to help us to select those who will be involved in the musical numbers. We need a couple of male and female vocalists who can carry solo lines.

Anyone looking to take one of these featured roles should contact Cathryn or Pat before the audition and bring a song that demonstrates your vocal range.

After the musical section is complete we will begin the audition for speaking roles. Please bring with you

1 A piece from any Shakespearian play of your choice between 8 – 20 lines

2 A short speech/scene, 1-2 minutes from a play/drama (any period)

3 A short speech/ scene, 1-2 minutes from a comedy (any period)

Your pieces should be prepared, but not necessarily learned.

If your selected pieces involve other characters please bring sufficient copies to enable other auditionees to provide the other voices for you.

Once we have heard everyone audition we will offer specific roles in specific extracts to specific people.

We are unable to announce at this stage which productions over the last 75 years will feature in the final line up, as we have to get confirmation from a variety of sources that we will have permission to include our selected extracts in the programme. There will be a broad spectrum of genres from across the decades represented.

Enquiries to Pat Shrimpton text 07709 174 34 or lewpatshrimpton@sky.com or Cathryn Parker 07900 350 726 or loneoakgeo@aol.com

Theatre Memories

Arthur Howell, at 93, is the oldest of our active members. He joined Lewes Little Theatre in 1990 but before that he had been to see productions at the theatre when he was given tickets by Victor Brown who was associated with the Glyndebourne estate. Arthur remembers that in 1990 he attended a production of *The Importance of Being Earnest*. There was an advert in the Little Theatre programme inviting people to become part of the backstage team. He



turned up on a Tuesday evening and met the Stage Director, Jim Tucker, who he already knew through Southdown Gliding Club, and was introduced to John Cull. Working for Glyndebourne as a lighting technician made him highly suitable to become a member of John Cull's lighting team and he lit nearly every production with John for the next twenty years.

After leaving school at 13 in 1930 Arthur worked for two years as a butcher's boy and then got a job working for the Christie family as a mechanic. After the Second World War in which Arthur served in the RAF in Africa, the Middle East and Italy he returned to his old job at Ringmer Motor Works.

Arthur was also invited to help with the lighting for the opera festival because of his electrical experience. He later became assistant lighting operator and eventually became in charge of the lighting board. The new Thyristor lighting system designed for Glyndebourne

was installed in 1964.

Glyndebourne was the first theatre to use this new lighting system for the operas. The set up was pioneered by Strand Electrics and became the industry standard.

Many theatre managers made a journey to Glyndebourne to inspect this new lighting control system. Arthur was asked to go to Wexford to help them install the old Glyndebourne lighting board in their

festival opera house. He worked at the Wexford Festival for the next four years. Probably the most important contribution Arthur has made, together with John Cull, was the work in putting in trunking, dimmer boards and patch panels making the lighting infrastructure more extensive and easier to use. To do this they worked every Tuesday and Thursday night for years and, because they were retired, two or three days a week during the day. They also set up the lighting system in the foyer with its patch panel and connections for dimmers.

Theatre Memories

Memorable productions from his earlier days at the theatre include *A Little Hotel on the Side*, *On The Razzle*, *Lettice and Lovage* and *The Old Country*.

Arthur was aware that he was a latecomer to the theatre and that he was proud to have been a colleague and friend of John Cull who was one of the founding members. He is pleased to still be able to help out backstage by making the tea on work nights.

Micheal Turner

MEMORIES WELCOMED

If any of our older members would be prepared to share their memories of the theatre's early days we would be pleased to interview them or to receive written contributions for the newsletter.



Arthur on the right with the Head lighting man from Glyndebourne

YOUTH THEATRE

Cafe Sunday Review, Youth Theatre Showcase



On Sunday 8 June The Youth Theatre Group presented a programme showcasing their many talents. The first half was a charming and energetic workshop production of *Ernie's Incredible Illucinations* in which, dressed in black and with minimalist props the company told the story in a lively and imaginative manner. In the interval wonderful homemade cakes were provided to fortify the audience whilst Owen Daughtery entertained them with magic card tricks. In the second half the young performers presented monologues, duologues and songs which kept the audience amused and entertained. The show was directed by Tim Rowland and James Firth-Haydon. The Mayor of Lewes, Micheal Turner, joined the cast on stage and congratulated them on a well presented show.

Letters...

Dera Editor,

I should like to add some notes to the obituary of Mary Hocking that appeared in the last newsletter and show something of her commitment to and love of Lewes Theatre Club. Before moving to Lewes, Mary belonged to the prestigious Questors Theatre, Ealing, and had the dubious pleasure of prompting Michael Green, author of *The Art of Coarse Acting*. Although she never appeared on the stage at Lancaster Street, she had acted when serving as a Wren in World War II. At Lewes, Mary was an efficient and charming Front of House Manager at matinee performances, and once had to cope with a breakdown of the theatre's entire electrical system. An emergency she later recounted most entertainingly, but it was prompting that she really loved until failing sight and increasing deafness overtook her. As she herself said ruefully, 'No-one wants a deaf, blind prompter.' She was well aware of the pitfalls attending that generally unpopular position. She recognised the nice judgment of when to prompt and when not to prompt; no actor enjoying a prompt, let alone an unnecessary one. She was adept at the utter concentration needed in the prompt corner. During the course of a play, most actors have some time to relax and joke in the dressing room, members of the stage crew have breathing spaces, but the prompter is there from curtain up to the last call. Apart from losing lines, any actor can skip several pages of text, make an entrance an act too early or not come on at all. Mary dealt with such catastrophes swiftly and with great good humour, endearing her to cast and back-stage crew alike. Her wit could at times be sharp, but never malicious.

