

There will be an interval of 20 minutes

You can order your interval refreshments at the Bar before the performance begins.

Please do not bring drinks into the entertainments centre.

You, too, could be an Easingwold Player

We are always happy to welcome new members, on-stage, backstage and front of house. Please leave your name and contact number at the ticket desk, speak to any current member or contact Susan Rinaldi-Butcher on 01347 822733.

Loop System

The hall is equipped with a loop system.

Please switch your hearing aid to T.

Mobile Phones

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Past Productions

Mother Figure, Gosforth's Fete, Charming, A Respectable Funeral, A Slight Accident, Insubstantial Pageant, Farndale Murder Mystery, Sleeping Beauty, When We Are Married, Hobson's Choice, Suddenly At Home, The Full Treatment, Present Laughter, The Happiest Days of Your Life, Gaslight, Billy Liar, On Monday Next, How the Other Half Loves, Stepping Out, An Inspector Calls, Habeas Corpus, Cat's Cradle, Outside Edge, Straight and Narrow, Bedroom Farce, Plaza Suite, Lord Arthur Savile's Crime, The Wind in the Willows, The Crucible, Educating Rita, It Runs in the Family, My Mother Said I Never Should, Fallen Angels, The Wizard of Oz, A Doll's House, Bits of Bennett, An Evening at the Musicals, Oh! What a Lovely War, Dancing at Lughnasa, Annie, Singalong, Soup & Surprises, The Importance of Being Ernest, Blue Remembered Hills, Trap for a Lonely Man, Oliver!, She Stoops to Conquer, The Boy Who fell into a Book, Allo Allo,

Lettice and Lovage

Next

April 2011 - Good

EASINGWOLD PLAYERS PRESENT

PETER PAN

A PLAY BY J.M. BARRIE



November 2010



‘This Peter Pan is more than a bit special’

Abbigail Wright – Director

Abbi has been an active member of Easingwold Players for eight years and has enjoyed performing roles including; Dorothy in The Wizard of Oz, Abigail in The Crucible, Gwendolyn in The Importance of Being Earnest, Agnes in Dancing at Lughnasa, Nancy in Oliver! and Helga in ‘Allo ‘Allo. Having directed Annie in 2006 and co-directed Oliver! in 2008, she is taking on the task of Peter Pan. Abbi works at York Theatre Royal as Head of Communications and has been an avid theatre enthusiast since the age of three when she saw her first panto!

Every two years the Players produce a big family show that gives our many talented young members a chance to perform alongside our adult members and provides the audiences of Easingwold with some good pre-Christmas fun and entertainment. I proposed the idea of Peter Pan because I thought this well-loved story would fit the bill for both our actors and the audience and decided, after reading many versions of the story to stick with the original J.M. Barrie play.

I was hoping for a cast of 30 and was astounded when 75 local people and a talented local dog turned up to audition! Choosing the final cast was very hard but I’m sure you’ll be pleased to hear that the dog did get a starring role and this is one of many elements that makes our version of Peter Pan more than a bit special.

I come from a family not unlike the Darlings’ where a bed time story was read to me every night throughout my childhood and the theme of ‘telling stories’ really appealed to me and has led our production’s concept as we blur the boundaries between imagined and real worlds.

Although the play is called Peter Pan, and we do have a fabulous one, this is really Wendy’s story. A young girl on the cusp of adult hood still able to let her imagination run wild, but with the burden and knowledge of what it means to be a grown up, a mother figure and a wife ever present.

Our massive backstage and production teams have once again demonstrated astonishing commitment and I thank them all for their creativity, their ideas and their time, I feel very lucky to be part of such a wonderful team and hope you’ll join us in letting your imagination run free as we tell you a truly magical story.

“Good” is coming to Easingwold



Easingwold Players next production is *Good* by CP Taylor .

Although *Good* is set in 1930s Germany the issues that Taylor examines are as relevant today as they were 75 years ago. Taylor looks at the pressures of ordinary life during the rise of the Nazis through the eyes of John Halder, a lecturer in Frankfurt University. Halder has also written a novel about euthanasia based on the poor quality of his senile mother’s life and the Nazis are quick to use his work as academic credibility for their own programme. Halder is clearly being manipulated by both the Nazis and his family but nevertheless takes important decisions which have a major impact on his family, his closest friend – who is Jewish - his work colleagues and the wider world.

The play will be directed by John Lister and everyone is welcome to come to the initial read through in Kurt’s Bar at the Galtres Centre at 7.30pm on Thursday 2nd December. Auditions will then take place in the theatre at 7.30pm on Monday 13th December and Thursday 16th December.

