



LEWES THEATRE CLUB
Newsletter No.32 JUNE 2011



TONIGHT AT 8.30

**A Collection of Ten One Act Plays
by Noël Coward**

A Tri-Theatre Adventure project involving two other Little Theatre Guild theatres, The Oast Theatre, Tonbridge and Archway Theatre Company, Horley.

**Friday 15 July to Saturday 30 July at 7.45pm
except Sundays**

Matinees Saturday 16,23,30 at 2.45pm.



Editor's notes

Following *The Handyman* is not an easy task – it was a powerful and thought provoking production with an outstanding performance by Alan Bucksey. The play raised issues of individual responsibility over obedience to authority and questioned the applicability of mercy and forgiveness in the face of horrific crimes. Never mind – Noel Coward will cheer you up with his social comedies. The redoubtable Cathryn Parker has been planning and working for many months with her team on this second tri- theatre season. Book early to see all ten plays at Lewes or travel to the other theatres to see our players in action away from home. Use the booking form at the back of this newsletter.

Can I put in a plea for Front of House volunteers for the Tri -Theatre season – we have twice the normal number of performances to cover. Contact Sue Tait via the theatre or email me.

GOOD NEWS

The last night of *Tonight at 8.30* on Saturday 30 July will be a Gala Night with canapés and a complimentary drink

michealturner@btinternet.com



Opening scene from *The Handyman* picture by Adrian Bowd

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DIARY DATES

PERFORMANCES

TRI - THEATRE COWARD SEASON
15 - 30 July

CAFE THEATRE

CONFESSIONS OF CHARLES DICKENS
19 June 3.00 pm.

AUDITIONS

ENTER A FREE MAN
Saturday 28 May and Saturday 4 June

FLARE PATH

Thursday 11 August 7.30pm.

YOUTH THEATRE

DNA & SPARKLESHARK
16 - 18 June

AGM - September 24

PREVIEW

TONIGHT AT 8.30



by Noël Coward directed by Cathryn Parker

Evening performances at 7.45pm. Matinee at 2.45pm on Saturday 16,23,30 July.
THE BOX OFFICE 01273 474826 will be open daily except Sundays from Monday 11 July to Saturday 30 July from 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.
SEE PAGE 14 for more details of booking arrangements.

In any case seats booked in advance but not taken up must be paid for if not resold.

Tonight at 8.30 is the second Tri-Theatre Adventure involving a collaboration between Lewes Theatre Club, the Oast Theatre, Tonbridge and The Archway Theatre Company, Horley.

Following phenomenal success in the West End and on Broadway with the play *Private Lives*, Coward and his favourite leading lady Gertrude Lawrence were at the height of their fame, with audiences all over the world clamouring for more of the unique magic they brought to the stage.

Coward needed another vehicle to showcase their talent, and hit upon the idea of reviving the one act play. By 1936, he had written ten very different short plays to be presented in rotation, three per evening. *Tonight at 8.30* was an instant success both here and in America. It was revived briefly after World War II, but has been rarely performed in its entirety since.

The collection includes plays that are very well known, including *Still Life*, which was to become the classic British film *Brief Encounter*, and others that will be less familiar, such as *Star Chamber*, which was given only one performance

in the original West End run.

Each of the ten plays is unmistakably Coward, full of wit and style and covering a wide range of genres from musical comedy to drama and tragedy. Over a production run of fifteen performances between the 15 and 30 July, audiences at Lewes Little Theatre will see performers from Lewes Theatre Club in three of the plays, and their counterparts from the Oast and Archway theatres in six more. The tenth play, *Fumed Oak*, will be added to the two performances on Saturday 30 July.

By the end of the run, therefore, Lewes audiences will have had the chance to see this unique collection in its entirety, something we believe may never have been done in the amateur theatre, and hardly ever by professional companies, since Coward's first production in 1936. This is a chance to see a piece of theatrical history coming alive once again! Book early to avoid disappointment.

