



WHAT'S ON JANUARY TO MAY 2019

Stables Theatre

CELEBRATING 60 YEARS OF THEATRE

January

Wed 9 7.30 Acting Workshop: Actioning

February

Fri 1 7.30 See How They Run
 Sat 2 7.30 See How They Run
 Sun 3 2.30 See How They Run
 Tue 5 7.30 See How They Run
 Wed 6 7.30 See How They Run
 Thu 7 7.30 See How They Run
 Fri 8 7.30 See How They Run
 Sat 9 7.30 See How They Run
 Wed 13 7.30 Acting Workshop: Physical Theatre
 Thu 21 7.30 Beyond Words: Contemporary Dance
 Fri 22 7.30 Beyond Words: Contemporary Dance
 Sat 23 7.30 Beyond Words: Contemporary Dance

March

Fri 8 7.30 The Audience
 Sat 9 7.30 The Audience
 Sun 10 2.30 The Audience
 Tue 12 7.30 The Audience
 Wed 13 7.30 The Audience
 Thu 14 7.30 The Audience
 Fri 15 7.30 The Audience
 Sat 16 7.30 The Audience
 Wed 20 7.30 Acting Workshop: Meisner Technique
 Thu 21 7.30 Rebecca Vaughan: Orlando
 Fri 22 7.30 Rebecca Vaughan: Orlando
 Sat 30 7.30 Flamenco Express

April

Fri 5 7.30 White Liars/Black Comedy
 Sat 6 7.30 White Liars/Black Comedy
 Sun 7 2.30 White Liars/Black Comedy
 Tue 9 7.30 White Liars/Black Comedy
 Wed 10 7.30 White Liars/Black Comedy
 Thu 11 7.30 White Liars/Black Comedy
 Fri 12 7.30 White Liars/Black Comedy
 Sat 13 7.30 White Liars/Black Comedy
 Sun 21 7.30 Recital: Margaret Fingerhut

May

Fri 3 7.30 Shadowlands
 Sat 4 7.30 Shadowlands
 Sun 5 10 -1 Car Boot Sale
 Sun 5 2.30 Shadowlands
 Tue 7 7.30 Shadowlands
 Wed 8 7.30 Shadowlands
 Thu 9 7.30 Shadowlands
 Fri 10 7.30 Shadowlands
 Sat 11 7.30 Shadowlands



Box office: 01424 423221

Mon to Fri: 10.30am to 1pm; 6pm to 8pm. Sat: 10.30am to 1pm; also prior to performances. See website for full details and to book online (no booking fee): www.stablestheatre.co.uk

Payment options

Offline: cash, cheques (payable to Stables Trust Ltd), major debit/credit cards and Stables gift tokens.
Online at www.stablestheatre.co.uk: major debit/credit cards.

Ticket collection and postage

Tickets booked by telephone can be collected from the box office in advance or just before the performance. There is a postage charge of £1 if you wish us to send your tickets by post. When booking online you can also print your own tickets.

Refunds and resales

Please check the details on your tickets carefully. We cannot make refunds, but exchanges are sometimes possible. Tickets ARE accepted for resale only when all other tickets sold.

Group bookings

Group discounts are available for most shows and apply to groups of five or more booking together for the same performance. Usual price is £10.50 per person (non-members) and £8.50 (members).

Membership

Membership costs £10 for your first year when paying by direct debit, £15 in subsequent years. Members enjoy a £5 discount on most shows. Full details from the box office.

