

FESPA NEWS

Friends of East Suffolk Performing Arts



Supporting Southwold and Aldeburgh
Summer Theatre



29th issue

March 2008

IT'S A SILVER!

CONGRATULATIONS to Jill Freud and the Company who this year celebrate their quarter-century. We have decided to save our own celebration until the early summer issue when the 25th season will be poised to open. We're collecting some fascinating memorabilia and, if you have any pictures or memories you'd like to contribute, we'd love to hear from you.

Meanwhile, now's the time for *Friends* to exploit their membership to the full by taking advantage of the advance programme details in this issue and getting their bookings in well ahead of the crowds.

It is a big year for the *Friends*, too... our first full year as a Charity, FESPA. Do make every effort to turn up to our AGM on 18th April which, as well as always being entertaining and convivial (See page 3), is this year a particularly important one administratively.

Barry Tolfree, Editor

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NEW YEAR, NEW GOALS

Our Chairman, Sidi Scott writes

The beginning of a new year always heralds changes which we view with some diffidence. After all it does take a bit of bottle to clear the decks, jettison some of the familiar but unnecessary clutter and open our minds to the promise of new possibilities and new ventures. This year, a good old emotional spring-clean should be particularly rewarding.

I hope that all fellow 'FESPIANS' are full of anticipation about what your Trustees are proposing to do to enable us to fulfil our aims as a charity. The nitty-gritty of those plans will have to wait for our AGM in April when all paid-up members will also receive their copy of the finalised version of the FESPA Rules.

At last year's AGM, as you may recall, Friends agreed that our annual sub would have to rise to £10 to take care of recent significant rises in our running costs. I do hope the rise won't have put anyone off. It is, after all, the first subscription review in the Friends' 22 years' history! Not a bad record, I think you'll agree!

We are continually improving our popular Newsletters, and now I hope you are also visiting our new website www.fespa.co.uk. Don't forget, you can read back issues of the Newsletter there as well as keeping up to date with the latest developments and viewing pictures of recent performances and Friends' events.

Incidentally, after the success of occasions like last year's

Gala Film First Night and our end-of-season dinner, we hope to maintain this richer annual programme of Friends' events into the future

Bursary scheme

As a Charitable Trust, one of our current priorities is to set up a FESPA Bursary Scheme to benefit performing arts students with connections in East Suffolk. More about this at our AGM on 18th April. We also want to extend our reach by exploring collaborative initiatives with neighbouring theatres such as The Cut in Halesworth, the recently rescued Seagull Theatre in Lowestoft and the Fisher Theatres in Bungay and Lowestoft.

Of course, first and foremost, we continue our support of the Summer Theatres in every way we can – particularly in this, their 25th year.

Once again, I would like to thank my fellow Trustees and the wonderful group of active Friends who do more and more work to enable us to continue to move forward to bigger and better things whilst still enjoying great theatre-going in this area.

So here's to the next phase of evolution for our unique organisation. I look forward to meeting as many of you as possible during this special year.

Finally, may I offer our heartfelt congratulations to Jill, Tony, Mark and the Company for all their hard work through these past years and for the pleasure their work affords us.

TWENTY-FIVE YEARS OF (not too much) CHANGE!

Jill writes...

Dear Friends,
Twenty-five years ago we were planning our first season in Southwold - an ambitious one - opening with a musical, *You're a Good Man, Charlie Brown*, followed by a couple of classics: a thriller, a farce, music hall, melodrama and comedy... Top-price



seats at around £6. It was all a great gamble. But, luckily we had the brilliant Mark Sterling as Production Manager (Mark, of course, is still with us) and the late lamented Michael Richmond as Director.

I had scheduled *Blithe Spirit* before I had applied for the Licence - which was a big mistake as it wasn't available! Then came our first miracle: the agent happened to have a house in Reydon and, when he heard that the theatre was in Southwold, he allowed us to continue; he even saw the show and threw a party for the Company. Whew!

Well, I have learned a bit since then but otherwise not a lot has changed; we are as ambitious as ever to bring you the best of plays, handsomely acted and skilfully presented - though it does now cost rather more than it did.

