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fought across
the heavens

GALILEO

a brand new musical
by Martin Waddington

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gallery players present

GALILEO

a brand new musical
by Martin Waddington

Creative Team

Director	Helen Clarke
Musical Direction	Martin Waddington
Musical Staging	Oliver Brett
Set Design	Dave Borthwick
Production Assistant	Hilary Kenny
Lighting Design	Dan Scarlett
Sound Design	Jake Moore
Costume Design	Megan Douglas
Stage Manager	Will Dowe
Deputy Stage Manager	Hilary Kenny
Ass. Stage Manager	Eleanor Whitmore
Production Manager	Helen Clarke



Joe Cleary, Martin Waddington, Hilary Kenny & Helen Clarke

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Musicians

Keyboard 1 - **Martin Waddington**
 Keyboard 2 - **Joe Cleary**
 Cello - **Harriet Bennett**
 Clarinet - **Cliff Wybrow**
 Trumpet - **John Jermy**
 Percussion - **Pearl Gibson**



Our previous 'Wolsey' shows:-



For a full list of previous shows since 1985, and more info on Gallery Players why not visit www.galleryplayers.co.uk



gallery players present
GALILEO
a brand new musical
by Martin Waddington

Martin Waddington

a musical journey

Galileo represents a rather special homecoming for author, composer and musical director Martin Waddington. Martin spent ten years, from the mid-80s to early 90s, at the Wolsey Theatre as musical director alongside Dick Tuckey and Gerry Tebbutt.

“The first show I ever did at the Wolsey was *Cabaret* in 1984 with Imogen Stubbs as Sally Bowles. “Imogen was delightful but she was always surprised that she was cast in a musical. I thought she was a wonderful Sally Bowles and she was also later cast as Polly Browne in *The Boyfriend*. She always regarded herself as a classical actress, which indeed she is, but she is also a very good musical actress – even if she doesn't quite believe it herself.”

Martin started his musical career while studying at Exeter University – playing rehearsal piano and performing in the pit band at the Northcott Theatre on campus. “I graduated in 1975 but I stayed with the Northcott for a further three or four years and eventually made my way up to London.”

Within a few weeks he heard that the West End production of *Happy as A Sandbag* was having a complete cast change and that Nigel Hess, the MD, was looking to move on.

“They needed someone to come in and take over and be able to play the Warsaw Concerto. I can't quite remember how I got to hear about it but somebody at the Northcott had said: 'try Martin Waddington' and I got the call.”

After the show closed Martin worked at various reps like the Liverpool Playhouse and had an extended stay at the *Royal Theatre* at Northampton. “That was a wonderful training ground. The theatre itself was in a terrible state and its finances were dire. So our first job was to get the bottom line sorted out. And we did some interesting stuff. We did a lovely *Twelfth Night* with Ken Dodd as Malvolio and some rather strange shows, such as *The Roar of the Greasepaint*, *The Smell of the Crowd*. I think I am right in saying that that was the first time it was done in England and it hasn't been revived much since. It's a great Anthony Newley show. So I entered the world of being a working MD.”

The Wolsey's Gerry Tebbutt came across Martin at the Palace Theatre at Westcliff. “He came to see a production of *West Side Story* that I did and he grabbed me in the bar and asked: 'would you be interested in coming to the Wolsey Theatre?' The rest is history really because over the years Gerry and I did loads of musicals together: *The King and I*, *My Fair Lady* with Francis Matthews, *Oliver!*, *Mr Cinders*, *Hans Christian Andersen* – I also wrote music for a few of the plays that Dick Tuckey directed. I remember there was a lovely Christmas version of *The Merry Wives of Windsor*, *The Comedy of Errors*, *A Chorus of Disapproval* – just lots of really good plays. It was a very special time.”





gallery players present
GALILEO
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Martin Waddington

a musical journey

(continued.....)

Martin said that he is thrilled that the New Wolsey maintains the old theatre's tradition of producing top-quality musicals. "It says something very significant about Suffolk's theatre-going public because to continue that musical tradition into the modern age is quite something. Not every town could sustain that level of interest. It's a hard struggle to keep these things going but I really do think that theatre and music are two of the few things which keep us sane."

