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Into The Woods

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Creative Team

Director Steve Wooldridge

Musical Direction Richard Healey

Musical Staging Sally Scurrrell
& Steve Wooldridge

Set Design Dave Borthwick

Assistant Director (Young Cast) Linda Wooldridge

Lighting Design Dan Scarlett

Sound Design Jake Moore

Wardrobe Leeann Ling

Stage Manager Duncan Broatch

Deputy Stage Manager Will Dowe

Assistant Stage Manager Rachel Doy

Production Manager Steve Wooldridge

Milky Whites' Creator Dave Borthwick



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Synopsis

The plot of *Into the Woods* is novel indeed. **Stephen Sondheim** and **James Lapine** have intertwined the stories of various familiar fairy tales with an original story of a childless Baker and his Wife, who are the focus of the story by attempting to reverse a curse on their family in order to have a child. Thus creating a single, even bigger fairy tale.

In **Act One**, the characters set out to achieve their goal of living "Happily Ever After" through familiar routes. Cinderella goes to the Ball and captures the heart of Prince Charming, Jack climbs the Beanstalk and finds a land of Giants and Gold, Little Red Riding Hood survives her clash with the wolf at Grandma's house, and Rapunzel manages to escape her tower with the aid of a handsome prince who climbs her long hair.

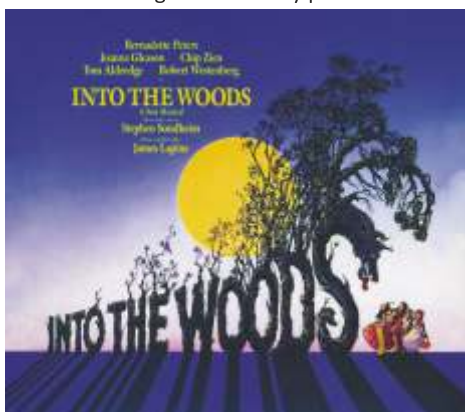
The Baker and his wife must enter the woods to assemble the ingredients for a potion required by their neighbour, the Witch, to remove a curse preventing them from having a child. In their search, the Baker and his wife meet up with Jack, Red Riding Hood, and the Wolf, as well as Cinderella, Rapunzel, and their respective Princes.

These characters are all busy with their own fairy tales, but each possesses one ingredient for the potion. . Those ingredients are: A Slipper As Pure As Gold, which the Baker's wife gets from Cinderella, A Cow As White As Milk, which the Baker buys from Jack in exchange for the fateful magic beans, A Cape As Red As Blood, which the Baker gets from Little Red Riding Hood in exchange for freeing her and Granny from the Wolf, and Hair As Yellow As Corn, which they get from Rapunzel. The ingredients are gathered, and the spell works, stripping the Witch of her power, but restoring her beauty. By the end of Act One, the curse is lifted, Jack kills the giant and is rich from stolen gold, the Wolf is killed, each damsel gets her respective Prince. At the end of Act I, all characters seem poised to live "Happily Ever After", but do they?

In **Act Two**, all the characters must deal with what happens after "Happily Ever After". As they face a genuine threat to their community, they realise that all actions have consequences. They are forced into the Wood to escape the giant's wife, who has come down to earth on an errant beanstalk to get revenge for her husband's untimely demise.

After a good deal of squabbling, some characters are killed and the Baker decides it's time they take responsibility. They realise that their lives are inescapably interdependent, but it is also that interdependence that is their greatest strength, so the group finally bands together to dispose of the giant's wife. Like all fairy tales, there are some overt messages in all this that we are invited to take home with us.