This year we celebrate our longevity and are

planning a Sunday Gala Night to go with the liveliest of seasons and - yes - we start with a musical, this time the ever-sunny and tuneful *Salad Days*.

Please join us as often as you can... for the main shows, the children's shows, Gala nights and lunchtime shows at Sutherland House. Help us make this an anniversary for all of us to remember.

Jill Freud

FOR YOUR DIARY

Monday 3 March - *Friends'* Privileged Booking opens for Southwold. See page 7 for details.

Friday 18 April 2008 - The AGM at Walberswick Village Hall 6.30 for 7.00pm (See opposite page)

Monday 1 May - *Friends'* Privileged Booking opens for Aldeburgh. See page 7.

Monday 26 May - Public box office opens in Southwold

Monday 23 June - Public box office opens in Aldeburgh

Friday 27 June - The Gala *Friends* Evening at Westons, Walberswick

Sunday 29 June - The Fete at Westons, Walberswick

Thursday 10 July - Theatre opens in Southwold

Wednesday 30 July - Theatre opens in Aldeburgh

Saturday 30 August - Last night of Aldeburgh Season

Saturday 13 September - Last night of Southwold Season

friends forum

The following is an extract from a letter to Jill from a FESPA member received after the end of the 2007 season. We are sorry we did not have space for it in our last issue:

Dear Jill,

Again - another absolutely splendid season! Starting off with *Arsenic & Old Lace*. The preposterously mad Brewster family - terrific cast but topped by the even more manic side-kick Dr Einstein... The whole cast deserved the terrific audience appreciation - and to top it all my lucky raffle ticket '401' won the Cava!

Dick Barton ... Surely the hit of the season... I was forced to see this show twice as I took four guests... and they laughed so much... I missed the nuances, so I went on my own for the last night. Terrific evening - the whole cast was wonderful.

One for the Pot ... Nigel Pilkington (surely a future star) played Hickory Wood with marvellous accents... The tango had us all in stitches.

Climbing the Wall... really took our breath away. My personal favourites being the Hell's Angel biker Colin/Crusher (Paul Leonard) and ... Penelope Rawlins playing his ghastly wife!

...*Private Lives* brought your wonderful season to a close ... loved both couples and took a shine to the amusing French maid - Beverley Denim.

Lastly, again many thanks to Jill Freud & Company - summer would not be the same without the Theatre in Southwold. May the whole company go from strength to strength for many years to come.

Yours sincerely, Marjorie Rose

COULD YOU HELP 'FRONT-OF-HOUSE'?

Our new Production Co-ordinator, Peter Adshead, needs more Friends!

Dear Friends,

Firstly, a very big 'Thank You' to all the *Friends* who last year helped make my first season with the Summer Theatre such a resounding success by volunteering to help out Front-of-House, selling coffee, raffle tickets, ice cream and, of course, alcoholic beverages. A special mention here for the delightful Sidi Scott who frequently brought a touch of glamour to behind the bar, and whose help and support were invaluable throughout!

Well, I'm very pleased to say I can't wait to get back to Suffolk and help get this year's season up and running and to build on the success of last year.

Are you interested in helping? Do any of you have the occasional evening or Saturday afternoon free to help the Front of House team, serving on the bar, coffee bar or raffle? Whether it's a one-off occurrence or a regular slot throughout the season then I would love to hear from you. Either email me, enquiries@southwoldtheatre.org - or come and see me at the AGM in April for further info.

Peter Adshead
Production Co-ordinator

FESPA'S NEW DISTRIBUTION NETWORK

Jack Clayton puts in a plea to *Friends* to help make it a success



In the last newsletter I asked *Friends* to confirm that they are still willing and able to distribute programme cards, and new *Friends* to volunteer. I had only a limited response from the old hands - mostly, I think, because they believe their track record

in this respect is widely known. We have some records, but changes in personnel over the years have, to some extent, resulted in co-ordination problems. So there is a need to make a fresh start.

Our first change is that we, the *Friends*, are going to have printed a large number of fliers that we hope to persuade

hoteliers, caravan site and B & B owners, etc. to enclose with their booking confirmations. These fliers give 2008 programme details and also encourage recipients to become *Friends* (and get early booking privileges).

