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*'We've all got our junk .....  
and my junk is you'*

# SPRING AWAKENING

*Based on the original play*  
by Frank Wedekind

*music*  
duncan sheik  
*book and lyrics*  
stephen sater

Winner  
of  
8 Tony  
Awards





## Director's Notes

My first introduction to the play from which this amazing musical is derived was as a student of Languages, when I first read Frank Wedekind's bold and controversial 1891 play.

Eleven teenagers in the world of 19th century Germany, kept in ignorance of their own sexuality, its meaning and its consequences, held down by a repressive educational system and the inability of their parents, teachers, and pastors to help them properly contextualise any of it—this is what Wedekind's play ***The Awakening of Spring***, is about.

***Spring Awakening***, the equally bold 2006 musical by *Steven Sater* and *Duncan Sheik* based on the Wedekind play, tackles those issues, adds even a few more, and brings all of them to life in a journey that reaches squarely into the 21st century and challenges traditional boundaries, both thematically and artistically.

In a society out of balance, *Melchior Gabor* is taken on a classic heroic journey through trauma to healing. He trusts his feelings and questions everything. He sees that there is something else to worship, something not found in books and Bibles. In *Melchior's* attempt to help and love his friends, disaster ensues, and deep harm comes to those closest to him.

The students in this village experience universal anxieties, loves and frustrations on the road to adulthood. We witness their abuse, pregnancy, sexuality and suicide — all subjects that resonate today.

The story in ***Spring Awakening*** alternates between the real world and the sung world; when the girls and boys want to express their innermost thoughts, they reach pop-star like for a microphone, rather like an internal monologue but in rock mode. We have added lighting changes to reinforce this convention.

Pop music and rock'n roll have always been the medium through which young people have sought to express themselves. Like many others I grew up in the Fifties and Sixties in London, at a time of social revolution. Young people began to question codes of dress, sexuality, religion and education and chose music as the main vehicle for their questioning. The nature of the clothes and music may have changed today but the questioning and challenging remain a part of what we do when we are young. I don't think things have changed that much

As dark as the musical may seem at first hand, it is also a joyous celebration and ends on a strong note of hope in a beautiful anthem-like song '*The Song of Purple Summer*'. Why purple? Steve Sater in his book '*Notes on the Lyrics of Spring Awakening*' says that for him '*purple summer represents the time of maturation - a time when the fields will yield crops and the horses bear foals. It is the time when the painful spring of adolescence reaches the maturity of summer*'.

I love the way this musical is constructed. There is humour alongside the dark moments, there are moments of exhilaration and moments where we can be moved to tears.

I truly think Frank Wedekind would have been impressed by the musical version of his play.

Finally I would like to thank my cast and creative team for their time, talent and total commitment in bringing this rarely performed musical to the stage of the New Wolsey Theatre.

Steve Wooldridge



## Production Team



Directed and Produced by  
Musical Director  
Musical Staging  
Set Design  
Lighting Design  
Sound Design  
Wardrobe

Stage Manager  
Deputy Stage Manager  
Assistant Stage Manager  
Programme and Flyer Design  
Programme Content  
Publicity  
Photography  
Properties  
Front of House

Stage Crew  
Set Construction

New Wolsey Technicians  
Dresser  
Sound Technician  
Hairdressing

**Steve Wooldridge**  
**Richard Healey**  
**Sally Scurrall , Steve Wooldridge**  
**Dave Borthwick**  
**Dan Scarlett**  
**Simon Deacon**  
**Linda Grey,Pam White,**  
**Margaret Dickinson and Thespis Costume Hire**  
**Duncan Broatch**  
**Will Dowe**  
**Rachel Doy**  
**Steve Taplin**  
**Steve Wooldridge**  
**Dan Moore, Jeni Raw**  
**Will Dowe**  
**Sue Simmons**  
**Mike Wadman, Judy Wadman, Linda Wooldridge,**  
**Sue Goodall, Maggie Mudd, Andrew Clarke,**  
**Norman Rutterford, Stephanie Brown, Martin Bartlett,**  
**Lorena Cenci, Sue Hayes, Sheila Garnham,**  
**Margaret Haddock.**  
**Georgie Beard, Gabby Bolderstone**  
**Norman Rutterford, Rachel Doy, Duncan Broatch**  
**Steve Wooldridge, Dave Borthwick, Georgie Beard**  
**Pete Hazlewood, Giles King, Nathan Bradley.**  
**Janet Cant**  
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**Ellie Clarke**



