



# The Bancroft Players

## Newsletter

June 2017



Rory Reynolds

Artistic Director's blog

## A society that is also a family

In a rare foray into the world of politics, albeit of the distant past: one thing I think Mrs Thatcher got wrong was her assertion that 'there is no such thing as Society'. Instead she saw the only viable unit as 'the family'. Well family is of course an essential thing: it provides love, care, stability and purpose to life. But it strikes me that a well ordered Society should do exactly the same thing.

Here at the QMT, in the Bancroft Players, I would hope we function as a well

ordered family, just as much as we work together as a Society. I was reminded of this when I watched the casts of *Flare Path* (our next BP show, by the way) and *Steel Magnolias* working so well and so joyously together - just like... well you know what I mean.

There are many great productions coming up over the next season and we have thoughtfully provided a handy list of shows and audition dates in this issue. Come along and join in the fun: there are

new opportunities here to be part of something really special: onstage, backstage or wherever. Our aim always is to have the Theatre fizzing with rehearsals, great productions and excitement about what's happening.

Finally congratulations to all those involved in *Steel Magnolias* and *Pronoun*. They were both superb BP shows; well directed, well acted, well crewed and and well attended. No Society could ask for more!

Rory

*'Steel Magnolias' made a popular and successful return to the QMT in May, directed by Brian Seal. Photo: Paul Seaby.*

### COMING SOON:



**Flare Path**  
19 - 24 June,  
Main Theatre.



**Much Ado About Nothing**  
(Big Spirit)  
5 - 8 July,  
Open air production,  
The Bury, Barton-le-Clay.

## SAVE THE DATE

### Bancroft Players AGM Wednesday 28 June

The QMT



The Richard Whitmore  
STUDIO

Queen Mother Theatre, Woodside, Hitchin, SG4 9SP. 01462 434875, box office 01462 455166. Reg charity no: 283439.



'Flare Path': The bomber boys relaxing in the belief they have a night off from dangerous missions over Germany

# Flare Path: "A story of love, loss, tragedy, comedy, courage and bravery"

'Flare Path' is the next show in the Main Theatre. Rosemary Bianchi caught up with its director, Nicki Pope, for a quick word.

Performance dates: June 19-24 in the Main Theatre.

"We've just moved on stage for our production of *Flare Path*. I actually saw it in the West End about four years ago and sat there amazed; story, effects, everything dazzled me and I immediately put it on my wish list to direct here. I love plays that leave you wanting to know more about an era or event and that's how I felt about *Flare Path*.

"Because it's so technical, I needed to choose the right moment to stage it when technical people were available. For example, the sound effects are very specific. There are dogfights overhead, and Wellington bombers of the

correct mark, and not just flying overhead, but coming in low. The crew are very dedicated in finding exactly the right sound. I want the audience to feel they are watching a film in a cinema, in *The Coronet*, in the 1940s.

"It's also great how the cast has embraced the era so fully. They're all very dedicated, doing research and coming early to rehearsals. We've had coaching

in period hairstyles, an Army officer has been teaching the boys to march, and Ally Hancock has been doing workshops in Received Pronunciation. There will also be a 'memory wall' on stage, as we've found that many of the cast and crew had relatives who served in World War Two, so we're incorporating their photos into the set.

"Terrence Rattigan has created such a genuinely interesting story. It was written in 1942 and first performed in 1943, so it was very much part of wartime. The setting is a hotel in Lincolnshire close to an RAF station, but it's not heavy, there's so much humour, it just feels very real and relevant.

"It covers love, loss, tragedy, comedy, courage and bravery from the men that are fighting, but also from the women left behind. It shows us a time which we've forgotten when people made sacrifices, when all supported each other and committed themselves.

"I've always loved theatre. When I was little my Dad used to take me to the Panto at the London Palladium and later musicals in the West End. My Mum was a dancer, firstly a ballerina at Sadler's Wells and then, when she left there, she became a Tiller Girl!