original broadway production 1987



original london production 1990



regents park open air production 2010



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The Brothers Grimm



The stories of the Brothers Grimm have been read at bedsides and seen in cinemas all over the world. Snow White, Sleeping Beauty and Cinderella are still vivid characters today, but their popularity began 200 years ago when, in the December of 1812, Jacob and Wilhelm Grimm (known as Die Brüder Grimm) published their *Kinder-und Hausmärchen* (*Children's and Household Tales*). The influence and appeal of these stories is now worldwide. The Brothers Grimm harvested their stories from friends, old books and the oral tradition of telling stories. They even took to walking the countryside, seeking out peasants in their fields and cottages and taking down their stories word for word. The Grimms sought to celebrate and argue for the necessity of storytelling to create bonds among people to share their experiences through stories. Many of the tales date back thousands of years and have

variations in other languages and cultures. For instance Cinderella (Aschenputtel in German meaning 'girl of the ashes') is said to derive from an Egyptian story called Rhodopis.

The facts of the Grimm brothers' lives are not remarkable. Jakob (1785-1863) and Wilhelm (1786-1859) were the eldest surviving sons of Philipp Wilhelm Grimm, a prosperous lawyer in Hanau near Frankfurt am Main.

Grimms' first edition was published in of 1812 and the collection went through six editions till the seventh and final one in 1857. Many of the originals were violent and sexual but most adaptations of the stories make them less so. In the Grimms' original, Snow White's stepmother dies as she is forced to dance in red-hot metal shoes at Snow White's wedding. Rapunzel's long hair is used to bring up a prince to her tower cell for a sexual liaison which leads to pregnancy. The Frog Prince is not kissed by the princess but thrown against the wall in anger by her. While many in Britain will have first experienced the tales in Ladybird Books, others will have seen some of the Walt Disney films that brought the stories into the televisual era of the 20th century.

There is no psychology in a fairy tale. The characters have little internal life, if people are good then they are good and if bad, they are bad. Their motives are clear and obvious. In the musical *Into The Woods* the characters are seen to have more depth but there is also the debunking of the 'Disnification' of characters such as Cinderella's Prince who is a clear predator.

It has been an absolute pleasure revisiting these stories, stories that I first read in the original German as part of my degree and I sincerely hope that the art of storytelling never gets lost in an age of computers and While many in Britain will have first experienced the tales in Ladybird Books, others will have seen some of the Walt Disney films that brought the stories into the televisual era of the 20th century.

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Steve Wooldridge

(With thanks to Phillip Pullman)



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Cast

(in order of appearance)