After a decade in Suffolk, Martin was approached by Cameron Mackintosh to supervise the Dutch version of *Les Misérables* and so he relocated to the Netherlands for most of the '90s before returning to Britain to take up a post as senior tutor at the Guildford School of Acting. *Galileo* the musical was originally written as a one-act piece for postgraduate students to perform. The show went down so well that Martin felt it deserved another life but needed to be expanded. The original, by the very nature of being a shorter examination piece, skated over some interesting human aspects of the drama and a new production could explore in more depth the ramifications of Galileo's discoveries on his own life and that of his family, once the Church had denounced his teachings as heretical. Martin is now delighted that the new redeveloped version is receiving its world premiere in Ipswich. "The original of course never had a truly public performance so this is very exciting and slightly nerve-wracking!"

Martin was introduced to director Helen Clarke through a mutual friend, Felixstowe musician, Hattie Bennett. "One of the joys for me has been working with Helen and the Gallery Players because they have been willing to take something on which was still a work-in-progress when they started."

The play is not a science lecture. Rather it traces a battle of wills between Galileo, the great Renaissance scientist, and the all-powerful Roman Catholic church.

"There's plenty of variety in the story and I hope there's some humour in it. I wanted to look at Galileo and his life - not being too slavish to historical truth. There are a few dramatic liberties taken – but the play does look at Galileo's struggle at the time to get his ideas across. The church in those days was not only religion but also government and education – the church had total authority. This was big stuff, big political stuff, but I thought it would be interesting to examine the fall-out at the domestic, human level. So our musical is very much a family piece. It's about the Galilei family and how people react when long-held truths are challenged and even disproved. The story of the daughters is where I have strayed a little from the historical fact. In real life Galileo had two daughters but they were born outside wedlock and were put in a nunnery in their early teens. In our musical they are very much part of the family. The elder daughter Virginia hopes to marry a young nobleman but he belongs to the established nobility and his family look somewhat askance at the relationship – echoes of *Romeo and Juliet* there. Hopefully the music recreates the feel of 17th-century Italy on stage while also embracing the accessibility of a musical with our modern expectations of carnival scenes and spectacle."

One of the real thrills for Martin with this world premiere is the opportunity to have a large cast onstage that perfectly represents all the ages of the people in the show. "It really does feel like a family and a community is coming to life on stage. Our youngest cast member is nine and I wouldn't like to say the age of our oldest cast member but we really do span the generations – and that's important for theatre. It brings people together."



gallery players present
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Galileo Galilei

the man behind the controversy

Galileo was a hugely influential Italian astronomer, physicist and philosopher – the man who proved *Copernicus'* theories that the Earth, like other planets in the solar system, revolved around the sun. This set him on a collision course with The Church who taught for centuries that The Earth was the centre of the universe.

He was unquestionably the father of modern physics. From the dawn of time, the skies and the heavens were thought to exist in a different, divine, realm governed by different reality. *Galileo* brought the heavens crashing down to Earth and proved that the same rules which controlled natural phenomena on Earth also applied to the stars.

The principles of motion first uncovered by *Galileo* were then formally codified by *Sir Isaac Newton* who was born in 1642, the year of Galileo's death.

Galileo Galilei was born on 15 February 1564 near Pisa, the son of a musician. He began to study medicine at the *University of Pisa* but changed to philosophy and mathematics.

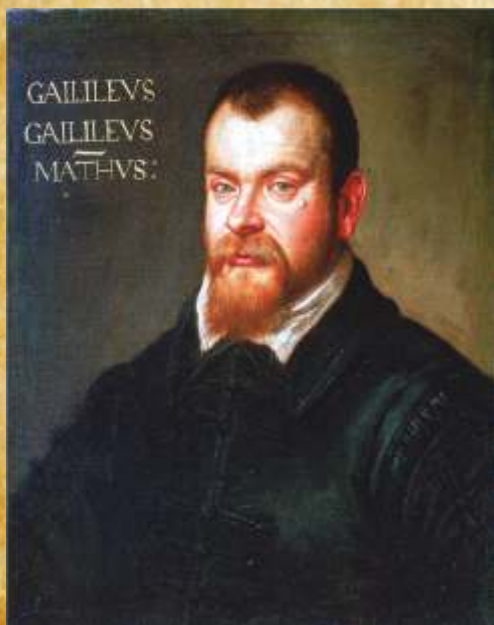
In 1592, he moved to become mathematics professor at the *University of Padua*, a position he held until 1610. During this time he worked on a variety of experiments, including the speed at which different objects fall, mechanics and pendulums.