The earlier we begin to distribute these, the better. So we are setting up a distribution network: finding a volunteer to look after each local postcode area. Each, in turn, helped by other local *Friends*, will identify and contact hoteliers and others who might be persuaded to help.

This plan does not affect the *Friends*' role in distributing the Company's programme cards and posters. This year, though, we will use the new network to deliver the cards to *Friends* who are willing but can't attend the Gala Evening at Westons and, hopefully, to fill any 'gaps'.

So, if you want to join in and haven't yet been contacted this season, please call me on **01986 872425**.

Jack Clayton

Make the most of being a *Friend*... **BAG THE BEST SEATS!**

There are many reasons to join FESPA... There's the social side of membership, notably the Gala evening in Westons' garden at the end of June to meet the Company and celebrate the forthcoming season, the FESPA Fete a couple of days later, which the *Friends* traditionally organise and physically run, the evening of entertainment at the end of the season which was inaugurated last year and was such a success that it is certain to become a regular fixture, plus the prospect of more out-of-season events in the future.

Then, of course, there's the satisfaction of knowing that, as a *Friend*, you are doing your bit to encourage and support the healthy future of the performance arts in this corner of Suffolk.

There is also the bonus of receiving this newsletter - a thrice yearly update on the Summer Theatre seasons and FESPA developments.

And, since last year, the new FESPA website: www.fespa.co.uk.

But, let's face it, perhaps the most, persuasive reason to join the *Friends* is the privilege it brings of being able to book your Summer Theatre seats, many weeks ahead of the crowds. Don't waste that privilege: check out the programme on page 7 now, select your preferred seats and get on the phone as soon as possible.

Not bad value for £10 a year!

www.fespa.co.uk

Don't forget that we now have our own website which carries more news and pictures than we can fit in FESPA NEWS. What's more, if you mislay your copy of the newsletter or want to refer back to a past issue, you can download it online.

DON'T LET FESPA MISS OUT ON £2.82!

Now that we are a registered charity donations to FESPA can qualify for GIFT AID - **and your annual membership subscription, currently £10 pa, counts as a donation.** If you have paid tax on your income, FESPA can reclaim it, bringing in a not-to-be-sneezed-at additional £2.82 per *Friend*.

So, assuming you are a tax payer, when you complete your renewal form (enclosed with this issue) please be sure to sign the Gift Aid declaration before posting.

Coming to an AGM near you BILL CASHMORE WRITER, ACTOR, JOURNALIST, RACONTEUR

**Friday 18th April, Walberswick Village Hall
6.30 for 7.00**

Although, this time last year, we were celebrating having just been registered as a Charity, we were still without our Rules and thus still not actually functioning as a charity. This year's AGM is, therefore, our first as a fully fledged charitable organisation.

We'll be announcing details of our new bursary scheme and each attending *Friend* will receive a copy of the finalised Rulebook. Our guest speaker this year is Bill Cashmore. If you didn't catch Bill's poignant play, *Past Lives*, at Sutherland House last September, or his hilarious autobiographical *Confessions of an Everyday Actor*, you will certainly remember the many plays he has co-written for the Jill Freud Company over the years with long-time colleague, Andy Powrie. *Growing Old Disgracefully* was one of their recent highlights.

Bill was with the Cambridge Footlights in the 80s and is often seen in TV dramas. He writes for the Sunday Telegraph and the Spectator and is a founding partner of the business training organisation 'Actors in Industry'.

There's a glass of wine at the interval!

LOOKING FORWARD, LOOKING BACK



Anthony Falkingham, Co-Artistic Director, writes

Dear Friends,

Welcome to our 25th season in Southwold and 14th in Aldeburgh. As part of the festivities we thought we were entitled to a backward glance. So we're delighted to re-present three of our

most popular shows: *See How They Run* from 1991. *Bedroom Farce* from 1992 and *Salad Days* from 1994.

Salad Days by **Julian Slade & Dorothy Reynolds** originated at the Bristol Old Vic in 1954. I have always had a soft spot for it because some of the profits from the West End transfer to the Vaudeville Theatre went towards the purchase of the premises that house the Bristol Old Vic Theatre School which is where I trained as an actor. Julian Slade was a guest at that first night in Southwold in 1994. Some of the company's favourite performers appeared in the show; Gerry Hinks, Jeffrey Perry, Sidi Scott and no doubt you will be seeing some of them in it again.

