

FESPA NEWS

Friends of East Suffolk Performing Arts

38th issue

Spring 2011

IN BED BUT IN GOOD HEART!

Sidi writes...



I am scribbling this from a comfy bed in Southwold Hospital – an exceedingly well looked-after, but also a very impatient in-patient. I'm told that my factory-reconditioned heart is now in good working order and, by the time you read this, I sincerely hope I will also have shaken off the annoying collateral damage which is keeping me out of circulation much longer than I intended.

But enough of me... Roll on Summer! There's a tremendous season ahead. Read all about it in this issue—and, as FESPA members, do take advantage of those early booking privileges.

While you are at it, spare a thought, not just for our own much loved Jill Freud Company, but for all the dedicated groups of talented people who, year after year, persist in bringing us inspiring performances in the face of increasingly discouraging economic conditions.

This is a time when the nation really does need the humanising power of theatre and the theatre really does need the steadfast support of its friends.

Thanks to the year-on-year generosity of FESPA members, we are now able to make a perceptible (albeit modest) difference to the theatrical health of East Suffolk communities. FESPA does this not just by providing a little bit of judiciously aimed cash help to worthy theatrical initiatives which are teetering on the edge of viability, but also by giving—in the form of bursaries—small but crucial support to a select few dedicated youngsters who, we firmly believe, represent our artistic future. (You'll see what I mean when you read the back page.)

This time last year I made a plea to *Friends* to go out on a recruitment drive and I am delighted to say you responded by generating a measurable increase in membership applications over the past year. We are holding our own but the gap between what we can afford to do and what we would dearly love to do is still widening. We need to grow. It's as simple as that. So, please, if you have friends who love the theatre, gently try to persuade them to become our *Friends*, too.

And do tell them it's not just their *money* we want – it's their *company*! We do, after all, have a lot of fun! Thanks for all your good wishes. Can't wait to get out of here and see you all again!

With a following wind, that could be as early as 6th April

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when my friend and piano accompanist Jonathan Rutherford and I are scheduled to reprise our Joyce Grenfell tribute *Letters from Aldeburgh*, this time at the wonderfully appointed Fisher Theatre in Bungay. And barely a week after that it's our AGM—the first important landmark of the FESPA year, and always a highly entertaining and sociable occasion. That's on Friday 15th April. Make diary notes now—before you forget!

Sidi Scott, Chairman

Margaret Chadd recovering well

Our thoughts and very best wishes to our President and founder, Margaret Chadd MBE. Like Sidi, Margaret has recently been a patient in Papworth Hospital where she has had open heart surgery. She is now back home, regaining her strength and full of praise for the cardiologists at Papworth: "When you're 88 years old, you're just surprised and delighted that they bother."

TIME TO RENEW YOUR MEMBERSHIP

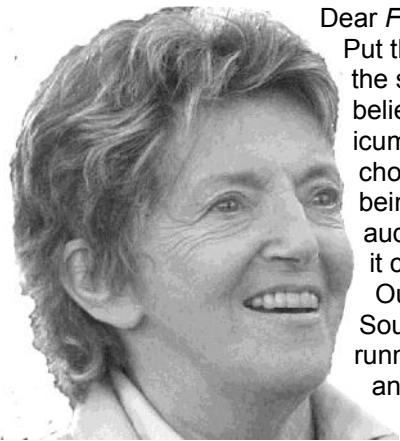
Inside this issue, as always, you will find your FESPA membership renewal form. It would be really helpful if you could attend to this promptly. More and more *Friends* who pay income tax are choosing to register their membership fees and donations for Gift Aid which enables FESPA to reclaim basic rate tax on it. Gift Aid is worth thousands of pounds a year to us so it is well worth doing.

If you have already registered for Gift Aid and you still qualify as a tax payer there is no need to fill in another declaration... we'll go on claiming the rebate.

Can't remember whether you've signed up for Gift Aid or not?

Simple! If there is no Gift aid form attached to your 2011 renewal form, you are already registered. If there is a Gift Aid form attached. You're not!

Jill senses green shoots



Dear Friends,

Put the cold, the wind and the snow behind you—believe me, 'summer is in'! The plays are chosen, the scripts are being prepared and auditions are under way—it can't be long now.

Our new house in Southwold is up and running and the hut is now an efficient and pleasing office. Rosemary Digby will manage the

early box office from there while her dog enjoys the garden, but will she miss all the ticket clutter in her sitting room, I wonder?

I would just like to say a small 'hurrah' for Sidi Scott. You won't know that, all the time she was choreographing *Cowardy Custard* in 2010 and then performing three great numbers in the show, the surgeons awaited her at Papworth Hospital for major heart surgery—and I do mean 'major'. Five months later, after several hitches and bumps, she has come up smiling as always—ready, at the very least, for rustic dancing in the Thomas Hardy play! We salute her!

I so look forward to seeing you all.

Jill

FOR YOUR 2011 DIARY

Monday 7 March - *Friends'* advance booking opens for Southwold Summer Theatre season. (See page 7 for details.)

Wednesday 6 April - Sidi Scott performs Joyce Grenfell's *Letters from Aldeburgh* at the Fisher Theatre, Bungay. With Jonathan Rutherford at the piano. If you missed Sidi's previous sell-out performances in Southwold and Aldeburgh, this is a must. Check www.fishertheatre.org for details of times and tickets.

