



LEWES THEATRE CLUB
Newsletter No.33 SEPTEMBER 2011

ENTER

A

FREE



MAN

**A Comedy by
Tom Stoppard**

Directed by Adrian Bowd

**Saturday 8 October to Saturday 15 October at 7.45pm
except Sundays
Matinee Saturday 15 October at 2.45pm.**

Editor's notes

Welcome to the first newsletter of the 2011-2012 season. Last season finished with a festival of Coward – all ten of his one act plays performed by players from three theatres – which gave us all the opportunity to see each other's work and to compare theatre facilities. Lewes came out of the season most creditably. Congratulations to Cathryn Parker on her leadership and inspiration and to everyone involved – they all worked hard and should be proud of the success achieved. I must apologise to Archway as no reviews were received for their productions at Lewes but their performances gave pleasure to those who saw them.

Since the theatre has allowed the public to buy tickets, after our members have had an opportunity, we have gained 6% of our audiences from non members. We are looking for people who are interested in helping with our productions - to come to auditions if they wish to act (see page 12) or come along on a Tuesday evening if they wish to help with front of house (selling teas and coffees, helping to manage the audience) or backstage (scenic construction, painting, lighting and sound, costume). We are a friendly crowd and workers get free coffee and biscuits. The bar opens at ten for an hour of refreshment and socialising.

Stop Press

Due to illness we omitted to include the AGM Accounts in our recent postings, please find them enclosed with this newsletter

Micheal Turner
michealturner@btinternet.com

IN THIS ISSUE...

- 3 PREVIEW** *Enter A Free Man*
- 4 REVIEWS** *Tonight At 8.30*
- 10 NOËL AND GERTIE**
- 11 CAFE THEATRE**
- 12 DIRECTOR'S NOTES**
- 14 AUDITION ALERT**
- 15 YOUTH THEATRE**
- 16 ANNOUNCEMENTS**
- 18 READERS' LETTERS**
- 20 BOOKING FORM**

DIARY DATES

PERFORMANCES

NOËL AND GERTIE - On Tour
see page 10

ENTER A FREE MAN
8 - 15 October

FLARE PATH
26 November - 3 December

TWO
12 - 14 December

LORD OF THE FLIES
15 - 17 december

AGM
Saturday 24 September

AUDITIONS
MAD WOMAN OF CHAILLOT
Thursday 29 Sept. 7.30pm and
Sunday 2 October 10.30am

PREVIEW

ENTER A FREE MAN

by Tom Stoppard directed by Adrian Bowd

Evening performances at 7.45pm. Matinee at 2.45pm on Saturday 15 October.
THE BOX OFFICE 01273 474826 will be open daily except Sundays from Monday 3 October to Saturday 15 October 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.
In any case seats booked in advance but not taken up must be paid for if not resold.



Enter A Free Man is yet another classic from the pen of Tom Stoppard, full of his wickedly clever and intelligent dialogue. The plot centres on George Riley, his long - suffering wife Persephone, and their daughter Linda. George believes himself to be a great inventor, spending his days tinkering in his workshop, and holding forth in the local pub, trying to persuade people of his undiscovered genius. At last he believes he has come up with the ultimate simple solution that will set him free - free from the shackles of his hum-drum family life. Meanwhile, daughter Linda also dreams of her own freedom, with her ideal man. Unfortunately, her dreams, like those of her father's, don't quite work out.

However, Stoppard's witty and amusing dialogue brings this entertaining comedy round to a satisfactory conclusion. The talented cast assembled to bring you this classic is a nice mixture of experienced, familiar faces, and some newcomers, fresh to Lewes audiences.

George Riley is played by Alan Chapman; Persephone - Jenny Lloyd Lyons; Linda - Lauren Nicole-Little; Harry - Mike Piller; Florence - Sally Ross-Clark; Carman - John White; and Brown by Nick Cooper.

Enter A Free Man should prove to be an entertaining production to kick-off the new season. Be sure not to miss this well-crafted comedy from one of England's top playwrights.

Adrian Bowd
Director

REVIEW

TONIGHT AT 8.30

LEWES THEATRE CLUB AT LEWES THEATRE

Coward has said that he wrote the *Tonight at 8.30* plays as acting, singing and dancing vehicles for Gertrude Lawrence and himself, upheld, as he put it, "by my stubborn faith in the 'Star System'."

