



LEWES THEATRE CLUB

Newsletter No.46 November 2013

**C.S. Lewis's
The Lion, The Witch and the Wardrobe**
adapted by Glyn Robbins
directed by Tim Rowland & James Firth-Haydon

Gosforth's Fete
by Alan Ayckbourn
directed by Keith Gilbert & Adrian Bowd

Saturday 30 November to Saturday 7 December 2013
at 7.45 pm except Sundays
Matinee Saturday 7 December at 2.45 pm

Editor's notes

What a splendid opening to the new season – a tragedy followed by a comedy and both new to Lewes Theatre. *Crime and Punishment* was a miracle of compression telling the story of the epic novel with just three actors on a composite set complete with Julian Bell's striking painting. This dark and moving piece was followed by a Georgian afterpiece, *Polly Honeycombe* which was played with style by a cast of Lewes Theatre's finest. After the darkness here was light with colourful costumes, comic coincidence and cunning capers. The season continues with another double bill with the Youth Theatre group presenting *The Lion, the Witch and the Wardrobe* with adult players taking on some roles and *Gosforth's Fete* a one act play by Ayckbourn presented for our delectation by our comedy duo – Adrian Bowd and Keith Gilbert.

75th Anniversary Special 2 for one Ticket Offer

For the Youth Theatre and *Gosforth's Fete* Double Bill and for the remaining productions this season, we are offering a 2 for 1 ticket offer – for members only – when booking seats for the first night of each production. Booking two seats will therefore cost you £8, four seats £16, and greater savings will apply for larger orders. For clarification, the total cost of booking three seats would be £16, and for five seats, the cost would be £24. We hope that this offer will prove popular with members and will give an additional boost to the season's productions, by ensuring good houses on their opening nights.

Micheal Turner
michealturner@btinternet.com

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DIARY DATES

PERFORMANCES

Double Bill

The Lion, the Witch and the Wardrobe + Gosforth's Fete
30 November - 7 December

Under the Greenwood Tree
17 December & 19-23 December

My Boy Jack
1- 8 February 2014

AUDITION - *Enjoy*
14 December 10.30 a.m. in the Foyer

Club Director's notes

We opened our 75th Anniversary Season with a virtually unknown play, *Crime and Punishment*, by Dostoyevsky. This was extremely well received by the audience. The lead was taken by a young newcomer to Lewes, Jonny Fitzpatrick who gave an excellent performance. I hope we will see him again on our stage. Nick Betteridge, due to take the part of the detective, became ill so David Williams took over the part at short notice, for which we were all very grateful. He played more than one part and Jennifer Henley, with considerable skill, played four parts. I would like to wish Nick a very speedy recovery.

The second play of the Double Bill *Polly Honeycombe*, a Georgian afterpiece is a comedy which Miles Jenner, the director, hopes to take on tour next year. This venture should be very successful, judging by comments from the audience who enjoyed the performances. I would like to thank Miles and the cast and crew of both plays for their hard work. It isn't easy for a director to organise and rehearse two plays per week, but Miles did this admirably.

Our next production, another Double Bill, once again puts our Youth Theatre in the spotlight with *The Lion, the Witch and the Wardrobe*.

The Youth Theatre has attracted more members this year and Owen Daughtery who is appearing for them, has also been cast in *My Boy Jack* in our February production. This is good news as Owen, who appeared in *Flarepath*, is gaining valuable experience with us.

The directors, James and Tim have

suggested a *Summer School* and we are going to look into the possibilities of this project.

The second part of the Double Bill, *Gosforth's Fete*, is an Ayckbourn comedy which has been noted as the funniest of all his one act plays!

At the AGM I mentioned some of our volunteers by name but unfortunately forgot two ! So I offer my apologies to Pauline Lucas – one of our chaperones, and Mike Turner. How could I forget the Newsletter Editor?

A very senior moment!