In 1609, *Galileo* heard about the invention of the telescope in Holland. Without having seen an example, he constructed a superior version and made many astronomical discoveries. These included mountains and valleys on the surface of the moon, sunspots, the four largest moons of the planet Jupiter and the phases of the planet Venus. His work on astronomy made him famous and he was appointed court mathematician in Florence.

Although a genuinely pious Roman Catholic, *Galileo* fathered three children out of wedlock with *Marina Gamba*. They had two daughters, *Virginia* in 1600 and *Livia* in 1601, and one son, *Vincenzo*, in 1606. Because of their illegitimate birth, their father considered the girls unmarriageable.

Their only worthy alternative was the religious life. Troubled by monetary problems, *Galileo* placed them in the *San Matteo Convent* shortly after *Virginia's* thirteenth birthday.

Upon entering the convent *Virginia* chose *Maria Celeste* as her religious name in honour of the *Virgin Mary*, and her father's love of astronomy.



**GALLERY
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Cast

Scenes / Musical Numbers

Cast in order of appearance

Elena, *a scullery maid*
Signora Sarpi
Galileo's maidservant
Galileo's maidservant
Paolo
Galileo
Marina Gamba
Livia Galilei
Virginia Galilei
Ludovico Marsili
Opera singer at the Medici court
Opera singer at the Medici court
Cupid
Court Chamberlain
Signor Landucci
Signora Landucci
Il Barone Marsili
La Baronesa Marsili
Duke Cosimo di Medici
Governess to Cosimo
Professor Clavius, *astronomer to the Vatican*
Cardinal Bellarmine
Cardinal Seghizzi
Cardinal Barbarini - later Pope Urban XIII
Signora Capaldi, *a midwife and astrologer*
Gianfrancesco, *a street performer*
Fiametta, *a street performer*
Magdalena, *a street performer*
Gabriella, *a street performer*
Carolina, *a street performer*
Officer of the Holy Roman Inquisition
La Duchesa, *wife of the Florentine ambassador in Rome*
Monk
Boys

Vicki Tucker
Lynne Mortimer
Katy Pointer
Natasha Staffieri
Liam Gregory
Steve Taplin
Emily Bennett
Emilia Petryszyn
Naomi Doust
Chris Vince
Shelley Clempson
Natasha Staffieri
Tom Dodman
Paul Stone
Thomas Haigh
Vicki Tucker
Phil Cory
Steph Brown
Reuben Bowen
Katy Pointer
Phil Cory
Martin Leigh
Paul Stone
James Hayward
Shelley Clempson
Paul Stone
Katy Pointer
Natasha Staffieri
Vicki Tucker
Steph Brown
Thomas Haigh
Shelley Clempson
Thomas Haigh
Tom Dodman,
Reuben Bowen