Friday 15 April - FESPA AGM. Walberswick Village Hall. 6.30 for 7.00. (See this page for details.)

Tuesday 3 May - *Friends'* advance booking opens for Aldeburgh Summer Theatre season (See page 7 for details)

Thursday 5 May - Opus Theatre Company performs Gerry Hinks' new play, *Chip off the Block*, at St Edmund's Hall. See page 5.

Friday 24 June - *Friends'* Evening at Westons. 6.30 pm. Bring a plate of eats. Collect your supply of programme cards for distribution in your area.

Sunday 3 July - FESPA Theatre Fete at Westons. Gates open at 1.00. **Please note change of date.**

Thursday 7 July - Southwold Summer Theatre Season opens

Monday 25 July - Aldeburgh Summer Theatre Season opens

Saturday 27 August - Summer Theatre Last night in Aldeburgh

Saturday 10 September - Summer Theatre Last night in Southwold

PAUL LEONARD TO SPEAK AT AGM



Cowardy Custard, 2010

The Lady Vanishes, 2008

Dick Barton, 2007

We welcome to our AGM this year that huge favourite of Summer Theatre audiences, the amazingly versatile actor Paul Leonard. Paul has been in so many recent Jill Freud Company productions that it's tempting to believe he's 'ours' - especially as he and his wife, Jane have now come to live in Walberswick. But Paul's busy career spans national and regional theatre, major musicals, television and film. We are lucky to have him for the evening.

The AGM is on Friday 15 April at Walberswick Village Hall and we gather at 6.30 pm for a 7.00 pm start. OK, there is some business to get through but afterwards Tony Falkingham tells us about this year's Company and who is to play what. Then there's a glass of wine before we settle down to enjoy Paul's reminiscences.

It's the first FESPA get-together of the year—a chance to meet up with folk you haven't seen since last summer and to chat about the joys to come. Somehow the AGM evening always makes you feel that the season is about to kick off. Don't miss it!

Pictures: James Laws

...and when you do come to the AGM... a special request from the Fete Committee... Bring a bottle!

The Fete committee have been discussing ways to improve our annual Theatre Fete. It is always a big success but what tricks are we missing, bearing in mind that it's our principal fund-raising opportunity of the year?

The Bottle Tombola is always a great potential money-spinner but Marie Holmes and Sybil Cave feel it hasn't fulfilled its potential in recent years. The reason is that friends are in the habit of donating their bottles at the fete itself. By that time the stall is in full swing and there's no time to ticket the bottles and load the drum. So the suggestion is please hunt out those languishing bottles of stuff you've never quite got round to drinking and bring them along to the AGM. Marie and Sybil will be delighted to take them off your hands. Do make sure it's in date if it's Fanta. If it's Ch. Latour 1947 don't worry too much. The aim is to make this the best bottle stall ever!

More special requests:

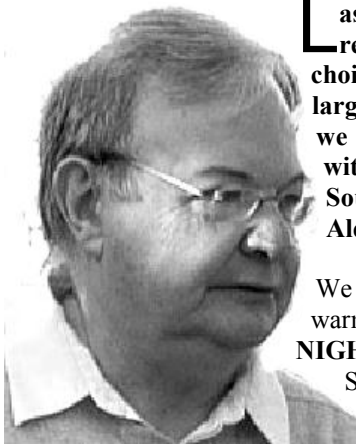
- Can anyone offer us the use of a small marquee on the day? Our usual source can't help this year.
- What about garden gazebos? We need quite a few.
- Do you know any local bands, choirs, performing groups etc who might be prepared to entertain us during the afternoon?
- Please consider helping at the fete yourself. It's fun and we badly need some new volunteers this year.

And do start looking out items for our stalls now rather than just before the fete—books, pictures, bric-a-brac, toys, DVDs etc. Val Anderson has storage space available in Walberswick and if Southwold's handier, Ben Marriner will take your donations.

Call Ben on 01502 722488 or Val on 01502 724609

Coming up... a spectacular season!

Co-artistic director, Anthony Falkingham announces this year's line-up



Last year produced another record season and the play choice proved popular with a large number of *Friends*. I hope we can win the same approval with this, our 28th season in Southwold and 17th in Aldeburgh.

We open with C.P. Taylor's heart-warming play **AND A NIGHTINGALE SANG**, about the Stott family coping with life on the home front between September 1939 and VE

day. The song of the title was published in 1940 and sung by Judy Campbell in the review *New Faces* but recorded and made popular by Vera Lynn during the war. The play contains many songs of the period.

It was first produced with Newcastle's Live Theatre Company in 1978 and Jack Rosenthal adapted it as a television film in 1989 with Joan Plowright, Phyllis Logan and Stephen Tompkinson. It won many awards including the prestigious Prix Europe in 1990.

It is directed for us by Phil Clark who joined us last year to produce the enthralling *Dangerous Obsession*.

Next we have **FIDDLERS THREE** by Eric Chappell, the highly successful creator of the television series *Rising Damp* which was adapted from his first stage play *The Banana Box*.

The film of *Rising Damp* won the Evening Standard Film Award for best comedy in 1979.

The play, which centres on the petty rivalries of three office colleagues and their boss over a six-month period, was adapted from a sitcom called *The Squirrels* made by ATV and screened between 1974 and 1977.