"Later on Mum and Dad came to Hitchin and moved in next to Lyn and Dennis Briars. I'd

*Continues on page 3*

## MEANWHILE, BACKSTAGE...

By Matt Gray



## Flare Path: A quick word with Nicki Pope (continued from page 2)

been doing a lot of Fringe Theatre in London and, when I moved to Hitchin, the Briars suggested I audition for the Bancroft Players. There were auditions for *Macbeth* the very next Monday and I was cast as one of the witches. The production was directed by Keith Swainston and played on the auditorium floor against the lighting gallery. I was absolutely gobsmacked at the facilities at the Queen Mother Theatre, having been used to doing pub theatre in London.

“My second show, by coincidence, was *Steel Magnolias*, directed by Mike Everitt with me playing Annelle. After that I acted

in a few more shows, but my directing debut was *An Evening with Gary Lineker*. I must admit I had no idea what I was doing as I'd never directed before. They were short of a director and the committee asked me so I was really nervous, but it was such fun. There was a superb cast, including Liz Pybus, Elliott Bunker, and Natalie Gordon. Having got a taste for directing this led on to a couple of Christmas shows, *Charlie and the Chocolate Factory* and *Pinocchio*, and I look back on that time as just great fun and very, very social.

“*Hamlet* was my biggest show and probably the one I was most proud of. Everything was fantastic:

cast, set, technical, in fact I'd say the lighting was West End standard. Then Elliott and I set up our own Theatre Company, ‘Big Red Funbus’, performing for one week here and one at Dunstable Rep. We did *The Vortex*, *Brideshead Revisited* and *The Dresser*.

“Meanwhile at the QMT there was *Hay Fever* and *Sherlock Holmes: The First Adventures* written for us by Rory Reynolds. That show was challenging because it was written almost like a film or TV series, with about 20 different scenes and a cast of 25. As we were working on it we'd discover what needed rejigging. We were constantly reviewing it, but it was very satisfying

**CARELESS TALK  
COSTS LIVES**



**BE LIKE DAD - KEEP MUM**

Nicki Pope takes wartime advice to heart.

going from a blank page to an audience applauding at the end of a night. It was really popular and sold out, and best of all, the Sherlock Holmes Society came to see it and really raved about it.”

### Audition notice

### Studio

## Reasons to be Pretty

Greg is overheard admitting that his girlfriend, Steph, is no beauty but that he wouldn't change her for the world. Steph is devastated; Greg can't see what he's done wrong.

Meanwhile Greg's friend Kent alternates between boasting about how gorgeous his wife is, and chasing after a hot new colleague.

Throughout *Reasons to be Pretty*, Neil LaBute shows us how an off the cuff remark about a lover's features can lead to the destruction of a relationship.

The result is a rueful, intelligent comedy that asks us whether we should all stop defining ourselves, and each other, by our outward appearances.

There are four roles; two female, two male. All four characters have a monologue and US accents are essential to this piece, so be prepared to work on these if cast. Please look at the monologue for the character you are interested in from the play to read and act at the audition.

#### THE DETAILS:

**By:** Neil LaBute, directed by Matthew Gray

**Auditions:** 25 & 27 July

**Performances:** 11 - 14 Oct

**Rehearsals:** Tues & Thurs

**Scripts:** Available soon from Box Office with signing in/out sheet

**Age:** No ages are specified in the script - however, due to the situations the characters find themselves in, they are clearly younger than middle age. I see them as aged 25-35.

**Accents:** US accents are essential to this piece

**Contact:** Matt Gray at [mrmattgrayis@hotmail.com](mailto:mrmattgrayis@hotmail.com)

#### THE ROLES:

**Steph:** At the start of the play she is the partner of Greg. Vulnerable yet with hidden strength; Steph only interacts with Greg during the course of play and so their dynamic must be believable.

**Greg:** A pseudo-intellectual/hipster type, who somewhat ostentatiously reads Poe, Hawthorne, and Swift on the nightshift at the factory he works at. He is firm friends with Kent, but has reservations about Kent's wife, Carly, whom he holds

responsible for the breakdown of his relationship.