Scenes and Musical Numbers

Act I

Prologue: Cosmos

The Centre of All That Is – company

Padua, 1609 – the house of the Galilei family

The House of Galilei - Signora Sarpi, Elena, maidservants, Paolo

Now We Know A Little More – Galileo, Paolo

The Telescope Song – Ludovico with Virginia, Livia and Galileo

Florence, 1610 – the court of Cosimo di Medici

Court Opera – opera singers

Moonshine Quartet – Virginia, Galileo, Paolo, Ludovico

The Vatican, 1616

Quartet of Cardinals – Bellarmine, Seghizzi, Barbarini, Clavius

Galileo's house in Florence, 1616

The Perfect Wedding Day – Virginia, Livia, Signora Sarpi, Elena and maidservants

Marriage Made in Heaven – Signora Capaldi and girls

Eight Years – Galileo, Marina

Rome, 1616

Finale Act I – Seghizzi, Galileo, Marina, Bellarmine and company

Act II

A carnival in Rome, 1632

Many Moons Ago – Fiametta, Magdalena, Carolina, Gianfrancesco and company

Change in the Wind - Marina

The Villa Marsili

Family Tradition (The Card Game) – Barone and Baronesa Marsili, Ludovico

The Vatican

My Father Had Six Olive Trees – Bellarmine

Florence and Rome

Galileo's Arrest – company

The garden of the Tuscan Embassy in Rome

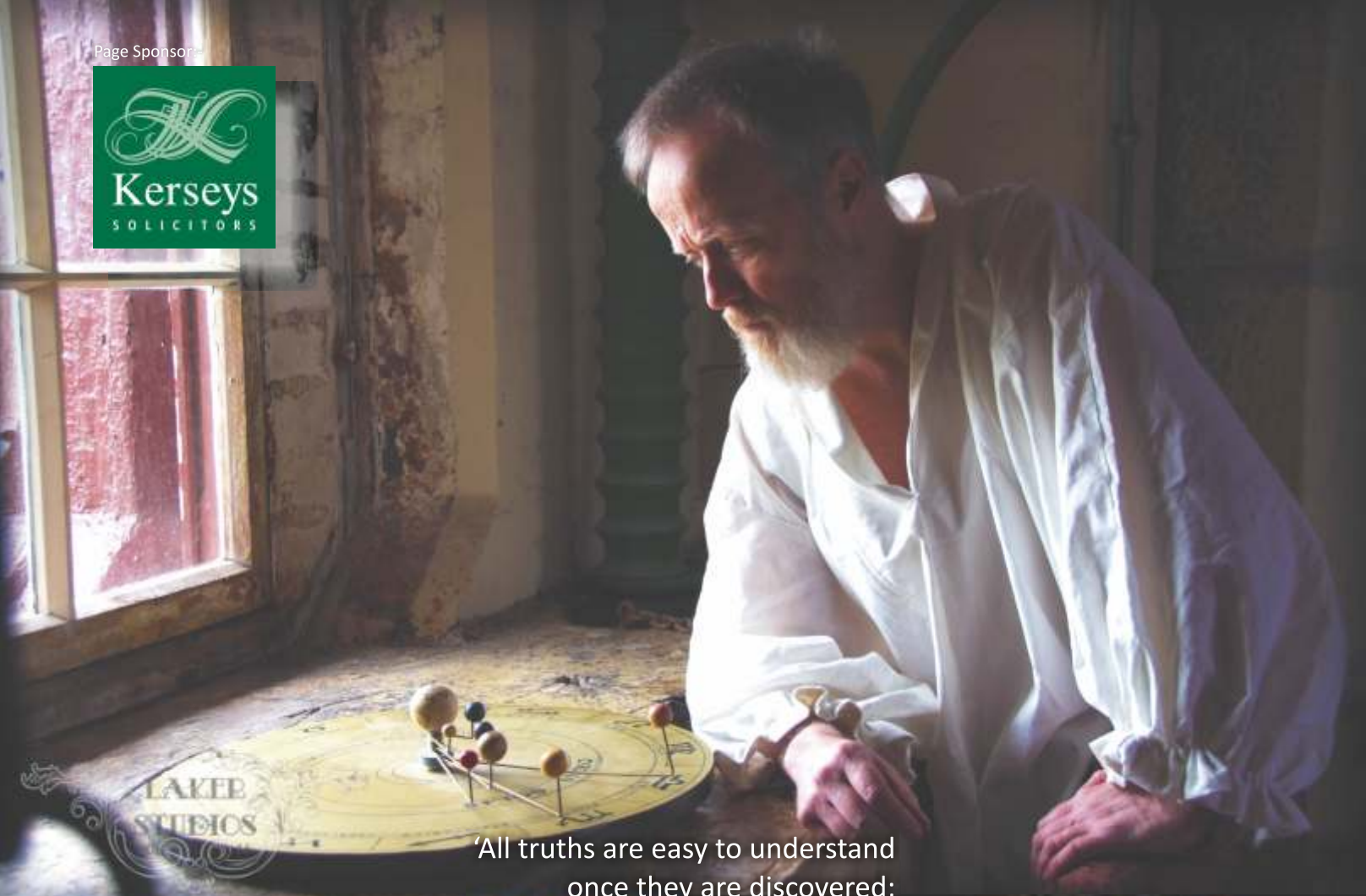
Change in the Wind (reprise) – Marina

Arcetri, 1639

Thanksgiving Prayer - Galileo

Epilogue: Cosmos

Company and Galileo



'All truths are easy to understand
once they are discovered;
the point is to discover them.'