We have sold many of our 75th Anniversary items. Our new logo, designed by Julian Bell is printed on the long aprons **£15.00** along with the 1831 poster of *Hamlet* performed at The Lewes Theatre. A bag **£9.00** with the logo printed on one side and the poster on the other side. A tea towel **£8.00** with the poster and logo.

A stylish pen **£5.00** with the name of the theatre and telephone number.

They are on display in the Foyer and can be ordered or bought during productions. They are of a good quality and make very nice Christmas presents!

After our *Richard III* audition on 16 November I'd like to point out that the cinema who hire our premises are showing the RSC Live production of *Richard II*. Good timing!

It is also showing on the 23 November.

Do please support our next Double Bill, and I hope you have a Very Happy Christmas!

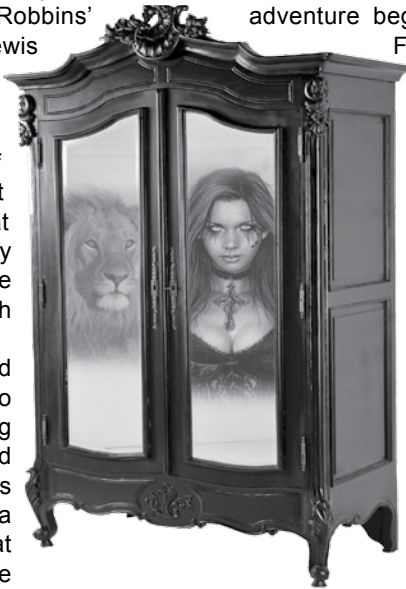
Pat

PREVIEW**YOUTH THEATRE**

C.S. Lewis's
The Lion, The Witch and the Wardrobe
 adapted by
 Glyn Robbins
 directed by Tom Rowland & James Firth-Haydon
30 November to 7 December 2013

The youth group are taking on the challenge of Glyn Robbins' version of the C.S. Lewis classic. The play focuses on all the most exciting and memorable parts of the book. It is fun but also exciting with great dialogue. The play really does preserve the integrity of this much adored story.

Lucy, Edmund, Peter and Susan are evacuated to a country house during the Second World War. Lucy explores the house and finds a magical wardrobe that transports her to the



wonderful world of Narnia where the adventure begins with Mr Tumnus, a Faun. The audience soon learn that the land of Narnia is in danger and has become under control of the evil, power hungry Queen. It is not long before her brothers and sister join her on the adventure.

The magical book is vividly brought to life on stage and will have children and adults alike on the edge of their seats as they embark on a wonderful adventure in Narnia.

Evening performances at 7.45pm. Matinee at 2.45pm on Saturday 7 December.

THE BOX OFFICE 01273 474826 will be open daily except Sundays from Monday 25 November to Saturday 7 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.

PREVIEW

GOSFORTH'S FETE



by Alan Ayckbourn

directed by Keith Gilbert & Adrian Bowd

30 November to 7 December 2013

Gosforth's Fete is arguably Ayckbourn's best crafted short play. Taken from the Ayckbourn quintology *Confusions*, *Gosforth's Fete* was written and first performed in 1974. Ayckbourn is essentially a chronicler and editor of human behaviour. He juxtaposes the thoughts and dialogue of his characters in order to portray a faithful record of their lives. This is not a random exercise but the product of a process of sensitive selection on his part. We are invited to become eavesdroppers on people and situations which are carefully orchestrated with delicate theatrical ingenuity, and in this case, to spectacular comic effect.

Lewes Theatre's own comic duo Bowd and Gilbert are combining in an unholy alliance to co-direct this ensemble and expect to present a strong cast, some fine special effects and great humour. Be prepared for a festival of sound, light

and levity.

Should you need further incentive to book your seats and dissolve the gloom of a winter's evening with fits of laughter, just consider the credentials of the two directors. Adrian Bowd recently entertained us with a brilliant production of *Entertaining Angels* whilst Keith Gilbert, for those with a slightly longer memory, brought to Lewes Ayckbourn's technically challenging masterpiece, *Man of the Moment*. Both plays received, awards, excellent reviews and played to full houses.