**Kent:** Not a big thinker and, from the outset, a morally ambiguous character. He displays 'Alpha male' traits towards all the characters in the play. Kent will need to display a strong physical presence.

**Carly:** The pregnant wife of Kent, and Steph's friend. Carly works as a security guard at the factory with Greg and Kent. Over the course of the play Carly's life changes in ways she never expected.

# 2017-18 season: cut-out-and-keep guide

Show	Dates	Director	Venue	Auditions	Rehearsals
<i>The Ladykillers</i>	15-23 Sept	David Lester	Theatre	Complete	Mon & Wed
<i>Reasons to be Pretty</i>	11-14 Oct	Matt Gray	Studio	25 & 27 July	Tue & Thu
<i>The Thrill of Love</i>	30 Oct - 4 Nov	Jon Brown	Theatre	11 & 13 July	Tue & Thu
<i>(Big Spirit)</i>	22-25 Nov	Rory Reynolds	Theatre		
<i>A Christmas Carol</i>	8-10, 15-17 Dec	Alison Hudson	Theatre	4 & 6 Sept	Mon & Wed
<i>Sex with a Stranger</i>	17-20 Jan	Cliff Francis	Studio	23 & 25 Oct	Tue & Thu
<i>(BP Juniors)</i>	7-9 Feb	Alison Hudson	Theatre		
<i>A View from the Bridge</i>	26 Feb - 3 Mar	Edith Pratt	Theatre	10 & 12 Oct	Tue & Thu
<i>The Effect</i>	14-17 Mar	Sam Powell	Studio	11 & 13 Dec	Mon & Wed
<i>(Big Spirit)</i>	25-28 Apr	Rory Reynolds	Theatre		
<i>Quartet</i>	15-20 May	Elliott Bunker	Theatre	6 & 8 Feb	Tue & Thu
<i>The One</i>	7-10 Jun	Keith Swainston	Studio	26 & 28 Mar	Mon & Wed
<i>A Midsummer Night's Dream</i>	2-7 July	Rory Reynolds +	The Dell (TBC)	6 & 8 Mar	Mon & Wed

*Want to know more about the shows in the new season? Earlier this month each director shared their plans for their show at a special evening in the Youth Wing. Andy Darley was there to take notes...*

## The Ladykillers

directed by David Lester:

“In many ways it’s a farce, but I want to bring out the dark nature of the play because, after all, it’s about an old lady in danger of being knocked off and everybody dies. It actually has a lot in common with *Reservoir Dogs*.

“The staging is likely to be on the floor of the auditorium, I’m not going to build a two-storey house because we haven’t got the height for it or the sight lines, but it will be a representation of one that tries to bring the action close to the audience.”

## Reasons to be Pretty

directed by Matt Gray:

“It’s a play about how obsessed society is, not just with how you look, but how you’re perceived and how society perceives you, especially in the narcissistic Facebook and Instagram era. It’s about the relationships between four people, with only ever two on stage at once, and is very much a play based on conversations.

“There are no big special effects but there are going to be soundscapes, for example the oppressive sound of machinery in a factory and the buzzer that sends them back to work. It’s a horrible play in terms of what happens, but it will be fun to do.”

in London, the trial and the incident. There’s an inspector who is involved in Ruth’s life after the incident, wanting to know why she did it and trying to save her.

“I want it to be very slick - very light on set, nothing permanent, it will be lovely to get away from a box set and focus on the characters.

“It’s quite a topical play. She did an awful crime and paid for it, but she lived a brutal, awful life and I’m sure if she had done this crime in 2017 the outcome would have been different. It will be very edgy and dark - a play that creates discussion and asks questions of the audience.”