It was then remade by Yorkshire Television in 1991, starring Peter Davison and Paula Wilcox. We are going to set it back in the 1980's, so watch out for all those crazy fashions.

The third play is the very popular comedy **MOVE OVER MRS MARKHAM** by Ray Cooney and John Chapman, produced at

the Vaudeville Theatre in 1971 and starring Cicely Courtneidge.

The play is set in the elegant top-floor apartment of Phillip and Joanna Markham in Mayfair. Phillip is a children's book publisher, who reluctantly agrees to lend his business partner, Henry Lodge, the flat for the evening, unfortunately Henry's wife Linda has a similar notion and the situation gets even more complicated when the Markhams' interior designer has designs of his own.

The previous plays of Ray Cooney we have produced - *Out Of Order*, *Funny Money*, *Caught In The Net* - have always been very popular with you, our audience. One of the stand-out successes of last year, *Holiday Snap*, was co-authored by John Chapman. I think you're in for a very funny evening.

Mark Sterling who, over the years, has adapted five plays for the company, this year brings you **FAR FROM THE MADDING CROWD** from the 1874 novel by Thomas Hardy. It was his fourth book and his first major literary success.

Who has not been drawn into the tempestuous tale of the wilful Bathsheba Everdine and the events that ensue when she inherits a large farm and becomes involved with three wildly divergent men?

Made into an award-winning film in 1967, directed by John Schlesinger and starring Julie Christie as Bathsheba, Terence Stamp as Sergeant Troy, Alan Bates as Gabriel Oak and Peter Finch as Squire Boldwood, this promises to be a truly memorable night in the theatre.

Finally, something of a coup, we present **LOVE FROM A STRANGER** by Agatha Christie. Written as a short story in 1924 and called *Philomel Cottage*, it was adapted by Frank Vosper and produced at the New Theatre in March 1936 starring Vosper himself. It opened on Broadway the same year and was made into a film, first in 1937 with Basil Rathbone and Ann Harding and then in 1947 with John Hodiak and Sylvia Sidney and released here as *A Stranger Walked In*.

It was televised *live* twice in 1939 and 1947, and broadcast twice as a radio play—in 1945 and as recently as 2002. A new version by Louise Page opened in The Mill at Sonning in April last year.

A gripping send-off to a spectacular 2011 season!

FRIENDS' FORUM

Letter from a wintry Walberswick

Second prize in our summer raffle was a five-night break in Val Anderson's super holiday apartment in Walberswick. The winner, Margaret Curwen of Ipswich, decided that her friend, Chris Holloway, should go in her place. Here's what an appreciative Chris wrote at the end of her stay...

The telephone: "Chris... it's Margaret!" (my friend, pub-lunch and boat-trip companion) "The theatre group I belong to drew their raffle and, after several years of trying my luck, I've drawn one of the top prizes!"

"Oh, lucky Margaret!"

"Ah, but it's for you... I'm giving it to you!"

Days later it sank in—a week in Walberswick at a holiday flat, courtesy of its owner, Val Anderson, and, of course, thanks to

Margaret's generosity.

Many phone calls and date changes later, my nephew, Jim, and I installed ourselves in November.

November? On the Suffolk coast? Oh yes, massive, character-building winds and lashing rain, sprinkled with brilliant sunshine and always the huge, ever-changing skies.

The sun, approaching winter solstice, lit the place with magical contrast of light and shadow. No wonder Walberswick is every artist's dream.

Val's cosy flat has a large bay-window in the sitting room so we enjoyed the continuous cinematic views of the sea, landscape and sky—and, on clear nights, starlight as Walberswick has no intrusive lights.

We loved it here; we didn't do anything except walk about and let ourselves just *be here*.

Thank you Val—to donate a prize such as this is a wonderful, generous thing to do—and thank you Margaret for being a kind and generous friend.

Chris Holloway

PART 4 - CARYL JENNER



When lighting designer, James Laws, lit his first Southwold season in 1968, Caryl Jenner's Mobile Theatre was a Southwold legend. But to trace the remarkable story of this pioneer of theatrical 'outreach' and founder of the flagship children's theatre, the Unicorn, James finds himself delving back to pre-war Buckinghamshire...

"Ah yes, Clive Dunn!" sigh people who were hardly born when he headed the revue that opened the rebuilt St Edmund's Hall in 1952. He was a tough act to follow, but who knows about Caryl Jenner, the lady who took up the challenge? She is justly famous as a champion of Children's Theatre, with the Unicorn Theatre, a permanent base in London, as a memorial. But this happened A S (After Southwold). She also made a name for herself B S and, viewed from now, her eight Southwold summer seasons were part of a seaside interlude in a career that took her from Amersham to Tooley Street.

I hope to fill some gaps in what should ultimately be a seamless history, written by several people, of Southwold Summer Theatre, in all its manifestations from pre-war days to the present. The whole period, one of vast social & political upheaval, is within living memory. I have found several people who assisted with Southwold Theatre in the 1950s and they have helped me greatly.

I am willing to be shot down in flames for anything written here, as I am compiling from written fragments and long memories, but I want to be accurate. If you know better, for goodness sake contact the Editor and put me right!

War dance!

