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# hairspray

• THE BROADWAY MUSICAL •



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# hairspray

THE BROADWAY MUSICAL

## Directors notes

When this big, bold and beautiful musical came to the West End in 2007 it was not on my list of 'must sees'. I mostly prefer my musicals to firmly rooted in some kind of reality that can be touching, humorous and uplifting in some way. How wrong I was about **Hairspray**!

Since re-acquainting myself with it and working on it for the last six months I have come to truly admire what it says and the way in which it says it. The show really scores in its ability to integrate serious issues into a lightweight plot, through tongue in cheek humour and high octane music. The very last musical number of the show 'You Can't Stop The Beat' is so typical of the way the musical makes its point about celebrating difference, looking forward to a time where tolerance and acceptance are unstoppable.

**Hairspray** is based on the 1988 film set in Baltimore by John Waters. The film made its point about segregation and Tracy's size in a gritty and good hearted way (I much prefer it to the later remake with John Travolta). **Hairspray** the Musical had its world premiere at Seattle's 5th Avenue Theatre on June 12, 2002, before beginning Broadway performances in summer 2002. Opening on Broadway on August 15th 2002 it got great reviews and was a big seller, flying high for seven months before earning eight *Tonys* in spring 2003. **Hairspray** also won the *Best Musical* awards given by New York Drama Critics Circle Award, Drama Desk and the Outer Critics Circle.

The West End production opened at the Shaftesbury Theatre on October 11, 2007. Amongst many others it won *Best Musical* at the *Olivier Awards* in 2008. *Michael Ball* won *Best Actor in a Musical* for his performance as *Edna*.

Homing in on the *Corny Collins* television show, where teenagers try out trendy new dances, **Hairspray** exposes the segregation that relegated black kids to one "Negro Day" a month with *Corny*—or rather does until the portly 16-year-old heroine, *Tracy Turnblad* proves that she can not only out-Mash-Potato all the slim richer white kids but put an end to discrimination, too.

I grew up in the London of the 50's and 60's and still retain some vivid memories of 'The Colour Bar' as a *Sunday Times* article called it. I remember seeing boarding houses in Battersea where I went to school with notices in the windows saying 'No Irish, No Dogs, No Blacks'. Unthinkable now but true. For me the very heart of this wonderful musical comes in a song that somehow seems out of place with the rest of the music. 'I Know Where I've Been'. But it's not just about segregation, **Hairspray** also touches upon the way we form our attitudes to difference, whether of size, race, religion, disability or sexuality.

Furthermore the recent events in Baltimore and the appalling incident in Charleston a couple of weeks ago have given this musical a topicality that serve its many messages.

Staging **Hairspray** has been a mammoth task and I would like to thank my talented Creative team, Cast and Crew for their energy and commitment in bringing it to the stage of *The New Wolsey*. The buzz in rehearsals has been amazing and alongside the hard work there has been much laughter.