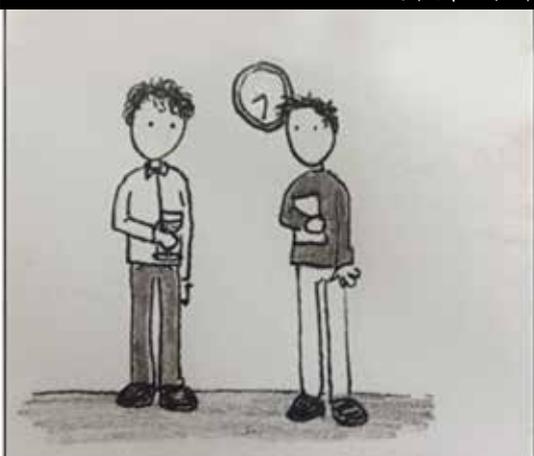
## A Christmas Carol

directed by Alison Hudson:

“There will be music. There will be dancing and movement. There will be children.

“I’m looking for a mix of people and ages. Some will be a kind of Greek Chorus who never leave the stage - there, but not there. Then there’s the company, who will be taking on the characters. A small cast will play all the

MEANWHILE, BACKSTAGE... BY MATT GRAY



## The Thrill of Love

directed by Jon Brown:

“This is the story of Ruth Ellis, the last woman to be hanged in Britain. The play focuses on a period in her life working in the clubs

parts, with only Scrooge remaining the same throughout. There will be lots of opportunity to come off in one hat, put on a different hat, and be someone else, and I want to use some puppets, for example Scrooge's bedclothes becoming the Ghost of Christmas Future.

"It will be a real company piece, with everyone either on stage moving bits of scenery or changing all through the show - no sitting in the Green Room. It's quite a dark story, so we'll use music from a live band and things like the puppets to make it more accessible to a young audience and bring it up to date a bit."

## **Sex with a Stranger**

**directed by Cliff Francis:**

"It's a lovely little play about three millennials. It's not overly long and moves backwards and forwards in time, with some very, very quick changes but a simple set. It's a play where it's very much for the actors and director to explore the characters and their back stories, and it has some unsettling scenes, so I think it will be a lot of fun to do."

## **A View From the Bridge**

**directed by Edith Pratt**

"I am a great fan of Arthur Miller. I love his plays. They are full of great characters and this is no exception. The play is set in the 1950s and centres on the Carbone family, who are poor but content. They live in Brooklyn, where Eddie works at the shipyards. Eddie and his wife Beatrice have raised her niece, Catherine, since she was a child. Now she is 17 and on the verge of becoming a woman - and Eddie's desire for her is at the centre of all the play's actions.

"They are great parts, with real depth and emotion. My idea for the set will be a wooden two-storey structure on each side of the stage to depict the docks, with stairs up to the second level. When the play opens it will look like a dockside and in the interior scenes wooden crates will double up as side tables etc. The whole focus will be on the characters and their intricate relationships."

## **The Effect**

**directed by Sam Powell:**

"Two young people taking part in a drug trial find they are attracted to each other, but do they really fall in love or is it only the side effects of the drugs? Is one of them taking the placebo? And, what is love - is it chemical? You really get drawn into these questions.

"The language is short, sharp and witty. As an actor you will push yourself, as there is so much more you can put into these characters - you can really go away and think

about them. It will be really exciting to watch, with some great sound and some great lighting and some projections, but it's really all about the characters."

## **Quartet**

**directed by Elliott Bunker:**

"There are four characters, all 60-plus. It's set in a retirement home for opera singers where they are trying to stage Verdi's *Rigoletto* with the same cast as a long-past performance, but arguments ensue. There is no requirement to be able to sing, but you must be able to lipsync accurately.

"It's essentially a comedy, and I want a sitcom-style box set that's as realistic and natural as possible. It's not in the script, but I'd also like to cast their younger selves and go back in time."

## **The One**

**directed by Keith Swainston:**

"It's a play that hits the ground running and never stops. It's about 65 minutes long and covers a single evening. Nobody comes out of it well - it's funny, but the sort of play where you laugh and then think, 'should I be laughing at that?'"

"When it was first performed, women seemed to identify with it more than blokes because of the way it was written. There's no nudity or anything explicit, it's all about what you think you're seeing, but the language is very strong and the pace of it just doesn't let up. It's one of those plays where you sit there and the time has gone like that, without you noticing."