Parking

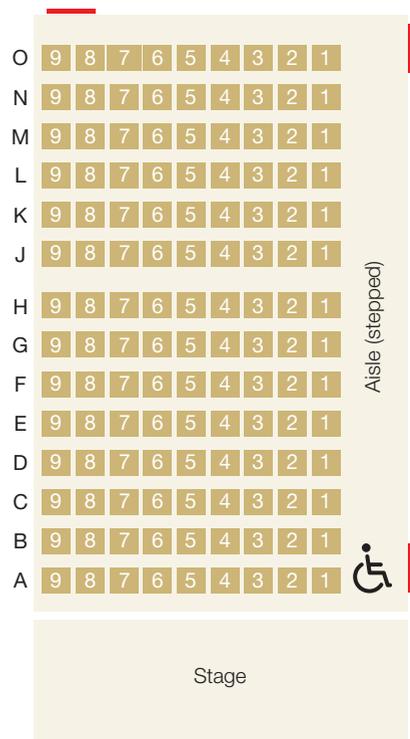
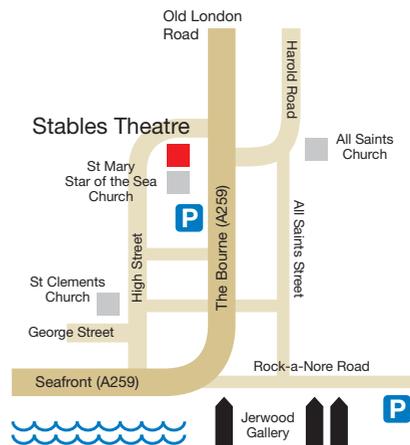
The theatre car park is free to patrons attending the theatre. To avoid a parking charge, please register your vehicle details in the parking book on arrival. There is a public car park on the Bourne and on-street parking, to which regulations apply.

Disability access (see plan)

Rows A and B are suitable for disabled people (with mobility, visual or hearing impairments) and their helpers. There are spaces for wheelchair users in row A, which can be accessed without any stairs. There are two steps up to row B. There is a wheelchair-accessible toilet on the ground floor. Platform lifts, for a wheelchair user or one seated person, enable access to the Gwen Watford Gallery and bar.

The Stables Theatre and Arts Centre, The Bourne, Hastings TN34 3BD. Tel 01424 423221. www.stablestheatre.co.uk

How to find us



Chairman's column



This will be my final *What's On* column as Chairman of the Stables Theatre as I will retire from that position at our AGM on Monday 25 March.

I have served as Chairman of the Theatre Guild from 1986 to 1996; Chairman of the Stables Trust Ltd from 1996 to 2004; Artistic Director in 2005; Vice-Chairman 2011-2012; and Chairman again from 2012.

When I started our daughter was two; she is now 34!

As some will know, I had some health issues recently which necessitated my taking a leave of absence in August. I am very grateful to our Vice-Chairman, Neil Sellman, who stepped gallantly into the role – and who, I must say, has been very successful in it.

These 30-plus years have been very enjoyable and I plan, still, to take an active part in the theatre. So thank you to the friends and colleagues who have made it all so enjoyable.

Chris Lacey

Diamond Jubilee

2019 is a big year for the Stables Theatre: we're 60 years young and going stronger than ever! To celebrate this magnificent milestone we are planning a number of key events to mark the anniversary.

Friday 8 February	Gala Night on final Friday of <i>See How They Run</i> by Philip King
Sunday 16 June	Diamond Jubilee lunch at PowderMills Hotel, Battle
Sunday 30 June	Jubilee Church Service: All Saints Church (opposite theatre)
June 17-30	American Exchange visit from Drama Group Chicago Heights*
20-22 September	Little Theatre Guild Conference hosted by Stables Theatre
Saturday 21 September	LTG Gala Night
Friday 22 November	Gala Night on final Friday of <i>Joking Apart</i> by Alan Ayckbourn

*For further details of the American Exchange please see our May to August issue of *What's On*.

Plans are well in hand to publish an illustrated book celebrating 60 years of life at the Stables Theatre; we shall be producing our "own label" wines for sale at the bar and by the bottle; and there will also be 60th anniversary tote bags, pens, torch key rings, shirts and car stickers.

Members should receive their FREE car sticker with this issue of *What's On*: lightly moisten the surface and press to the inside of your car windscreen so show your support for the Stables. If your sticker is missing, or you receive *What's On* via email, please enquire at the box office.

Also planned are visual displays in the theatre bar and Gwen Watford gallery.

Stables AGM

The Stables Trust AGM is to be held at the theatre on Monday 25 March and we ask that nominations for the Council are received by Monday 4 February.

2019 plays

This year we celebrate 60 years of presenting a wide range of plays representing the best of theatre. Amongst those have been the popular, the challenging, the funny, the tragic, the extraordinary and the show-stopping – a glance at the list in the Gwen Watford gallery illustrates the breadth of our programme and ambition.