Messrs Gilbert and Bowd are excitedly looking forward to this unusual collaboration and to working closely to deliver great comedy, great drama and memorable entertainment for your delectation....don't miss it, 'cos it won't be available on "catch up" tv!

REVIEW

CRIME AND PUNISHMENT
& POLLY HONEYCOMBE

Dostoyevsky's novel *Crime and Punishment* was first published in *The Russian Messenger* in 1866, after his return from ten years of exile in Siberia. *Crime and Punishment* is the first great novel of his mature period of writing. It is thought to be the world's first psychological thriller and the character of Porfiry was apparently the inspiration behind the detective series Columbo. Dostoyevsky conceived the idea of the novel in the summer of 1865, having gambled away much of his fortune, unable to pay his bills or afford proper meals. At the time he owed large sums of money to creditors, and was trying to help the family of his brother Mikhail, who had died in early 1864. With Miles Jenner directing, LLT opened their season with an award-winning stage adaptation of the novel by actress/playwright Marilyn Campbell and director/writer Curt Columbus. A 90 minute, three-person play, with characters playing multiple roles,

originally produced at the Writers' Theatre in America, one review described it as "stunningly lean, taut and emotionally searing ... a work of theatre that never feels like a condensation of a seminal 500-page novel, but rather has the swift, sharp impact of a blow from an axe."

The play focuses on the mental anguish and moral dilemmas of Rodion Raskolnikov, an impoverished ex-student in St. Petersburg who plans to kill an unscrupulous elderly pawnbroker for her cash. Jonny Fitzpatrick brought passion and commitment to a challenging role. In a part that demands the complete understanding and assimilation of Raskolnikov's complex psychological state and anguish, he was brave and focused, finding the right blend of kindness and sympathy for human struggles and a proud, idealistic egotism that has become twisted. David Williams as the detective Porfiry was quietly commanding and compelling as he

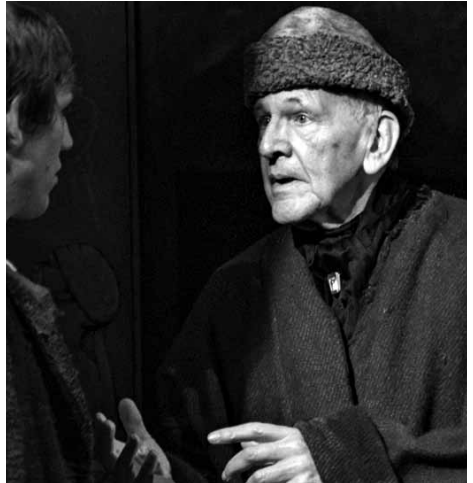
REVIEW**CRIME AND PUNISHMENT
& POLLY HONEYCOMBE**

seemingly befriended Raskolnikov but, in actuality, manipulated his confession. David's subtle vocal command succeeded in squeezing every nuance out of the script. Also, playing Sonya's drunkard father, whose inability to provide for his family has forced his daughter to become a prostitute, he captured the self-pitying aspect well.

Jennifer Henley playing young Sonya, a girl forced into prostitution but justifying it by hanging on to her Christian values, was moving and had a lovely simplicity. She also played the pawnbroker who Raskolnikov murders and her sweet natured sister Lizaveta managing two very different characters with ease. I particularly liked her as Raskolnikov's mother who appears to him in his hour of need.



The symbolism of the simple set worked well with Julian Bell's striking centrepiece painting of The Raising of Lazarus. Incidentally, the colour yellow features in the novel as a symbol



of suffering and mental anguish hence the figure of the yellow man at the heart of the painting.

It was wonderful to see this adaptation, which has been widely praised for bringing the novel's powerful and thought provoking themes into sharp focus, performed and directed with care and a lot of thought.