## **A Midsummer Night's Dream**

**directed by Rory Reynolds with guest directors including Alison Hudson:**

"The summer show is William Shakespeare's *Midsummer Nights Dream*, and it will bring together all three parts of the Bancroft Players family; the juniors, Big Spirit and the senior Society, the adults.

"We're hoping it will be an open air production taking place in a refurbished Dell. However that may not be possible in which case we'll use the trusty old QMT. Co-directing with me will be Alison Hudson and a professional actor.

"It's a delicious show to do, it just works absolutely beautifully and I'd like you all to be in it, because it's a celebration of the Bancroft Players as a society and as a family."

THE QMT

# The Thrill of Love

Ruth Ellis was the last woman to be hanged in Britain in July 1955; convicted of the cold-blooded killing of her unfaithful lover. This gripping new play by the author of the hugely popular *Be My Baby* takes a new look at the real woman behind the headlines and at the events that drive her to murder.

A divorcee with a young child to care for, Ruth works in the kind of nightclubs where there's more than just a drink on offer.

The girls work hard, play hard and dream of a movie-star life. Then she meets the wealthy, womanising David, a racing driver with whom she becomes obsessed. Fame comes but not in the way she imagines.

Why does their relationship end in murder? Why does she plead not guilty but offer no defence? Why does she show no remorse? And just who is she trying to protect?

None of the men in Ruth's life are actually present in the play – it is instead the close relationships between Ellis and the other women at the clubs that help reveal a behind-the-scenes look at how her life unravelled, from confessions of her shattered hopes at becoming an actress to her late-night finishes, high on drugs and alcohol and covered in bruises.

A fictional Inspector Jack Gale narrates the play with interspersed guest appearances, lending a gentle, fatherly voice to a case, he believes, deserves more investigation than an otherwise straight-forward confession.

The play is set in a dark 1950s smoky cabaret-like club atmosphere, complete with classic Billie Holiday tunes.

The play casts a net over Ruth's hard life and the mysterious case. It's not an investigative thriller; but more an honest look at one woman's view that there was no other choice but to kill, and in turn, be killed. It asks lots of questions with many going unanswered, and some that will

never be completely solved. Finally, Ruth's controversial case heightened the momentum to end executions in Britain, making it a law ten years later.

I am really looking forward to bringing this fascinating, intriguing and atmospheric piece of theatre to the QMT stage, and I am hoping to see lots of men and women at the auditions!

Jon Brown

## THE ROLES:

Ages are indicative. Please remember that women in the 1950s dressed, and often appeared, older than today's generation. All characters need to portray steeliness as well as a vulnerability.

**Jack Gale:** A Detective Inspector. A substantial, pivotal role. Part narrator, part player, he must connect with audience and characters on stage alike. Late 30s – 50s.

**Ruth Ellis:** A model and night club hostess in London. A mother and a survivor. Driven towards the bright lights and glamour, she shunned the social stereotype expected. Strong, brave, passionate and exploited. Contrary to popular belief, she was well spoken. She was 28 at the time of her death. Mid 20s to mid 30s.

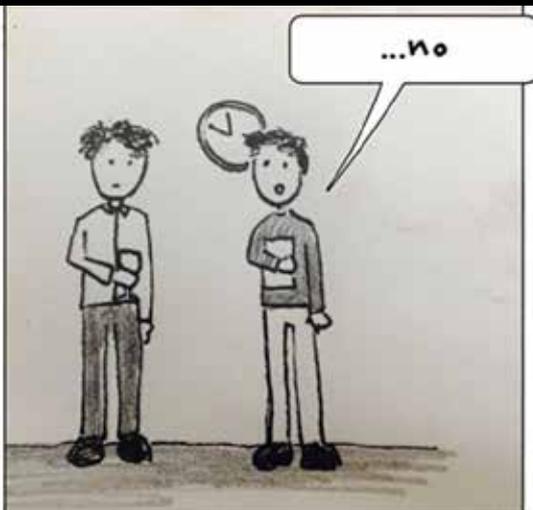
**Sylvia Shaw:** Manageress of the Court Club. Down-to-earth yet sophisticated Londoner. Late 30s – 50s.