Some of the plays have survived the intervening seventy five years remarkably well, though others are rather over-extended by today's standards and are showing their age and provenance. They certainly achieved the author's intention of providing starring roles, which the audience of the time required for their matinée idols, but they don't attain the level of Coward's finest work, such as *Private Lives* or *Present Laughter*.



In *The Astonished Heart* a successful psychiatrist pursues an obsessive love affair with a former school-friend of his wife. In the elegant art-deco Mayfair drawing room, there were fine performances from the three principals: Tony Bannister as Christian the psychiatrist, Sylvia Aston as Barbara his

wife, and Meg Depla Lake as Leonora, the 'other woman'. Pace and tension in the three emotion-laden scenes at the heart of the play were well managed. Depla Lake handled with great skill the emotional range from the hint of steely determination in her early scene to the terror as she tries to escape from her lover at the ending of the affair. Bannister showed subtlety and power in the psychiatrist's transition from feigned lack of interest through uncontrollable passion to fatal despair. And among the many neat, barely perceptible touches in the performances there was a little twitch of the Aston eyebrows when Christian says, "... Leonora herself – she's having a hell of a time": a nice moment of restrained irony. In this piece the supporting roles provide the circumstantial background to the action, and they were nicely played by Christine Mason, David Rankin, Barrie Smith and Peter Jones. A fine production but the over-heated dialogue shows its age – this was melodrama rather than tragedy.

Red Peppers provided a complete change of mood and style with Miles Jenner and Meg Depla Lake giving us Coward's view of the music hall in decline. We had, of course, seen extracts from this piece in the production of *Noël and Gertie* which Miles and Meg presented at the start of the season. The two actors didn't simply play George and Lily Pepper in their sad and fading world, they inhabited them. These were commanding performances and showed admirable skill in the Peppers' singing and dancing. Meg Depla Lake, having played the sharp-edged

TONIGHT AT 8.30

sophisticate, Leonora, in the first play, moved convincingly down-market to Lily's raucous social bracket, and Miles Jenner gave a superbly drawn George, desperately clinging to Mum and Dad's outdated act in a world that was moving beyond such entertainment. Dilly Barlow, Eddie Redfern, Barrie Smith and Damian Sutton seemed to relish their supporting performances which were most enjoyable to watch.



Fumed Oak is one of the better-known plays of the set. It has lasted well, is tightly written and funny, and it is unfortunate that the allocation of plays between the groups left this piece as the odd one out to be performed as an extra. It was directed by Michael Beach of Archway and there were two fine performances, from Cathryn Parker – good to see this talented actor on stage again – and Tony Bannister, in his third role of the evening, in which Henry Gow's voice, gait and demeanour were all perfectly realised. Jo Ord and

Yvonne Lee, who played the daughter and the mother in law, were also from Archway, and they contributed two neat performances. And once again, David Moon provided an appropriate setting – this time, the sitting room of a house in South London. At the weekend performances, *Fumed Oak* was added to the existing mix, which made for a long evening.

Time has been unkind to *Family Album*, a black comedy which seems to have been stretched unduly: its essence would make a neat short television sketch. The four songs are not particularly memorable and, whilst they give the entire company a chance to join in, they seem to serve no helpful theatrical purpose. But the direction was masterly: the opening photographic tableau instantly established the Victorian self-importance of this family and the setting emphasised the smug comfort which they inhabited. There was sound ensemble acting with notable performances from Eddie Redfern as the aged butler and Jennifer Henley as the daughter with un-anticipated spirit and initiative. The costuming here, as in the other plays, by Anne Turner and Alison Soudain, was impeccable.

As a front-of-tabs entr'acte entertainment to cover scene changes, Miles Jenner, accompanied by Roger Roser, gave us a varied selection of Coward's songs, including *The Stately Homes of England*, *Dance Little Lady* and *A Room with a View* among others. This was rightly well-received. The delivery was perfectly judged and gave Coward's words and music full value.

TONIGHT AT 8.30



The director, Cathryn Parker, had a clear vision for each of the plays and her actors had the skill to translate this vision into high quality performances. As a result, this was a successful and enjoyable evening in the theatre.

