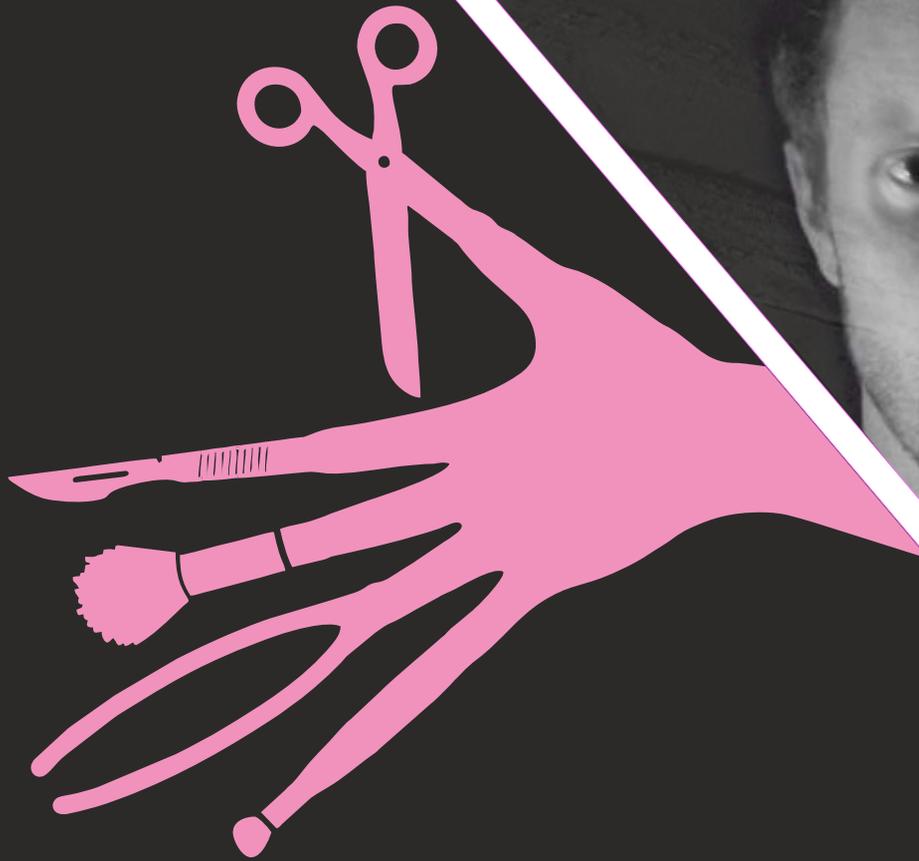


THE **gallery**
PLAYERS
present

BULLY BOY

a play by Sandi Toksvig



THE
MORTUARY
SISTERS

A NEW PLAY BY JAZZ ELY

A
gallery
DOUBLE
BILL

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THE
gallery
STUDIO
THEATRE

THE
gallery
PLAYERS
present



Cast

Polly Lottie Pook

April Claire Walkinshaw

Director Jazz Ely

Stage Manager Michelle Emmerson-Grey

Lighting Design & LX/SX Operative Matt Meyrick

Sound Design Tom Barker

Set Dave Borthwick

Publicity & Poster Design Wade Ablitt

Programme Steve Taplin

Acknowledgements:- Lakeside Theatre, Andrew Clarke
Alan Ayres - Co-op Juniors

THE MORTUARY SISTERS

A NEW PLAY BY JAZZ ELY

THE MORTUARY SISTERS

A NEW PLAY BY JAZZ ELY

Note from Jazz:

The play explores themes around trauma and the different ways those affected process the events. I've always found sibling dynamics interesting, especially how two people with the same upbringing can become such different people. Polly and April both represent different ends of this spectrum, one is desperate to move on and the other is stuck, yet both are in avoidance of what has happened.

I also find jobs which deal with the lifeless very interesting. Having worked as a carer for 6 years, I have worked around corpses, preparing the body for the undertakers and making them presentable for the families to come in and say their goodbyes. The way we interact with the remains of those who have passed on and the impact they can have on loved ones whilst not being around is fascinating to me and I wanted to experiment with writing a play in which a corpse is present the whole show.