Murder Mistaken by **Janet Green** is perhaps better known under its film title *Cast a Dark Shadow*, which was produced in 1955 with an all-star cast; Dirk Bogarde as the infamous Edward (Teddy) Bare, Margaret Lockwood, Kay Walsh, Kathleen Harrison and Mona Washbourne. The stage version had premiered at the Vaudeville in 1952 with a cast that included Rosalie Crutchley and Derek Farr and was the West End debut for that wonderful actress Brenda de Banzie. Janet Green went on to write other noted film scripts including, *Midnight Lace*, *The Gypsy and the Gentleman* and the BAFTA-nominated, *Victim* which was another triumph for Dirk Bogarde. She died in 1993 in Beaconsfield.

See How They Run by **Philip King** was conceived in 1942 under the title *Moon Madness*, it was completed in 1943 and staged at Peterborough Rep. prior to going on tour with ENSA as an entertainment for the troops. Henry Kendall then brought it to the Q Theatre from where it was transferred to the Comedy opening to rave reviews on January 4th 1945. The cast included a young Joan Hickson as Ida the maid. It was filmed in 1955 with Ronald Shiner and Dora Bryan and revived in 1964 when the author played the Bishop of Lax.

Ray Cooney produced it as part of his Theatre of Comedy and this production was televised in 1984, Maureen Lipman played Miss Skillon and Michael Denison, the Bishop of Lax. It has just enjoyed a popular revival at the Duchess Theatre.

The Lady Vanishes was adapted by **Sidney Gilliat & Frank Launder** from a novel by Ethel Lina White called *The Wheel Spins*. The 1938 film was directed by Alfred Hitchcock and starred; Margaret Lockwood and Dame May Witty as the lady in question. It also marked the screen debut

of Michael Redgrave and was responsible for the creation of the comedy double-act Charters & Caldicott played by Naunton Wayne and Basil Radford. They made one of their many recurrences in the film *Night Train to Munich*. There was an unfortunate remake in 1979 with Elliot Gould and Angela Lansbury.

Bedroom Farce by **Alan Ayckbourn** was his nineteenth play, premiered at the Library Theatre in Scarborough in 1975. It opened at the National Theatre in March 1977 with Michael Gough and Joan Hickson in the cast and then transferred to the Prince of Wales in November 1978 in a company led by Michael Aldridge and Dulcie Gray. Ayckbourn revived it in Scarborough on its twenty-fifth birthday and that production opened at the Aldwych in April 2002 with Richard Briers and June Whitfield as Earnest & Delia.

I know you will find it a fitting climax to our 25th Anniversary Celebrations.

Anthony Falkingham, Co-Artistic Director

(See page 6 for flashbacks!)

"Make the colours twice as bright..."

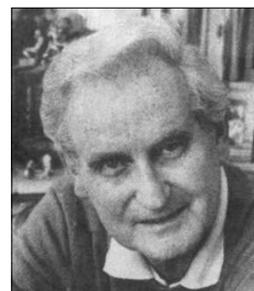
*Company set designer, Maurice Rubens,
already knows what he wants... the same as
before - only more so!*

When Sergei Diaghilev, the great Ballets Russes impresario, was about to present a revival in the 1920s of his pre-war *Scheherazade*, he requested his designer, Leon Bakst: "Make the colours twice as bright for that is how people remember them."

Restaging one of my favourite shows, the fondly remembered 1994 *Salad Days*, I want to take advantage of our experience and greatly improved resources to make it more than just another revival - even though my first attempt was generously approved by the late Julian Slade.

Maurice Rubens

*Best wishes
& many thanks
from
Julian Slade*



Julian Slade (inset) autographed Maurice's working sketch for the 1994 production.

A SILVER JUBILEE TO BE PROUD OF

SIDI'S SUMMER MEMORIES OF HER HAPPY SALAD DAYS

Our Chairman and the Company's long-standing (well, a lot more than just standing, actually) choreographer, Sidi Scott, was due to have knee replacement surgery a day or two after we caught up with her in Wangford. We wanted particularly to share her memories of *Salad Days* which go back to its inauspicious debut more than half a century ago.