Steve Wooldridge



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# hairspray

THE BROADWAY MUSICAL

BOOK BY MARK O'DONNELL AND THOMAS MEEHAN

MUSIC BY MARC SHAIMAN

LYRICS BY SCOTT WITTMAN AND MARC SHAIMAN

BASED ON THE NEW LINE CINEMA FILM WRITTEN AND DIRECTED BY JOHN WATERS

## Creative Team

**DIRECTOR** Steve Wooldridge

**CHOREOGRAPHY** David Hockley

**MUSICAL DIRECTION** Richard Healey, Neil Somerville

**ASSISTANT DIRECTORS & MUSICAL STAGING** Sally Scurrall, Rosie Beattie

**SET DESIGN** Dave Borthwick

**LIGHTING DESIGN** Dan Scarlett

**SOUND DESIGN** Simon Deacon

**STAGE MANAGER** Georgie Beard

**DEPUTY STAGE MANAGER** Will Dowe

**ASSISTANT STAGE MANAGER** Ruth Hayward

**PROPERTIES** Sue Simmons

**PUBLICITY & PROGRAMME DESIGN** Steve Taplin

**PROGRAMME CONTENT** Steve Wooldridge

**COSTUMES** Pam White, Linda Gray and Costume Workshop, Isle of Wight

**FRONT OF HOUSE** Mike and Judy Wadman

**PHOTOGRAPHY** Zoe Gibbs, Lucy Taylor

**EDNA'S WIGS** Jin Ho Kang, Royal Opera House Wig Dept.

## MUSICIANS • UNDER THE DIRECTION OF RICHARD HEALEY

**KEYS 1** Richard Healey

**KEYS 2** Joe Cleary

**KEYS 3** Emma Haggard

**VIOLIN** Steve Weale

**CELO** Claire Hollocks

**TRUMPET** Jamie McDowell

**TROMBONE** Paul Shepherd

**PEED 1** Clare Lewis

**PEED 2** Michelle Parry

**GUITAR** Kev Butcher

**BASS** Emma Barnes

**DRUMS** Janette Williams

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# Race relations: some key dates

## USA

President Truman orders the integration of the military.

The US Supreme Court declares that 'separate educational facilities are inherently unequal' and orders that students be admitted to public schools without regard to race.

In Montgomery, Alabama, Rosa Parks refuses to give up her seat to a white man in defiance of local laws.  
Bus boycott led by Martin Luther King Jr.

President Eisenhower sends federal troops to enforce the rights of nine black students to enrol at Little Rock Central High School.

James Mered, a black student, enrolls at the University of Mississippi under protection of federal troops.

250 000 people attend the March on Washington where Martin Luther King Jr., delivers his '*I have a dream*' speech.

Riots erupt in Watts, a ghetto neighbourhood in Los Angeles.

Martin Luther King Jr. assassinated.

President Obama elected President.

## UK

**1948**

The Empire Windrush arrives at Tilbury docks, carrying 492 passengers from Jamaica wishing to start a new life in the UK. The arrival of the passengers becomes an important an important in the history of modern Britain, symbolising the beginning of modern multicultural relations.

**1950**

India becomes a republic and severs all links with the UK.

**1954**

**1957**

**1958**

Rioting breaks out between black and white communities in Notting Hill, London, lasting for three days.

**1959**

Claudia Jones, one of the first prominent black feminists in the Western World, founds the Notting Hill.

**1962**

Wilfred Woods becomes the first black bishop appointed by the Anglican Church.

**1965**

A new Race Relations Act comes into force forbidding racial discrimination on grounds of: 'colour, race, or ethnic origins', in public places. BBC launches programmes to serve the growing Asian population.

**1966**

Race Relations Board established.

**1967**

Race Relations Act extended to cover discrimination in housing, employment and financial facilities.

**1968**

**1976**

Race Relations Act extended. Creation of Commission for Racial Equality.

**2008**



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• THE BROADWAY MUSICAL •

## **some thoughts on playing motormouth maybelle ....**

Maybelle grew up in a time when there was no overt equality; she would have seen many harrowing things. However, her grandmother has equipped her with knowledge and the life skills she will need as a Negro Woman living in Baltimore.

When she meets Tracy Turnblad, she is instantly curious, drawn in by and in admiration of this young girl's uplifting and fighting spirit, in the face of adversity (pushing for success in spite of overwhelming negative attitudes, with which she can identify); and ensures Tracy knows she will support her. Unlike many people of that era on both sides, Maybelle isn't concerned about her son's feelings for Penny Pingleton (a white girl), in fact she encourages it, although there is the private concern about ramifications from external forces; and so a mutual journey begins.

I feel a real need for this show to be presented well, not just out of professional pride, but more so because of what is transpiring in Baltimore today. The marginalisation and discrimination that African Americans are experiencing right now, mirrors some elements of this musical (For me, the *'I Know Where I've Been'* song), in that needless lives are being wasted which has led to mass protests and civil unrest (the protest scene in *Big Blonde and Beautiful*). Even some of the media show a biased view, which is leading to immense frustrations outside of Baltimore and America.