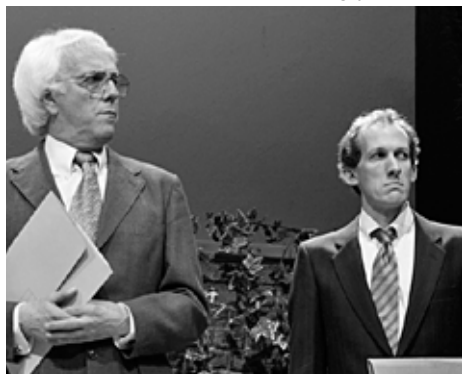
Cathryn Parker

REVIEW

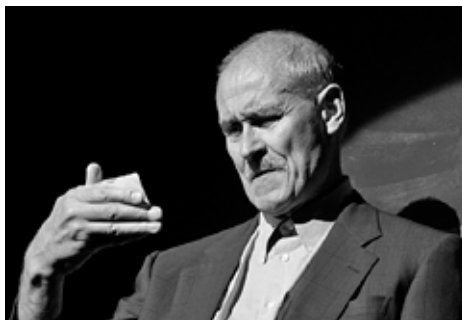
THE HANDYMAN

John Demjamjuk's war criminal trial was liberally plastered on the foyer's notice board. His conviction astonishingly echoes the serendipity and timing of this production. Harwood's *The Handyman* was premiered in 1996, when trials were still not in their endgame phase.

The play turns on the past of a Ukrainian brought over by a Catholic army major and made the eponymous handyman of the title. His daughter Cressida Field (Ella Yates) has inherited him and less happily married the superbly unpleasant Julian Field (Peter Wilby), an insensitive foot-in-mouth right-wing stockbroker of dodgy provenance; Wilby often evinces perfect imperfect timing. Yates as his long-suffering OU-studying wife (nursing her father meant she missed out previously; the sacrifice is telling), is an increasingly confident study in desperation and denial. Cressida clings to the past of faith, father and fatal loyalty to the paternal, Catholic handyman The two inspectors calling - Derek Watts's chiselled laconic DI Washbourne and Simon Dangoor's cameo DC Mather - are strongly cast.



Towering here, and one of a trio of exceptional stage Ukrainians, one could put it, is Alan Bucksey in the title role. His performance, all thick Ukrainian hesitation and slant slang, impresses from the first. Bucksey then ratchets it to the fragmentation and denial under duress of two witnesses. This is cleverly spotlighted on to part of the brick wall which now resembles a brick police cell.



The first witness is the brutal, wholly unrepentant Ukrainian army sergeant, Nick Cooper's Fedorenko: 'I'd do it again.. with Kozachenko beside me.. such a useful man...' The near echo of 'handy man' is of course damning. Cooper is chillingly comic, talking at 82 of the pretty girls he'd like to see in the UK should he come over to testify. This shakes Bucksey's character but doesn't mine the required fall, which is measured by the compelling stillness and authority of Anna Crabtree's Sister Sophia. This, which details not only witness to killing from a personal friend of the Kozachenko family - sister as well as brother - describes another betrayal: how Kozachenko's sister, failing to believe her friend, denounced her to

THE HANDYMAN

the authorities after she'd fled. She now knew too much and is killed. Bucksey's Kozachenko, referring to his sister occasionally throughout the play, then explodes in the most harrowing wail, a howl of complete annihilation.



Sandy Truman as the 'Jewish' lawyer Marian Stone cynically hired to defend a possible mass murderer of Jewish Ukrainians in late August 1941, is increasingly confident. It transpires she's 'only married' to a Jewish journalist, Gerald, instead. The husband's faux-pas at this point are surgically removed like burrs by an irritated, icily furious Truman. She turns out chilly, principled (excellent on 'evil' versus 'evil-doers') but unsympathetic: a striking contrast to Truman's last appearance in the Ayckbourn. Stone picks the moral maze with movements suggesting stiffness as her character is nudged more clearly into a focus of jagged vulnerability. Her sudden snapping provides the second catharsis; she slaps the by now hysterically denial-mindless Cressida Field. Cressida is comforted as Stone collapses - her own self-esteem in

tatters - by Bucksey's Kozachenko. He's now as demented as Cressida, as the husband simply calls for an ambulance to cart her off, perhaps finally disgusted. Kozachenko, hallucinating her as his dead sister, makes to cover her with a cross, like other memorials denied those who died. This spotlight finale is one of the great moments of recent British theatre.