With this incredible back catalogue there were many ways we could have told the story of the Stables in its Jubilee year; we decided to tell a story about theatre itself, choosing plays that said something about the decade in which they were written as well as being memorable in their own right. We could have told the story through different plays – the choices were endless and the reading list long – but we hope we have reflected the diversity of theatre in the past 60 years, as well as offering a good night out! Our choices are, necessarily, subjective; we know that another group of people at another time might have chosen other, equally iconic plays. However, this season has attracted six new directors to the Stables and we are excited to see what they will bring to the plays that have been chosen.

Carol Hunt, Programme Advisory Group Co-ordinator

Ticket prices

As detailed in our last *What's On*, ticket prices will increase slightly this year by 50p. We shall, however, be giving out free programmes for all Stables productions.

See How They Run

Opens Friday 1 February



Written in 1943, *See How They Run* was first performed by ENSA to entertain the troops. Keeping up morale was a public duty and the entertainment of the time reflected this. Philip King, who had himself enlisted in the RAF, went on to write several more plays, but it is this (along

with *Sailor Beware!* co-authored with Falkland Carey) that is the most enduring.

It was a brilliant stroke to set the drama amongst the clergy (why do we find stage vicars so comical?) for, as Humphrey (one of the characters) points out: "We are a reserved occupation." Vicars were therefore comparatively plentiful, being less likely to have been called up for active service.

See How They Run had its London premiere in January 1944 to rave reviews; and even the three doodlebugs that dropped near the theatre during the performance didn't unduly disturb the audience.

King, who fortunately was stationed at RAF White City at the time, wrote that he retired to a nearby workman's cafe the next morning to read the reviews in the daily papers.

He recalled: "They were marvellous! But, as I read them, I suddenly remembered the pictures I had seen of Noël Coward sitting up in a wonderful looking bed, in an even more wonderful dressing gown, a silver tray by his side, reading his notices. And here was I ... a pint mug of tea and a thick Spam sandwich. But what the hell? I had a success and that's all that really mattered."

After the war King lived in Brighton and most of his plays were premiered in Worthing.

I first got to know this farce in the 1970s and have loved it ever since. It still makes me laugh out loud and I hope that it will have the same warming effect on you all. I am grateful to the Stables, and my cast and crew, for the opportunity to bring it to life again.

Friday 8 February will be a Gala Night when audience members can enjoy canapés and wine before the show. Please see page 7 for details.

Jenny Wiles

The Audience

Opens Friday 8 March



For 60 years Queen Elizabeth II has met her prime ministers in private for a weekly audience. Peter Morgan's play, based on speculation, gossip and history sees some of the major figures in "recent" political life discuss game-changing events with unexpected humanity, candour and humour.

As Shakespeare observed: "All the world's a stage, And all the men and women merely players;" and our production of *The Audience* comments on the innate theatricality of our institutions by bringing "backstage" on stage.

Putting on a play is driven by a passion to explore and share ideas. You will doubtless have preconceptions about many of its characters, but given the humanity and cheekiness of Peter Morgan's play, it is almost certain that some of those preconceptions will be challenged.

The role of the Queen is taken by two actors: one portraying her in young womanhood, the other in revered maturity. She is also seen as a child in all her vulnerability and the almost cruel unnaturalness of her position.

Winston Churchill, Elizabeth's first prime minister, is played as he was in 1952 before her coronation, when decrepitude had not yet diminished his enormous presence – or his susceptibility to a young woman's beauty.

The once dashing matinee idol persona of Sir Anthony Eden is seen close to breaking point during the Suez crisis.

A skip through the decades reveals Harold Wilson in 1964, self-described as an "ill-bred ruffian", who doesn't know what to do about his newly-won narrow lead over the Tories.

Margaret Thatcher carries all before her; John Roy Major's humility disarms, where Tony Blair's actorish charm fails utterly; and Gordon Brown seems uncharacteristically relaxed in her presence.

Then we are treated to David Cameron's last audience before exiting to his shed.

It has been a privilege to be invited to direct this West End sell-out at the Stables accompanied by a terrific team of actors and crew. As a first-time director at this theatre I am especially indebted to the support of our production manager Andrew Bruce.