Writing new work

Whilst on the Mercury Theatre's writing scheme I wrote a couple of full length plays which I am currently redrafting. After the scheme I was eager to put some work on and get back into directing again. *The Gallery Players* mentioned they were looking for another one act play to be a part of a double bill. I put forward the idea of *Mortuary Sisters* with the challenge of writing the show within a month to present at the *Gallery Studio*. Since the show was accepted the play has changed and evolved. Having such talented and knowledgeable creatives in the cast has been a great help. Claire and Lottie have had input in the direction of the story, dialogue changes and the overall vision. This has made the process very collaborative!

Jazz Ely - Writer/Director

Jazz Ely is an alternative performance maker and writer. Jazz graduated from The Royal Central School of Speech and Drama with a BA Hons in Performance Arts. Jazz has previously written shows such as *'The Theory of Nat and Mike'* which was performed at the Headgate Theatre in 2016 and *'Unhinged'*, an autobiographical participatory performance at *Colchester Arts Centre* in 2020. Jazz likes to create works that show the light and shade of darker subjects. Humour is always injected into her works as often laughing at the darker themes of life makes them a lot less frightening. *Mortuary Sisters* was created in a short time as part of a challenge Jazz had set herself, to write a short play in a month. Since then the cast and Jazz have workshopped the show in rehearsals, allowing the play to change and evolve as it is put on it's feet. The show is based in a morgue that two sisters, April and Polly, own. Over the course of their time in the morgue, family secrets are revealed and a dark truth has divided opinion between the sisters. This has lead to one sister tethered to the family business and one that wants to leave it behind. The play is a dark comedy that explores that impact of joint trauma between siblings.





Mortuary Sisters in rehearsal photos:- matt meyrick

THE MORTUARY SISTERS

A NEW PLAY BY JAZZ ELY

Claire Walkinshaw - April

Claire is a passionate actor and experienced theatre practitioner. She graduated in 2016 from the University of Essex with a First Class Degree.

Since then Claire has performed in Colchester, London and at the Edinburgh Fringe. Favourite performances of hers include *The Yellow Wallpaper* which was a solo performance and *The Theory of Nat and Mike*, also written by Jazz Ely.

She has also directed 3 plays as part of the *National Theatre Connections Festival* for 3 consecutive years.

Claire is thrilled to be taking part in this exciting double bill night and to be performing in *Mortuary Sisters*, sharing with you the character April.



Lottie Pook - Polly

Lottie Pook is a professional actress from right here in Ipswich Suffolk. She graduated with a drama degree from the University of Essex in 2016 and has been working in the industry ever since.

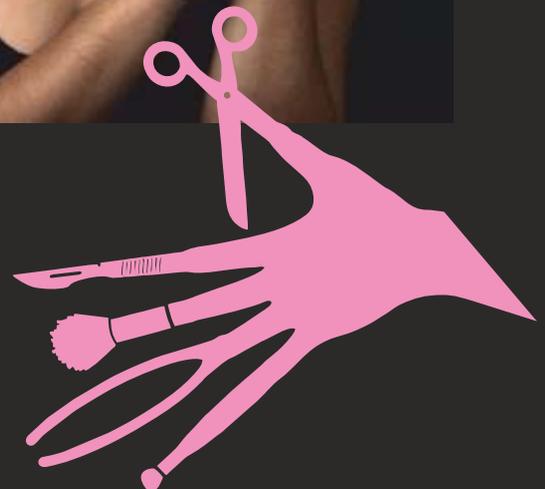
Lottie is lucky enough to have performed all over the county (and the world) at *Disneyland Paris* and on UK tours playing *Dorothy* in *The Wizard of Oz* and *Oliver* in *Oliver*. She has experience in musical theatre, puppetry, scare acting, improvisation, immersive theatre and children's theatre to name a few. Lottie is now a 'Lecturer in Acting' at *West Suffolk College* alongside her performance endeavours.

Lottie is so excited to be performing in this brand new piece of writing at the *Gallery Studio* across from her old friend and incredibly talented actress Claire.



Tom Barker - Sound Design

Tom Barker is a musician from Essex who along with Jazz has taken on the fun challenge of creating the soundscape for the show.



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BULLY BOY

a play by Sandi Toksvig



Cast

Major Oscar Hadley Dean Wales
Private Eddie Clark Ben Maytham

Director Helen Clarke
Stage Manager Michelle Emmerson-Grey
Lighting & Sound Design and Operation Matt Meyrick
Publicity & Poster Design Wade Ablitt
Programme Steve Taplin

Acknowledgements:- Andrew Clarke



Bully Boy in rehearsal photos:- matt meyrick

why I wrote.....