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## Frank Wedekind

**Frank Wedekind** (1864–1918), the original author of *Spring Awakening*, was something of a ‘wild child’. His mother, *Emilie*, left Germany at the age of 16 for adventures in South America. His father, *Friedrich Wilhelm*, was a dour physician and political activist.

The mismatched couple sired ‘*Benjamin Franklin*’ Wedekind in San Francisco before moving into a small castle in Switzerland. Emilie's Bohemian friends and relatives took charge of young Wedekind's literary, dramatic, and (probably) sexual education. As a young adult, Wedekind chafed against his father's wish for him to become a lawyer, a conflict that culminated in a fistfight between father and son. As a result, Wedekind moved to Zurich where he took on various odd jobs in journalism, advertising, and secretarial work.

Upon his father's death, Wedekind received a small inheritance that he used to relocate to Munich. Wedekind thrived in the cultural capital. He became the star performer in a cabaret called ‘*The Eleven Executioners*’, for which he composed and sang songs about whores and virgins. At the same time, he launched a career as a writer. Subsequently, Wedekind became a leading figure in the counter-culture of his day. His autobiography, *Diary of an Erotic Life*, dutifully depicts Wedekind's exploits — adventures that were further evidenced when a parade of Munich's prostitutes, circus performers, and theatre personalities congregated en masse to pay their respects during his funeral in 1918.

Recognizing Wedekind's unconventional spirit, it should come as no surprise that he wrote *Spring Awakening: A Children's Tragedy* (1891) as a scathing social commentary. Critics immediately identified the work as a masterpiece. Due to its volatile themes, however, Wedekind was initially unable to find a theatre willing to bring his script to the stage. Eventually, Max Reinhardt (Germany's most celebrated director at that time), produced *Spring Awakening* for the Nationaltheater, Deutsches Theater Berlin, in 1906. But even the mighty Reinhardt had to submit to severe censorship. Throughout the next hundred years or so, many productions of *Spring Awakening* succumbed to similar pressures. For example, the U.S. Supreme Court banned the play in 1917, declaring that it had “no proper place on the stage of a public theatre” and accusing Wedekind of doing “infinitely more harm than good.”







## Spring Awakening The Musical

Although *Spring Awakening* experienced a number of revivals, translations, and adaptations, it never fully re-entered popular consciousness until the 1990s, when Steven Sater and Duncan Sheik transformed Wedekind's play into a full-scale Broadway musical.

After a progression of workshops, rewrites and off-Broadway previews, the finished Sater/Sheik production premiered at the Eugene O'Neill Theatre on December 10, 2006, directed by Michael Mayer and choreographed by the dance visionary, Bill T. Jones. The musical won eight Tony awards, four Drama Desk awards, and a GRAMMY award for its cast album.

Clearly, something about this adaptation's incongruous admixture of 1890s' Prussian oppression, rock-'n'-roll teen angst, minimalism, Buddhism, and modern dance choreography "clicked." *Spring Awakening* reawakened.

The musical version of *Spring Awakening* brings evocative issues to the fore just as strongly as the original play did a century ago. It challenges traditional boundaries, both thematically and artistically. Frank would be impressed. *Spring Awakening* is a multi-layered musical that epitomises the struggle between repressive patriarchy and the purity of nature. It takes us all on a spiritual journey where one discovers love and support in unsuspecting places.

Eleven teenagers in the world of 19th century Germany kept in ignorance of their own sexuality, its meaning and its consequences, held down by a repressive educational system and the inability of their parents, teachers, and pastors to help them properly contextualise any of it—this is what Frank Wedekind's bold and controversial 1891 play, *The Awakening of Spring*, is about.

*Spring Awakening*, the equally bold musical by Steven Sater and Duncan Sheik based on the Wedekind play, tackles those issues, adds even a few more, and brings all of them to life in a journey that reaches squarely into the 21st century.