We (the Black Community) here in England have experiences that parallel some of the experiences in America, historically and current.

So many of my generation's parents were sent for at a later time, to begin their lives in this strange land, where white stuff actually laid on the ground (that's right, many of our parents had never seen or felt the coldness of snow), for some it was a magical first experience, for others it was too cold!

Amongst all the stories of pressure and hardships, there was much to celebrate, like the inception of the Notting Hill Carnival, the rise of communities made up of peoples from all the islands and the Continent of Africa; I am fortunate enough to be old enough to remember many house parties, going to Saturday School (Extra-Curricular projects), and the instilling of a beautiful culture within me and so much more. That fills me with immense pride and eternal gratitude. And thanks to my family, I have a strong affiliation with the lands and continent of my elders.

Being part of this wonderful show has been a great experience.

*Maria Mattison*



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• THE BROADWAY MUSICAL •

## scenes and musical numbers

*the setting is Baltimore, Maryland, June 1962*

### act one

Prologue: in and around the Turnblad home  
GOOD MORNING, BALTIMORE Tracy, Ensemble  
Scene One: The Turnblad Home and the Studios of WZZT-TV  
THE NICEST KIDS IN TOWN Corny, Council  
Scene Two: The Turnblad and Pingleton Homes and the WZZT Studios  
MAMMA, I'M A BIG GIRL NOW Tracy, Penny, Amber, Edna, Velma, Prudy, Ensemble  
Scene Three: The WZZT-TV Studios  
I CAN HEAR THE BELLS Tracy, Ensemble  
MISS BALTIMORE CRABS Velma, Council  
Scene Four: Patterson Park High School  
Scene Five: Patterson Park High School Gymnasium  
THE MADISON Students  
Scene Six: The Turnblad Home and the WZZT Studios  
THE NICEST KIDS IN TOWN (Reprise) Corny, Tracy, Council  
IT TAKES TWO Link, Tracy, Council  
VELMA'S REVENGE Velma  
Scene Seven: The Turnblad Home and the Hefty Hideaway  
WELCOME TO THE SIXTIES Tracy, Edna, Dynamites, Ensemble  
Scene Eight: Patterson Park High School  
RUN AND TELL THAT Seaweed, Little Inez, Students  
Scene Nine: The Record Shop  
BIG, BLONDE AND BEAUTIFUL Motormouth, Company

*There will be an interval of twenty minutes between Acts*

### act two

Scene One: Baltimore Womens House of Detention  
THE BIG DOLL HOUSE Women  
GOOD MORNING, BALTIMORE (Reprise) Tracy  
Scene Two: The Har-de-Har Hut  
YOU'RE TIMELESS TO ME Edna, Wilbur  
Scene Three: Tracy's Jail Cell and Penny's Bedroom  
WITHOUT LOVE Link, Tracy, Penny, Seaweed, Ensemble  
Scene Four: The Record Shop  
I KNOW WHERE I'VE BEEN Motormouth, Ensemble  
Scene Five: The Baltimore Eventorium  
(IT'S) HAIRSPRAY Corny, Ensemble  
COOTIES Amber, Ensemble  
YOU CAN'T STOP THE BEAT Tracy, Link, Edna, Motormouth, Company



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## cast \* in order of appearance