Frances Viner

White Liars/Black Comedy

Opens Friday 5 April



For the Stables Diamond Jubilee celebration there was an opportunity to look back at plays from the last 60 years, and it gave me a chance to think about interesting and challenging pieces I had either seen or been involved in.

Written in the mid-sixties by Peter Shaffer (probably better

known for *Equus*, *Amadeus* and *Royal Hunt of the Sun*) *Black Comedy* was first performed at the Chichester Festival by the National Theatre before moving to the Old Vic.

My first introduction to *Black Comedy* was when I was cast as the leading man, Brindsley, in the play many decades ago. What struck me at the time, and indeed has stayed with me, was that from an actor's point of view it confounded everything about acting that I had been taught. Eye contact, how to move on stage, how to stand, where to put my hands, where to look – all went out of the proverbial window! The reason? Well, *Black Comedy* utilises a dramatic convention probably unique in theatre: it takes place predominantly during a power cut. When the lights are on in the London flat where the play is set, the audience is confronted only with darkness. When the fuse blows, the stage is lit and only the audience can see what is happening; the darkness only exists for the characters on stage. So the cast have to perform as if they are in pitch black. It's farce at its finest and as a structural masterpiece the entire play snowballs into a bigger and bigger nightmare with its delightful thread of chaos and disaster.

This is being staged with the more poignant and compelling short play *White Liars* which Shaffer wrote especially to counterpoint *Black Comedy*. Set in a decaying seaside town, it is a piece that depicts a fateful encounter between an eccentric and disillusioned fortune teller, a rock musician and his manager.

So, tragedy and comedy combined, with a healthy dose of force-fed farce thrown in for good measure. The perfect night out at the theatre!

Leigh Shine

Shadowlands

Opens Friday 3 May



Shadowlands follows the true story of C.S. Lewis who, riding high on the success of his series of *Narnia* books, meets and falls in love with American poet, Joy Davidman.

William Nicholson's stage adaptation of his award-winning TV play is a poignant, humorous and unsentimental

story. Set in the male enclave of academic Oxford in the 1950s, the relationship starts as an exchange of literary correspondence. Joy's intellectual assertiveness delights Lewis but appalls his academic colleagues, who are further shocked when he goes through a marriage of convenience with her for immigration purposes.

From tentative beginnings, the friendship develops into deep affection. At the heart of the story is Lewis's religious beliefs and how these are tested when Joy becomes terminally ill and he is forced to recognise the spiritual value of suffering.

The play enjoyed West End success in 1989 starring Nigel Hawthorne and Jane Lapotaire, and won the London Evening Standard Award for Best New Play. On Broadway the following year it was nominated for the Tony Award Best Play. You may be more familiar with the 1993 feature film starring Anthony Hopkins and Debra Winger.

Whenever I read the play I am reminded of how moving it is, but also how Nicholson has found very real humour in its clash of cultures. It explores opposites: reason and imagination, hope and reality, the innocence of youth and the wisdom of age, and how a shy bachelor and academic could become a successful writer of children's stories. One of Joy's sons, Douglas, who is featured in the play wrote about his first meeting with his step-father to be:

It was extraordinary. I was being taken to meet the man who, as far as I was concerned, actually knew High King Peter of Narnia and the great lion Aslan; a man who, for all I knew, might be a member of King Arthur's court ... but the reality was very different. We were greeted by a slightly stooped, balding, round-shouldered being with long nicotine-stained fingers and teeth, dressed in the shabbiest clothes I had ever seen. This was no knight, this was a don.

I hope you come and see this beautifully written play – I challenge you not to be hooked!

Jenny Lloyd-Lyons

For workshop dates see below

Workshops cost £10 each or £25 for all three (members); £12 each or £30 for all three (non-members)

Places limited to 15 for each workshop

Dominique Gerrard – Acting Workshops

Actioning

Wednesday 9 January, 7.30-9.30pm

Based on approaches developed by Stanislavski and made famous by Max Stafford-Clark, Actioning is a very accessible and practical way of discovering what your character wants in the scene and exploring the many ways they can go about trying to get it! The workshop will introduce the technique and give you the chance to experiment with objectives and actions within provided scenes.