Powerful, well paced direction (Stella Stone), stage management (Sue Tait), deft lighting (Trevor Morgan) and adroit set design (Gerry Cortese et al) were easily up to the expected LLT pitch, with wardrobe and all production as ever consummate. Special praise must be reserved for a strong and strengthening cast led by the towering Bucksey. With each nuance, it becomes clear that his performance is one of the greatest I've seen in 43 years at LLT.

Simon Jenner

AUDITION ALERT AUDITION ALERT

ENTER A FREE MAN

Performance dates 8 - 15 October 2011

Although *Enter A Free Man* is not performed as frequently as his better known plays - *After Magritte*, *Rosencrantz and Guildenstern are Dead* or *The Real Inspector Hound*, it is equally engaging. The excellent writing and humour are well up to the standard we have come to expect from Tom Stoppard.

The plot centres on George Riley, an unsuccessful inventor, his long suffering wife Persephone, and their daughter Linda. George is forever chasing his dreams, subsidised by the only breadwinner in the house, his daughter Linda. At last he believes he has come up with the ultimate simple invention that will set him "free", free from the family that has been so tolerant and supportive of him. Meanwhile, daughter Linda dreams of her own freedom, with her ideal man. Unfortunately, her dreams, like those of her father's, just don't quite work out, and Stoppard brings everyone round to the conclusion that the bosom of the family is probably the best place to be after all.

The play is now something of a "period piece", being first performed in 1968 with the superb Michael Horden in the lead role. It is set in the Riley's home, and the local pub, and while the lead of "George" is a major role, and those of "Linda" and "Persephone" substantial, there are some lovely smaller, but very worthwhile parts.

George 50's	A man of "tattered dignity" – not mad, but a little odd, eccentric. Described by Stoppard as "unsinkable, despite the slow leak".
Persephone 50's	Plain, nice, vague, constantly tidying up etc.
Linda 18	Sharp, abrasive, cool, but also shows a vulnerability at times.
Harry 30-40	Flashy, sharp, well dressed.
Florence 30-40	Pretty, bright, and warm.
Carman 30-60	The Pub Landlord. Taciturn, but warm – tough looking but ineffectual.
Able	A young sailor. Not very "streetwise" - almost gormless.
Brown 40 upwards	A man in a pub – meek, colourless, almost anonymous.

As ever, the acting ages are only a rough guide: there is a lot of flexibility with most of the parts, except the younger roles of Linda and Able.

Audition Dates Saturday 28 May and Saturday 4 June at 11.00 am

Contact Adrian Bowd for information and a script.
adrian.bowd@talktalk.net or 07815 646366

AUDITION ALERT AUDITION ALERT

FLARE PATH

Performance dates 26 November - 3 December 2011

2011 marks the centenary of Terence Rattigan's birth. *Flare Path*, written in 1941 and first performed in 1942, draws heavily on Rattigan's own experiences as a tail gunner in the RAF during WWII. In the residents' lounge of the Falcon Hotel, close to an RAF station on the Lincolnshire coast, life and relationships hang in the balance. The lights of the *Flare Path* may welcome the courageous airmen back to base, hearth and home but they also light the way to daring - and deadly - danger... The play is moving, dramatic, tense but not without humour. Its central conflict - duty versus love - still resonates.

There are some excellent acting opportunities.