Children in the Forest

Narrator

Cinderella

The Lad Jack

Jack's Mother

The Baker

The Baker's Wife

Cinderella's Stepmother

Lucinda

Florinda

Cinderella's Father

Little Red Riding Hood

The Witch

Cinderella's Mother

The Mysterious Man

First Wolf

Second Wolf

Rapunzel

Rapunzel's Prince

Granny

Cinderella's Prince

The Steward

Golden Harp

The Giant

Sleeping Beauty

Snow White

Rosie Krolik, Freya Sessions,
Charlie Fisk-Bryant,
Jasmine Butcher, Eloise Seal

Tom Beattie

Rachel Lucock

Jack Brett

Stephanie Brown

Paul Stone

Clare Dungey

Helen Wheatley

Amy Restall

Bronwyn Cooper

Graham Dowe

Molly Scurrall

Shelley Clempson

Rosie Beattie

Phil Cory

Michael Platt

Joe Leat

Laura Lucock

Tom Mayhew

Lee Ling

Joe Leat

Adrian Russell

Linzi Mott

Linda Wooldridge

Phoebe Scurrall

Vicky Jam

Puppeteers

Adrian Russell, Michael Platt
Graham Dowe, Leeann Ling

Musicians

Piano: Richard Healey

Violin: Steven Weale

Cello: Claire Hollocks

Flute/Piccolo: Clare Shemming

Clarinet: Cliff Whybrow

Bassoon: Steve Lock

Trumpet: John Jermy

Synth: Joe Cleary

Bass: Kevin Butcher

Percussion: Gerry Gillings

Musical Numbers

Act One

Prologue: Into The Woods Company

Hello Little Girl Wolves and Red Riding Hood

I Guess this is Goodbye Jack

Maybe They're Magic Baker's Wife

Our Little World The Witch and Rapunzel

I Know Things Now Red Riding Hood

A Very Nice Prince Cinderella and Baker's Wife

Giants in The Sky Jack

Agony The Two Princes

It Takes Two The Baker and His Wife

Stay With Me The Witch

On the Steps Of The Palace Cinderella

Ever After The Narrator and Company

Act Two

Prologue: So Happy Company

Agony (Reprise) The Two Princes

The Witches Lament The Witch

Any Moment Cinderella and the Baker's Wife

Moments In The Woods The Baker's Wife

Your Fault Jack, Baker's Wife, Witch, Cinderella, Red Riding Hood

Last Midnight The Witch

No More The Baker and the Mysterious Man

No One Is Alone Cinderella, Baker, Jack, Red Riding Hood

Finale Company

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'There's a lot of words!'
Graham Dowe (Cinderella's father and Ensemble)

Broadway, West End and the Wolsey for the second time. Essex, Manchester and Chelsea meet as one.
Sondheim as you have never seen him before!
Bronwyn Cooper (Florinda)

This is my first time working
with Gallery Players and it has
been an exciting adventure.

Linzi Mott
(Harp and Ensemble)

I saw Into the Woods at the Minack theatre Cornwall when I was 7 and I never forgot it.
To have my moment in the woods is a wish come true.

Molly Scurrrell (Red Riding Hood)

I never thought I'd get to say 'Totes amaze' in a show and wear fake tan! Playing one of the evil sisters has been great fun.

Amy Restall (Lucinda)

"If life were made of moments..."
then Into The Woods is certainly a big one!
An epic show and a fantastic
production team, cast and crew!

Clare Dungey (Baker's Wife)

'Opportunity is not a lengthy visitor' and I grabbed the experience of working with Gallery with both hands!
It has been challenging but such fun. It's good to do things that scare you!

Rosie Beattie (Cinderella's mother & Ensemble)

I've learned a lot in the woods, that there are giants in the sky, that slotted spoons don't hold
much soup and that I'm officially old enough to be a Grandmother!

Leeann Ling (Granny)

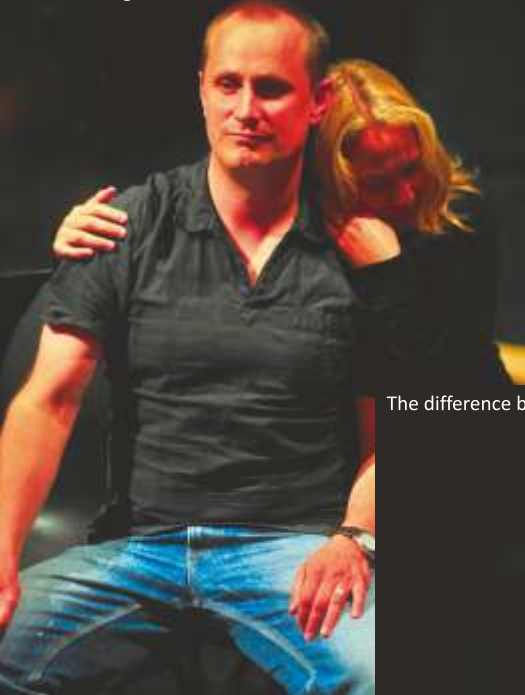
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Into the Woods has been the most challenging show I have ever done but I'm sure it will be the most memorable.
You will never read childhood fairy tales in the same light after this one!

Rachel Lucock (Cinderella)

Having a wander and dalliance in the woods has been unbearable bliss!



This my second outing 'Into The Woods'; my first visit was as Cinderella, nineteen years ago. Both visits were scary but great fun!
Helen Wheatley (Stepmother)



The difference between a cow and a bean is a bean can begin an adventure and what an adventure it has bean!



'If you go down to the woods today,
you won't be seeing a Teddy Bear's picnic!
Phil Cory (The Mysterious Man – oooooooo!)