Galileo Galilei





'You cannot teach a man anything;
you can only help him discover it in himself.'

Galileo Galilei



Page Sponsor:-



Galileo Galilei

the man behind the controversy

(continued)



Virginia was particularly devoted to her father and was buried with him in his tomb in the *Basilica of Santa Croce, Florence*. After his death 124 letters from *Maria Celeste* written between 1623 and 1633 were discovered among his papers. These included *Galileo's* responses to *Maria Celeste's* questions—possibly describing the kind of help she brought to his work and describing his state of mind during the Roman trial.

During his period at *Padua*, *Galileo* made significant discoveries in both pure fundamental science (kinematics of

motion and astronomy) as well as practical applied science (strength of materials and improvement of the telescope).

In 1614, *Galileo* was accused of heresy for his support of the Copernican theory that the sun was at the centre of the solar system. *Cardinal Bellarmine* had written that the Copernican system could not be defended without "a true physical demonstration that the sun does not circle the earth but the earth circles the sun". *Galileo* considered his theory of the tides to provide the required physical proof of the motion of the earth. All reference to tides was later removed by order of the Inquisition.

In 1616, he was forbidden by the church from teaching or advocating these theories.

In 1632, he was again condemned for heresy after his book '*Dialogue Concerning the Two Chief World Systems*' was published. This set out the arguments for and against the Copernican theory in the form of a discussion between two men. *Galileo* was summoned to appear before the *Inquisition* in Rome.

He was convicted and sentenced to life imprisonment, later reduced to permanent house arrest at his villa in *Arcetri*, south of *Florence*. He was also forced to publicly withdraw his support for Copernican theory.

Galileo continued to receive visitors until 1642, when, after suffering fever and heart palpitations, he died on 8 January 1642, aged 77. The *Grand Duke of Tuscany, Ferdinando II*, wished to bury him in the main body of the *Basilica of Santa Croce*, next to the tombs of his father and other ancestors, and to erect a marble mausoleum in his honour. These plans were scrapped, however, after *Pope Urban VIII* and his nephew, *Cardinal Francesco Barberini*, protested, because *Galileo* was condemned by the Catholic Church for "vehement suspicion of heresy". He was instead buried in a small room next to the novices' chapel at the end of a corridor.

He was reburied in the main body of the *Basilica* in 1737 after a monument had been erected there in his honour.



Galileo and the Roman Inquisition

Andrew Clarke

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Orwell Park Observatory

a victorian obsession



Ipswich is home to one of the most unusual observatories based at *Orwell Park School* and built by Sudbury MP, High Sheriff of Suffolk and creator of Felixstowe docks *Colonel George Tomline*.

Colonel Tomline was never a military man, his title was honorary, but instead was a philanthropist, parliamentarian and a dedicated man of science.

He was actively involved in the repeal of *The Corn Laws* with *Sir Robert Peel* in 1846 and believed that it was the duty of men of wealth to help the poor, provide work and promote learning.

He bought *Orwell Park* in 1848 following the death of previous owner *Sir Robert Harland*. After sourcing a water supply in nearby woodland he set about building a water tower to supply fresh water to the mansion.

This formed part of an extensive remodelling project and during the 1870s saw the addition of an observatory which is still in use to this day, run by the *Orwell Astronomical Society (Ipswich)*.

The observatory was built to very high standards and, unusually, *Tomline* instructed that the building should form part of the main building. Usually observatories are located in stand-alone structures and located on hill-tops.

Tomline appointed *John Macvicar* as architect and *Wilfred Airy*, son of the *Astronomer Royal*, as the engineer for drawing up the specifications for the telescope and the scientific instruments. *John Isaac Plummer* was later appointed as the professional astronomer to operate the facility.