David Williams

NODA REVIEW OF LEWES THEATRE CLUB

Due to other commitments, I was only able to see four of the plays from this interesting collection by Noël Coward. Noël and Gertrude Lawrence opened in *Tonight at 8.30* in January 1936 at what really was "their" theatre, the Phoenix which was a supreme display of Noël's versatility as author, actor and director, often singing and dancing into the bargain. This tri-partnership of Lewes Little Theatre, The Oast Theatre and Archway is certainly to be congratulated on the first production of all of these plays since the original West End production.

The Astonished Heart

This was a typically Coward stiff upper lip piece played extremely well by the whole cast at exactly the right pace in a tasteful drawing room set of definite 1930's style. The story of the love triangle between Christian Faber, the eminent psychiatrist, played by Tony Bannister, his wife, Barbara (Sylvia Aston) and his mistress, Leonora Vail (Meg Depla - Lake) ended, of course, in tragedy. A very brittle and sophisticated look at the 1930's upper classes.



TONIGHT AT 8.30

Fumed Oak

This was a real contrast to the first play with Tony Bannister this time as a very silent Henry Gow in the first scene but things certainly changed in Scene 2. Henry's wife Doris (played by Cathryn Parker) was an absolute nightmare of a housewife and together with his adenoidal daughter Elsie (Jo Ord) whose audible sniffs would have annoyed anyone and his interfering mother-in-law Mrs Rockett (Yvonne Lee) made his life a living hell. It was therefore not surprising that in the second scene he rebelled completely and left his totally surprised family but not before giving them sound advice on how they should change their way of living.



Red Peppers

I think this must be the best known of the ten plays and is really a bittersweet comedy about the decline of variety acts of this type. The pair, extremely well portrayed by Miles Jenner and Meg Depla - Lake, know in their heart of hearts that their downfall is imminent but their pride makes them carry on with the act and no doubt they need the money

as well. They have a row with Bert Bentley the conductor, played by Barrie Smith who is supported by Mr Edwards the Theatre Manager (Eddie Redfern) and it all ends unhappily for the Red Peppers as Bert Bentley increases the orchestral tempo to such an extent that they just can't keep up.

Family Album

This after the funeral gathering of an archetypal Victorian family brought all sorts of skeletons out of cupboards and although it was billed as a "sly Victorian comedy with music," it was a surprise in a way when the straight-faced (and straight laced) cast began to burst into song in true Victorian drawing room style, helped no doubt by the wine that began to flow freely. The whole family, including Burrows the butler made their characters very believable and this was a fitting end to the four plays performed that evening.

All the plays were extremely well directed – three by Cathryn Parker and *Fumed Oak* by Michael Beach with costumes and sets giving each one their individual identity. The Noel Coward songs performed between the plays by Miles Jenner were much appreciated and were put over in a way which I'm sure the Master would have appreciated. My mother-in-law who will shortly be 99 remembers going to the theatre in Sidcup in the 30's and she is sure that she saw Noël Coward there in his own plays, possibly with Beatrice Lilley. We have her collection of theatre programmes somewhere so I will be hunting them out as it would be interesting to see if some of these one

TONIGHT AT 8.30

act plays were on the bill at that theatre at that time.

This second Tri-Theatre Adventure was, I am sure, a great success thanks to all the forward planning that must have been put in place – a very positive form of Little Theatre Guild co-operation.

Brenda Gower- Regional Representative for the National Operatic & Dramatic Association



THE OAST THEATRE PRODUCTIONS OF TONIGHT AT 8.30

'I love criticism of my work just so long as it is unqualified praise', thus spoke the man dubbed 'The Master'. In any kind of review the first imperative is always to look for the positives. The

set design was a David Moon triumph of simple elegance which transformed seamlessly into three different settings. The costumes were also elegant, lighting and sound appropriate and one knows, from long experience, how much work and effort lies behind any production, not least by the director Michael Matthey.

However the first play presented by Oast Theatre, *We Were Dancing*, must be one of the silliest plays ever written by anybody. A wife declares, whilst dancing (and continuing to dance) with a man, whose name she does not know, to her husband and sister in law that she is very much in love and intends to end her 13 year marriage that very night and go off with him. One can only deduce that Coward wished to show the superficiality of an expat community in as trite a manner as possible. Even Valerie Armstrong, with her impeccable timing, could not save this one, whereby 'the morning after' effect emerged prior to 'the night before' having been consummated. Not surprisingly the dancing partner declares that he will miss the husband almost as much as his wife will, a line not lost on some of Coward's contemporary audience. The play finished with some strange 'music' whose significance only added to a general sense of irritation.