Physical Theatre

Wednesday 13 February, 7.30-9.30pm

Physical Theatre exercises can be useful for anyone wishing either to create new theatre pieces or simply have a more physical approach to characters within a scripted play. Utilising exercises from companies such as Théâtre de Complicité and Frantic Assembly, the workshop will explore non-verbal exercises which can free up actors and help them access a more instinctive way of working.

The Meisner Technique

Wednesday 20 March, 7.30-9.30pm

This revolutionary acting technique takes actors away from intellectualising and focuses on Observing and Responding.

Based on the principle “what happens to you as an actor depends on what the other person makes you do”, this technique offers a sequence of exercises which pull actors into the present moment, enable them to truly observe their fellow actors and draw out their own impulses. This workshop will offer a practical overview of the technique and work towards greater truth in your acting.

Dominique Gerrard, Tutor

Dominique Gerrard studied English and Drama at Bretton Hall before completing acting training with the Actors Company. She subsequently trained for two years in the Meisner Technique with Scott Williams at the Impulse Company. About seven years into her acting career she began directing and to date has directed over 30 productions of a broad range of styles in various venues and for UK tours. She runs Endpaper Theatre, dedicated to creating new works inspired by literature. She has taught for many organisations including Old Vic New Voices, Shakespeare Schools Festival, Kingston College, University of West London, BRICTT and the Theatre Workshop.

www.dominiquegerrard.com



Friday 1 to Saturday 9 February at 7.30pm

Sunday 3 February at 2.30pm · No performance Monday

Members £8 · Adults £13 · Under-18s and groups £10 · £2 off first night tickets

Friday 8 February Gala Night: £5 supplement



See How They Run

By Philip King



In an English country vicarage during WW2, Penelope is negotiating the hazards of her new life as the vicar's wife – a far cry from her previous career on the stage.

Out of the blue an old actor friend turns up in the area and calls to pay her a visit. He is closely followed by her uncle, the Bishop, a vicar who's come to take tomorrow's service and, far too often for comfort, one Miss Skillon.

And then there's also that man that none of them seem to know at all ...

A firm favourite since it was first performed by ENSA to entertain the troops in 1943, Philip King's farce is a classic comedy to be enjoyed by everyone.

Come and chase away the February blues with us – and see how they run!

A Stables production directed by Jenny Wiles

Friday 8 February from 6.30pm
Gala Night
 with canapés and wine
 in Gwen Watford
 Gallery

Thursday 21 to Saturday 23 February at 7.30pm
 Members £8.50 · Adults £13.50 · Under-18s and groups £10.50

Sponsored by  **Battle Abbey School**
Established 1912

Beyond Words

Hastings School of Contemporary Dance

Under the direction of Francesca Grando, *Beyond Words* will be an evening of inspirational dance. Students from Hastings School of Contemporary Dance will perform a range of styles including contemporary, ballet and, for the first time, Acro-Dance – a style that combines classical dance technique with precision acrobatic elements.

Beyond Words will open your eyes to the phenomenon

that is contemporary dance and we are sure will leave you wanting more.

Hastings School of Contemporary Dance is a specialist contemporary school for boys and girls, providing professional training for ages 1 to 19. Come along and watch our upper school dancers showcase their talents.

This is definitely an evening not to be missed!



Friday 8 to Saturday 16 March at 7.30pm
 Sunday 10 March at 2.30pm · No performance Monday
 Members £8.50 · Adults £13.50 · Under-18s and groups £10.50 · £2 off first night tickets

FIRST NIGHT
£2 OFF
 ALL TICKETS

The Audience

By Peter Morgan

The Audience, by Peter Morgan, is a delightfully surprising play; it explores the relationships Queen Elizabeth II might have had with some of her prime ministers during weekly private meetings.

These include Winston Churchill, Harold Wilson, Margaret Thatcher, John Major and Tony Blair. The undoubted delicacy of these meetings is explored with candour, wit and poignancy, and this daring production exploits the

innate theatricality of our monarchy and political life, by bringing “backstage” on stage so we see mechanics usually hidden from view.

The Audience enjoyed two sell-out runs in the West End in 2013 and 2015. The play is an extraordinary and convincing insight into the psychology of power, its frailty and its durability.