How do these themes fit within the context of our current experience? If we look closer they have just changed in nature.



## Musical Numbers



### Act I

Mama Who Bore Me  
Mama Who Bore Me (Reprise)  
All That's Known  
The Bitch of Living  
My Junk  
Touch Me  
The Word of Your Body  
The Dark I Know Well  
And Then There Were None  
The Mirror-Blue Night  
I Believe

Wendla  
Wendla and Girls  
Melchior  
Moritz, Melchior and Boys  
Girls and Boys  
Boys and Girls  
Wendla and Melchior  
Martha, Ilse and Boys  
Moritz and Boys  
Melchior and Boys  
Boys and Girls

### Act II

The Guilty Ones  
Don't Do Sadness  
Blue Wind  
Don't Do Sadness/Blue Wind  
Left Behind  
Totally Fucked  
The Word of Your Body (Reprise)  
Whispering  
Those You've Known  
The Song of Purple Summer

Wendla, Melchior, Boys and Girls  
Moritz  
Ilse  
Moritz and Ilse  
Melchior, Boys and Girls  
Melchior and Full Company (excl. Moritz).  
Hänschen Ernst, Boys and Girls  
Wendla  
Moritz, Wendla and Melchior  
Ilse and Full Company



### ***Band***

Musical Director	<i>Richard Healey</i>
Keyboard	<i>Richard Healey</i>
Violin	<i>Steven Weale</i>
Viola	<i>Mary-Kate Ingram</i>
Cello	<i>Claire Hollocks</i>
Guitars	<i>Kevin Butcher</i>
Bass	<i>Nick Reynolds</i>
Percussion	<i>Andy Dowding</i>



## **Cast** (in order of appearance)

Wendla Bergmann  
Frau Bergmann

**Molly Scurrall**  
**Shelley Clempson**

### *The Girls*

Martha  
Ilse  
Thea  
Anna  
Magda

**Laura Lucock**  
**Bronwyn Cooper**  
**Rachel Buckingham**  
**Evie White**  
**Chloe Brown**

### *The Boys*

Melchior  
Moritz  
Georg/Dieter  
Otto/Ulbrecht  
Hänschen/Rupert  
Ernst/Reinhold

**Charlie Pittman**  
**Barney Fritz**  
**Tom Mayhew**  
**Dan Moore**  
**Harry Trotham**  
**Jack Martin**

Herr Sonnenstich, Herr Knochenbruch, Herr  
Neumann, Herr Rilow, Herr Stiefel, Father Kaulbach,  
Doktor Von Brausepulver, Herr Gabor, Schmidt

**James Hayward**

Frau Bergmann, Fräulein Grossebustenhalter, Frau  
Gabor, Frau Bessell

**Shelley Clempson**



***Time:1891***

***Place:***

***A small village in Germany***

*There will be an interval of twenty minutes*











## Some reflections by the Cast

To do a show like *Spring Awakening* has been a dream come true, there aren't many shows out there that take on issues that are still very prominent today as they were back then! The music can make you laugh and cry all at the same time! It really is a must see.

**Bronwyn Cooper (Ilse)**

I've really enjoyed working with the Gallery Players for the first time and on such an amazing and different show! It's been a lot of fun and I can't wait to perform. **Jack Martin (Ernst)**

Working with Steve and the Gallery team on such a rarely performed show has been incredible! It's been an amazing experience to work with an extreme amount of talent. Hope you enjoy as much as we have in rehearsals!. **Dan Moore (Otto)**

I feel honoured to have been given such an amazing opportunity with such an incredible cast. The energy and talent that the cast gives is electric and makes the show extremely special. Melchior has been a dream role of mine for a while; it has been a great challenge and I have really enjoyed developing my interpretation of the character and being able to sing such beautiful songs. **Charlie Pittman (Melchior)**

I'm so glad Gallery dared to put on this rarely performed musical - as its like nothing I've ever done before and I've had so much fun with our small, talented cast! **Evie White (Anna)**