Previous experience is not required as there is a very wide range of small and large roles covering every age from 17 to 97! You can learn more about the characters on our website www.easingwold-players.co.uk by clicking on “Coming Soon” and “Good”. If you’d like to be considered but can’t make any of the above dates, contact John at johnlister1953@hotmail.com and he’ll arrange something for you. As ever, we’re also keen to recruit new people to work backstage and we desperately need gentlemen in their 30s and 40s.

Our icon for *Good* was designed by Grace Neal, who won a competition for young people. Grace is from Ampleforth and is currently studying Graphic Design at the University of Cumbria. Will Vincent came second and a special prize was given to Chris Williams who put in an excellent entry despite being only 14.



Acknowledgements

Andre Marcus Salon
Belt Up Theatre
Dave Dee Removals and Banana Warehouse York
Dress Circle
Jenna Drury
Galtres Centre staff
George Hotel
High Fli, Manchester
Husthwaite Village Hall
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The Cast

Peter Pan

Matthew Batten

The Darling Family

Wendy

Laura Soper

Mr Darling

John Lister

Mrs Darling

Mary Hill

John

Christopher Gambles

Michael

Thomas Lister

Liza

Robin Walton

Nana

Drover

The Lost Boys

Slightly

Freya Lloyd

Tootles

Emily Snook

Nibs

Maddie Drury

Curly

Stephanie Pearson

Omnes

Phoebe Simpson

First Twin

Caitlin Deery

Second Twin

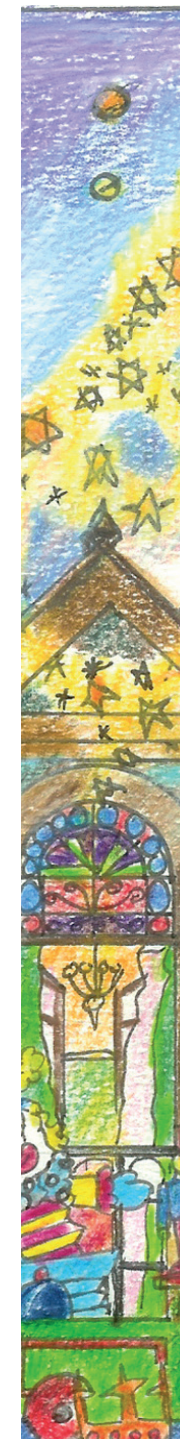
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Sam Bastow

Aled Vernon-Rees

Charlotte Oliver

Kate Oliver



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Cookson
Starkey
Skylights
Mullins
Noodler
Cecco

The Indians
Tiger Lilly
Panther

The Mermaids

The Crocodile
Head

The Never Bird

Simon Stephens
Jenna Drury
Fergus Deery
Linda Smith
Katy Cross
Fergus Deery
Cameron Smith
Alice Nottage
Polly Cuthbert
Emily Burns
Kerry Barker

Lisa Price
Arron Taylor
Rebecca Skinner
Harry Cuthbert

Charlotte Swan
Sarah Craggs

India Wentworth
Alison Wickham
Katy McEntee
Rosie Stephens
Jennifer Price
Rebecca Skinner

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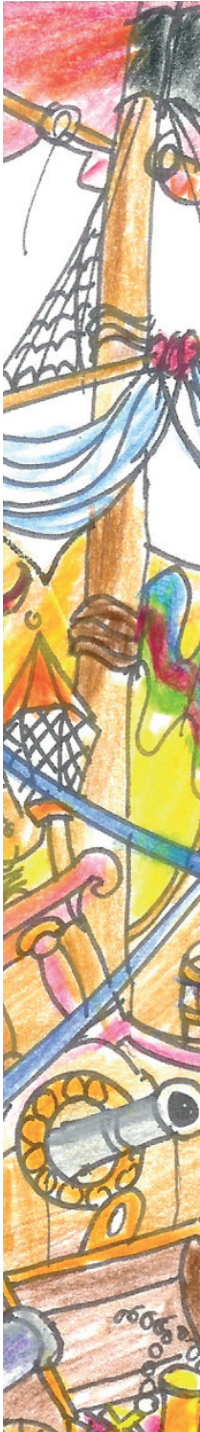
Above: the Darling Family

Below: the Lost Boys



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From Nursery to Neverland - the Set Design

Paul Wright – Set Designer

The wonderful and imaginative story of Peter Pan provides a great deal of scope for the design brief. The key themes developed in this production's design here are the links and contrast between the real world of the three Darling children in the play and their imagined (or is it imagined?) world of Neverland. Here the imagination and storytelling begins.