Peter Kyle 35-45	Hollywood heart throb whose career is on the wain, in love with Patricia.
Doris, Countess Skriczevinsky 35 – 55	Vivacious ex barmaid with a heart of gold.
Mrs. Oakes 40-60	Proprietress of The Falcon, a bit of a dragon, but kind underneath.
Percy 16 -17	Young pot boy, inquisitive and a fountain of gossip.
Patricia Graham 25-35	Actress, previously in a relationship with Peter Kyle, now struggling to stay faithful to her airman husband, Teddy.
Sergeant Dusty Miller 25-30	Airman, hero worships Teddy Graham.
Count Skriczevinsky 35-55	Polish Airman RAF, lost first family in war, now married to Doris and struggling to master English.
Mrs. Maudie Miller 20-30	Wife of Sgt Miller, a straightforward soul not too bright, prone to getting lost in the blackout.
Flight Lt. Teddy Graham 25-30	Hero ace airman with a dark secret, inspires his men to absolute faith in him and their missions.
Squadron Ldr Swanson 45-55	Ex flier now with a ground job.
Corporal Wiggy Jones 18-25	Crewman facing his fears with Teddy's help.

Audition Dates Thursday 11 August 7.30pm in the foyer

Scripts are available from Don Funnell at the theatre. Further information and audition pieces are available from the director, Cathryn Parker on 01444 248129 or loneoakgeo@aol.com
Please contact Cathryn if you are interested in auditioning but cannot make the audition date.

Club Director's notes

Season 2011 - 2012

October 8 – 15	Enter A Free Man by Tom Stoppard Directed by Adrian Bowd.
November 26 – December 3	Flare Path by Terence Rattigan Directed by Cathryn Parker.
2012 February 4 – 11	The Madwoman of Chailot by Jean Giraudoux Directed by Alison Grant.
March 2 & 3	Music Hall. Postponed from December 2010
March 24 - 31	Speed - the - Plow by David Mamet Directed by Victoria Thompson. Foyer production
May 19 - 26	Gaslight by Patrick Hamilton Directed by Derek Watts.
June 14 - 16	Youth Theatre Production Two by Jim Cartwright Directed by James Firth-Hayden & Matt Haynes.
July 21 - 28	The Importance of Being Earnest by Oscar Wilde Directed by Mike Turner.

Café Sundays

2011

11 December Directed by Victoria Thompson tba

2012

15 January Directed by Victoria Thompson tba
8 April Directed by Meriel Whale tba
3 June The Philadelphia Editor by Roger Paine

Those wishing to be included in Victoria's Café Sundays, please contact her by email although she doesn't know as yet how many characters she will need. Details in the next Newsletter. Without email? Contact me via the theatre.
Best wishes

Pat Shrimpton

Club Director's notes

NOËL AND GERTIE



Lewes Little Theatre's acclaimed production of Sheridan Morley's brilliantly crafted play, derived entirely from Noël Coward's words and music. This year marks the 75th anniversary of Coward's *Tonight at 8.30*, which he and Gertrude Lawrence performed following their success in *Private Lives*. *Noël & Gertie* tells the story of their very special relationship. It is amusing, moving and thoroughly entertaining.

The Marlborough Theatre, Brighton Friday 9 September 7.30

The Marlborough Theatre, Brighton Saturday 10 September 7.30

The Community Centre Theatre, Rye Sunday 11 September 7.30
as part of the 40th Rye Arts Festival

The Under Ground Theatre, Eastbourne Saturday 17 September 7.30

Pelham House Hotel, Lewes Sunday 18 September 5.00

Laughton Village Hall, Laughton Saturday 1 October 7.30

Unreserved tickets will be £8 at all venues except Rye (£10). Tickets for Pelham House Performance will be on sale during the run of *Tonight at 8.30* from the LLT box office.

PREVIEW CAFE THEATRE

CONFESSIONS OF CHARLES DICKENS 19 JUNE 3.00 PM

devised and performed by John Ford

Prices will be £3 ticket only, or £6 with tea. In the foyer.