Spring Awakening has this ability to bring out a turbulence of emotions. If you allow yourself to get swept away by the lyrics and the beautiful music like I did, you will leave the theatre feeling truly 'awakened'. Being part of such a small talented cast has made this experience all the more enjoyable. **Rachel Buckingham (Thea)**

I am being kept on my toes making sure I remember which character I am playing and what piece of clothing to add to each character. I play 5 different people. The songs are wonderful , great harmonies and the youngsters are doing a fabulous job. Such enthusiasm, such talent. The adult female only gets to sing in the last number so I am singing away off stage. It's been a wonderful show to be part of and I hope you love it as much as I do. **Shelley Clempson (Adult Female roles)**

I had heard of the original 19th Century play by its scandalous reputation, but the musical was unknown to me. I was hooked as soon as I heard the original cast recording, and being part of this production has been an amazing experience. The language might shock, but that was the point of the original, too - to make us oldies sit up and remember what it was like to be young, unsure and vulnerable. **James Hayward (Adult Male Roles)**

Being a part of *Spring Awakening* has been a very rewarding experience and I have especially enjoyed learning the fabulous music and vocal harmonies.

It has been an honour and a privilege to share the stage with such a talented group and I'm very proud to call them my friends.

**Chloe Brown (Magda)**

I feel incredibly honoured to be playing *Moritz* in *Spring Awakening*, he has some awesome rocky songs to sing but also has a more underlying dark side to him which has been hard, yet incredible to work with.

It has been an honour to work with Gallery for the second time and a fantastic experience to be on stage with a talented group of lovely and hilarious people, whom I hope to one day work with again! **Barney Fritz (Moritz)**

The music is primarily what attracted me to this piece. It's through the songs that the audience learn the inner thoughts and feelings of the character.

The music drives their journey through adolescence; dealing with the excitement, confusion and sometimes the pain of growing up.

**Laura Lucock (Martha)**

The vibe in rehearsals has been great due to the small cast. I have thoroughly enjoyed being around such a talented and positive group of people.

After Brexit, *Spring Awakening* is our only salvation! **Harry Totham (Hänschen)**

I first came across *Spring Awakening* when I performed it at College a few years ago and I have loved being able to revisit it again. It has been great working on this amazing piece with a really talented group of people and I hope everyone enjoys it. **Tom Mayhew (Georg)**



**Steve Sater** is a renowned poet, writer, and lyricist. Sater was born in Evansville, Indiana. He was sickly as a child and was reading Emily Dickinson and Walt Whitman by age eleven. Sater struggled with a sense of belonging throughout his school years until he got involved with a high school play. After graduating from High School he attended Washington University in St. Louis. It wasn't until his second year of college did he realise what he wanted to do in his career. One night after waking up in the middle of the night because of a fire in his apartment building, Sater jumped from his third story balcony. During this near death experience Sater had a sudden realisation, "I felt I wanted to create things that could last. Really what I felt was I wanted to create works of literature that could become part of the world". Being in the hospital with various injuries for four months provided Sater an excess amount of time to further investigate his goal of creating influential and lasting art.

He followed his undergraduate studies by attending Princeton University to study English literature. He then moved to New York and began working for a New York literary agency while continuing to write plays. At this time Steven Sater joined a Buddhist organisation where he met his wife and Duncan Sheik. He said of Spring Awakening:

*"I knew the play a long time and loved the play. It captured the anguish and cries of young people. Its themes could be well served through a contemporary rock musical that appeals to young people, especially after the shootings of Columbine. We wanted to touch the troubled heart of young people around the world with this show."*

As Steven Sater indicates, Spring Awakening has the capability to connect with younger audiences by speaking to their personal experiences, particularly as it pertains to their struggle for a reassuring identity and place in society.

**Duncan Sheik** is a singer, songwriter, and composer. He is not a mainstream composer of Musical Theatre.

Duncan Sheik grew up in Montclair, New Jersey, and around his musical grandparents in Hilton Head, South Carolina. At age five he began playing the piano and soon picked up the guitar. Throughout his teenage years and early twenties he played with various bands. He graduated from Brown University in 1992 with a degree in Semiotics, the study of signs and symbols. Surprisingly Sheik was not interested in musical theatre while attending school and stated, "It is inherently problematic as a genre".