The set design is essentially in two parts;

Firstly - The real world of the children's late Victorian attic Nursery. Designed and produced here with authentic real objects and props. The furniture and lighting are of the period and even the wallpaper is original William Morris designs. This is all carefully devised and lit in order to deliver the realistic and happy world of the Darling family (even if this is with a dog for Nanny!) Fantastic special effects will introduce Peter Pan and the magical Tinker Bell into the Children's calm world.

Secondly- Once the children fly with Peter Pan to Neverland the whole show moves in to the colourful and exciting world of the children's imagination (or is it real?) Here the set design moves to an imagined and illustrative theme and leaves the real world of the Nursery behind. The set flats now display the theme of a children's story book with each flat depicting the key elements and excitement of this fabulous story. You will see illustrations of Pirates and a Pirate Ship, Indians, The Lagoon, Mermaids, a Crocodile, Neverland and the Lost Boys' underground hideaway. A back drop to this fantastic world is the Treasure Map.

The set has been great to design and create. The team effort for the design and the painting (with the painting team led by Lawrie Hill and the build team led by Will Skinner and Mark Gambles) has certainly been an extensive labour of love.

My thanks to all who have given endless hours of time and skill to create the set.

We hope you enjoy looking at it as much as we have enjoyed creating it.



the Pirates

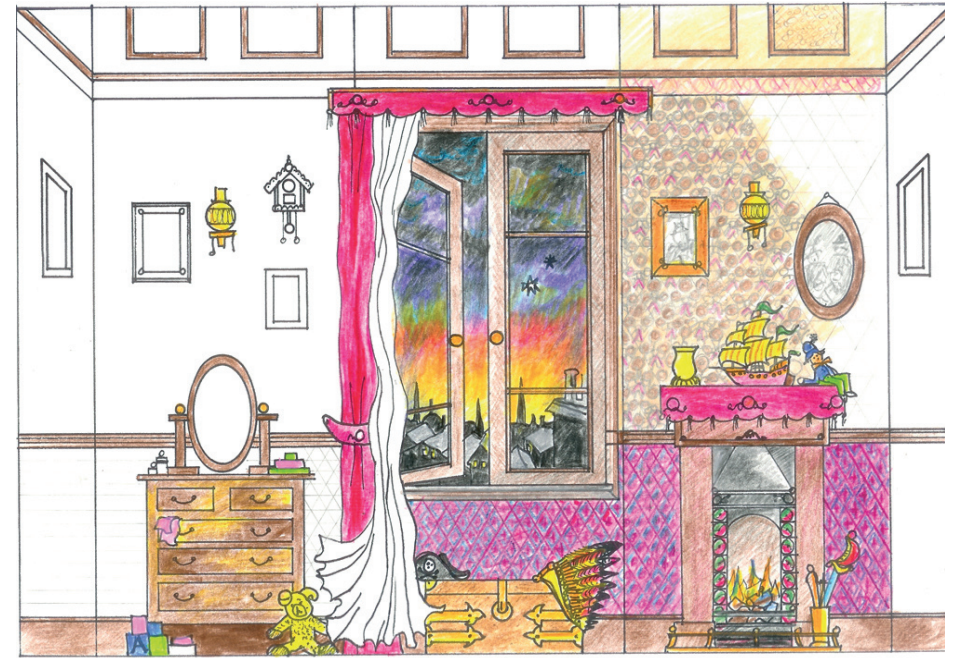


from the top: the Mermaids,
the Indians, the Crocodile



The Production Team

Director	Abbigail Wright
Producers	Stephen Barker Bromwyn Jennison
Composer and Music Director	Phil Grainger
Instrumentalist	Dave Jarman
Choreography	Loretta Knaggs
Sword Fight choreography	Michael Lambourne
Stage Construction and Crew	Will Skinner, Mark Gambles, John Stenton, Frances Skinner, Frank Barugh, Mick Souter, Laura Kendall, Alec Angel, Caroline Bousfield, Rebecca Sheepy Catriona Varney, Stella Ward Neil Gray, Brian Lund
Set Design and Artwork	Paul Wright
Set Painting	Lawrie Hill, Molly Hill, Mary Hill, De Madgwick, John Soper
Costumes	Jill Pike Jean Gray, Kate Campbell, Christine Goodwin Christine Parkinson
Make-Up	Patricia Wilkes, Trudi Lister, Hannah Cleaton, Debbie Price
Lights	John Roberts, Martin Grey, Walter Rinaldi-Butcher, Terry Johnson, Eric Readman
Properties	Hannah Spencer Rachel Huke-Danter
Publicity	Ian Hall
Programme	Richard Wood
Programme Photography	Caroline Bousfield
Advertising Sales	John Lister
Front of House	Susan Rinaldi-Butcher members of the Players
Crocodile made by	Jean Leonard
Tinker Bell light operated by	Daisy Croke