Sidi was at the threshold of her career in 1954 and had recently had her first big break as Principal Dancer in the Old Vic pantomime, *Puss in Boots*, sharing the stage with John Neville, Jane Wenham, Donald Sinden and Donald Pleasence.

In June of that year she went home to Bristol and, with her parents, went off to see the last production of the season at the Bristol

Old Vic. "As I remember, it had been a bit of an afterthought. A filler, really. There wasn't much money left in the theatre's production kitty so, at pretty much the last minute, young Julian Slade who was the theatre's Musical Director, and Dorothy Reynolds had been given six weeks to knock together a cheery, summery number that didn't need many cast members and would send the audience off happy.

I was very taken with it. It was such a refreshing change from the big American musicals which had dominated the post-war years. This, at last, was quintessentially English with a light touch and a lighthearted, optimistic outlook on life.

I've always had a very soft spot for it. We did it here in 1994. Kit Thacker directed. My late dear husband, Derek was Musical Director and, of course, he was also the piano accompanist. The other notable 'first' was that it was the first of many occasions that I have played Jerry Hinks' wife (Dear Jerry will cheerfully admit to having two left feet. He always said that, in spite of his efforts to get the steps right, I always seemed to finish dead in front of him... which was possibly a kindness on my part - although he likes to claim that he was the only one in step!)

I was also the choreographer and, because *Salad Days* was always designed to have a lot of doubling-up, I also played the formidable nightclub singer, Asphynxia and the hairdresser, both of which Dorothy Reynolds had originally written for herself! Caroline Wildi and Jeffrey Perry and Celia White are three other Summer Theatre regulars who were in it.

What do I specifically recall about that production? Quite a few things. There was my usual running trading battle with Maurice Rubens over a few inches of stage territory. As ever, we finally came to an amicable arrangement - through gritted teeth - and I got just enough space to get my steps in!

But the unforgettable thing for me - and I'm sure for everyone involved - was the power-cut that happened in Act 1 on opening night in Southwold - with, of course - Julian Slade in the audience! We finished the first Act in darkness

except for the 'workers' (emergency lights) with Derek playing entirely from memory. In the interval, Jim Laws rigged up a 'follow spot' in the front of house and we played the rest of the night like that. In spite of that I look back on that production with nothing but pleasure. It was a very happy time.

I am absolutely thrilled to have been asked to be choreographer again - and to be in all those wonderful Dorothy Reynolds parts once more. They suit me because there are not too many words to remember and plenty of opportunity for mime. I love that!

I only hope the new knee knows the steps as well as the old one did!"



"I only hope the new knee knows the steps as well as the old one did!"

SIDE-SALAD

The author was born Julian Penkivil Slade. He attended Eton, Trinity College, Cambridge and the Bristol Old Vic Theatre School. He wrote *Salad Days* at the age of 24. He died aged 76 in 2006.

'Salad Days' is a quotation from Shakespeare's *Antony and Cleopatra*, Act 1, where Cleopatra refers to her "salad days/when I was green in judgement."

After its premiere at Bristol Old Vic, the show transferred to London's Vaudeville Theatre in August 1954. It was underwritten by a joint venture comprising Linnil & Dunfee and Jack Hylton. At Slade's insistence, the cast were the same group of 'unknowns' who had appeared at Bristol. Slade himself played the piano for the first 18 months.

The show ran for 5½ years (2,283 performances), beating its contemporary rival, Sandy Wilson's *The Boy Friend* and becoming the West End's longest-running musical before, eventually being beaten by Lionel Bart's *Oliver*.

A Broadway production of *Salad Days* in 1959 flopped badly.

The Monty Python team did a parody of the show in 1971, entitled *Sam Peckinpah's Salad Days* during which most of the characters suffer horrific injuries. The sketch lives on at www.youtube.com/watch?v=M1-NpyaOWV0

Cameron Mackintosh experienced his career-forming epiphany when, at the age of eight, he was taken to a matinee of *Salad Days*. He decided there and then that he could only be a producer of musicals. He mounted a revival of *Salad Days* in the early '70s.