Coward's distinctive style of clipped diction arose from his childhood; his mother was deaf and he developed this staccato way of speaking to make it easier for her to hear what he was saying, thereby also helping him to eradicate a slight lisp. The cast achieved this affectation in all three plays but by

TONIGHT AT 8.30

the end of the 2 hours one longed for some understated riposte allowing the irony to shine through in 'lower case' so to speak.

Hands Across the Sea concerned a mix up in identity where two visitors turned out to be people different to those expected. The frequent telephone interruptions allowed Valerie Armstrong and Shirley Browning to demonstrate their admirable comedic playing but I remain confused as to why the gentlemen in the cast all delivered their lines straight to the audience and almost never to one another.

The sparse members of the audience had further diminished after the interval leaving one to question whether it would have been prudent to play the undoubtedly superior piece, *Still Life*, first. In this play, (better known as *Brief Encounter* in the film version) all the cast had an opportunity to demonstrate their talents.

What Coward gives us here is a piece of bittersweet significance where a thoroughly decent pair of strangers meets unexpectedly and finds a passion which can never be sustained. Illicit sex flourishes not on decency but on the element of danger which Coward and his friends knew better than most. Other characters echo the pursuit of their own relationships, and Shirley Browning and Frankie Gahan did well to underplay the theme in their own, somewhat tenuous, courtship. Though adultery today would be unlikely to cause a woman to seriously contemplate throwing herself beneath an express train, one never doubted the sincerity of Kate Robbins,

(looking and sounding so like Celia Johnson,) and John Ewens in playing the star crossed lovers. Though I did find Alec's accent, which seemed to fluctuate between Welsh and the Home Counties, rather distracting.

The brilliant theatrical device of denying the lovers those last few precious moments together, in order to say goodbye, was excellently done by Valerie Armstrong. Nick Smith, Cathryn Short, Pat Wells and Kenny Wyton all contributed to a much more satisfactory theatrical piece. And the actors achieved the Coward directive to, "Just follow the lines and don't trip over the furniture," well.

One must congratulate all the participants of the tri-theatre productions on their tenacity in achieving a very unusual and rewarding 'cross pollination' of skills in each others' spaces. In talking to audience members, on two occasions, the overwhelming response however seemed to be that the material did not always justify the means... sorry Noël!

Victoria Thompson



NOËL AND GERTIE

It is a year since Lewes Little Theatre acquired a premises licence and became able to sell tickets to the general public. With a new season beckoning, there is a determination to publicise the company. Founded in 1939, with the encouragement and financial backing of John Maynard Keynes, the declared objective was to give the people of Lewes and its surrounding area the opportunity to see and be involved with theatre. The tour detailed below is intended to make people aware of our existence, encourage new active members to join and new audiences to attend. Any support you could give us in this regard would be greatly appreciated.

Lewes Little Theatre is touring its acclaimed production of *Noël and Gertie*



to five Sussex venues this month, including Rye's 40th Arts Festival. Sheridan Morley's brilliantly crafted play tells the story of Noël Coward and Gertrude Lawrence's unique theatrical relationship through all its highs and lows. Derived entirely from Coward's words and music, it is an amusing, moving and thoroughly entertaining evening.

They had first met as child actors in their early teens; Gertie powdered her nose, told Noel some risqué stories and he "loved her from that moment onwards". Their performing partnership was fuelled by his private fascination for her. She inspired him endlessly and he wrote some of his most magical work for her to perform.

The Marlborough Theatre, Brighton Friday 9 and 10 September 7.30pm
The Community Centre Theatre, Rye Sunday 11 September 7.30pm
as part of the 40th Rye Arts Festival
The Lamb Theatre, Eastbourne 17 September 7.30pm
Pelham House Hotel, Lewes Sunday 18 September 5.00pm
Laughton Village Hall, Laughton Saturday 1 October 7.30pm

Unreserved tickets will be £8 at all venues except Rye - £10.
 Tickets for Pelham House Performance will be on sale from the
 Lewes Tourist Information Centre
 - in person only.

REVIEW CAFE THEATRE

CONFESSIONS OF CHARLES DICKENS

devised and performed by John Ford

This 'confessional' was devised and performed by John Ford on Sunday 19 June.