**Tracy Turnblad**, *Teenager from Baltimore, wants to be a dancer on the Corny Collins Show*    **Natasha Abbott**

**Corny Collins**    **Owen Berry**

**Amber von Tussle**, *Female Star of the Corny Collins Show*    **Rachel Lucock**

**Link Larkin**, *Male Star of the Corny Collins Show*    **Tom Mayhew**

**Dancers on The Corny Collins Show/ Council Members.....listed below**

**Prudy Pingleton** , *Mother of Penny*    **Rosie Beattie**

**Edna Turnblad** *Mother of Tracy*    **Tim Holder**

**Penny Pingleton**, *Tracy's best friend*    **Ellena Bacon**

**Velma von Tussle**, *Mother of Amber, Owner of TV Studio*    **Shelley Clempson**

**Harriman F Spritzer**, *President of Ultra Clutch Hairspray*    **Phil Cory**

**Wilbur Turnblad**, *Tracy's Dad*    **Darren Beattie**

**Seaweed J Stubbs**, *soul fan, befriends Tracy in detention*    **Darnelle Blanc**

**The Dynamites**, *Female singing trio*    **Michelle Buckley**

**Jeanie Hackman**

**Symone Pemberton**

**Mr Pinky**, *Owner of Pinky's Hefty Hideaway Clothing store*    **Phil Cory**

**Lil Inez**, *Seaweed's little sister*    **Mae Munuo**

**Motormouth Maybelle**, *Seaweeds mother, host of Negro Day on the Corny Collins Show*    **Maria Mattisson**

**Special Ed kids, Seaweed's friends**    **listed below**

**Gym Mistress / Velma's P.A.**    **Sally Scurrall**

**Cop / Hotdog Vendor**    **Eustace Clarke**

**Cop / Principal**    **Phil Cory**

**Matron**    **Helen McCartney**

**Dancers on the Corny Collins Show / Council members**

**Sketch** ..... **Dan Moore**

**Rich** ..... **Luke Cattermole**

**Fender** ..... **Wade Ablitt**

**IQ** ..... **Tom Beattie**

**Brad** ..... **Barney Fritz**

**Tammy** ..... **Chloe Brown**

**Louann** ..... **Shannon Hannah**

**Brenda** ..... **Helen McCartney**

**Candy** ..... **Millie Hockley**

**Shelley** ..... **Phoebe Scurrall**

**Special Ed Kids / Seaweed's friends**

**Cindy** ..... **Rhiannon Williams**

**Lorraine** ..... **Timisha Grant**

**Suzie**..... **Eboney Patient**

**Gilbert** ..... **Nana Sayki**

**Duane** ..... **Isaac Francis**

**Thad** ..... **Teedum NKe-ee**

**Greaseball** ..... **Dominic Compton**

**People of Baltimore played by the Company**

**Pit Singers:** **Laura Lucock, Bronwyn Cooper, Kimberley Moses**

**The Musical is set in Baltimore, Maryland, in 1962**





**Hairspray** in rehearsals



all photos:- **ZOE gibbs**





# GOOD MORNING, BALTIMORE

## THE SETTING FOR HAIRSPRAY: BALTIMORE, USA

**"IN BALTIMORE, HAIR IS POLITICS" – JOHN WATERS**

Hairspray is set in Baltimore, Maryland, John Waters' hometown. Baltimore's unique character comes from its many paradoxical qualities: it is an urban centre with a rural sensibility, a city on the border between the North and the South, a blue-collar town that is home to world-class institutions of science and culture. In Hairspray – and in all his films – John Waters captures the sometimes tacky, always exuberant, unself-conscious quality of Baltimore and its citizens.

Baltimore Town, named after Lord Baltimore, one of the founders of the Maryland Colony, was founded in 1729 at the large natural harbour at the mouth of the Patapsco River. Baltimore, the western most port on the eastern coast, as well as a midpoint between North and South, became a natural centre of trade.

In the war of 1812, Britain attacked Baltimore, which they considered a "den of pirates on the Chesapeake". While witnessing the bombardment of Fort McHenry, Maryland lawyer Francis Scott Key scribbled his impressions on the back of an envelope. Key's account of "the bombs bursting in air" became "The Star-Spangled Banner," the American national anthem.

Baltimore can claim some important "firsts": the first railroad tracks in the United States were laid there in 1829, connecting the landlocked Midwest with the port of Baltimore; in 1844, the first telegraph line linked Baltimore and Washington, D.C.