There is no evidence that *Tomline* himself took part in any astronomical observation but was content to fund this pioneering research and to provide one of the finest telescopes in Britain and one of the 25 largest in the world.

The Tomline Refractor, as it is now known, is still in use and was constructed by *Troughton and Simms* one of the leading telescope manufacturers of the time and it is secured to an iron mount specially designed and constructed by Ipswich firm *Ransomes, Sims and Head*.

The revolving dome is made from tongue and groove mahogany planks and is believed to have been constructed by boat builders working along the *River Orwell*.

Between 1948 and 1957 the *Ipswich and District Astronomy Society* made numerous visits to *Orwell Park Observatory* but it was not until the late 1960s that the new *Orwell Astronomical Society, Ipswich*, made a formal approach to *Orwell Park School* to use the telescope and to restore the aging facility.

A major restoration project got underway in the early 1970s and every summer for a decade the observatory was closed to allow extensive repair and restoration work.

In May 1973, the lens was removed, cleaned and realigned by the UK's leading optical expert, *Horace Dall* of Luton, and now the refractor performs better than it did in *Tomline's* day.

This allows *OASI* to undertake observations like their *Galilean Moons Project*.

Pete Richards explains: "In 1610 when he turned his telescope to look at *Jupiter*, *Galileo* discovered the planet had four moons. These were later named the *Galilean Moons* in his honour.

"In 2014 amateur astronomers from the *Orwell Astronomical Society (Ipswich)* are observing the *Galilean Moons* as a means of calculating the speed of light; a project which is linked to a similar UK wide project for *National Astronomy Week*.

"The discovery of the *Galilean Moons* was a key moment in history. They showed for the first time celestial bodies orbiting another body other than the Earth: a piece of evidence supporting the *Copernican* - Sun centred - model of the Cosmos.



Colonel Tomline



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Orwell Park Observatory

a victorian obsession

(continued)

"Each of the *Galilean* moons orbits *Jupiter* in a known period of time. The orbital period can be calculated by observing 'events' such as occultations - when the moon passes behind *Jupiter* - and re-appearances - when the moon reappears from behind the planet."

Ole Romer in the 1670s observed that the events occur later than expected when the distance between the *Earth* and *Jupiter* increases and that the events appear to occur earlier than expected when the *Earth* to *Jupiter* distance reduces.

Romer realised the effect was due to the speed of light: an event appears to be late when *Jupiter* recedes because light takes longer to reach the observer on the *Earth* conversely as *Jupiter* approaches the *Earth* events occur earlier because light takes less time to reach the observer.

Although *Romer* was able to explain his observations he wasn't able to calculate the speed of light because the actual *Earth-Jupiter* distances were unknown in the 17th century: we have the crucial distance information today.

"This method for finding the speed of light has been superseded by more modern methods but the project provides a fascinating opportunity for participants to test their observing skills observing events which *Galileo* was the first to see."

www.oasi.org.uk

Andrew Clarke



'In the dark of the Observatory, looking through the historic *Tomline Refractor* telescope, on a beautifully clear night this April, we were blessed to view Jupiter and her four moons. The 'buzz' we all got, even living in our '*visually enhanced*' age, was palpable. It gave me an invaluable insight into the mind of an extraordinary man. He must have felt so excited when he first realised the implications of what he was seeing. It was thrilling!'

Steve Taplin - *Galileo*

'It was a complete shock to me to see the moon - the detail of its craters and glowing surface left me speechless, which doesn't happen often! It was truly spectacular.'

Naomi Doust - *Virginia*

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Gallery Players were formed in 1985 by Pat Taplin to produce rarely performed plays and musicals that larger companies would find uneconomic or which only use a few actors. The company quickly established a reputation for quality and excellence. Our aims are broadly speaking:

To exploit a niche for staging productions that are progressive and exciting in both content and execution.

To embrace both new and established works.

To act as vehicle for engaging new talent as well as established members.

To foster a group of actors and technicians that are truly a community.

To foster links with schools and colleges.

We generally stage three productions a year, a mixture of musicals & plays.