BULLY BOY

I was working on my new novel, *Valentine Grey*. It concerns a young Victorian woman who, in 1899, decides to escape the confines of the drawing room by disguising herself as a man and going to serve in the second Anglo-Boer War. The war is interesting on many fronts, not least the fact that it was one of the first where the average soldier was literate. As a consequence, there are many contemporary diaries and I found I was able to march with the men as they battled across the veld. The stories were personal as some began to question what they were doing so many miles from home. As I studied the conflict, I realised that the war was not about morals or freedom but about money and influence, and it made me think how little has changed.

The Honourable Artillery Company in London provided many Boer War volunteers and my research there led to my being invited to a regimental dinner. As I sat chatting with soldiers serving today, my thinking turned from whole regiments in battle to individuals. Meanwhile, my partner, a psychotherapist, was dealing with a number of returned veterans in a private mental-health facility. She was enraged by their treatment and came home each day in a state of distress.

I began to read about the effect of war on the individual. Some of the facts were astonishing. In Vietnam, it took an average of 50,000 rounds of ammunition to kill one enemy soldier. The truth is if the Americans had really wanted to be efficient on the battlefield, they would have been better off with bows and arrows. The US troops, it seems, were reluctant to kill anyone, and when they returned home anywhere between 400,000 and 1.5 million veterans of that war suffered from post-traumatic stress disorder. I read about every war's legacy amongst combatants of all nations – divorce, marital problems, tranquiliser use, alcoholism, joblessness, heart disease, high blood pressure, ulcers and of course, tragically, suicide.

I thought about the young men I had met who had been sent to do an incomprehensibly difficult job by their nation and who, in many instances, had not been cared for properly when they returned home, broken inside. I wondered where the movies might be which celebrate the returning veteran and yet explain his vulnerable emotional state? I had so many questions. How is it possible that one in ten prisoners in England and Wales once served in the armed forces? What has gone wrong that half of all GPs are unaware of official guidelines on how to diagnose mental-health trauma because of battle scars from the front line?

There is much more to say than can be covered in a single play. In the end, I focused on a tale of just two men, but I am not unaware of the stories that remain untold. The truth is most Iraqi children now suffer from psychological symptoms. According to a study of 10,000 primary-school students in the Shaab section of North Baghdad, seventy per cent of children are suffering from trauma-related issues.

I remain full of rage on behalf of the young men who have been sent to do older men's political bidding. I am appalled that George Bush and Tony Blair colluded in misinformation to the public. Bush quit drinking – it would have been better if he had quit lying. Meanwhile, Tony Blair ended up fantastically rich and, irony of ironies, a peace envoy.

I need people to pay attention – not to me but to the men whose voices deserve to be heard.



Sandi Toksvig

Helen Clarke

Helen caught the theatre bug from early family theatre trips. She later became fascinated by theatre design (and still is), and then ventured onstage in early Gallery Players plays and musicals such as *Into the Woods* (Little Red Ridinghood), *Cabaret* (Sally Bowles) and *Chicago* (Roxie Hart). After a while she took the plunge and started directing. She finds the process of developing and shaping a production incredibly satisfying. Directing credits for The Gallery Players include *The Baker's Wife*, *A Man of No Importance*, *A Day in the Death of Joe Egg* and *Urinetown*. This production of *Bully Boy* was first performed in a small room at Felixstowe Library in 2019. Helen is thrilled to bring it to the Gallery Studio Theatre, and the wider audience it deserves.



Dean Wales

Dean is possibly most well-known for his numerous pantomime seasons as Dame and compering at Felixstowe's Spa Pavilion. He has however tackled other, more demanding roles over the years, including Tom Collings in *RENT* and Pontius Pilate in Andrew Lloyd Webber's *Jesus Christ Superstar*. He stepped away from the stage for a bit, taking time to produce Jonathan Harvey's play *Beautiful Thing* and co-writing the Spa pantomime with Suzie Lowe. But he's excited to return as Major Oscar Hadley, the part he first played in 2019, to bring this poignant play to the Gallery Studio Theatre.

Ben Maytham

Ben trained as an actor at a drama school in London, graduating 8 years ago. Since then he has been in many productions in both Essex and Suffolk, most recently portraying Donalbain in the Gallery Players production of *Macbeth*, and most notably portraying Luke in the Stage Write production *Living with Luke*, by Paul T. Davies, based on a father's relationship with his autistic son. Ben is extremely excited to finally bring this wonderful play *Bully Boy* back to life again after 2 years away, and be part of the Gallery Players' opening season at the new Gallery Studio Theatre.