In the early 1960s, the time when Hairspray takes place, more than half of the population of Baltimore was African-American. The city had voluntarily decided to desegregate the school system, rather than be forced to do so by court order. However, "white flight" (affluent white families moving to the suburbs) meant that the increasingly overcrowded schools had a much higher percentage of black students than white. Despite the efforts to integrate schools, Baltimore remained heavily segregated, as it had been from its earliest days. (North Avenue, the location of Motormouth Maybelle's record shop in the show, was originally the northern boundary of the city. The Black population was not allowed to cross this boundary after dark).

Baltimore, sometimes described as "an outpost of the North in a Southern state", found itself in a strategic position in the civil rights movement of the 1960s. The proximity of the city to the nation's capital made it a popular place for civil rights activists to stage protests and rallies. The city's central position between the North and the South, the very location that made it an economic centre, put Baltimore in the midst of the social struggle that divided the entire country.





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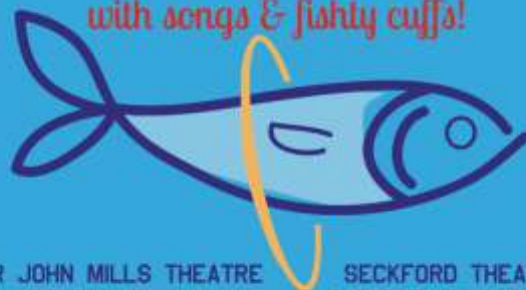
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# ABOUT JOHN WATERS

## A "TIMELESS TO ME"

Filmmaker John Waters, born in Baltimore on April 22, 1946, had offbeat interests from the beginning. As a child, he was drawn to the spooky and bizarre; he was fascinated by the characters of Captain Hook from *Peter Pan* and the Wicked Queen from *Snow White*.

He became interested in puppets; his talent for keeping birthday party puppet show audiences spellbound earned him up to \$25 per performance, a substantial amount for a child in the 1950s. By the age of twelve, he was intensely interested in show business, and subscribed to *Variety*, the trade journal of the entertainment industry.

His grandmother gave him a movie camera for his sixteenth birthday, and he began shooting short films in and around his parents' house. For his casts, he assembled an ensemble of friends who would appear in his films throughout his career. Waters' star was the drag performer Divine (real name Glenn Milstead), whose persona grew more outrageous with every role.

John Waters showed his early films whenever and wherever he could. One project, *Roman Candles*, was shown in the basement of Baltimore's Emmanuel Episcopal Church (admission 75¢). The movie used an experimental technique in which three projectors ran simultaneously.

His breakthrough film was *Pink Flamingos*, in which Waters regulars Divine and Mink Stole battled for the title of "Filthiest People Alive." A wild comic-horror plot, *Pink Flamingos* became a midnight-movie smash, and earned John Waters the title "The Pope of Trash."

Divine and John Waters reunited to make *Polyester*, for which Waters invented Odorama – scratch-and-sniff cards that audiences were given to smell at various points in the movie.

Waters became interested in making a movie about his childhood obsession with *The Buddy Deane Show*, an after-school dance show, in which local teens bopped to pop hits. Waters considered calling the film *White Lipstick*, but settled on *Hairspray*. Divine originally wanted to play both teen heroine Tracy Turnblad and her mother, Edna. However, Waters cast Divine as frumpy housewife Edna Turnblad (and station owner Arvin Hodgepile, one of the rare times Divine played a man on screen) and nineteen-year-



old unknown Ricki Lake won the role of Tracy.

With its PG rating and subject matter, *Hairspray* drew a larger audience than Waters' earlier movies. It became one of the hits of 1988, catapulting Ricki Lake to fame, and earning Divine critical praise for his performance as Edna. Tragically, soon after the movie's release, Divine died in his sleep.