REVIEW**CRIME AND PUNISHMENT
& POLLY HONEYCOMBE**

We went from the sublime to the ridiculous with the second piece of the night - the Georgian 'afterpiece' *Polly Honeycombe* by George Colman The Elder, a close friend and writing partner of David Garrick. Coleman went on to have great success with *The Jealous Wife* and *The Clandestine Marriage* co-written with David Garrick. It is a comedy that satirises the effect of romantic novels on young women at that time. Miles Jenner rightly chose a cast adept at not only comedy but at harnessing the crucial rhythmic structure of the language and style of the comedy of this period. Meg Depla-Lake knew exactly what she was doing as the coquettish, manipulative Polly. With her command of language, styles and genres she was able to employ the appropriate sparkle required. Mrs Sharp as the cheeky,

self-serving Nurse worked well bantering with Polly and had a good connection with the audience. Anna Crabtree as Mrs Honeycombe was very funny and also managed to find truth in the relationship with the excellent Nigel Sharpe as Honeycombe the thwarted irascible father of Polly. Mike Piller as the odious stockbroker Ledger, on the look-out for a trophy wife, was perfectly drawn. As ever, Mike's innate comic talent served him and the piece well. Alan Chapman as Scribble, the cheeky chappie on the make, provided us with the perfectly dodgy suitor who was not all he seemed. Miles Jenner chose a brave and imaginative start to the LLT season and with his cast and hard working crew pulled it off with aplomb.

Lucie Fitchett



CRIME AND PUNISHMENT & POLLY HONEYCOMBE

The 75th season at Lewes certainly opened with two fascinating and contrasting productions.

Crime and Punishment used only three actors, all of consummate skill, telling the story of these heinous crimes incredibly well. Authors Marilyn Campbell and Curt Columbus succeeded in condensing Dostoyevsky's lengthy book into a 90 minute one act play. The part of the student Raskolnikov who had abandoned his studies, living in a St Petersburg tenement in extremely uncomfortable circumstances, was played by Jonny Fitzpatrick who displayed all the moral anguish that one could imagine in the wake of his actions. All emotions imaginable were in his performance - his occasional violent outbursts to the audience were riveting. David Williams' portrayal of Porfiry Petrovitch, the seemingly kindly detective, was well thought out. He wore down his suspect with his questioning. He also played Sonia's father, the obnoxious drunk who eventually dies. Raskolnikov then donates all his money to Sonia to pay for the funeral. Sonia was played by Jennifer Henley, also appearing as Raskolnikov's mother and the pawnbroker and her sister who were the victims of the horrendous crime. Sonia had become a prostitute in order to support her family but her simple goodness shone through. All the changes of character were dealt with seamlessly with clever use of costume. The set was ideal, giving the feeling of dark and dismal desperateness wherever the action took place. "The Raising of Lazarus" mural was a focal point and gave added

impetus to the questions regarding the raising of Lazarus and belief in God. This was a production giving the audience much to think about, well directed by Miles Jenner.

Polly Honeycombe by George Colman the Elder was next. This afterpiece was a light hearted satirical look at the novel reading habits of young ladies of the time. It was pure Georgian froth and an absolute contrast to the first half of the evening – comedy after tragedy certainly lightened the atmosphere.

Miss Depla-Lake as the eponymous heroine was a delight, enjoying her novels so much and thus endeavouring to translate them into real life (hers!). She was helped in her endeavours in her idea of a liaison with Scribble, a man about town, and by Nurse, played with great use of facial expression by Belinda Sharp. Alan Chapman was the lively Scribble who in the end did not come up to Polly's expectations.

Polly's parents, the very lovey-dovey Honeycombes played beautifully by Anna Crabtree and Nigel Sharpe, had arranged to marry their daughter to Ledger, Mike Piller but this boring fop was certainly not Polly's idea of the perfect match. It was all such good fun and was as well received at Lewes as I am sure it was in 1760 at the Theatre Royal Drury Lane. Many thanks again to director Miles Jenner and all those involved in the production.