In her successful career as a writer, it is worth noting that her publisher was Chatto & Windus, who had few female authors on their list, one other being Iris Murdoch. Her work was serialised on Radio 4, and re-published by Virago Press. Her close friends knew her to be a talented poet. Her book, *The Meeting Place* (1996) features an amateur theatre, the Beacon Theatre Company, and her central character, Clarice, arrives to prompt a production of *Pericles*, which gives the author a chance to air some of her views on prompting. How Mary would have loved to prompt the recent production of *Richard III*, though her view of Richard differed greatly from Shakespeare's Tudor propaganda, as she showed in her 1980 book on Richard, *He who Plays the King*.

Christine Mason

To Lewes Town Council,

By a lucky chance we saw on Saturday the play about the Battle of Lewes 1264.

I thought it was excellent and the members of Lewes Theatre Club should be congratulated. The characters of Henry III and Simon de Montfort were perfectly cast as were the supporting actors and actresses. Mike Turner did a wonderful job in writing the play. The whole experience was very enjoyable and weren't they lucky with the weather!

Please pass on my comments and thanks to those involved.

Mrs E Pieri

Letters...

Dear Editor,

I have never written to the newsletter before but having seen *Enjoy* I felt that I must do so. I wasn't sure how well the play would work with the part of Connie being read offstage by Derek Watts, the director, whilst Sue Shephard acted the part and mimed the lines due to her having lost her voice. However I needn't have worried as very quickly I didn't notice this and was drawn in to this excellent play. Well done to all the cast. What a shame that Derek didn't take a bow at the end. He certainly deserved it.

Sally Buxton

ANNOUNCEMENTS

Lewes Race Course Events - Sunday 14 September
Punters, Owners, Bookies and Rozzers

Alison Grant is directing a short play (10 minutes) by Mike Turner for the 50th anniversary of the closing of Lewes Racecourse this September. Auditions will be held at All Saints Centre Chapel on 28 June at 2.30pm. Or by appointment with Alison.

She will be casting the following parts.

CAST

Toff	Any age - well off punter – dressed for racing, not very bright
Girlfriend	20 – 40 Tartily dressed, very sharp
Spiv	Any age – dressed like Teddy Boy smooth talking
Jockey	Youngish gullible – dressed in silks
Tipster	Any age extravagant outfit
Bookie	Prosperous looking – obstreperous
Rozzer	Policeman in uniform
Owner	Older man -Upper class – smart racing clothes

Any actors interested should contact Alison on 01273 476499

Battle Royal, the Battle of Lewes and The Day Of the Battle



This year saw the seven hundred and fiftieth anniversary of the Battle of Lewes and the town made its usual magnificent response with hundreds of people in costumes and dozens of events throughout the town. There was a medieval encampment on the railway land where young people lived and explored ideas about democracy as well as presenting John Agard's new play *Carry on Magna*. Lewes Theatre Club played its part very successfully starting with *Battle Royal* on 10 May when Miles Jenner, mounted on a dray horse, played Henry III leading in the King's army and supporters received the keys of Lewes as he was welcomed by the Mayor and civic dignitaries. Several Lewes actors took part and the splendid costumes were masterminded by Anne Turner and Cathy Myles. The following weekend was the big one with re-enactments all over the town and the performance of Mike Turner's play *The Day of the Battle* in three Lewes venues. Twenty members of Lewes Theatre Club were involved in what might have been a logistical nightmare

but all worked out well thanks to our helpers. The play, directed by Kate Turvey, was well received in each of the venues and had large appreciative audiences whose only complaint was the difficulty of hearing all the words in the outdoor venues where the players had to compete with traffic, trains and aeroplanes.

One member of the audience reported, "This was a splendid play which told the story well in rhyming couplets. It was informative and witty and the costumes were colourful and accurate." Here is an extract from the closing song of the play

*Henry's the King by the right of God above
The real ruler whom all his subjects love
But here in Sussex when push comes to shove
We'll bow our knee but we'll not be druv*

*Roll along, stroll along, give me good ale
And I'll burden you all with this old Sussex tale*

Well done Lewes Theatre Club

information

Members are reminded that seats reserved by telephone must be collected and paid for by no later than 15 minutes before the start of the performance, otherwise they may be re-sold, particularly where there is a high demand for tickets. The prompt collection of tickets will also help to reduce queues developing at the box office and delaying the start of the performance.

If you are unable to attend a performance or have some tickets that you are unable to use, it would be most helpful, particularly where a production is close to selling-out, if you could kindly give the box office as much notice as possible, so that the tickets can be offered for re-sale. The box office telephone number is 01273 474826 01273 474826 , and messages can be left on our answerphone when the office is closed.

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.

THE WARDROBE

Hiring of costumes – phone the Wardrobe Team. Alison 479471 Kate Palmer 472622 or Gerry 479432 ten days before to make an appointment. Deposit required.

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

Chair Joanne Cull
Director Pat Shrimpton
Treasurer Bob Leeds
General Secretary Derek Watts
Membership Secretary Bob Leeds

Time Of My Life



OPENING

Saturday 19 July 2014

7.45pm

BOOK NOW

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
Time Of My Life	First night only 2 for 1	X				
Time Of My Life			Evening £8.00			
Time Of My Life		X	Matinee £6.00			
The Play's the Thing			Evening £8.00			
The Play's the Thing		X	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.