The Veterans' Foundation exists to provide funding to charities and charitable organisations that are providing support and help to members of the armed forces' community who are in need. The needs that we frequently address include PTSD, other mental and physical health challenges, unemployment, homelessness, poverty, social isolation, family disruption and wellbeing.

www.veteransfoundation.org.uk
enquiries@veteransfoundation.org.uk

35 Years of ...



1985 - 2020

1985 Cowardy Custard, 1986 Happy as a Sandbag, 1987 Sail Away, 1988 Something's Afoot, 1989 Company, 1990 The Best Little Whorehouse in Texas, 1991 The Hired Man, 1992 Snoopy - The Musical, A Little Night Music, 1993 Stepping Out, Cabaret, 1994 Assassins, The Ghost Train, Into the Woods, Hobson's Choice, 1995 Man of La Mancha, Steel Magnolias, City of Angels, Scent of Flowers, 1996 Little Shop of Horrors, The Most Happy Fella, Blue Remembered Hills, 1997 Dancing at Lughnasa, Pacific Overtures, Chicago, Hard Times, 1998 The Resistible Rise of Arturo Ui, Sweeney Todd (The Demon Barber of Fleet Street), Shadowlands, Something's Afoot, 1999 Carnival, Trip to Bountiful, The Boys From Syracuse, Tons of Money, 2000 On Golden Pond, The Bakers Wife, Kiss of the Spiderwoman, A Slice of Saturday Night, One Flew Over The Cuckoo's Nest, 2001 Mrs Warren's Profession, A Funny Thing Happened On The Way To The Forum, Billy, Breezblock Park, 2002 The Memory of Water, Flora The Red Menace, A Slice of Saturday Night, Radio Times, 2003 Kiss Me Like You Mean It, Days of Hope, Honk!, And A Nightingale Sang, 2004 Bouncers, Merrily We Roll Along, Talking Heads, You're A Good Man Charlie Brown, 2005 Kindertransport, She Loves Me, A Night At The Dogs, 2006 Amy's View, Passion, With Love, Colder Than Here, 2007 This Happy Breed, Grand Hotel, You Want Chilli Sauce With That & Marry Me A Little, The Sunshine Boys, 2008 Oh Kay!, Spend Spend Spend, To Kill A Mockingbird, 2009 The Long Road, Follies, Flare Path, 2010 Ordinary Days, Rent, Spring & Port Wine, 2011 My Mother Said I Never Should, Our House, Heroes, 2012 Putting it Together, Love Story, Be My Baby, 2013 A Man of No Importance, Into the Woods, The Importance of Being Earnest, 2014 Oh What a Lovely War!, Galileo, The History Boys, 2015 A Day in the Death of Joe Egg, Hairspray, A Streetcar Named Desire, 2016 Jumpers For Goalposts, The House Of Bernarda Alba, Spring Awakening, Ushers, 2017 Urinetown, Far From The Madding Crowd, 2018 Wolf Hall, Grow Up Grandad, Lucky Stiff, 2019 The 25th Annual Putnam County Spelling Bee, The Lady In The Van, A New Brain, 2020 Annus Covidicus!!, 2021 Gallery @ 35 (an online celebration), The Mystery of Edwin Drood, Macbeth.

Future Productions:-

November 2021 **Bully Boy/Mortuary Sisters** (a double bill), December **Gutenberg** (see our website for details)



Gallery Players started back in 1985. *Pat Taplin* decided, with a group of friends, that in order to get the kind of *Theatre* they wanted to see performed locally, they'd have to do it themselves.

Mounting lesser known, rarely produced plays and musicals has always been our forte and we'd like to think we've been doing it rather well for close to 40 years!

Although this direction brings many freedoms, to uncover hidden and forgotten gems of theatre that other groups wouldn't tackle, it can also be financially challenging for us, as we inevitably take more box office risks.

In 2021 we took another 'leap', moving into our very own premises, **The Gallery Studio Theatre**. A dream for a decade had been realised. The opportunities the **Studio** gives us are immense, no rushed get-ins a couple of days before opening night, the ability to rehearse and build a show in the same space it will be performed in - all huge positives. The 'flip' side, of course, will be paying a 'commercial' rent and all the associated costs that go with running and maintaining the building. Since 2019 **Gallery Players** has been a *Charity* and every penny we make goes back into the shows and the upkeep and improvement of **The Studio**.