To start at the beginning, the pre-war St Edmund's Hall, where the Rowan-Robinson summer Rep seasons were staged (FESPA News, Feb 2010), was bombed out in 1941. The major entertainments in the town during the war were dances in the Pier Pavilion. A dance card from those days was recovered from under the floor of the pavilion, when the new cabaret stage was being built as part of the reconstruction of the Pier by Chris Iredale in the late 1980s. The carpenter read the (handwritten) words "Schottische" and "De Coverley" and remarked "This is in a foreign language!" I hope that the dance card was preserved.

There was at least one year of commercial theatre at the Pier Pavilion. In 1946, Robert W. Schofield presented The County Repertory Players. He had a sister company, The Westminster Players, at the Little Theatre, Great Yarmouth.

Does anyone remember them at Southwold and did they come back in 1947? They were playing in June,

which is early for a summer season these days.

I was taking a turn on the box office at the Summer Theatre in 1969 when a customer remarked: "So, this is the new Theatre?" I agreed with her that 17 years old certainly counted as new for such a fine building and she said "When we were here last, the Theatre was in the Methodist Hall".

Does anyone



Who Goes There? Southwold 1953. Derek Sumner is the Guardsman

recall performances there between 1945 and 1951? If so, what was the entertainment and what was the company? We know there was a charity concert at The Wesleyan Schoolroom one unknown year, on Wednesday April 20th, which is the right day for 1949.

The 1952 Clive Dunn revue mentioned above was staged by Christopher Rowan-Robinson and Fraser & Dunlop. It also starred Joan Sterndale-Bennett & Michael Darbyshire. Much of the above has been recently covered in these pages (and there is an interesting postscript opposite) but I wanted to set the scene for what happened next. There was another change of direction for Southwold Summer Theatre. Next we must side-track to a small town in Buckinghamshire...

The Amersham years

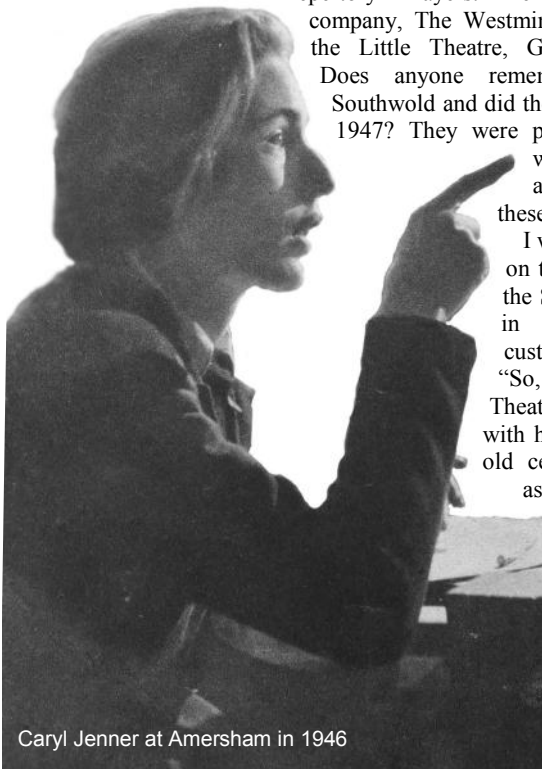
The Amersham Playhouse, then Buckinghamshire's only theatre, opened in 1936 in the old Bijou Hall in Station Road. It seated 240 people. It had been built as a small warehouse around 1900 and subsequently became the Pavilion Cinema, showing silent films. When the talkies came in 1929 it reverted to live shows, as The Playbox. I have been lent its 1946 Gala programme, celebrating 10 years of Rep Theatre, forged with great zeal by The Amersham Repertory Players, an ensemble company, headed by Sally Latimer, leading actress, and Caryl Jenner, her producer from 1938.

Caryl Jenner was born Pamela Penelope Ripman in 1917, so she was only 21 when she started producing (directing in modern credits) at Amersham. She was soon a vital part of life at The Playhouse and, effectively, a partner and foil to Sally Latimer, who owned its freehold.

The Amersham Repertory Players was a progressive set-up. In many ways it was a model of how much could be made of meagre resources in those austere days. The range of plays was prodigious, including much new writing. By 1946 there was an exchange system with

Southwold Museum and, in particular, its Hon. Curator, Diana Dixon, have been very helpful in giving me access to their collection of theatre programmes and memorabilia. These papers happily include every Caryl Jenner programme from 1953 to 1960. Armed with these and some more leads to people who were involved in those days, I plan to write further, to give a flavour of Southwold Summer Theatre in the Jenner years and to show that there are parallels with today. Both eras (and another successful one between), owed much to strong-minded and dedicated women directors...

My thanks, for their help with memories and literature, go to Jo & Francis Reid, veterans of Seaford Summer Theatre, David Drummond, who acted in the Southwold 1953 season, Jason Barnes, whose family was involved with the early Amersham Playhouse days and Dick Ellis, Amersham Auctioneer.



Caryl Jenner at Amersham in 1946

Guildford Rep, so that each production played a week in each Theatre.

Theatre at Amersham was so well regarded that Picture Post photographed the Players in 1946 in a feature called 'Small Town Theatre'.

Amersham was a founding member of The Council of Repertory Theatres. There was a students' school with free tuition and apprenticeship training. The company was organised as a Theatre Club. Besides the advantages of easier licensing and staffing, the warmth of the social side of the enterprise shines through in the 1946 programme. Dirk Bogarde, Denholm Elliot, Patrick Troughton and Robert Stevens all started their careers at Amersham.