Brenda Gower
Regional Representative for the
National Operatic & Dramatic
Association

POLLY HONEYCOMBE



POLLY HONEYCOMBE



CRIME AND PUNISHMENT



AUDITION ALERT AUDITION ALERT

ENJOY by ALAN BENNETT

Directed by Derek Watts

Performance Dates: 24 - 31 May 2014

Audition Date: Saturday, 14 December at 10.30 a.m. in the Foyer

Enjoy was first performed in 1980 to mixed reviews, though the 2009 revival starring Alison Steadman and David Troughton received very favourable notices. The play now seems like an astonishingly prescient, blackly comic modern classic Bennett and anticipates such developments as the burgeoning heritage industry, official snooping into private lives, reality television shows - and is often wonderfully funny, *Enjoy* is also strange, sad and disturbing.

Set in a back-to-back terrace in a Northern town, (Leeds ?), and the piece offers exciting acting opportunities for individual expression and ensemble playing.

Northern accents will be de rigueur, but coaching will be available. Beyond that, however, I shall be seeking the ability to find pathos within the comedy – and vice versa.

The characters:

Wilfred Craven 60s	bluff, misogynistic, argumentative, dogmatic, disabled.
Connie Craven 60s	the salt of the earth, but with incipient Alzheimer's. Ability to sing passably would be an advantage but not essential.
Linda Craven 20s	their daughter, with the opportunity for outrageous comic playing ".....quite plainly, a tart".
Ms Craig around 30	an intriguing role, central to the drama - "a man...not a man in outrageous drag, a man who is a woman perhaps but nevertheless a man."
Heritage - youngish	"a handsome brute, a chauffeur".
Anthony - a youth	a bit of a lout
Gregory	a young man
Mrs. Clegg 45-65	the Cravens' next-door neighbour, nosy, with "some pretensions to refinement".
Council employees	
Harman 35-50	a Council official, an air of authority.
Adrian, Charles and Rowland	assistants to Harman
Sid	a large man in working clothes

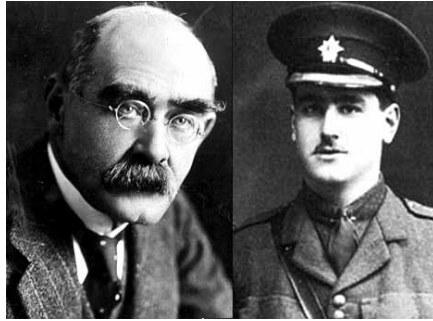
If you would like a script, please contact Chris Weber-Brown on 07588-531888, or by e-mail at chriswb16@hotmail.com.

PREVIEW

My Boy Jack

by David Haigh**directed by Mike Turner 1 February to 8 February 2014**

Our first production of 2014 is appropriately set one hundred years ago – the events in the life of one of our literary giants, Rudyard Kipling, and the story of how his son went to war in 1914. Much of the play takes place in Kipling's Jacobean manor house, Batemans, in Burwash. Kipling was a great patriot and believer in the need to defend the family of nations, which was how he described the British Empire, from what he saw as the 'Teuton invasion' which would destroy civilisation as we knew it. In urging all young men to enlist and fight to preserve the British way of life he found that his own son Jack was not accepted for the



forces because of very poor eyesight. Kipling was well connected with senior figures in the army and persuaded the Irish Guards to offer John a commission at the age of 16. By the time he was eighteen in 1915 John led his platoon into action in the battle of Loos. The story of how he was reported Missing Believed Injured and the family's distress as they searched for their missing son makes an exciting and very moving play. The cast, headed by Peter Wellby (last seen at Lewes in *The Winslow Boy*) and Jenny Lloyd Lyons (award winning actor last seen in *Calendar Girls*) have begun rehearsing and are looking forward to performing this thought provoking and moving piece of theatre.