John Ford as Charles Dickens responds in person to his biographers and critics and gives his own account of his character, life and work. Dickens describes his family and friends, his politics and religion, his passion for social improvement and his obsession with the stage. He speaks of his unhappy experiences in America, the triumphs of his public readings and his compulsion to entertain and assesses what he believes to be the well-springs of his literary genius. He reveals the identity of those who became the

inspiration for the characters in his books and he acknowledges the hurt he unwittingly caused to those who were his friends. Believing, as a novelist, that even the mundane trivia of daily life adds colour to a man's personality, Dickens reveals his own choice of dress, his preferred food and drink, his favourite flowers and his love for his many pets. Finally, and for the first time, he chooses to confess publicly the true nature of his love for Ellen Ternan.

Tickets £3 or £6 with tea

Pictures from *The Handyman* by Adrian Bowd
and below stills from *St George and the Iguanodon*



YOUTH THEATRE

16 - 18 June A Double Bill by the Youth Theatre

DNA by Dennis Kelly

A group of teenagers do something bad, really bad, then panic and cover the whole thing up. But when they find that the cover-up unites them and brings harmony to their once fractious lives, where's the incentive to put things right? *DNA* was first performed in the Cottesloe Theatre of the National Theatre on 16 February 2008. The play was commissioned by NT Education as part of its Connections project. Consistent traits in Kelly's work are strong women, violence, fantasy and flexible identities. For *DNA* Kelly said in an interview, "this concept of a flexible identity was something I wanted to explore in a play. *DNA* was originally written for the National Theatre's Connections project, which pairs young actors with new writing. It was to be performed by more than 40 different youth groups across the country, and when I wrote it, I stipulated that all the characters' genders and names could be changed according to the groups' needs. John could become Jane, or Leah could become Lee. I reasoned that there isn't the huge gap between men and women that we like to think there is. We are different, yes, but our similarities far outweigh our differences. One quite angry youth leader took me to task over this, insisting that girls and boys were practically different species, and this could never work. But the interesting thing was that, with all the different cast configurations I went on to see, I forgot the original sex of the character I'd written within 10 minutes."

Sparkleshark by Philip Ridley

The play opens with a fourteen year old taking refuge on the roof of a tower block in order to write stories. The teenager is a victim, the classroom geek, bullied by some and avoided by others. Before long seven other young people arrive on the same rooftop and the taunting begins. At first the geek endeavours to hide but learns to fight back in the only way he knows how to - storytelling. Soon the whole group is enmeshed in the story, enacting a fantastic tale that resonates with the dynamics of their own friendships and enmities. *Sparkleshark* is a theatre play by Philip Ridley that was originally commissioned for BT National Connections, the UK National Theatre's youth theatre scheme which ran from 1993-1999. *Sparkleshark* had a run at the Royal National Theatre followed by a tour in 2001. *Sparkleshark's* debut was at the Royal National Theatre in 1997, performed by Youth Lyric, Lyric Theatre, Belfast. The show was awarded first prize at BT National Connections, receiving a notable standing ovation. Following the show, Ridley published a book of his short plays, citing each member of the Youth Lyric cast as a thank you to their work. The cast played the show for a further three years. Since 1997, *Sparkleshark* has had many productions around the world, including at the Australian Theatre for Young People. Tickets £8.00

Matt Haynes and James Firth-Hayden

REVIEW

September in the Rain

by John Godber directed by Bob Leeds

Liz and Jack are waiting at the bus stop for the coach home after their week in Blackpool. They talk and gradually we are taken into the world of their earlier holidays: year after year in Blackpool, with the kids, before the kids, and now after the kids, always for one week in September, when the Doncaster pits close for St Leger week and Jack can get away. As Liz says, "Sometimes I sit at home and when the wind's blowing and the rain's hitting the window, I think of Blackpool." But the week in Blackpool is more than just the rain. This is a holiday world of donkey rides, ice creams, guest houses, talent contests on the pier, "eating fish and chips in shop doorways, mixing the vinegar with rain water" and going up the tower at Liz's insistence since Jack was terrified of the idea but would never admit it. A world which is a sanity-saving break from the miner's existence.