At the end of the 1946 programme, there is mention of a new Theatre, to be built in Woodside Road, Amersham "If all the necessary approvals are obtained". Alas, there was never a new Theatre. Eventually the impossibility of balancing the books whilst continuing to produce good work must have contributed to the folding of The Amersham Repertory Players in March 1949.

Another Repertory company, led by Rosa De Leon, followed but the Playhouse closed permanently in 1956. The building is now an auction house. The first auction in 1957 featured the seating, sold in lots of 10! Amersham Auction Rooms retain some memorabilia and welcome enquiries.

The Open Road

Even before the 1949 crisis, Caryl Jenner was spreading her wings. By late 1947 she had a 3 ton ex-Civil Defence van and in it she had scenery. The open road beckoned for the Mobile Theatre, which brought productions to communities all over Hertfordshire & Buckinghamshire. They were featured in Picture Post in June 1948, taking theatre to a school. This enterprise became the Caryl Jenner Mobile Theatre in 1950.

When the Playhouse closed, many of the actors and staff devolved to the Mobile Theatre and soon Caryl had two lorries on the road. To provide all year round employment, which kept the team together, she decided to stage seaside seasons during the summer months, when there was less public demand for her shows on their usual circuit.

The first Jenner summer season was at the Clinton Hall, Seaford, between Brighton and Eastbourne, in 1950. In the 1997 published history of Caryl Jenner and Unicorn Theatre, 'Is It In Colour, Miss?', it is indicated that Caryl Jenner Mobile Theatre had a season at Southwold in 1952.

I had assumed that Jenner started in Southwold in 1953. But think back to the lady I met in 1969 and her memories. Could Caryl Jenner have staged a trial season at the Methodist Hall, whilst Clive Dunn was playing St Edmunds Hall?

I have a large frame with 8 stage pictures in it and the heading is

Southwold Summer Theatre 1953

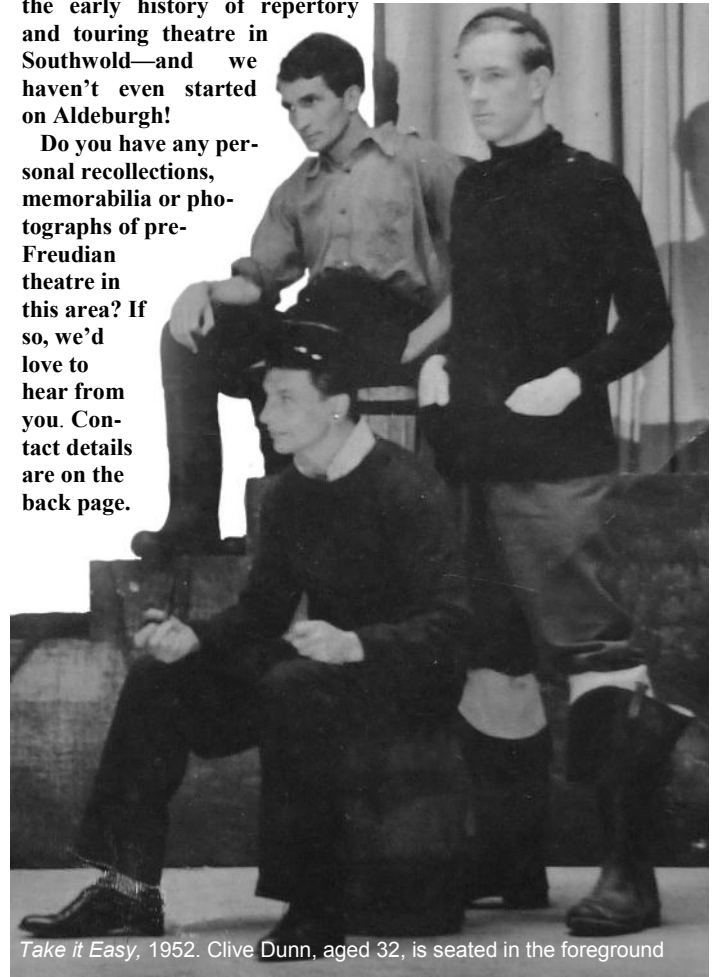
presented by Caryl Jenner

in association with Christopher Rowan-Robinson

There are three different productions shown, one of which is clearly *Who Goes There*. Another production that year, not photographed, was *The Importance of Being Earnest*, which featured Ronald Allen, later of *Crossroads* fame.

Caryl Jenner's seasons in Southwold will be the subject of a future James Laws' article and James has promised more contemporary production photos. There's much more to tell about the early history of repertory and touring theatre in Southwold—and we haven't even started on Aldeburgh!

Do you have any personal recollections, memorabilia or photographs of pre-Freudian theatre in this area? If so, we'd love to hear from you. Contact details are on the back page.



Take it Easy, 1952. Clive Dunn, aged 32, is seated in the foreground

When Clive Dunn came to Southwold—a postscript

Clive Dunn now lives in Portugal. From time to time he receives visits from his life-long friend, Roger Hancock and his wife Annie. Roger is the brother of the late, great Tony. In the pre 'Half Hour' days, Tony Hancock was one half of a double-act, 'Scott & Hank', with the late Derek Scott, husband of our own Sidi Scott. Derek went on to compose the signature tune for Tony's ATV show and the score for his feature film *The Punch & Judy Man*. Sidi is still in touch with Roger and Annie and, in a recent letter, Annie threw some light on that legendary occasion in 1952 when Clive Dunn and other members of the Players' Theatre Company came to St Edmund's Hall, Southwold.