BOX OFFICE OPENING TIMES

Unfortunately, the dates given on the membership card for when the box office will be open are incorrect. For clarification, the box office will open for personal and telephone callers on the Monday before each production begins and will continue to be open at our standard opening times during the run of the production.

Opening hours are 10.30 am to 12 noon, and 7.00 - 7.30 pm daily, except Sundays.

Theatre Memories

Theatre Club Pioneer.

Beryl Silk died in May this year. Born in 1917, she began married life in Lewes in 1940, where she lived for the next 73 years. She joined the club during its earliest years in Lancaster Street.

With her typical enthusiasm she enrolled the whole family, husband Colin, children Judith, Nicholas and Amanda, in the Club activities. They all acted whenever they could get a part, and Beryl and Colin were regular participants in the weekly working parties held to make costumes, build sets and maintain the ramshackle fabric of the old buildings.

In those early pre-television days most of their leisure time was spent at the Little Theatre, which encompassed a lively group of people united in their enthusiasm for the theatre in all its forms and sharing a somewhat bohemian outlook on life. Beryl not only enjoyed the dramas on and off the stage, she found a use for her energy and resourcefulness in the myriad of activities in those early make-do-and-mend days.

It became the centre of her, and her family's, social life. Her husband Colin introduced Shakespeare productions to the Club in 1949. He directed many plays, starring luminaries such as Lionel Green as Macbeth and Tony Jenner as Hamlet. Beryl both acted in, and ran the wardrobe for, these elaborate productions. In those days, all costumes were designed and made in house. Beryl did most of the sewing. Her treadle machine would rumble until the early hours. The fabric had to be begged and

borrowed, and often dyed in the kitchen copper to match the exact colour the designer had in mind.

Eventually she took over full responsibility for the Wardrobe and its team of helpers, which was a major undertaking as costumes were stored and re-used as much as possible. She was a key member of the coffee making team, in the days before there were any proper kitchen facilities, worked front of house, delivered newsletters and was, for a number of years, Membership Secretary. Her sense of humour and vitality made even mundane tasks seem enormous fun.

She was an accomplished actress, with her lovely speaking voice and bright blue eyes and animated presence. Older members of the Club still recall her charming Viola in Colin's 1950 production of *Twelfth Night*.



Theatre Memories

She and Colin made their last appearance together on the Theatre stage as the old peasant couple in Chechov's *Uncle Vanya* in 1983.



For over twenty years, from 1948, Colin and Beryl organised and presided over the annual Theatre Club Summer Camps at Stratford-upon-Avon which enabled Club members to spend time in Stratford to attend the Shakespeare productions at the Memorial Theatre, as well as participating in Colin's afternoon seminars on the play to be seen that evening.

Beryl, an excellent cook, was in charge of the communal catering in kitchens barely protected from the elements by a primitive hessian shelter, in the lea of a hedge, devised by Colin, and built by him and Jack Kenward. Colin and Jack would fire up the primuses and Beryl and her team would take over with their pressure cookers.

These amazingly inclusive affairs welcomed all-comers, provided they had a tent and were prepared to muck-in. Muck-in they did, as the field was near the River Avon and often muddy. Beryl had a particular skill in making everyone feel welcome and involved, even if they arrived without any close friend of their own. Miraculously, sometimes as many as fifty people emerged from their tents in their finery in time to troop gaily off to the performance.

Even when, after fifty years, old age prevented her taking a more active part in the life of LTC, she continued avidly to attend the theatre productions approaching them with an intelligence and critical awareness born of her life-long passion for the stage.

She spent the last few months of her life being looked after by her family in Essex but still looked forward to the arrival of the Theatre Newsletter. Her excellent memory remained sharp right to the end and she enjoyed recalling the memories of productions long past, her part in them and the Theatre friends of her era.

In this 75th Anniversary year it is good to recall those pioneers of the 1940s like Beryl and Colin who gave the Club such a good start and helped set the high standards which enable the Club to flourish to this day.