John, from East Hoathly, where he is actively involved in local amateur dramatics, was well-known to several members of the audience. With a wide range of experience, ranging from consular official to wine merchant, he has also written several books. A skilled raconteur, his style was robust and amusing and his subject carefully researched.

For an hour he adopted the persona of Charles Dickens, if not the greatest British novelist, certainly one of the most widely read and admired. His books have never been out of print. With John's mane of hair and beard, his velvet smoking jacket, maroon waistcoat and silk cravat, it was difficult not to imagine he was the man himself as he answered self-imposed questions about his work, life and loves. In the intimate surroundings of the foyer this worked well.

Tracing Dickens' humble beginnings - at one time the family was incarcerated in a debtors' prison - John skilfully brought to light how these early experiences provided settings and characters for

his novels, *David Copperfield* and *Great Expectations* amongst them. The hundreds of characters who form the backbone of nearly all Dickens' work were revealed to be based, in the main, on real people, "I had more friends than any man I've ever known".

As well as outright confessions, John used his interrogative style to clinically refute suggestions about Dickens such as "Was I a racist?", "Was I anti-Semitic?", "Was I hyper-critical of my sons?" (he had ten children), "Was I anti-American?". This format retained the audience's interest and provided answers to questions they might have posed.



John revealed Dickens' passion for cricket, love of pets and scorn for the "institutional charity of city gents and ladies who lunch". He also used the

confessional to admit his love affair with the young actress, Ellen Ternan, which ruined his marriage but which for fear of ostracism from Victorian society, he was always forced to keep secret. A fascinating Café Sunday which provided much food for thought, worthy of digestion long after the teacups had been cleared away.

Roger Paine

Club Director's notes

This Season we have seen a variety of plays, welcomed some new actors and new faces in the audience, the latter due to the success of the experiment in opening our theatre to non members, some of whom joined the Club.

I would like to say a personal thank you to all the directors, actors, backstage workers, box office volunteers, bar staff, front of house people, those who label, fill and deliver the newsletter envelopes to name just a few who help to keep us up and running. This teamwork is essential to the Theatre and was very apparent during the Tri Theatre production. This is always an ambitious project and although those who are involved in all the travelling insist "It's great fun" it's still a big commitment in the amount of planning that is needed. Our group of volunteers, front of house, box office and bar staff also excelled themselves, many on duty for several performances. If there are any members who would like to help in any of these areas, please let us know.

The Gala Night on 30 July, was a very enjoyable evening and our thanks go to Miles and Sally Jenner for their organisation. For those people interested, the first night of the Season, 8 October will also be a Gala Night - first come, first to get the drink and canapés!

We've had problems with the printers this year and the two Mikes'-programmes and newsletter - have coped with one set back after another when deliveries have been late. We hope that next season will be better.

During August and September we will be working in the theatre. Refurbishing, preparing for the new season, cleaning lights, tidying areas, discarding unwanted items (we have a very nice bench for sale, used in *Ivanov* and ideal for a conservatory but not the garden. Any offers?) and taking a much needed break.

Noël and Gertie starts a tour in September and this means a small group of dedicated people will travel around with costumes, props, furniture, lights and all equipment needed. The Travellers are Meg Depla-Lake, Miles Jenner, Sue Bain, Joyce Fisher, Alison Soudain, Mike Batchelor, Sue Tait and Joanne Cull.

So now we have come to the end of another season and are looking forward to the beginning of a new one. Once again we have entered a play for the BHAC Drama Awards. Last year we were very successful with *Groping For Words* and this year our entry is *Enter A Free Man*.

For the first time we are able to give our Youth Theatre a week on the main stage. They are performing two plays. As the Youth Theatre is an important part of our club we hope that many of our members will come and support them.

I would like to welcome Jane Rimmington who takes over responsibility from Sue Tait as Front of House Manager and Nick Cooper who, subject to approval, will take on the job

Club Director's notes

of Membership Secretary from Anna Crabtree. Jack Wilkinson has agreed to take over from Chrys Preston who has continued to help organise the Newsletter volunteers. The three retirees have worked hard and we are most grateful for all they have done in the years they have served us. Many many thanks!

Please make a note in your diary that the AGM is on Saturday September 24th. We will welcome you with a drink and maybe some crisps and nuts ! Looking forward to seeing you.