Slade's other output included *Bang goes the Meringue* which he wrote at Cambridge, and, with Dorothy Reynolds, *Free as Air*, *Hooray for Daisy*, *Follow that Girl* and *Wildest Dreams*. However, although he enjoyed a long and prolific career as a composer, the outstandingly popular success of *Salad Days* was never to be repeated.

Déjà Vu

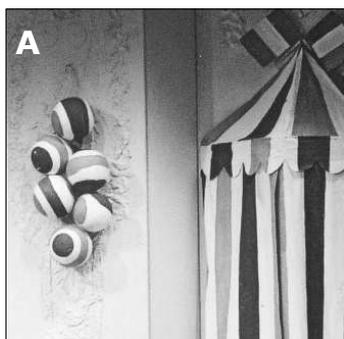


Last time around... Top two: 'Salad Days' in 1994: l to r: Sarah Redmond, Sidi Scott, Caroline Wildi, Celia White, Gerry Hinks (hidden), Jonathan Ashley, Patrick Marlowe (raised), Glen McCready, Jeffrey Perry, Judy Wilson. At the piano, Richard Syms.

Middle two: 'See how they Run' in 1991: l to r: Richard Howard and Jo Brookes; Pippa Rathbone, Knight Mantell and Elizabeth Hatward.

Bottom picture: 'Bedroom Farce' in 1992: l to r: Kate Buckley & Yvonne Manners. With thanks to Jim Laws and Maurice Rubens for the photos.

SPOT-THE-SET COMPETITION



For many years, our master designer, Maurice Rubens, has obsessively entered the *Independent on Sunday* weekly 'Details' competition. This involves identifying a sometimes obscure painting from a small detail provided.

Maurice's success has been relentless and he has regularly won the bottle of champagne offered as a prize. In December, though, he scooped the jackpot when he came first in the Christmas special, winning a whole case of champagne!

To celebrate, Maurice thought it would be fun to give *Friends* an opportunity to test their own skills of memory and observation by correctly identifying the titles of the Summer Theatre productions represented by the two details of Maurice's set designs shown here. (If you can name the year that would be impressive but not essential.)

Maurice is personally offering a bottle of what he describes as "best Chateau Raffle bubbly" to the first *Friend* who sends the correct answers.

At Maurice's insistence, entries must be on a *picture postcard* (He collects them, apparently!). Please address to Maurice Rubens, c/o FESPA NEWS, 22 Field Stile Road, Southwold, Suffolk IP18 6LD.

Answers in the next issue.