September in the Rain dates from 1984, the year of the planned pit closures and the miners' strike. Jack's pit would soon be no more. This play is not just a North Country sitcom, it is about real people whose feelings and ambitions were shaped by their time and place. Maybe it's both a celebration and a lament, examining an aspect of British history that by 1984 was fast expiring.

Bob Leeds and Catherine Dampney brought Jack and Liz splendidly to life in a simple, spare and inventive production. These performances were very good. Stage furnishings were simply

two chairs which became, at various times, deckchairs on the beach, stalls at the Winter Garden Theatre and the front seats of the car – including the occasion when a bump with a lorry in the Preston bottleneck left their 1027 WY "all squashed up". Godber's writing must be a joy to play and the actors took full advantage. We got to know Liz and Jack well in the time we were with them - their tensions and their bickering as well as their laughter - and there were some neat sketches of the people they encountered on their holidays.

Since this was Café Theatre, the play was followed by a Sally Jenner lunch: a superb chicken and orange casserole for the thirty or so who stayed to eat. It was delicious. Possibly Jack and Liz would have preferred their familiar fish and chips but we certainly didn't.

David Williams

READERS' LETTERS

Dear Sir,

We enjoyed the Ayckbourn play we recently saw at the Little Theatre *It Could Be Any One Of Us* which was well acted and entertaining, except that the denouement was perhaps a bit underplayed, in contrast to some of the arguments! In passing, we thought that the sudden mad rush of hordes of people taking their seats at the very last moment was rather poor form (didn't they hear the bell which was sounded very loudly in good time before curtain up?). We ourselves hate being late for anything and so we made sure we were seated well in advance; at the risk of sounding self righteous, of course. We yield to no-one on this! Also there was a large amount of people blocking the entrance when we arrived, presumably collecting tickets from the box office (don't they send an SAE when they book their tickets? Again perhaps lateness of getting their act together.).

Apart from these minor criticisms and annoyances, we enjoyed our evening, and congratulate the cast and production team. But a modicum of crowd control would not come amiss, at the same time!

Yours sincerely,

Michael and Christine Parfekt

MUMMERS PLAY

ST GEORGE AND THE IGUANADON

Lewes Town Council, together with Lewes Theatre Club, presented *St George and the Iguanodon* before packed audiences at three venues in Lewes - Grange Gardens, Lewes Castle and Harveys Yard - on 23 April. An adaptation by the Mayor, Mike Turner, of a Sussex Tipteerers play it included reference to Lewes palaeontologist Gideon Mantell, who discovered and named the iguanodon. Tipteerers plays, traditionally performed at Christmas, are descended from celebrations of the Winter equinox and combine cycle of the year with hero/combat dramas such as *St George and the Dragon*. Originally they were performed in mime by artisans disguised in tatters. The characters and dialogue have been added as the plays were passed on from generation to generation.

The Lancaster Street Mummers were mainly from Lewes Theatre. Costumes were by Lewes Theatre Club Wardrobe and the Iguanodon was built by students at Sussex Downs College. The collection in aid of the Mayor's charities, Parkinson's UK and the Lewes Victoria Hospital, raised over £500

ANNOUNCEMENTS



Alan Chapman, one of our acting members, will be exhibiting his photography in the foyer of the theatre as part of ArtWave this year. The exhibition is open each Saturday and Sunday from August 27 to September 11 from 10.00am to 5.00pm. Current photographs can be seen on alanchapmanphotography.weebly.com

TONIGHT AT 8.30

BY NOEL COWARD

A Tri-Theatre Adventure Production in collaboration with Archway Theatre Club, Horley and the Oast Theatre, Tonbridge.

Tonight at 8.30 is a collection of ten plays to be performed by a company of actors in repertory. Seldom since the phenomenally successful provincial and West End tour led by Noël Coward and Gertrude Lawrence, have audiences had the opportunity of seeing all ten plays together. The three theatres will present three plays for five performances and on Saturday 30 matinee and evening audiences will have the opportunity to see the tenth play, *Fumed Oak*, as part of the Lewes programme.