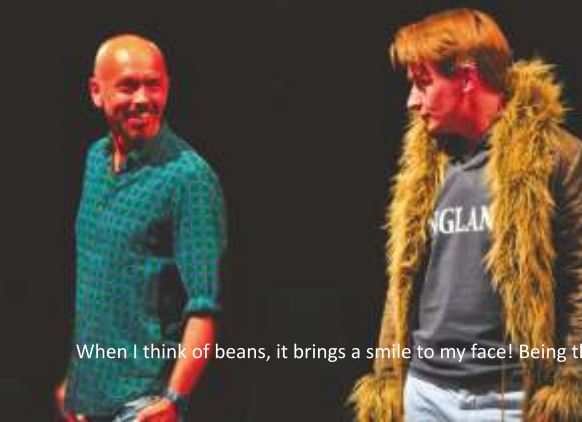
Journeying back to the Woods nineteen years older, has been a challenge but just as delightful and fulfilling an experience. Loved it!
Stephanie Brown (Jack's Mother)



What a treat to be performing alongside some of my absolute favourite local performers.
And, 'though it's fearful, though it's deep, though it's dark and though we may lose the path',
I have discovered even more magic in the woods!
Paul Stone (The Baker)



I don't remember Fairy Tales being like this! Good Old Sondheim! Adrian Russell (Steward, Milky White and The Hen)



When I think of beans, it brings a smile to my face! Being the witch has certainly been an adventure for me but so glad I went 'Into the Woods'.
Shelley Clempson (The Witch)

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all rehears photos:-
Lucy Taylor

Into The Woods

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Sentimental for Sondheim

Writing the score for 'Into the Woods' was, as usual, a painstaking process for Sondheim. His hyper-critical nature stems from an obsessive intellect that demands him to question the choices he makes on every step of the creative journey. For 'Into the Woods', Sondheim's initial thought was to create specific musical identities for each of the show's characters: the Witch would perform rap music; the Wolf, blues; Jack, folk songs; and Cinderella, operetta. These forms soon proved too confining and were abandoned. Sondheim's subsequent idea was to compose lots of "ditties" (his word, not mine). Little eight-, sixteen- and thirty-two-bar tunes that would be cartoonish in style. He termed them "moral travelling songs" and their purpose was to be funny, fast and light in the first act, whilst being less frivolous and darker in the second act. A relatively simple musical reflection of the book's narrative journey, but with this tapestry of constantly flowing progressions of short phrases of melody, the marriage of Sondheim's music and lyrics elevate the permutations of the intertwining story lines beyond the simplicity of the moral fable.

"The structure of the score is, in a sense, like *Merrily*," says Sondheim, "in that it's modular. In terms of style, the songs are more like *Forum* than anything else, because it's farce and full of surprises and incidents and mistaken identities ... The whole point of about writing music for folk tales is to make sure they have morals without getting too preachy." James Lapine admitted his biggest surprise of all was that the tester audience was not as familiar with the actual basic fairytales as he had originally imagined they would be. Consequently, a great deal of time was spent ensuring that the details of the stories was told appropriately in the prologue. Sondheim said, "The whole prologue is a series of sixteen vignettes, each of which has a musical structure, and then there's the one tune ('Into the Woods') that keeps popping up, which becomes the major theme of the evening."

One of Sondheim's primary objectives was to integrate the songs so completely into the fabric of the book that they very rarely stop the action of the piece. "There were some numbers that built to a climax, like 'Agony,' but for others I wrote complete songs and then snipped them away into fragments and blended them in." This idea of 'sniping away' would be a recurrent one, as 'Second Midnight' was drastically shortened after previews. The Witch's original diatribe in the second act become 'Your Fault' and 'Boom Crunch!' became 'Last Midnight'. The thought process behind these changes always stems from one question, however; how can a moment in time be emotionally richer? Sondheim is the master at imbuing scenes and songs with depth, vitality, colour... the list goes on. Even now, the writers are not entirely happy. Lapine says, "I always wanted the song 'Children Will Listen' to build to an incredible anthem that would end the show but Steve didn't agree. I think he had a fear that it would become sentimental, so he went back to a reprise of 'Into the Woods' instead. I'm sorry about that." The question of sentimentality is a long-standing Sondheim issue and one that I will touch on again later. The compulsion to create, refine and improve however, is only borne out of the search for perfection.