Jill Freud & Company
25th & 14th Seasons



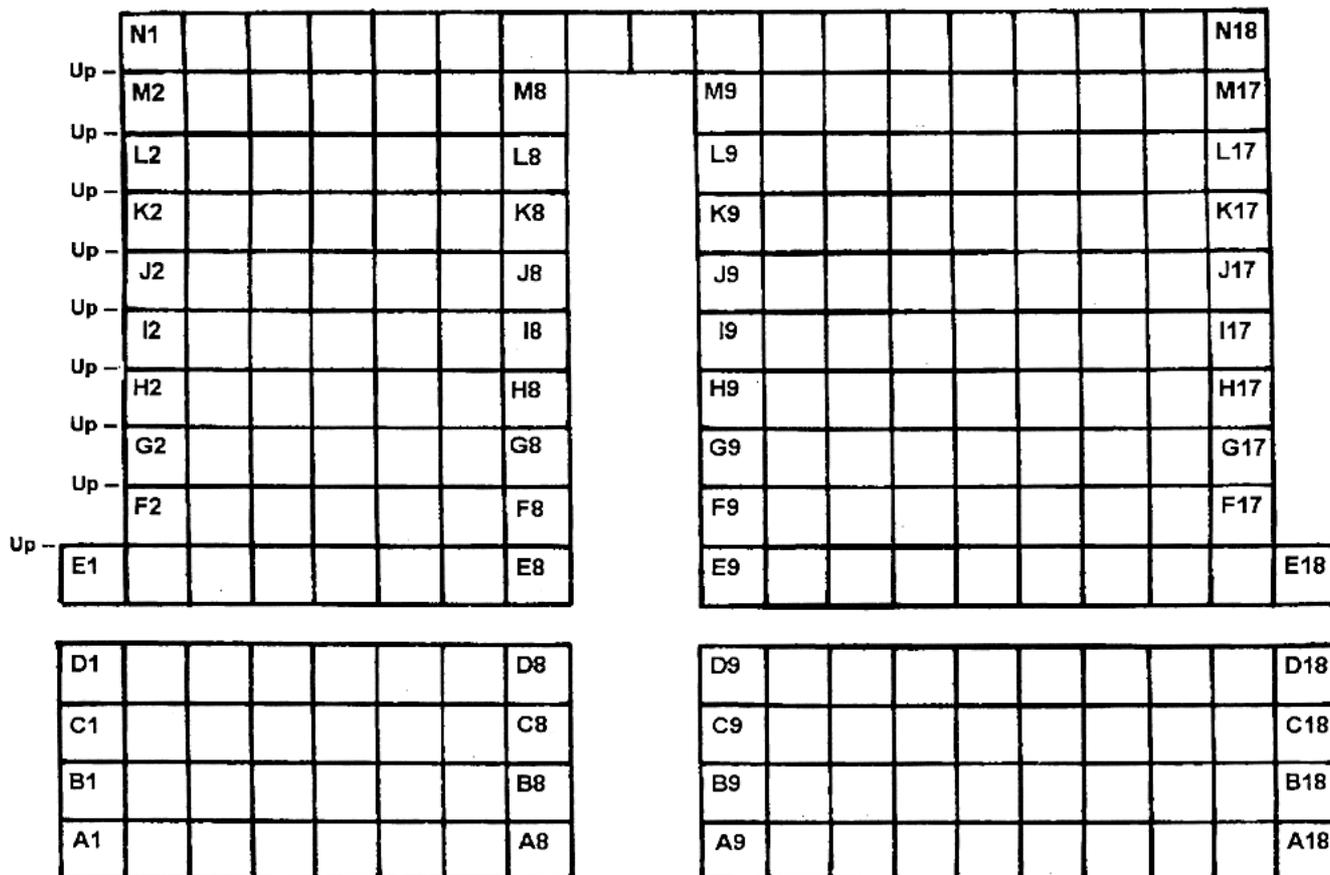
SOUTHWOLD & ALDEBURGH SUMMER THEATRES 2008

SOUTHWOLD ST EDMUND'S HALL, SOUTHWOLD	ALDEBURGH JUBILEE HALL, ALDEBURGH
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<p>Thursday 10th July Saturday 26th July</p>	<p>Salad Days by Julian Slade & Dorothy Reynolds</p>	<p>Tuesday 29th July Saturday 2nd August</p>
<p>Monday 28th July Saturday 2nd August</p>	<p>Murder Mistaken by Janet Green</p>	<p>Tuesday 5th August Saturday 9th August</p>
<p>Monday 4th August Saturday 16th August <i>Extra matinee on Thursday 14th August</i></p>	<p>See How They Run by Philip King</p>	<p>Tuesday 19th August Saturday 23rd August <i>Extra matinee on Thursday 21st August</i></p>
<p>Monday 18th August Saturday 30th August <i>Extra matinee on Thursday 28th August</i></p>	<p>The Lady Vanishes adapted by Andrew Taylor</p>	<p>Monday 11th August Saturday 16th August <i>Extra matinee on Thursday 14th August</i></p>
<p>Monday 1st September Saturday 13th September <i>Extra matinees on Thursday 4th & 11th September</i></p>	<p>Bedroom Farce by Alan Ayckbourn</p>	<p>Monday 25th August Saturday 30th August <i>Extra matinee on Thursday 28th August</i></p>