"Clive did it," explains Annie, "because Peter Dunlop – his agent – asked him to put together and direct the Southwold summer show. It was the first time Clive had done that and the show was a great success. It was also Roger's first job as a stage manager – in fact his first job in theatre. What he didn't know at the time was that his brother, Tony Hancock, was paying his wages!"

Clive and Roger became, and remain great friends; Clive was best man at Roger's wedding and is godfather to one of

his sons. After his humble beginnings in the theatre he went on to become a very successful literary agent. "During the show", writes Annie, "there was a girl-guide number performed by Clive and, on the opening night, the vicar, the very popular Canon Pyke, who was in the audience, laughed so much that his false teeth fell out—but he managed to catch them in his lap. He must have enjoyed the show because, on Sunday, after his sermon, he urged his congregation to go and see it."

Also in the show was Michael Darbyshire, whom Annie describes as "the eccentric dancer from the Players' Theatre". This was, of course, the year of Queen Elizabeth's accession and English patriotism was at its height. One night, at the end of the show, as the audience and cast rose to their feet for the National Anthem, the soprano fainted. (We all know how warm it can get in there.) Clive Dunn recalls how Michael Darbyshire wickedly suggested to him that the reason she failed to rise was that she regarded herself as the Queen! Miaaow!

Summer Theatre veteran brings his new play to Southwold

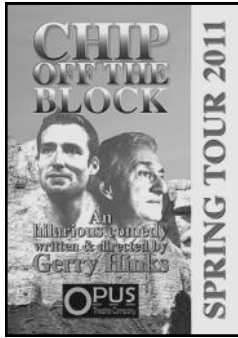
CHIP OFF THE BLOCK



Gerry Hinks has been an unforgettable regular of the Summer Theatre season since 1993. Remember him most recently in *See How they Run* in 2008 and *One for the Pot* in 2007? Some of us also enjoyed seeing Gerry last autumn when he appeared 'for one night only' with his own touring theatre company, 'Opus', in *The Importance of being Earnest* at St Edmund's Hall.

But, as well as being an actor/director, Gerry is also a fine dramatist in his own right. If you're an aficionado of Lunchtime Theatre, you may treasure the memory of his moving dramatic comedy – *Confessions of Honour* in 2009.

Now, Opus Theatre Company is preparing for a tour of Gerry's latest work, a comedy entitled *Chip off the Block*. They will visit Southwold and Bungay in early May.



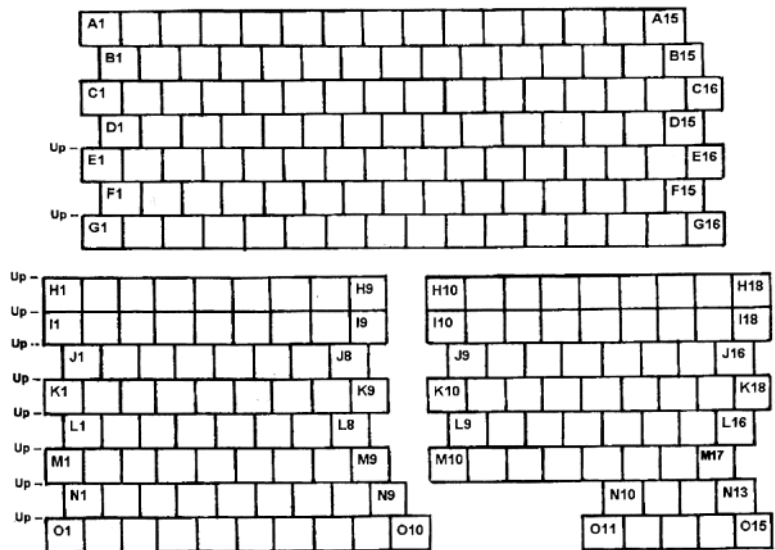
The play concerns Roger Hallam, newly appointed CEO of a US avionics company. He lives in suburban London with his wife, Jenny, and his father, retired brain surgeon David. Roger lives for his job while Jenny longs for a family, and David longs to be left in peace. Enter Drew, a 19 year old executive sent from America, purportedly to learn about the English way of life. But Drew reveals to Roger the main reason for his visit and Roger decides not to let Jenny know the details - just yet! However, when Jenny overhears a conversation between David and Drew she puts two and two together and arrives at a shocking conclusion! In desperation, Roger tells her who Drew really is and abruptly this hum-drum family circle finds itself entangled in a web of undreamed of surprises, none more unexpected than the final one!