*Hairspray*'s success drew a wide audience to Waters' subsequent films (which include *Cry Baby*, *Serial Mom*, and *Cecil B. Demented*). Waters even appeared in cartoon guise on *The Simpsons*. Waters has continued to set all his films in Baltimore, keeping true to his particular skewed vision and delighting audiences with his tales of eccentric characters who revel in the excesses of tastelessness and trash.





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## "WELCOME TO THE '60s"

Listen out for these cultural references from 1960s America which feature in *Hairspray*. See how many you can catch.

**CONNIE FRANCIS:** A top singer of the 1950s and early 1960s. She appeared in the classic Spring Break movie, *Where the Boys Are* (1960).

**GIDGET:** Pint-size surfer girl originally played by Sandra Dee in *Gidget* (1959). Sequels included *Gidget Goes Hawaiian* (1961) and *Gidget Goes to Rome* (1963).

**JACKIE B. KENNEDY:** First Lady Jacqueline Bouvier Kennedy, wife of President John F. Kennedy, was known for her trendsetting style, particularly her bouffant hairdo and pillbox hats.

**"HAIR HOPPER":** A Baltimore term for someone, male or female, who spent too much time on their outsized hairdos.

**ROCK HUDSON, DORIS DAY:** Starred together in romantic comedies such as *Pillow Talk* (1959) and *Lover Come Back* (1961). He was tall, good looking, and debonair, while she was known for her squeaky clean "good girl" image.

**"WILT THE STILT":** At 7'1", Wilt "The Stilt" Chamberlain was one of the NBA's legendary players, setting numerous records during his 14-year professional basketball career.

**CANDID CAMERA AND ALLEN FUNT:** Allen Funt was the host of *Candid Camera*, the first hidden-camera stunt show, which captured the reactions of ordinary people to pranks played by Funt and his cast. The show first aired in 1948 and has been revived on various TV networks for over 50 years.

**PEYTON PLACE:** Based on a popular novel, this 1957 melodrama delved into the sordid secrets of a New England town. It became the first American prime-time soap opera television series in 1964.

**JACKIE GLEASON:** Robust comedian best known for creating *The Honeymooners* television show in 1955. His trademark phrases included "And away we go," "Hommina hommina hommina," and "To the moon, Alice!"

**"DON'T TELL ME KHRUSHCHEV HAS HIS SHOES OFF AGAIN":**

On November 17, 1956, millions of television viewers saw Soviet leader Nikita Khrushchev pound the podium of the United Nations General Assembly with his shoe, shouting at the West, "We will bury you!"

**METRECAL:** First introduced in 1960, Metrecal (from "metered calories") was a canned diet drink, like today's Slim-Fast.

**EDDIE FISHER, DEBBIE REYNOLDS, LIZ AND DICK:**

Singer Eddie Fisher and perky film comedienne Debbie Reynolds married in 1955 (they are the parents of writer/actress Carrie Fisher, perhaps best known as Princess Leia from the *Star Wars* movies). Fisher fell in love with Elizabeth "Liz" Taylor, and married her in 1959 on the same day he divorced Debbie Reynolds. Taylor went to Italy in 1962 to film the epic *Cleopatra*. Although Eddie Fisher was also in the film, Taylor fell for her co-star Richard "Dick" Burton. Their affair made headlines worldwide. They married in 1964, divorced in 1974, and remarried the following year.

**FRANKIE AVALON AND HIS "FAVOURITE**

**MOUSEKETEER":** Teen idol Frankie Avalon's "favourite Mouseketeer" was Annette Funicello, who became a star on the 1950s TV series *The Mickey Mouse Club*. They met in 1958 and became a wildly popular couple, starring in 1960s movies such as *Beach Party* (1963) and *Bikini Beach* (1964).

**THE GABOR SISTERS:** Glamorous Hungarian sisters Zsa Zsa, Magda, and Eva Gabor became known in Hollywood for their seductive, sophisticated, yet slightly scatterbrained personalities.

**MAMIE EISENHOWER:** Wife of President Dwight "Ike" Eisenhower, she was First Lady from 1953 to 1961, known for her trademark bags and fondness for pink clothing.