Pat Shrimpton

VOLUNTEERS' LUNCH



AUDITION ALERT AUDITION ALERT

The Madwoman of Chaillot by Jean Giraudoux adapted by Maurice Valency Performances February 4 - 11

The play is a kind of poetic and comic fable. Set in a café terrace of Chez Francis and the Countess' Cellar-21 Rue de Chaillot.

Countess Aurelia, the Madwoman of Chaillot, who lives eternally in the moment when life was loveliest, is outraged when she discovers that a syndicate of corrupt businessmen is preparing to drill for oil beneath the streets of Paris. Realising that ordinary justice will not serve, she plans and carries out an alternative annihilation with the help of her eccentric friends and people of the street.

Characters

Countess Aurelia The Madwoman of Chaillot age 50 up colourful, optimistic person, stuck in a past time when life was rosy.

Greedy corporate Capitalists

The Prospector any age over 30

The President any age over 30

The Baron 50-60

The Broker

Mme Constance The Madwoman of Passy age 50 up

Mme Gabrielle The Madwoman of St. Sulpice age 50 up

Mme Josephine The Madwoman of La Concorde age 50 up

The Rag picker Great Orator any age

Pierre Love interest 18-30

Irma needs simple sign language. Busker 18-30

Deaf Mute needs sign language

Shoelace Peddler

Flower Girl

Street Juggler

Little Man

Sewer Man

Policeman/woman

Waiter

These roles below will be doubled

3 Presidents

3 Prospectors

3 Press Agents/Paparazzi

3 Victoria Beckhams (or plastic women)

**Contact Alison Grant for scripts and further information 01273 476499
adwgrant@gmail.com**

Auditions Thursday 29 Sept. 7.30pm and Sunday 2 October 10.30am

REVIEW YOUTH THEATRE

DNA

This was one of the best plays by a youth group I have seen at the Theatre Club and it was the best acted play I have seen in a long while. There was real concentration and energy throughout the performance and the tension held the audience spellbound. This fine play by Dennis Kelly which explored themes of bullying, gang loyalty and murder was a strong vehicle for our talented group of actors. Set in a woodland glade the arena presentation in the theatre foyer kept the audience in close touch with the action. There was humour, albeit black comedy, in the exchanges between the voluble female characters and the strong silent males. The pairing of Leah (played by Aurelia Gage) and Phil (Alfie Chambers) was particularly strong with her desperately seeking for reassurance and interaction and him silently and menacingly eating continually. All of the cast acted well and contributed to the powerful effect of the story.

The plot concerns a *Lord of the Flies* scenario of a gang of schoolchildren hunting down and apparently killing the weakest member. What makes it outstanding is the dialogue with constant repetition adding humour and threat in balance and the cast handled this superbly, not missing a beat or nuance. The direction by Matt Haynes was taut and flowing and the lighting and setting helped the atmosphere of menace throughout. This was an outstanding performance by the team of young actors who all deserve much praise.

Sparkleshark by Philip Ridley

Another play about teenage obsessions – looks, clothes, friends and bullying. Set on the roof of a block of flats the interaction of a geek (story writing loner Jak E portrayed by Mel Henderson) with a homely schoolgirl (nicely played by Guilia Landa) and her trendy friends is acted out as meta-fiction – a story about stories.

The stand out performance here was Ellie Woodruff - Bryant's portrayal of Natasha - fashion obsessed and strong minded she radiated energy. Her sidekick, Carol, was well played by Ellie Markham with pathos and humour. They were both held in awe by Russell (well performed by Owen Daughtery) - the self - proclaimed sex god - wanting to be snogged by him and also wanting to put him down for his arrogance. It is the powerful vibes given out by the gang's leader Shane (nicely portrayed as übercool by Rupert Flowers) which stop the bullying in exchange for a story. It is in the story that two bullies (played sympathetically as not very bright by Daniel Hardwick and Rosie Chapman) become involved. Only at the end of the story do we see Finn, Jak E's autistic brother (powerfully acted by Tom Telford), come in – his roaring voice ideal for the role of dragon.

This was a satisfying play with a happy ending which gave the opportunity for the young actors to show their developing skills. The play was ably directed by James Firth-Haydon.