Paul Gemignani, Sondheim's longtime musical director, emphasises, "There is a kind of Disney thought-pattern to much of the show, and I mean that in the best sense. For instance, when someone dies, you hear a little sad music. The Witch has specific chords. The underscoring points out certain things. The the score is deceptively simple. There are all kinds of colours and a complex rhythmic intensity. It's written as a chamber music piece, and the challenge is to make it sound crystalline."



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This is a challenge that extends beyond the song-writing and into the colour of the music as a whole. Jonathan Tunick, Sondheim's longstanding orchestrator said, "Orchestrating Steve's music is extremely difficult. (His) songs have difficult intervals and sometimes he gets into pretty tricky harmony, pretty dissonant harmony. But Steve tends to avoid stock patterns." This is in no small part down to the unique interplay between the music and the lyric. The union of the two is the secret and the key to Sondheim's language. The lyric drives the musical vernacular and the direction of the musical pattern. Again, Tunick elucidates, "I don't think the lyric is something different from the music. I try not to work in musical terms. I'll always orchestrate to the lyric rather than saying, 'Let's take bar four on the second beat.' I'll go for the lyric because that's what expresses what's happening, more than the note, which is abstract."

The dramatic intention behind the sentiment, the subtext, the pattern of delivery in the speech all culminate to provide the compositional elements. I could wax lyrical in thesis-mode for hours, but suffice it to say that perhaps this complex union is why Sondheim's music is often perceived as inaccessible and provokes the, "I didn't come out singing the songs". response Coupled with the classic, "You can't whistle any of the tunes," these two phrases also have Tunick on his high horse: "People who are looking for something easy to listen to will look for simple, even rhythmic pulses, patterns and phrases. Steve's music is unique, but people complain that it isn't memorable. I know how to achieve that. Play it over and over again."

Sondheim himself is acutely aware of the friction that surrounds his work and his awareness once again reveals his concerns over sentimentality. "Over the years," he said recently, "my work has at times been considered cold. I find that people sometimes mistake sentimentality for feeling. I believe in sentiment but not sentimentality. Of course, what's sentimental is often in the ear of the beholder. Quite often the stuff I write is not simple and I can't help thinking that one of the continuing problems plaguing theatre is the obvious split between popular and theatrical music. It has widened over the last twenty years because the notion of popular music, which has to do with the singer, not the song. In trying to cultivate a young audience, how can I tell them musical theatre is just a different day of looking at things? They haven't been exposed to it. It's not what they require from music. It's not easy, but writing never has been."

Sondheim's craft is to open the souls of his characters and it is, I suppose, inevitable that his own soul is bared in doing so. It would seem though that the journey is one worth exploring, given the plethora of adventures he has taken us on. From Frogs to Forums, and Barbers to Bakers the essence of the characters has come from within. It is not always the most comfortable of places to be however, sentimentalist or otherwise. Reflecting on the writing process of 'Into the Woods,' Lapine said, "I was worried about 'No One Is Alone' because it came from a personal and genuine heartfelt place for Steve. It was an extremely hard song for him to write and it was equally hard for him to play to us. It's very scary when you start getting close to what you really feel and put it on paper." Scary for Sondheim, but delicious for those of us eager for a window into the sentimental old soul.

Let's hope the great man has more stories to tell. If his focus is indeed to 'cultivate a young audience' for the theatre, then the spinning of the yarns and the weaving of the fables is a great place to start, after all, 'Children Will Listen'.