So, we're asking for a little help from you, our dear friends and supporters. We don't just want to '*get by with a little help*' as the *Beatles* sang, we want to *Thrive and Flourish!*

We were hoping you'd consider making a manageable monthly donation? Perhaps **£5** or **£10**, nothing silly (unless you wanted to!) which over a year would build to be incredibly useful to us and most welcome. Furthermore, if you are a tax payer this amount could grow 25% at no cost to you through *Gift Aid*.

More details of the scheme will be on our website soon (www.galleryplayers.co.uk) along with a link to join it. There's also a link to email us so that you'll be notified when it's up and running. There's also leaflets in the Studio foyer on which you can fill out your details and hand them to one of our staff who'll register your interest.

Thanks so much for being one of our supporters, and we do hope you'll consider becoming a 'Gallery Friend'!

getting by with a little help from our friends.....



www.galleryplayers.co.uk for more info.

Gallery Players (CIO). Charity number:- 1186641



Original 'Players' & the Steering Group with Dick Tuckey and other photos from our 'Grand' Opening

The Gallery Studio Theatre

It is probably every Theatre Company's dream to have their own performance, rehearsal and meeting space and certainly it is a dream that we at Gallery have cherished for some time now.

So it is with great excitement that we are pleased to announce that our dream has been realised! We agreed terms with Ipswich Borough Council and have taken over what was The New Wolsey Studio, and is now *The Gallery Studio Theatre*.

We took possession of the building in May and were thrilled to welcome our first audience members to watch our first show *'The Mystery of Edwin Drood'* in September.

A Short History Of The Building

The Salem Chapel was constructed in 1812 at a time when Ipswich was an important centre of religious dissension. It is an example of a class of building of which there were many but it is the only one to have survived into the 21st century in more or less its original state. It is of sufficient historical and architectural interest therefore to warrant its grade 2 listing.

The Chapel was opened on 11th June 1812. It was built at the sole expense of Mr Joseph Chamberlain for £1200 and he conveyed it to trustees for the use of Particular Baptists. At 45' x 35', the Salem Chapel was intended to accommodate four hundred people.

After its use as a Chapel ended it was a little neglected and eventually became a store for Ipswich Museum which it backs on to. Then in the early 1990's the towns Wolsey Theatre (and its Artistic Director Dick Tuckey) were given permission to convert it to a studio theatre of around 100 seats to complement its larger 'main house' just down the road on Civic Drive. It was opened in 1992 by Ipswich 'native' Sir Trevor Nunn and over the next 27 years, had an important role in the Wolsey's, and its reincarnation the New Wolsey's output. In 2019 the New Wolsey handed back the lease to Ipswich Borough Council and this is where we became involved! After short negotiations IBC agreed terms with us to take over the lease and we were due to get the keys at the end of March 2020. Unfortunately global events intervened and it was another 14 months until we finally moved in on the 14th May 2021. With restrictions now relaxed we opened in September 2021 with *Drood*, and have a full programme of shows earmarked for late 2021 and 2022. To keep abreast of it all sign up on our website to get notifications.

Getting Involved With Gallery

Gallery Players are a Charity run by a small Steering Group (Wade Ablitt, Dave Borthwick, Helen Clarke, Will Dowe, Steve Taplin & Steve Wooldridge) and aided by an invaluable bunch of wonderful helpers. If you feel you'd like to help in any way please get in touch. Performing, Front of House, Scenery Construction, Lighting, Sound etc, just go to our website and drop us a line. None of this happens by magic but we love it and love getting help. Even if you don't have time yourself you can still help by becoming a 'friend' see the page in this programme, or just by supporting our shows, we make theatre for the love of it but we're nothing without YOU! As our founder Pat Taplin was known to say on many occasions - ***'you're all lovely!'***



Gallery's Steve Taplin chats to Dick Tuckey at the opening



photo credits - mike kwasniak



our continued inspiration Pat Taplin 1928 -2012

THE
gallery
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THE
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THEATRE
ipswich



"Not the worst show
I've ever seen"

New York Trumpet



"help!"

the writers of Gutenberg! The Musical



GUTENBERG! THE MUSICAL
By SCOTT BROWN & ANTHONY KING

8TH-11TH DECEMBER

GALLERY STUDIO THEATRE

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TICKETS FROM £10

"They put on a
show!"

Doug's mom



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