A Stables production directed by Frances Viner



Thursday 21 and Friday 22 March at 7.30pm
Members £8.50 · Adults £13.50 · Under-18s and groups £10.50

Dyad Productions present Rebecca Vaughan in
Orlando

From the award-winning creators of *Jane Eyre: An Autobiography*, *Christmas Gothic*, *Dalloway*, *The Time Machine*, *Female Gothic*, *I, Elizabeth* and *Austen's Women*.

Orlando: Who is she? Who is he? Who are we?

Find out in the life-affirming, comedic tale of an immortal poet, whose gender cannot be pinned down, whose spirit cannot be caged, and whose irreverent, romantic adventures across British history – from the 1500s to the present day – provide a magic-realist exploration of human identity; personal, sexual and nationality.

Drawing on a decade's worth of critically-acclaimed theatre-making, Dyad Productions – performer Rebecca Vaughan and writer/director Elton Townend Jones – explore what it means to find our place in the world whilst remaining utterly true to who we are.

Orlando is based on the satirical 1928 novel by Virginia Woolf.

★★★★★

A towering performance – *The Scotsman*

★★★★★

A luscious sweeping tale – *The i*

★★★★★

Truly extraordinary ... one of the most exciting young performers on the British Stage – *British Theatre Guide*

★★★★★

Quite simply: it's astounding – *Broadway Baby*

★★★★★

Outstanding ... gripping ... Vaughan is never less than magnetic – *Three Weeks*

Perfection ... Vaughan is simply sublime – *Huffington Post*



Saturday 30 March at 7.30pm
Members £8.50 · Adults £13.50 · Under-18s and groups £10.50

Flamenco Express

Plus Emilio Ochando – the fiercest expression of the human spirit yet devised

Flamenco Express delivers another cargo of raw, heart-wrenching flamenco – with sizzling soloist La Joaquina, guitar virtuoso Chris Clavo, the custodian of flamenco vocal heritage Antonio el Pola, plus the highly-sought elemental power and grace of Emilio Ochando. Emilio is a phenomenon from the Ballet Nacional de España and Ballet Nacional de Cuba who took London by storm last year. An acknowledged international artist in constant demand, he has collaborated with Miguel Ángel Rojas, Carlos Rodríguez, Domingo Ortega, Angel Rojas and Carlos Rodríguez among many others.

For more than 20 years Flamenco Express has existed to do justice to their amazing music by choosing the best artists and allowing them total freedom of expression.

Like many other touring companies, we are not certain of our future after March 29. So while there is a chance this performance may not happen, we are betting that it will – and that the people of Hastings share our confidence!

“Utterly riveting variations of firecracker beats ... tumultuous fervour, indelible gracefulness.” The Stage

“Delighted the audience, who rewarded them with rapturous applause and encores.” Dance Europe

“This feisty flamenco company deliver the finest flamenco, plus sizzling soloist, La Joaquina.” TimeOut

Flamenco is as universal, powerful and versatile as the blues, as epic as opera, and as delicate and pin-sharp as ballet. Sex, music and history in one hit!



FIRST NIGHT
£2 OFF
ALL TICKETS

White and Liars Black Comedy

A DOUBLE BILL BY
PETER SHAFER

This intriguing double bill, combining a rip-roaring comedy farce with a more sober and melancholic opener, was originally written and performed in the mid-sixties by the National Theatre and on Broadway.

A Stables production directed by
Leigh Shine

White Liars revolves around the story of Sophie Lemberg, an eccentric and disillusioned fortune teller who believes herself to be a baroness of the Holy Roman Empire, and who lives in a decaying seaside resort on the south coast of England.

Two young men come to visit: Tom, the lead singer in a rock band, and Frank his business manager. Frank attempts to bribe Sophie, ostensibly to discourage Tom from pursuing his girlfriend, and this trickery subsequently entangles each of them in a dense web of mendacity.

Black Comedy takes place in the flat of impoverished young artist, Brindsley, who has decided to "borrow" his neighbour's furniture in order to impress his future father-in-law. The first of many problems is that there is a power cut.

When the lights are on in the flat the audience is confronted with darkness. When the power cuts out, the characters find themselves groping around in the darkness, but the stage is bathed in light; mayhem ensues and only the audience can see exactly what is going on!