Chip off the Block is at St Edmund's Hall, Southwold on Thursday 5th May. Tickets are due to be available about now from The Tourist Information Office in Southwold High Street Tel: 01502 724 729. The play moves to the Fisher Theatre, Bungay on Friday 6th. For more details and the full tour itinerary, visit the Opus website: www.opustheatrecompany.com

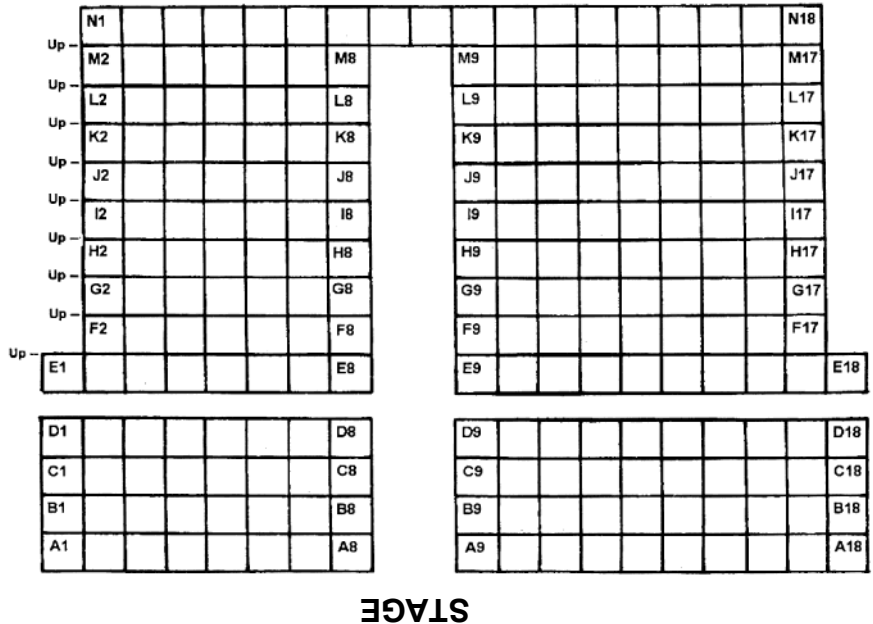
FRIENDS, TAKE YOUR SEATS FOR THE 2011 SUMMER SEASON

SOUTHWOLD		ALDEBURGH	
Evenings	G 1-16 £11.00	Evenings	I 2-17 £16.00
A 1-15 £12.00	H 1-16 £11.00	A 1&2, 17&18 £6.50	J 2-17 £16.00
1-15 £14.00	I 1-18 £11.00	A 3-16 £13.00	K 2-17 £14.50
C 1-16 £14.00	J 1-16 £11.00	B 1&2, 17&18 £6.50	L 2-17 £14.50
D 1-15 £15.50	K 1-18 £11.00	B 3-16 £13.00	M 2-17 £13.00
E 1-16 £17.00	L 1-16 £9.00	C 1-18 £13.00	N 1-18 £13.00
F 1-15 £17.00	M 1-17 £9.00	D 1-18 £14.50	Matinees
G 1-16 £17.00	N 1-13 £9.00	E 1-18 £14.50	A 1&2, 17&18 £6.00
H 1-18 £17.00	O 1-15 £9.00	F 2-17 £16.00	A 3-16 £9.00
I 1-18 £15.50		G 2-17 £16.00	B 1&2, 17&18 £6.00
J 1-16 £14.00		H 2-17 £16.00	B 3-16 £9.00
			C 1-18 £9.00

ST EDMUND'S HALL SOUTHWOLD



JUBILEE HALL ALDEBURGH





The Jill Freud Company



SOUTHWOLD & ALDEBURGH SUMMER THEATRES 2011

SOUTHWOLD

ST EDMUND'S HALL, SOUTHWOLD

Thursday 7th July
Tuesday 19th July

And A Nightingale Sang
by C.P. Taylor

Monday 25th July
Saturday 30th July

ALDEBURGH
JUBILEE HALL, ALDEBURGH

Thursday 21st July
Saturday 30th July

Fiddlers Three
by Eric Chappell

Tuesday 2nd August
Saturday 6th August

Monday 1st August
Saturday 13th August
Extra matinee on Thursday 4th & 11th August

Move Over Mrs Markham
by Ray Cooney & John Chapman

Tuesday 16th August
Saturday 20th August
Extra matinee on Thursday 18th August

Monday 15th August
Saturday 27th August
Extra matinee on Thursday 18th & 25th August

Far From The Madding Crowd
by Thomas Hardy – adapted by Mark Simpson

Monday 8th August
Saturday 13th August
Extra matinee on Thursday 11th August

Tuesday 30th August
Saturday 10th September
Extra matinee on Thursday 1st & 8th September

Love From A Stranger
from a story by Agatha Christie

Monday 22nd August
Saturday 27th August
Extra matinee on Thursday 25th August

SOUTHWOLD BOX OFFICE

From 7th MARCH – 27th MAY
Mon – Fri : 10.30am – 1.30pm - ROSEMARY DIGBY
01502 724462
4 Foster Close, Southwold, IP18 6LE

MAIN SOUTHWOLD BOX OFFICE OPENS SAT 28th MAY

Daytimes (from 28th May) Tel: **01502 724441**
T.I.C., 69 High Street, Southwold, IP18 6DS
Mon – Fri : 11.00am – 4.00pm & Sat : 11.00am – 3.00pm
Evenings (from 7th July)
St Edmund's Hall, Cumberland Road, Southwold, IP18 6JP
Mon – Fri : 5.00pm – 9.00pm & Sat : 4.00pm – 9.00pm

ALDEBURGH BOX OFFICE

From 3rd MAY – 17th JUNE
Mon – Fri : 2pm – 5pm – MERWYN CUNLIFFE
01394 382199
Beatings Brook, Beatings Road, Martlesham, IP12 4RW