Richard Healey - Musical Director



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Directors Notes

Into The Woods is one of those rare musicals that not only has beautiful music, a compelling and engaging story but a wealth of messages and a huge feel good factor. I fell in love with this musical when I played the Narrator many years ago; I had never come across a musical which is so rich in its storyline and so observant about people and what makes them tick. It has been an absolute pleasure to revisit it.

Into The Woods premiered on Broadway in 1986. The musical won several *Tony Awards*, including *Best Score*, *Best Book*, and *Best Actress in a Musical*, in a year dominated by *The Phantom of the Opera*. Since then *Into the Woods* has become one of Stephen Sondheim's most frequently performed works.

At its core, *Into the Woods* is not so much about fantasy as it is about reality. The impetus for the musical came when Stephen Sondheim and James Lapine decided to write a musical creating an entirely new fairy tale. They discovered, however, that it made more sense to weave together a story from existing fairy tales for the first act; then the second act would explore what happens after "happily ever after". They chose family fairy tale characters for the main storyline:- Cinderella, Jack and his Beanstalk, Little Red Riding Hood and her wolf, the Princes Charming, and a Witch. The creators added two original characters to the mix: a childless Baker and his Wife. According to Lapine, what came out of the sources was a "quest fairy-tale musical", wherein each character has a specific goal to be completed to attain happiness. Jack is seeking a friend, Cinderella wants someone to love her, and the Princes are looking for brides. These characters must venture into the *woods* to fulfil their "wishes" and eventually learn responsibility to others.

The primary focus of the musical is the quest that the Baker and his Wife undertake seeking items to break the spell keeping them childless. These items bring them into contact with every other character and story onstage.

The 'Woods' are a dominant symbol. They are not the traditional pastoral forest, but are threatening, scary and perilous. While they are the place where wishes can be fulfilled, there is a cost and a consequence to every wish and action, even if not immediately obvious to the wisher. It remains for the characters to discover the effect of their actions on others, a lesson necessary for surviving in the *woods*. Moreover, the *woods* are representative of the transition between childhood and maturity. Like adolescence, they are scary and filled with angst, emerging sexuality, self-discovery and definition, and even death.

There are so many themes woven into the narrative; loss ('Sometimes people leave you half way through the woods'), connecting to others and supporting each other ('No-one is alone'), wish fulfilment, overcoming our fears and many more. But for me the one that struck me most was that of children and what we pass on to them. And, taking a leaf out of the recent Regents Park production which won the Olivier for *Best Revival* in 2010, this is the one I decided to concentrate on. I have put in a prologue with young performers, which contains many pre-echoes of the story which the young Narrator pulls from his imagination after his friends leave him alone in the *woods*.

In the finale of Act 2 the Witch sings '*What do you leave to your child when you're dead, only whatever you put in its head, things that your father and mother have said, that were left to them too. Careful what you say!*' This epitomises what Sidney Poitier said in his autobiography about the way we care for our children, '*The mark of a man is the way he cares for his children and what he leaves behind in them*'.

I would like to thank everybody involved in staging this production: the cast who have worked tirelessly and my talented production team and crew; we have had a great time!

Steve Wooldridge

Director



Photo: Owen Hines - Evening Star

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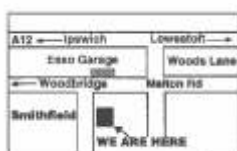
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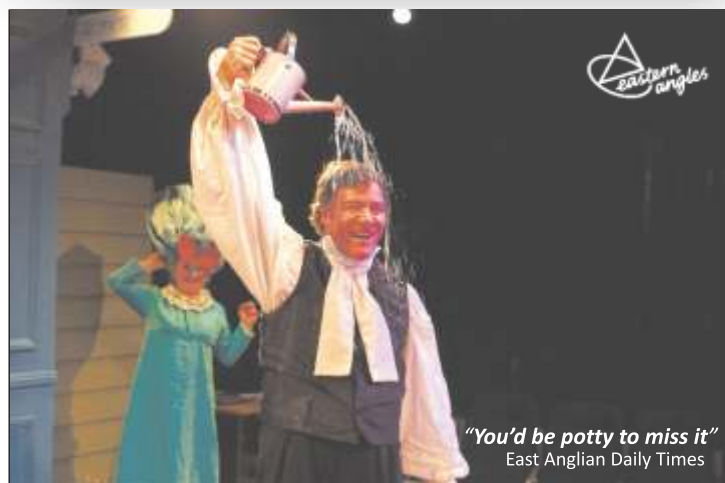
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Gallery Players were formed in 1985 by Pat Taplin to produce rarely performed plays and musicals that larger companies would find uneconomic or which only use a few actors. The company quickly established a reputation for quality and excellence. Our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