**Vickie Martin:** A night club hostess in her twenties. Energetic, playful and determined to succeed. A strange mix of worldliness and naivety. Mid 20s to mid 30s.

**Doris Judd:** The char/cleaner at the Court Club. Compassionate, sincere, unworldly yet astute. A Londoner aged 20s – 30s.

## MEANWHILE, BACKSTAGE...

By MATT GRAY



## THE DETAILS:

**By:** Amanda Whittington, directed by Jon Brown

**Auditions:** Tue 11 & Thu 13 July, 7.45pm

**Performances:** 30 Oct - 4 Nov

**Rehearsals:** Tues & Thurs, some Sundays later on

**Scripts:** Available soon from Box Office

**Age:** Ages indicative, I will be very flexible so don't worry if you don't fit.

**Contact:** Jon Brown on 07768 494039 or jonathan.brown2@ntlworld.com

# QMT throws open its doors as Hitchin rushes to help fire survivors



**Keith Crook tells how the QMT became the local hub for donations following the appalling fire in Grenfell Tower.**

On June 14 at 1am a horrific fire in London ruined the lives of many people. Later, a lady in Royston posted on Facebook a request for a collection point in Hitchin. Clive Hall picked this up and, off his own bat, offered the QMT. In no time donations were rolling in.

By 5pm the bar area was filling up, but the evening was still to come. By 9pm we had to close down the operation as there was no space left. The entire bar area end-to-end and the entrance area were feet deep in boxes and bags.

A FB call went out for help to load the lorry at 11am on

Thursday - it arrived at 10am, not 11, but people rapidly arrived. By 1130 we had our theatre back and a very full 1400 cu.ft. removal lorry. There must have been 600 - 1000 bags and boxes brought in by well-wishers. Hopefully some disaster-struck families will now have a slightly better life using what Hitchin sent.

I was very proud of how the QMT operated in the tragedy, of the Bancroft Players who manned the pumps, the collection arranged by Betters and all the residents who donated so much - food, toiletries, clothes and things for the kids. And Nicki Pope

whose production is on next week and was heard to say "my goodness gracious me" or words to that effect with fewer syllables.

A wonderful operation all round, just 20 hours from the fire starting to a theatre full of valuable goods for desperate families and just 34 hours to having the QMT back and those goods on their way south.

Well done the BPs and Clive in particular who master-minded the entire project. How lucky we were with the weather, no wind no rain and comfortably warm.

*Keith Crook*

## Coming up: Opportunities for new directors

We are aiming to put on four one-act plays over two nights in June 2018 in The Studio. These will be in addition to the normal Studio season programme of four productions.

These plays typically will be two-handers and not require a set, and are

intended to offer an opportunity for novice directors and for directors new to the QMT to start with a smaller-scale production.

In the lead-up and during rehearsal periods there will be coaching available. Another 'New Directors'

evening at the beginning of the season will set this off. In the meantime, there is plenty of time to think and come up with ideas.

More details and dates will be in the next newsletter.