the Nursery



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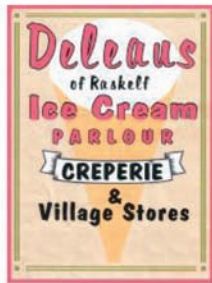
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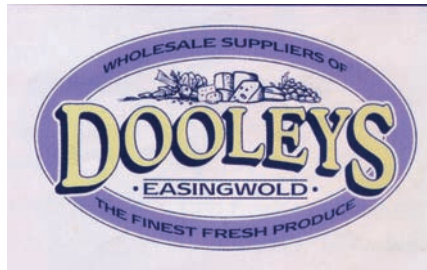
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to Easingwold Players
in their production of *Peter Pan*



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Creating Our Own Score for our Own *Peter Pan*

Phil Grainger - Music Director

The Director gave me the freedom to create a complete new score for this production of *Peter Pan*. I decided not to consult any of the numerous versions of music already existing except for the soundtrack for *Finding Neverland*, a film starring Jonny Depp about Barrie writing the script we are using. Despite various fanatics telling me to, I haven't even listened to the soundtrack of the original Disney musical. I have composed my music as I have watched the rehearsals here at the Galtres. The difficulty is that occasionally a situation arises where the cast need music to move, and I need moves to make the music. These being minor troubles, we worked them out.

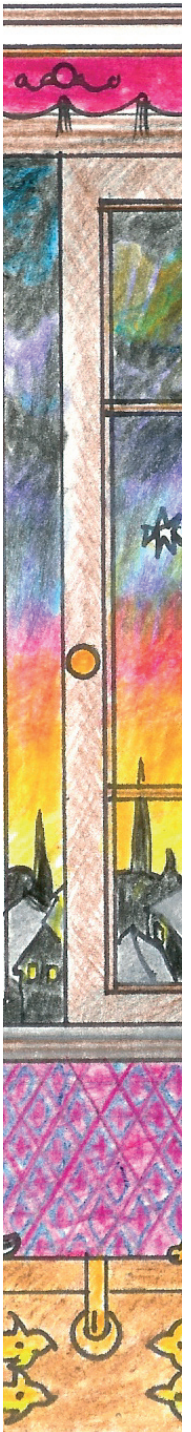
For this score, I have tried to write something more on the side of a film score than that of a musical. So I didn't really write songs I tried to write four or five themes, that would come up several times through-out the show. That way it would be there to help the audience imagine what we are aiming for, hopefully without them realising too much. Very much in the background, I hope this will help the audience to empathise with the characters... particularly Peter and Wendy.

For example, the scenes involving the Crocodile have been choreographed as physical theatre, with five young members creating the Crocodile, so to enhance this I decided not to use the common orchestral, scary Jaws-esque music, and I wrote a tango, on bells, all set around the Tick Tock of the clock in the Croc's belly.

The main theme for me to get right, I felt, was the magic for the many flying sequences. This is done on piano, very light, very pretty, using bells to add the twinkle it needed.

On the nights I will be improvising much of what I play, I know what I must play at what times of course, but the particular melodies I have left to be created each night, by my right hand.

I decided to bring in a couple of keyboards instead of an acoustic piano. David Jarman, a multi-instrumentalist will be on the 2nd keyboard, a sampling machine (onto which we have recorded all the drums we need), and sharing the duty of the drum tree with me. This is an instrument we have created just for you, inspired by the Pirates... see if you can spot it.





Peter Pan

Matthew Batten

Peter is a complicated character. He's full of energy, like me. He's also outgoing and clever. But he's a caring boy and he desperately wants to find a mother. I have the fun of sword fighting and trying to kill Captain Hook.



John, Michael, Wendy

Laura Soper

I've enjoyed being one of the principals for the first time with Easingwold Players. It's a magic story and I get to fly and to meet fairies and pirates.



Chief Pirates

Starkey, Hook, Smee

Simon Stephens

On the face of it, Hook is an evil, heartless, callous man. Underneath, he's a bit of a mummy's boy. It's a part I've had great fun with, but I don't take my work home with me - I hope!

ACT 1

- Scene 1 The Darlings' Nursery
- Scene 2 Neverland
- Scene 3 The Mermaids' Lagoon

Interval

ACT 2

- Scene 1 The Lost Boys' Home Under the Ground
- Scene 2 The Pirate Ship
- Scene 3.1 The Darlings' Nursery
- Scene 3.2 One year into the future