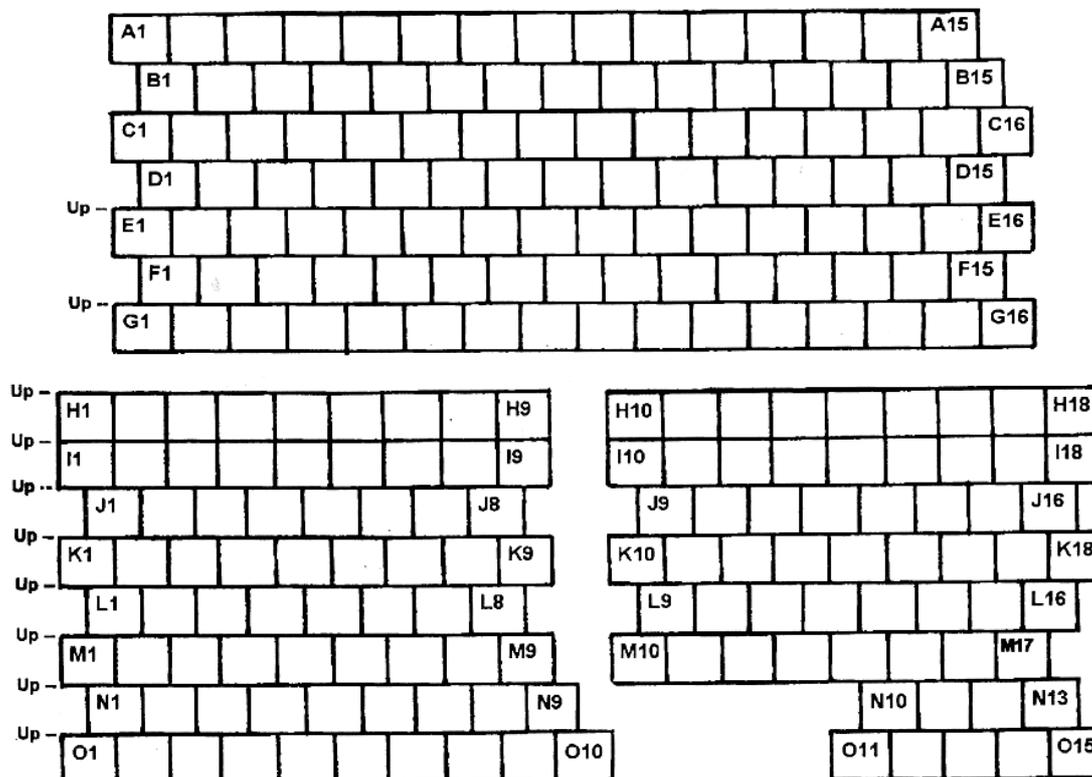
SOUTHWOLD BOX OFFICE	FRIENDS & BLOCK BOOKINGS	ALDEBURGH BOX OFFICE
<p>From 3rd MARCH – 23rd MAY Mon – Fri : 10am – 1pm - ROSEMARY DIGBY 01502 722638 <i>PO Box 52, Southwold IP18 6WQ</i></p>		<p>From 1 MAY – 22 JUNE Mon – Fri : 2pm – 5pm – MERWYN CUNLIFFE 01394 382199 <i>Bealings Brook, Bealings Road, Martlesham, IP12 4RW</i></p>
<p>MAIN SOUTHWOLD BOX OFFICE OPENS MON 26TH MAY</p>		<p>MAIN ALDEBURGH BOX OFFICE OPENS MON 23RD JUNE</p>
<p>Daytimes (from 26th May) Tel: 01502 724441 <i>Tourist Information Centre, 69 High Street, Southwold, IP18 6DS</i> Mon – Fri : 11.00am – 4.00pm & Sat : 11.00am – 1.00pm</p> <p>Evenings (from 10th July) Tel: 01502 722389 <i>St Edmund's Hall, Cumberland Road, Southwold, IP18 6JP</i> Mon – Fri : 5.00pm – 9.00pm & Sat : 2.00pm – 9.00pm</p>	<p>MAIN BOX OFFICE</p>	<p>Daytimes (from 23rd June) Tel: 01728 453007 <i>The Suffolk, 152 High Street, Aldeburgh IP15 5AX</i> Mon – Fri : 11.00am – 4.00pm & Sat : 11.00am – 2.30pm</p> <p>Evenings (from 29th July) Tel: 01728 454022 <i>The Jubilee Hall, Crabbe Street, Aldeburgh, IP15 5BW</i> Mon – Fri : 6.00pm – 8.15pm & Sat : 4.00pm – 8.30pm</p>

JUBILEE HALL ALDEBURGH



STAGE

STAGE



ST EDMUND'S HALL SOUTHWOLD