**GINA LOLLOBRIGIDA:** Sultry Italian actress Gina Lollobrigida was known in the 1950s as "The Most Beautiful Woman in the World."

**"CASTRO'S INVADING":** In 1961 the United States launched an unsuccessful attempt to overthrow Cuban leader Fidel Castro by invading the Bay of Pigs. Tensions remained high between Cuba and the U.S., culminating in the Cuban Missile Crisis in October 1962.

**GLENN MILLER:** Popular bandleader and composer of the 1940s, known for hits such as "Moonlight Serenade."

**CHUBBY CHECKER:** Originally named Ernest Evans, singer Chubby Checker created a dance sensation with his recording of "The Twist" in 1960.

**THE HINDENBURG:**

The 800-foot blimp, *Hindenburg*, was the largest aircraft ever flown. Whilst landing at Lakehurst, New Jersey on May 6, 1937, the ship was destroyed in a tragic fire when the hydrogen that filled the blimp ignited. (Modern blimps are filled with nonflammable helium).

**EVA MARIE SAINT:** Beautiful blonde actress who starred in such films as Hitchcock's *North by Northwest* (1959).





**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, one of which is a musical.

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, 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](http://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 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 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, The History Boys, 2015 A Day in the Death of Joe Egg, Hairspray.

**FORTHCOMING PRODUCTIONS** October 28th - 7th November 2015  
**A STREETCAR NAMED DESIRE** by Tennessee Williams, Sir John Mills Theatre.  
 Spring 2016, The Regional Premiere of: **DI, VIV AND ROSE** by Amelia Bullmore.  
 Sir John Mills Theatre

gallery players present



## FRONT OF HOUSE

Martin Bartlett  
 Colin Mudd  
 Margaret Mudd  
 Margaret Haddock  
 Helen Clarke  
 Andrew Clarke  
 Lorena Cenci  
 Norman Rutterford  
 Sheila Garnham  
 Sue Goodall  
 Stephanie Brown  
 Judy Wadman  
 Mike Wadman

## Set Construction

Dave Borthwick  
 Duncan Broatch  
 Mel Mayhew  
 Georgie Beard  
 Graham Dowe  
 Will Dowe  
 Norman Rutterford

## Production Team

### Dressers

Janet Cant  
 Nicki Mayhew  
 Wendy Cooper

### Stage Crew

SM Georgina Beard  
 DSM Will Dowe  
 ASM Ruth Hayward

Matt Meyrick  
 Ellie Whitmore  
 Josh Croft  
 Ian Quickfall  
 Jonathan Mudd  
 Dave Borthwick  
 Duncan Broatch  
 Gabby Bolderstone

## Friends of gallery players 2015

Jane Bolton	Pam Curtis	Mr & Mrs Holder
Margaret Morphew	Rita Morton	Peggy Osbourne
Dennis Pennock	Mr & Mrs Quelch	Roy & Ally Riley
Eric & Wilma Smart	Pam White	John Whitear

If you would like to help us to continue to present our shows to a high standard and, just as importantly, help to raise money to help others, perhaps you would like to become a 'Friend of the Gallery Players'? You will receive advance information and discount booking forms for all our productions & newsletters.

To become a 'Friend', or for any information on other forms of sponsorship or advertising please contact Steve Taplin on 07941 360786 or email [stevet@galleryplayers.co.uk](mailto:stevet@galleryplayers.co.uk)