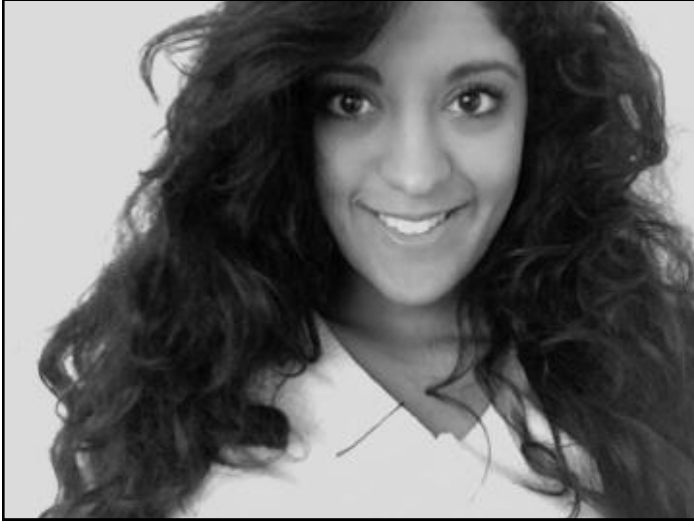
MAIN ALDEBURGH BOX OFFICE OPENS MON 20th JUNE

Daytimes (from 20th June) Tel: **01728 453007**
152 High Street, Aldeburgh IP15 5AX
Mon – Fri : 11.00am – 4.00pm & Sat : 11.00am – 2.30pm
Evenings (from 25th July)
The Jubilee Hall, Crabbe Street, Aldeburgh, IP15 5BW
Mon – Fri : 6.00pm – 8.00pm & Sat : 4.00pm – 8.15pm

'FRIENDS'
&
BLOCK BOOKINGS

MAIN
BOX OFFICE

A STAGE CAREER..? IT'LL BE A CHALLENGE BUT IN ANOTHER 12 WEEKS, I'LL BE READY TO GIVE IT MY BEST SHOT!



Lowestoft-born Yasmeen Khalaf, who was awarded a FESPA Bursary last autumn, is now half way through her foundation course in acting at RADA. It was a struggle to get there and, every day there presents a new challenge. But Yasmeen is relishing every minute.

The first 12 weeks of the course are over and they have been the most rewarding, fun and fulfilling 12 weeks of my life.

...and Christmas triumph for 13-year old Flo Barker



Just weeks into her first term at the Royal Ballet School, Richmond Park, another of our FESPA Bursary holders, Florence Barker found herself on stage at the Royal Opera House, Covent Garden in their hit Christmas ballet, *Peter and the Wolf* by Matthew Hart and Frederick Ashton. Here's what Debra Craine said of the show

in *The Times*.

This revival sees students of the school back on the main Opera House stage. They sweetly evoke the tale of Peter and his attempt to capture the big bad wolf. My favourites are the little girls in fluffy bathing caps who represent Pond (turning inanimate things into living ones is Hart's cleverest innovation)"

Yes, you guessed it, Flo was an integral part of that pond's ecosystem. A big fish in the making, surely?

Look out for a proper update on Florence's progress and that of other bursary recipients in forthcoming issues of FESPA News.

I have learnt so much and coming back and trying to explain to my friends how rolling around like an octopus and transforming into many different animals is helpful to my acting is rather humorous to say the least. All my teachers are amazing and incredibly dedicated to helping you grow as an actor and a person and I feel very privileged being taught by them. The hours are long and sometimes with all the extra talks and plays I may not get back home till midnight but I would not change it for the world. Everyone is really friendly at RADA and it is a great positive environment where everyone supports each other and are not afraid of glorious failure because from our mistakes we learn.

Every eight weeks, amongst voice, acting, movement, dance and singing lessons, the group is split into two and we work on a play. I love working on the plays because it allows me to transfer all that I'm learning into developing my character and performance and it is the best way of piecing the puzzle together. Acting classes are amazing; when I first looked at the timetable I wondered how we could spend three hours on just one class and, trust me, you can. We have two very different teachers and I guess one class is more about acting in a group and the other about you as the actor and learning more about yourself and making your work come from deep within you rather than the top millimetre. However, both link together when it comes to talking about what your character wants and knowing your objective in the scene and your super-objective that gets you through life. For any character you must know both.

My understanding and appreciation of the skill and craft of acting has deepened and I know now and will continue to learn over the next 12 weeks how to fully develop this skill for myself, which I already have begun to do. I am so thankful to FESPA for awarding me a bursary because this course has just helped me grow in leaps and bounds and is driving me to go and start my career in the professional world, which I know will be challenge but I reckon with another 12 weeks I'll be ready to give it a good shot.

FESPA Bursaries 2011

Register your interest now

Do you know a deserving young person who lives in East Suffolk or who has close connections with the area and who is hoping to pursue a performing arts course at a recognised college in autumn 2011? Or are you just such a young person yourself?

Now is not too early to register your interest in applying for a FESPA Bursary or just make enquiries.

All you have to do is email this special address:

fespa@btinternet.com

FESPA Trustee, David Bunkell, is administering the scheme this year. He will acknowledge any enquiries promptly, then, in due course, send you the application form, full details and rules.

A special 'Thank You' to all our door-to-door distributors—especially those who have joined us in the last few months. We could still use volunteer distributors in Lowestoft, Ipswich and Woodbridge. Please contact me at the email address below if you'd like to discuss.