After years of struggling for his career to take off, Atlantic Records signed him in 1994. Two years later he released his debut album with positive reviews. His famous single from the album, "Barely Breathing" went on to be, "the fourth longest running top 100 single in Billboard history after being listed for 55 weeks". In 1999, Sheik and Sater met and began collaborating on different projects together.

In 1998 he released his second album Humming followed by Phantom Moon in 2001, Daylight in 2002, White Limousine in 2006, Whisper House in 2009, and Covers 80s in 2011 (Bush). Recently, Duncan worked on the musical adaptation of American Psycho (Bush). Sheik also composed the original music of Because of Winn-Dixie the musical, which premiered at the Arkansas Repertory Theatre in December 2013 (Purcell).

## Collaboration

It was in 1999 that Sater approached Sheik about working together on adapting Wedekind's play into a musical. In between their work together on Spring Awakening, Sheik paired up with Sater to work on his third album Humming, released in 2001. In the beginning stages of Spring Awakening they collectively agreed, "The actors would not converse in song, only express their interior yearnings through it". However, it would take seven years, multiple workshops, and countless script changes before their musical reached Broadway.

In 2007, Spring Awakening was nominated for 11 Tony Awards and won 8. Sater won for Book of a Musical and Sheik won for Orchestrations. Sater and Sheik also took home the Tony Award for Original Score and Best Musical ("Spring Awakening"). Spring Awakening went on to receive many other awards including the 2008 Grammy Award for **Best Musical Show Album** and four **Olivier Awards** including **Best Musical**.



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## The Background

The play ***Spring Awakening*** was written in 1891, at a time when Germany had been recently unified under the leadership of Otto von Bismarck, and the country was defined by unprecedented nationalism, imperialism, and social conservatism.

The education system in Germany during the late nineteenth-century was internationally admired and even imitated but, it tended to teach *'the facts of German history, but not the facts of life'*. While at school, children were expected to uphold an unquestioning respect for authority, and when they failed to do so, teachers were free to discipline students in any way they deemed necessary.

In fact, one popular phrase of the time stated, "A boy has a back, when you hit it he understands". Not only were the children expected to succeed under the thumb of dictatorial teachers, but massive amounts of information and homework were thrown at the students day after day without any thought of their emotional or physical health.

*"The bourgeois identity included a shared belief in property, hard work, competition, achievement, and the rewards and recognition that were expected to flow from them; in rationality, the rule of law, and the importance of living life by the rules. Correct table manners, sartorial codes, and emphasis placed on cleanliness, hygiene, the importance attached to timetables, whether in the school, on the railway or at mealtimes - all are instances of the way in which these bourgeois values informed everyday life."*



Fortschritt im Schulwesen.

1891, 10. März



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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, 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, Breezeblock 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 Barnarda Alba, Spring Awakening.

## FORTHCOMING PRODUCTIONS

Autumn 2016 **USHERS** the 'front of house' musical! Sir John Mills Theatre.  
Spring 2016, The Regional Premiere of: **JANE EYRE** (the musical)  
Sir John Mills Theatre



## Some notes on the German names

**Bergmann**- A topographic name for someone who lives near a mountain

**Sonnenstich** -Translates as sunstroke

**Stiefel**- German and Jewish metonymic name for a maker of boots or nickname for someone who wears boots.

**Moritz** - German and Jewish form of Maurice.

**Ernst** - From the Old High German word *eornost* meaning seriousness.

**Melchior** -Italian from the name assigned by tradition to one of the three Magi. Persian melk=king.

**Gabor** - Is a form of the name Gabriel.

**Grossebustenhalter** - translates as 'big bra'.

**Knochenbruch** - translates as 'bonebreaker'.

**Knuppeldick** - translates as 'very thick'.

**Ilse** - Short form of Elizabeth. The name means 'God is my oath'.

**Von Brausepulver** - Brausepulver translates as "sherbet".

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Red Cross Shop, Felixstowe

Alan Reeve

Chris and Maggie Finbow, Museum Street Methodist Church

Alan Ayres, Co-op Juniors

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