Friday 5 to Saturday 13 April at 7.30pm
Sunday 7 April at 2.30pm · No performance Monday
Members £8.50 · Adults £13.50 · Under-18s and
groups £10.50 · £2 off first night tickets

Sunday 21 April at 7.30pm
Tickets £12

Far From the Home I Love

A special piano recital by Margaret Fingerhut

The history of classical music is full of composers who left their homelands because of war, political upheaval or persecution. Others had to move country for their work.

This concert tells the stories of some of these composers through their piano music. They resonate with the current climate of troubling attitudes towards refugees and those in exile. Margaret has chosen all the pieces for their association with the themes of exile and homesickness, and she will introduce the music in an illuminating and entertaining way. It is a programme with a myriad of different moods: sad, poignant, but also happy and uplifting, as well as dramatic and heroic.

Margaret has especially commissioned a piece for the event from Moutaz Arian, a Kurdish Syrian composer who had to flee Damascus in 2013. Arian subsequently wrote the Refugee National Anthem for the Refugee Team at the 2016 Rio Olympics.

Margaret Fingerhut is one of the UK's best-loved and most distinguished pianists. Her career has taken her to many different countries, and her extensive discography on the Chandos label has won numerous accolades and worldwide critical acclaim. She is often heard on BBC Radio 3 and Classic FM. Margaret's grandparents came to the UK from the Ukraine, Poland and Ireland, so this programme is a deeply personal project for her.

All the proceeds from this concert will be donated to local refugee charities to support their work in helping refugee families in the UK.

Programme

HANDEL (1685-1759)

Minuet in G minor

HAYDN (1732-1809)

Sonata no.38 in F

Hob.XVI/23

Moderato – Adagio – Presto

GRIEG (1843-1907)

*Three lyric pieces:
Solitary Traveller
Homesickness
Homeward*

FRANCIS POTT (b.1957)

Farewell to Hirta

RACHMANINOV (1873-1943)

*Two etudes-tableaux from
Op.39:*

No.8 in D minor

No.9 in D

Interval

MOUTAZ ARIAN (b.1983)

*Memories from My Land
(Generously supported by
Rob and Sara Lucas)*

HANS GAL (1890-1987)

Three preludes Op.65

PROKOFIEV (1891-1953)

*Two pieces from
Romeo and Juliet:
The Montagues and
Capulets*

Romeo bids Juliet Farewell

CHOPIN (1810-1849)

Polonaise in A flat Op. 53



Friday 3 to Saturday 11 May at 7.30pm
Sunday 5 May at 2.30pm - No performance Monday
Members £8.50 · Adults £13.50 · Under-18s and groups £10.50 · £2 off first night tickets

FIRST NIGHT
£2 OFF
ALL TICKETS

Shadowlands

By William Nicholson

A West End and Broadway hit, this beautifully-written play tells the true story of Oxford don C.S. Lewis (best known for his series of Narnia children's books), and how he met, fell in love with, and married (twice), American poet Joy Davidman.

But it's a love story without the schmaltz, and as the story unfolds you will find yourself drawn into a world of opposing views – intellect and harsh reality vs hope

and the world of imagination. Nicholson takes us on a journey that is at times poignant, humorous, unsentimental and ultimately optimistic.

Award-winning (London Evening Standard, Best New Play) and compelling, I hope you will end up sharing my passion for this powerful play!

A Stables production directed by Jenny Lloyd-Lyons



Sunday 5 May 10am - 1pm
Boot Sale
Call 01424 719779
to book your pitch

Stables Art Gallery

Threads & Patches

Monday 28 January to Saturday 30 March

Shapes and textures from Elaine Short (tapestry, above left) and Jess Levine (collage, below left).



A Sussex Spring

Monday 1 April to Saturday 1 June

Local artists celebrate the end of winter with evocative images of Sussex wildlife and landscapes. Below: *Summer in Dungeness (Yellow)* Ben Fenton; *Tomorrow (Winchelsea Beach)* Ben Fenton.



The Stables Theatre Art Gallery is open Monday to Friday 10.30am to 1pm and 6pm to 8pm; Saturday: 10.30am to 1pm; also prior to performances.