Box Office arrangements

Please note our usual season ticket arrangements do not apply to this production. Ticket prices for LLT members (and their guests) are £8 for evening performances, and £6 for matinees. Non-members can buy tickets once the box office is open a week before each production (and will be able to do so from 11 July), and pay £10 for evening performances, and £8 for matinees. Provisional (telephone) bookings can be made from 11 July.

Exclusive Discount Ticket Offer to LTC Members

Members who buy tickets for both the Archway and Oast Theatre programmes of plays will be able to buy tickets for the LLT play programme at half price. Please see the box office details elsewhere in this newsletter.

Postal bookings can be made at any time. Please note the box office will be closed Sunday 17, 24 July Thursday 21 July, Wednesday 27 July.

THE PLAYS

PROGRAMME A *Shadow Play, Star Chamber, Ways and Means*

Presented by Archway Theatre Company Saturday 16 matinee and evening, Monday 18, Tuesday 19, Wednesday 20 July

SHADOW PLAY Director Bradley Barlow

Victoria and Simon are going through a difficult time in their marriage. She takes some sleeping pills and begins to confuse past, present, and her fear for the future. Coward describes it as a musical fantasy.

STAR CHAMBER Director Felicity Westmacott

On the stage of a dark West End Theatre a committee meeting of the Garrick Fund for Destitute Actresses is being held. It becomes apparent that the members are clearly more concerned with their own interests than those of the destitute actresses.

WAYS AND MEANS Director Peter Westmacott

On the Cote d'Azur Stella and Toby Cartwright are penniless, professional guests. Sponging on one host after another, until it is made clear that it is time to pass on. They devise an ingenious plan to mask an ignominious departure.

TONIGHT AT 8.30

BY NOEL COWARD

THE PLAYS continued

PROGRAMME B *The Astonished Heart, Red Peppers, Family Album*, Presented by Lewes Theatre Club Friday 15, Thursday 28, Friday 29 July plus Fumed Oak - Saturday 30 matinee and evening.

THE ASTONISHED HEART Director Cathryn Parker

A happily married psychiatrist falls 'madly' in love with his wife's friend. He gradually becomes unbalanced, with tragic results.

RED PEPPERS Director Cathryn Parker

George and Lily Pepper are a music-hall act, still using the same third-rate routine of his parents. After a disastrous performance, Lily tells George just what's wrong with the act. Miles Jenner and Meg Depla-Lake reprise their roles from *Noel & Gertie*.

FAMILY ALBUM Director Cathryn Parker

Set in 1860. A family grieves for the passing of its patriarch with true Victorian hypocrisy. Through the intervention of a magical musical box and in vino veritas we find out more than we want to know about this dysfunctional family.

FUMED OAK - Saturday 30 July only. Directors Joanne Ord & Michael Beach.

Henry Gow is seen to be living a life of silent desperation, nagged by his wife, daughter, and mother-in-law alike. Finally he rebels...

PROGRAMME C *We Were Dancing, Still Life, Hands Across the Sea*

Presented by Oast Theatre, Tonbridge Friday 22, Saturday 23 matinee and evening, Monday 25, Tuesday 26 July

WE WERE DANCING Directors Ann & Mike Matthey

Set in Samolo, a mythical South Sea Island, two married people fall in love whilst dancing. Unfortunately they are not married to each other. A light hearted look at the transient nature of attraction.

HANDS ACROSS THE SEA Directors Ann & Mike Matthey

A satire of a London society woman faced with the unexpected arrival of two ex-pats with whom she once stayed in the Far East, and now mistakes for another couple.

STILL LIFE Director Ann Matthey

Entitled *Brief Encounter* in the film version, a couple, Laura and Alec, meet accidentally in a station refreshment room. Their paths cross again the following week... and the week after that...

READERS' LETTERS

Dear Editor

A magical 14-night cruise dedicated to musical theatre!

I'm writing to introduce you, as a member of The Little Theatre Guild of Great Britain, to SHOW CRUISE 2012 - a brand new, unique cruise experience designed for members of amateur theatre groups and theatre-lovers alike.