Micheal Turner

ANNOUNCEMENTS

Per Ardua ad Astra

Calling all members with wartime memories of the RAF. As part of the preparations for my forthcoming production of Terence Rattigan's *Flare Path* 26 November to 3 December 2011, I am hoping to gather information from members who served in the RAF during the war, or who had family members who did. If you have stories to tell about how things were, or specific acts of heroism, I would love to hear from you. My intention would be to use these

reminiscences as part of the rehearsal process and to create a foyer display for the production run. I should also be pleased to hear from members who had served in the RAF at any time since the war. If you would like to help and are happy to share your experiences, please drop me a line at the theatre with your contact details and I will get in touch. Or you could email me at loneoakgeo@aol.com - I look forward to hearing from you.

Cathryn Parker

Production Director, Flare Path

FRONT OF HOUSE MANAGER

We are delighted to say that we have found a replacement for Sue Tait as FOH Manager. As from 6 September the role will be taken by Jane Rimmington who is a member of the Volunteers' Team. Thanks from Sue to all the volunteers for all the support she has received in the last four and a half years.

SCENE PAINTERS

Would you like to help in the painting of our scenery? We desperately need people who can wield a paint brush to help us on Tuesday evenings. No skill needed just willingness to help. Come to the theatre on a Tuesday after 7.30 and ask for David and you will be found a job.

St Michael's church in Lewes High Street. The church is undergoing extensive refurbishment and has put many thousands into the work but needs to raise funds of £30,000 to cover the remainder of the costs. Lewes Theatre Club would like to urge members to contribute. Remember the role of our founder Reverend Kenneth Rawlings in the church and its historic connection to Tom Paine, who was married there. Anyone wishing to make a donation should make cheques payable to The Churchwardens of St. Michael-in-Lewes and send them to St Michael's Rectory, St Andrew's Lane, Lewes BN7 1UW

THE GOLDEN AGE SINGERS

Do you enjoy singing in a choir and are you over fifty? Founded in 1951, G.A.S. is a choir specifically for the over fifties. We meet Thursday afternoons from 2.15 to 3.45 pm in the Friends Meeting House in Friars Walk, Lewes. We sing a wide variety of music, mostly in four part harmony. Being able to read music is an asset but not essential! You won't be asked to audition. Come along to one of our sessions to try us out. If interested ring either Sylvia on 473500 or Doris on 472334

ANNOUNCEMENTS

SUPPORT OUR YOUNG MEMBERS Become a Chaperone

The club has been fortunate to secure a Body of Persons Licence to reduce the administration for using young people in our plays and in the Youth Theatre productions. To support this, we need to increase the number of licensed chaperones the Club can call upon. I am sure there are club members who would be willing to be trained for this task and the training costs would be met by the Club.

If you are interested I suggest you look at the East Sussex County Council website: <http://www.eastsussex.gov.uk/childrenandfamilies/safetyoutofschool/chaperones/default.htm>

Note however there have been some changes for next year which do not appear on the website.

I am also very happy to answer any questions you may have about how we use chaperones at Lewes.

In addition I would like to say publicly how grateful we are for the stalwart support of our existing chaperones. Can I remind them to check the currency of their existing licences: we need to keep our register of Licensed Chaperones up to date so I would be grateful if you would contact me when any renewals etc. are necessary.

Once again, please help by becoming a chaperone. It is an important part of our Club ethos to support young people and the chaperone role is crucial to this.

Don Funnell Production Manager

don.funnell@gmail.com
01825 722499 or via the theatre.



Alan Chapman Photography
Prints, canvases and cards
Lewes Little Theatre,
Lancaster Street,
Lewes, BN7 2PX

August 27, 28 & 29
September 3, 4, 10 & 11
10am to 5pm with refreshments

ArtWave 2011

READERS' LETTERS

Dear Editor,

Re - *Tonight at 8.30,*

So often actors taking minor parts, are overlooked, so a note of appreciation of Stranger who played the part of Stranger in *Still Lives*. There is only one word for his performance, unobtrusive !

I do hope we shall be seeing and hearing more of this promising actor.

Friendly greetings

Terry Baker

Ed. If anyone understands this, please write in and shed some light on this enigmatic comment as I did not see the play.

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

VOLUNTEERS' LUNCH



ENTER A FREE MAN

OPENING

Saturday 8 October 2011 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
Enter A Free Man			Evening £8.00			
Enter A Free Man			Matinee £6.00			
Flare Path			Evening £8.00			
Flare Path			Matinee £6.00			
Two			Evening £8.00			
Lord of the Flies			Evening £8.00			

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.