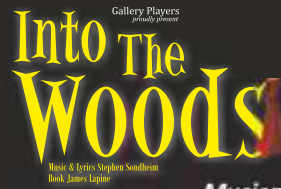
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Our Motto is '**Making Theatre Exciting**' which we like to think we do, most of the time!

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.

FORTHCOMING PRODUCTION:- Autumn 2013
THE HISTORY BOYS by Alan Bennett, Sir John Mills Theatre.



Production Team

Director Steve Wooldridge

Musical Direction Richard Healey

Musical Staging Sally Scurrell, Steve Wooldridge

Set Design Dave Borthwick

Assistant Director (Young Cast) Linda Wooldridge

Lighting Design Dan Scarlett

Sound Design Jake Moore

Costumes Leeann Ling

Stage Manager Duncan Broatch

Deputy Stage Manager Will Dowe

Assistant Stage Manager Rachel Doy

Properties Sue Simmons, Judy & Mike Wadman, Helen Leeder, & Sharonne King

Production Manager Steve Wooldridge

Production Photography Lucy Taylor

Programme Design, Flyers and Posters Steve Taplin

Programme Content Steve Wooldridge, Richard Healey

Lighting Operator Glen Criddle

Sound Operator James Cook

Sound Assistant Ron Bloomfield

Stage Crew Duncan Broatch, Dave Borthwick, Matt Meyrick, Rachel Doy, Jonathan Mudd, Alan Ayres

Set Construction Dave Borthwick, Duncan Broatch, Mike Wadman, **assisted by:-** Mel Mayhew, Ian Quickfall,

Graham Dowe, Will Dowe, Steve Wooldridge, Steve Taplin, Rachel Doy & Georgie Beard

Front of House Manager Mike Wadman

Front of House Assistants Colin & Margaret Mudd, Helen & Indy Clarke, Sue Goodall, Elaine Dowe

Dressers Janet Cant, Wendy Cooper

Stage Combat & Falls Advisor Elizabeth Talbot

Chaperones Julie Fisk, Margaret Mudd, Lisa Butler, Thomas Haigh, Laura & Marian Dickons

Acknowledgments

Mike and Zena Steward
David Henshall and Andrew Clarke, East Anglian Daily Times,
Wayne Savage, Evening Star. Stephen Foster, BBC Radio Suffolk
Glen Pearce BBC Radio Suffolk. The Buttermarket Centre
Chris Finbow, Museum Street Methodist Church (rehearsal space)
Max Raffe and 13th Ipswich Sea Scouts (rehearsal space)
Anne Debenham, Withesham Village Hall (rehearsal space)
Wendy & Ian of Victoria Nurseries for help with plants
Zoe Double, Jeni Raw and all the staff at the New Wolsey for their help
and support

Helen Leeder for making an impressive bed for Grandma
IODS, Jill Braybrooke (body parts)

Rosie Webb for help with wardrobe.

David George - Tea and Antiques, High Road East - Felixstowe

Tony and Heather Rodwell, Trimley Saints Players

Red Cross Shop - Felixstowe, Stage Door Theatre Company

Jean Farrow, Tracey Lucock & Hayley Roach for help with costumes and
props

Alan Ayres and the Coop Juniors

Heidi Patrick - Northgate High School

Denis, Rob and Gary at Shrublands Sawmills for their help cutting and
supplying the natural wood on the set.