Performing lesser known shows is always difficult, particularly when it comes to building an audience and balancing the books, but by sticking to our aims we have grown an audience, that, hopefully, trust us to produce interesting work.

Although we have a strong pool of performers new blood and talent is always welcome as are people who want to work on the technical side.

The company is run by a small steering group: Dave Borthwick, Helen Clarke, Richard Healey, Steve Taplin and Steve Wooldridge.

We encourage other directors to take the reins of their own pet projects, allowing them to cast freely and create individual shows with the backing of our excellent technical and production crew. Our only insistence is that the final show should entertain and stimulate our discerning audience and should exude that sense of professionalism we strive for.

Gallery have won several awards including the NODA Eastern Area Shield for Best Production with 'Carnival' in 1999 and the Councillors Cup in 2000 and 2003 for 'The Bakers Wife' and 'Kiss Me Like You Mean It'.

Please visit our website at www.galleryplayers.co.uk for details of all our shows past and future. Please sign up with your email address if you would like us to keep you informed of what we are doing or if you would like to join us!

Our Motto is '**Making Theatre Exciting**' which we like to think we do, most of the time!

Past Shows:-

1985 Coward 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 Magnolia's, 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.

FORTHCOMING PRODUCTION Autumn 2014
THE HISTORY BOYS by Alan Bennett, Sir John Mills Theatre.



Production Team

Additional Musical Staging Steph Brown

Properties Judy & Mike Wadman

Pieter Horn & Georgina Beard

Publicity Photography Kirk Laker of Laker Studios,
Andrew & Helen Clarke

Front of House & Rehearsal Photography Mike Kwasniak

Programme Design, Flyers and Posters Steve Taplin

Programme Content Andrew Clarke

Lighting Operator New Wolsey Technician

Sound Operator New Wolsey Technician

Sound Technician Ron Bloomfield

Wardrobe Megan Douglas with Pam White, Helen Leeder and
Eileen Hicks

Rehearsal Pianists Joe Cleary and Emily Bennett

Street Performers Makeup Kirsty Laker

Stage Crew Dave Borthwick, Rachel Doy, Matt Meyrick, Duncan
Broatch, Nick Cooper, Jonathon Mudd and Ian Quickfall

Set Construction & Painting Dave Borthwick, Duncan Broatch,
Helen Clarke, Norman Rutterford, Mike Wadman, assisted by
Georgina Beard, Saskia Grundmann, Nickie Holford, Steve
Wooldridge.

Publicity Helen Clarke, Natasha Staffieri, Hilary Richardson, Mandy
Phillips

Front of House Managers Steve Wooldridge & Tim Holder

Front of House Assistants Linda Wooldridge, Norman Rutterford,
Sue Goodall, Sheila Garnham, Brenda Caddick, Kerry Henderson,
Sam Clarke and Andrew Clarke.

Dressers Jo Laker

Chaperones Jane Warden, Thomas Haigh, Judy Wadman

Acknowledgments

Everyone at the New Wolsey Theatre

Richard Cornwell, Ipswich Star

David Henshall, East Anglian Daily Times

Dean Wales, Felixstowe Radio

Rachel Sloane, Radio Suffolk

Ipswich Operatic and Dramatic Society

Alan Ayres and the Co-op Juniors

Mike and Zena Steward

Chris Finbow, Museum Street Methodist Church, Ipswich

Sheila Clarke, Great Blakenham Parish Room

Eileen Hicks, FADOS

Pieter Horn: astrolabe, orrery and papal cross

Sam and India Clarke: finale media presentation

Pete Richards, Orwell Astronomical Society (Ipswich)

Hattie Bennett, Denis Taplin, Tony Flack

National Theatre Costume Hire

St Mary Le Tower Church, Ipswich

Shirley Fernley and staff at Landguard Fort, Felixstowe

Kirk and Kirsty Laker of Laker Studios

David George, Tea and Antiques Felixstowe

Staff at Felixstowe library

Staff at Woodbridge library

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BY ALAN BENNETT



22nd October to 1st November
Sir John Mills Theatre
Gatacre Road
Ipswich



hairspray

Summer 2015

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