SHOW CRUISE 2012 sets sail from Southampton on 15 September 2012, on-board the luxurious ***Celebrity Eclipse***, for a 14-night round trip which visits Malaga, Nice Rome, Florence, Genoa, Gibraltar and Lisbon - all the while immersed in the magic of theatre.

Our onboard programme will include workshops and master-classes, as well as professionally produced shows featuring the amateur performers on board - staged in the ship's 1,100 seat theatre. You could even be part of the-biggest-ever-show-chorus-at-sea, or you can simply enjoy meeting West End professionals who're being invited to join you on SHOW CRUISE 2012.

Alongside the SHOW CRUISE 2012 programme, *Celebrity* will continue its own passenger programme for those not 'theatrically minded', with every pastime from wine tasting to yoga or simply lazing by the pool or relaxing in the spa.

The real success of SHOW CRUISE 2012, however, lies in the like-minded theatre people, and I'd appreciate your help in passing these details to members of your group or patrons. If you would like more information I can forward you an e-brochure, pdf details of the luxurious ***Celebrity Eclipse*** and an A4 poster that could be displayed on a group website or notice board.

Our website has the most up-to-date details (*Celebrity* has amended the originally published port itinerary) so please visit **www.showcruise2012.com**, email us at **showcruise2012@travelangels.net**, or call us on 0845 5576341

I hope I can rely on you to make SHOW CRUISE 2012 the talked-about musical theatre event of the year and would love to welcome you, your colleagues or patrons on board!

Yours sincerely Gary Burgess Coordinator SHOW CRUISE

INFORMATION

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

THE FALSTAFF CLUB

Anthony Jenner Bar, all L.T.C. members are automatically members. The Bar is open before, during and after all evening performances and on special Club social occasions. 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 or Gerry 479432 ten days before to make an appointment. Deposit required.

DISABLED PEOPLE

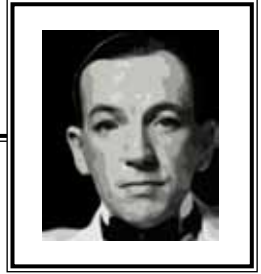
Members who have difficulty negotiating stairs and steps may enter the Theatre by the former entrance on the east side of the building. Seating close to this entrance is in Rows G9-11, H10-12 and J5-7. We can accommodate one wheelchair at certain performances. For details, ask at the Box Office. A disabled 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

President Miles Jenner
Director Pat Shrimpton
Treasurer Bob Leeds
Gen Secretary Derek Watts
Membership Secretary Anna Crabtree

TONIGHT AT 8.30

BY NOEL COWARD



OPENING

Friday 15 July 2011 7.45pm

BOOKING FORM *Seat prices £8 Matinees £6

Please write the number of seats required under preferred dates. If you are willing to accept an alternative date, put an 'A' in the box(es) that represent acceptable alternatives. Please indicate if you prefer stalls or gallery 'S or G'

BOOKING FORM FOR PERFORMANCES AT LEWES THEATRE

PROG. A	Sat 2.45pm 16 July	Sat 7.45pm 16 July	Mon 7.45pm 18 July	Tue 7.45pm 19 July	Wed 7.45pm 20 July	TOTAL COST
TICKETS						

PROG. B	Fri 7.45pm 15 July	Thur 7.45pm 28 July	Fri 7.45pm 29 July	Sat 2.45pm 30 July <i>+ Fumed Oak</i>	Sat 7.45pm 30 July <i>+ Fumed Oak</i>	TOTAL COST
TICKETS						

PROG. C	Fri 7.45pm 22 July	Sat 2.45pm 23 July	Sat 7.45pm 23 July	Mon 7.45pm 25 July	Tue 7.45pm 26 July	TOTAL COST
TICKETS						

TOTAL ENCLOSED

NAME MEMBER NO

ADDRESS

TEL DAY TEL EVE

Send the form, remittance and S.A.E. to **Box Office, Lewes Little Theatre, Lancaster Street, 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