PREVIEW

Under the Greenwood Tree



I hope that members of LLT will be interested to hear of a new piece of theatre which will take place just before Christmas at the theatre. Noting a small but significant opportunity in December The Players Collective requested and received permission from the Committee to fill it. Following the sellout success of *A Christmas Carol* at this time last year we decided to follow Miles with another 'late and great', a stage adaptation by Jack Shepherd of the much loved Thomas Hardy early novel *Under the Greenwood Tree*. The production is playing on 17 December, and 19 to 23 December at 7.30p.m. and 2.45p.m. for the Saturday & Sunday matinees. Tickets available from Lewes Tourist Board and wegotickets.com, are £10.00 or £8.00 for members of Lewes Theatre Club or The Players Collective.



The production will feature original Dorset carols and songs that would have been sung by Hardy himself and the singing, under the direction of Chris Parke, will be a delight few will want to miss. This totally original theatre script is on the familiar theme of young love but also of female emancipation and the end of traditional English village life with maleness at its heart. Refreshments in Hardy's Dorset style will be available in the Foyer for Christmas cheer.

We hope that Lewes Theatre members (several of whom will be on and offstage in the production !) will luxuriate in Hardy's glorious language about real people - this will be a tinsel free delight for all !

theplayerscollective.com

Letters...

Dear Editor,

Just to let you know how much Kathy and I enjoyed the productions last night. They were indeed the yin and yang of drama, equally well played and directed. Very tight performances delivered with energy and skill. It has been five years since we have been to Lewes theatre so we saw these plays without any preconceptions or prior knowledge of rehearsals or behind the scenes work. I can honestly say they were as good as any London professional production. Well done!

Regards

Paul Myles

Hi,

I represent a small independent movie project, we are working on a feature length film set in Nazi Germany circa 1941 but filmed in and around Brighton, we are looking for actors and actresses, the work will be unpaid as we have no funding but we are happy to draw up deferred contracts to anyone involved, I was wondering if you knew anyone interested or where I can let people know about it and advertise the auditions to local people?

Hope to hear from you

Many Thanks,

Kat Clifford

katclifford@hotmail.co.uk

Dear Miles

We are really moved to write in appreciation of your recent production. What extraordinarily brave and effective choices! Brave often suggests unwise, but not at all in this case.

To condense *Crime and Punishment* into a one acter seems beyond the realms of reality, but to put it before a Lewes audience coupled with *Polly Honeycombe* was very clever indeed. It was such a good sweetener after the bitterness of C&P.

Both productions were beautifully staged, directed and cast.

You had a good audience for the first night. Congratulations to you and all concerned and we hope you continue to have as good attendances for the rest of the run.

Yours sincerely

Rosemary and Jerry Nice

So that the volunteers in the Box Office can offer an even better service, Mike Piller, who manages the office with his stalwart team, is looking for an Assistant Manager. If you think you might enjoy this role, please contact him to discuss the role on mpillerllt@hotmail.co.uk

OBITUARY

We were saddened to hear of the recent demise of John de Mierre. John was the previous editor of this newsletter, a role which he fulfilled for four years with patience and good humour.

John de Mierre's wife Ruth has appeared in many Lewes Theatre productions including *Letrice and Lovage* and *Noises Off*.

Sadly too, Roger Cattnach, who was with us before moving away, died in October.

INFORMATION

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

ANTHONY JENNER BAR

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 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

Chairman Joanne Cull
Director Pat Shrimpton
Treasurer Bob Leeds
General Secretary Derek Watts
Membership Secretary - Position vacant.



The Lion, the Witch and the Wardrobe & GOSFORTH'S FETE



OPENING

Saturday 30 November 2013
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
The Lion the Witch and the Wardrobe & Gosforth's Fete	First night only 2 for 1	X	Evening £8.00			
The Lion the Witch and the Wardrobe & Gosforth's Fete			Evening £8.00			
The Lion the Witch and the Wardrobe & Gosforth's Fete		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.