### Honorary Friends

Gary Avis, Margaret Haddock & Michael Morton

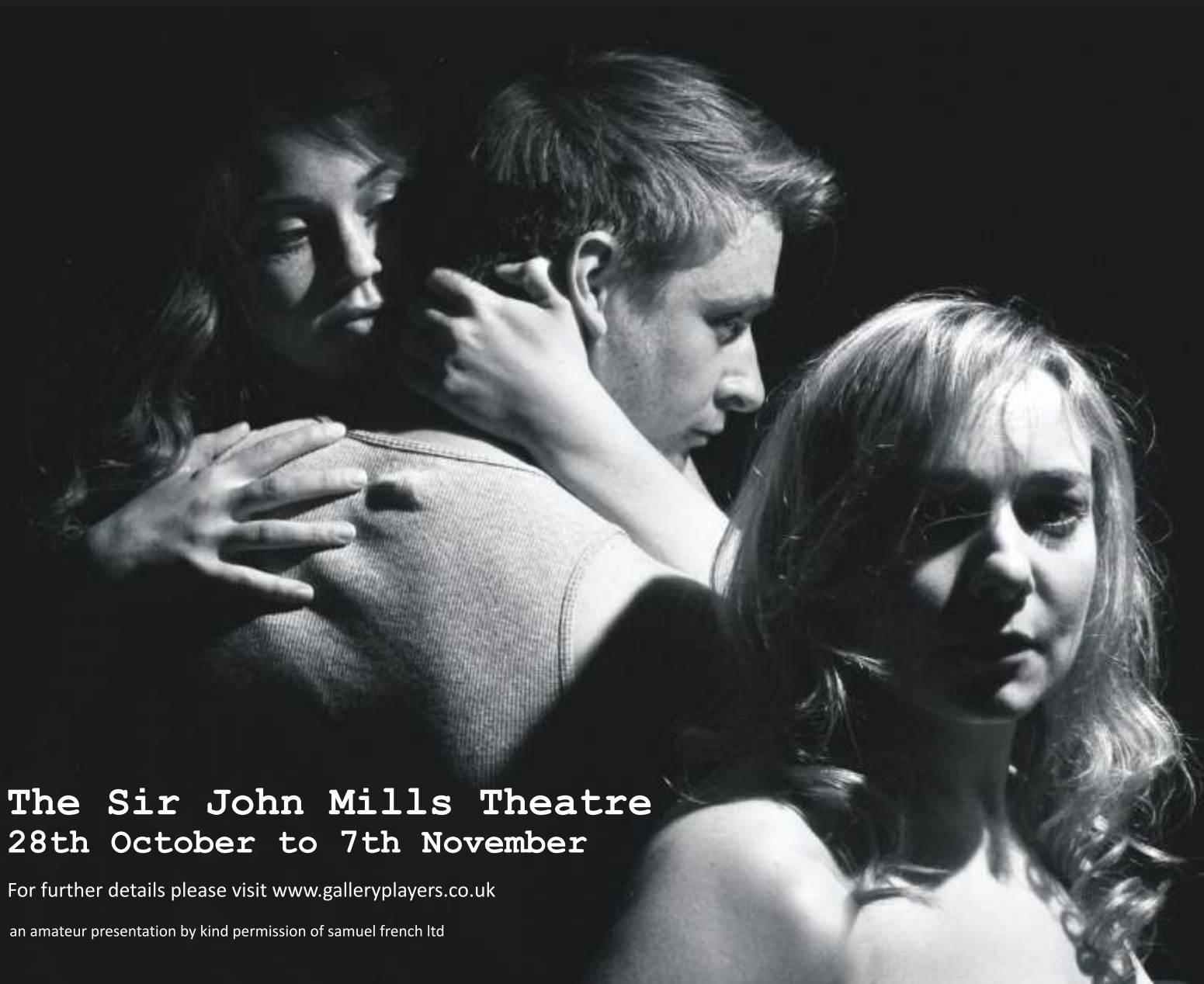
### acknowledgements

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 Jean Farrow, for flowers  
 Irving Stage Company, Bury St Edmunds  
 The Performing Arts Department, One College.  
 National Tour Education Pack

Gallery Players *present*

# A Streetcar Named Desire

Tennessee Williams



The Sir John Mills Theatre  
28th October to 7th November

For further details please visit [www.galleryplayers.co.uk](http://www.galleryplayers.co.uk)

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