Taff Gillingham of Khaki Devil for shotguns.

Friends of Gallery Players

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*'?

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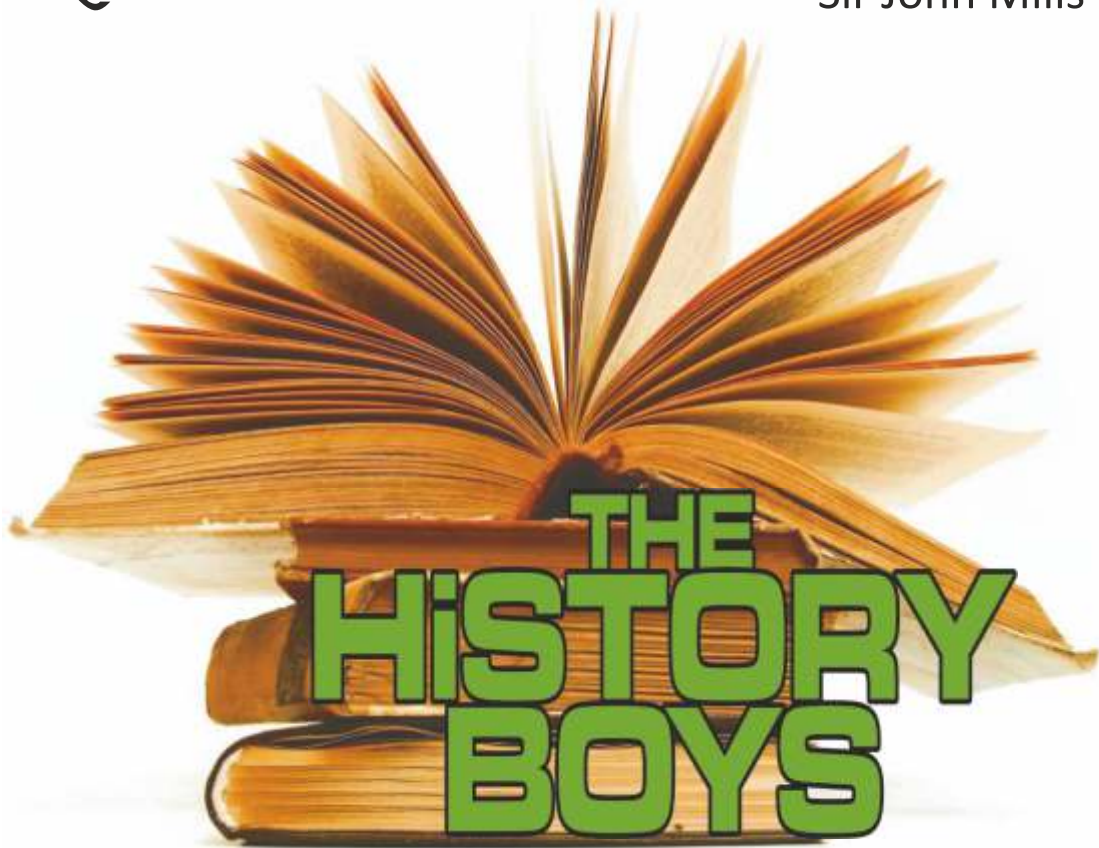
Gary Avis, Margaret Haddock & Michael Morton

Forthcoming shows from

**GALLERY
PLAYERS**

Oct 23rd - Nov 2nd 2013

Sir John Mills Theatre
Ipswich



by alan bennett

March 2014

Sir John Mills Theatre
Ipswich

to mark the centenary of the
commencement of the 'Great War'
1914-1918

Oh, What a Lovely War!

by Joan Littlewood's Theatre Workshop,
Charles Chilton, Gerry Raffles
and Members of the Original Cast



For more information visit our website and sign up for our 'email newsletters' www.galleryplayers.co.uk