*David Lester*

## Who's who in the Bancroft Players

<b>Executive Committee</b> 2016 to 2017	Fire Officer <i>Chris Lane</i>
Richard Whitmore <i>President Emeritus</i>	First Aid Officer <i>Paula Downes</i>
Frank Pratt <i>President</i>	Front of House Manager <i>Paula Downes</i>
Les Edwards <i>Chairman</i>	Health & Safety Coordinator <i>David Hillelson</i>
Susan Mellor <i>Secretary</i>	Junior Theatre Group <i>Alison Hudson</i>
Tim Hallas <i>Treasurer</i>	Keys Distributor <i>Keith Crook</i>
Rory Reynolds <i>Artistic Director</i>	Licensing Manager <i>Tim Hallas</i>
Nicki Pope <i>Production Manager (Main Theatre)</i>	Membership <i>Edith Pratt</i>
David Lester <i>Production Manager (Studio)</i>	Newsletter <i>Rosemary Bianchi</i>
Chris Lane <i>Theatre Manager</i>	Properties <i>Audrey Hawkins, Julie Chamberlain</i>
Julian Newman Turner <i>Business Manager</i>	Publicity Manager <i>Julian Newman Turner</i>
David Borner <i>Committee Member</i>	Refreshments/ Stewards <i>Lyn Bryars, Mo Mutton</i>
Elliott Bunker <i>Committee Member</i>	Set & Design Manager <i>Rosemary Bianchi</i>
Emma Saunders <i>Committee member</i>	Technical Manager <i>Alan Bailes</i>
Zara Schafer <i>Committee Member</i>	Workshop Coordinator <i>Clive Hall</i>
<b>Appointments</b> 2016 to 2017	Wardrobe Liaison <i>Sally Hull</i>
Vice-Chairman <i>Chris Lane</i>	Welfare: <i>Vacant</i>
Box Office Manager <i>Vacant</i>	What's On Distribution <i>Susan Mellor</i>
Bar Committee <i>Frank Pratt, Roger Nobes</i>	Youth Theatre Group <i>Rory Reynolds</i>
Bar Rota <i>Maureen Nobes</i>	200 Club <i>Paula Downes</i>
Bookings Manager <i>Edith Pratt (evening), Keith Crook (day)</i>	
Diary Organiser <i>Keith Crook</i>	

### Newsletter: Last date for copy

Items for publication should be submitted to the editors at newsletterqmt@live.com no later than the 15<sup>th</sup> of the month. We aim to publish the next issue by the 26<sup>th</sup> of the month.

## Peter Elmer (1935-2017)

We recently said goodbye to another old friend of the theatre, Peter Elmer on April 29, writes *Chris Lane*.

Peter joined the group shortly after the theatre opened, having asked for our help about stage lighting at Christchurch and, like so many, got drawn into our midst.

Peter helped for many years on the technical crew. In a time when we did many more external bookings he was faithfully seen running sound, lights or follow spot on many a BP show or external event.

More recently during retirement he was regularly to be found helping alongside Mike Gibson on a Monday morning carrying out maintenance work to the theatre, until ill health stopped him continuing.

From memory Peter was only tempted to tread the boards once or twice, in *The Mill on the Floss* and is still remembered fondly as the affable Mr Fezziwig in *A Christmas Carol* which his quiet and friendly nature suited him perfectly to the part.

A common question at the bar from actors, is, why do you not want to perform on stage? We are not all built to learn lines and get up in front of people on stage, but Peter exemplified the army of people who knew that their job was so important towards the production and took a lot of care and got a lot of satisfaction from being part of that team in pulling it off to such a high standard.

Peter was well known in the area as a prominent Scout leader and my earliest memory of Peter was during the old tradition of Gang Shows, so maybe like me the performance bug was already there inside. As a regular organiser of the Lochearnhead Scout summer camps, it was his wish that his ashes were to return to the beloved shores of the Loch. So we give thanks to such a good friend to so many of us and to the theatre.



### 'Pronoun' raises cash to help transgender young people

Early June saw the Studio production of *Pronoun* earn widespread praise for its powerful and sensitive exploration of transgender issues as it told the story of a teenager transitioning from girl to boy. But the show, which was directed by Barney Taylor, is also having a real-world impact thanks to fundraising which has seen it collect about £500 for a charity helping people in the situations faced by *Pronoun*'s central character, Dean. Rory Reynolds said: "Mermaids UK do essential work helping transgender young people before, during and after their transition - it is no exaggeration to say that they literally save lives."

### DATES FOR YOUR DIARY

**Flare Path**  
(Main theatre)  
19-24 June

**Bancroft Players  
AGM**  
28 June

**Much Ado About  
Nothing**  
(Big Spirit,  
Barton-le-Clay)  
5-8 July

**Audition: The  
Thrill of Love**  
11 & 13 July

**Audition:  
Reasons to be  
Pretty**  
25 & 27 July