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Welcome

... from our Chairman, Martin Peacock.

On behalf of the Trustees of Croft House Theatre Company, I'd like to welcome you to our 2016 production of Stephen Sondheim's *Into the Woods* at Sheffield's Lyceum Theatre.

Having played to packed houses in recent years Croft has taken a brave step to produce this less well known, yet award winning musical. When it comes to awards, Stephen Sondheim is no stranger since he includes an Academy Award/Oscar, eight Tonys, several Grammys, an Olivier & a Pulitzer Prize. As well as the musicals for which he is both composer & lyricist, Stephen Sondheim has written lyrics for the works of other composers in several well known musicals including *West Side Story* & *Gypsy*. We hope you enjoy the clever way he has taken the Brothers Grimm tales including *Little Red Riding Hood*, *Jack & the Beanstalk*, *Cinderella* and *Rapunzel* and intertwined them with a story about a Baker & his wife. The characters tell us of their aspirations and wishes but we see what becomes of them as a consequence.

We are pleased to have again been privileged to have the talents of Gareth Davies as Director assisted by Kath Kenyon and Sally Wragg as Choreographer. This year we extend a warm welcome to Gavin Usher as Musical Director, assisted by Lee Horne. The trustees would also like to thank all those involved in the production, on & off stage, most of whom give up countless hours purely for the love of musical theatre. My personal thanks go to the small team of Trustees whose dedication to Croft knows no bounds.

Now please relax and fulfil our wish - to take you on an exciting journey *Into the Woods*.

INTO THE WOODS

MUSIC AND LYRICS BY

STEPHEN SONDHEIM

BOOK BY

JAMES LAPINE

ORIGINALLY DIRECTED ON BROADWAY BY JAMES LAPINE

ORCHESTRATIONS BY JONATHAN TUNICK



1 - 5 MARCH 2016
LYCEUM THEATRE, SHEFFIELD



FACTS

Into The Woods won several Tony Awards, including Best Score, Best Book and Best Actress.

The musical has been produced many times:

- 1987 Broadway
- 1988 US national tour
- 1990 West End production
- 1991 Television production
- 1997 Tenth anniversary concert
- 2002 Broadway revival
- 2010 London revival
- 2012 New York City's outdoor Shakespeare in the Park series
- 2015 Walt Disney film starring Meryl Streep, James Cordon, Emily Blunt & Johnny Depp

Rehearsals



FICTION

In the beginning ... Once upon a time ... Fairy Tales did not end with a happily ever after.

Most people know and can relate quite easily to the stories of Little Red Riding Hood with the Wolf and Granny, along with Cinderella, the ugly sisters and the wicked Stepmother etc. We have all grown up with these fairy tales; Snow White, Rapunzel, Sleeping Beauty and the rest. This is all the work of the Brothers Grimm, but the versions we know now are not the same as they were first published, and the stories were never intended for children at all.

When Jacob and Wilhelm Grimm set out to collect stories, their goal was not to entertain children but to preserve Germanic folklore. The hard life of European peasants was reflected in the tales they discovered. However, once the brothers saw how the stories entranced young readers, they began softening some of the harsher aspects to make them more suitable for children. All the blinding and sexual misconduct and death were mostly scrubbed away.

Jacob Grimm (1785-1863) and his brother Wilhelm (1786-1859) were philologists and folklorists. They were born into a well-off family, but their lives took a turn for the worse when their father died. They struggled through school and university in poverty. In the early 1800's they worked as poorly paid librarians. However, the brothers were both keen scholars, and their jobs gave them both time and opportunity to do their own research. The brothers rediscovered a host of fairy tales, telling of princes and princesses in their castles, witches, giants and dwarfs, of fabulous animals and dark deeds. This led them to put together the collection of stories, but they weren't the only ones at that time who were exploring traditional folk tales. Many writers believed that the theories behind these stories, passed down from one generation to the next, contained the collective hopes, fears, and morals of the people.



The 'Grim' truth...

In the Grimm story of **Cinderella**, the stepsisters cut off parts of their feet in order to fit into the glass slipper. The blood pouring from their shoes gave them away and in the end they also had their eyes pecked out by doves.

In one of the earliest versions, **Sleeping Beauty** does not prick her finger on a spindle, but gets a sliver of flax stuck under her fingernail. She falls down, apparently dead. Her father cannot face the idea of losing her, so he lays her body on a bed in one of his estates. A king finds her while out hunting in the woods and since he can't wake her up, he rapes her while she's unconscious then heads home to his own country. Later, still unconscious, she gives birth to two children, and one of them accidentally sucks the splinter out of her finger, so she wakes up. The king who raped her is already married, but he burns his wife alive so they can be together.

As for **Little Red Riding Hood**, the brothers actually made this story a lot nicer than it originally was. There was no intrepid huntsman. Little Red simply strips naked, gets in bed and then dies, eaten up by the big bad wolf. In another version, she eats her own grandmother; her flesh cooked up and her blood poured into a wine glass by the Wolf.

In the original 1812 Grimm version of **Snow White**, the evil Queen is her real mother, not her stepmother. The Disney version left out the fact that the Queen sends the huntsman out to bring back Snow White's liver and lungs, which she then intends to eat. She's actually not in a deep sleep when the prince finds her - she's dead, and he carts off her body to play with when his servant trips, jostles the coffin and dislodges the poison apple from her throat. When the queen shows up at Snow White's wedding, she is forced to step into iron shoes that had been cooking in the fire and then dances until she drops down dead.

Rapunzel, Rapunzel, let down your hair? In the Grimm version she does this quite often to the prince and ends up pregnant, innocently saying to her jailer witch that her clothes feel tight. The witch, not wanting competition, cuts off Rapunzel's hair and magically transports her far away where she lives as a beggar with no money, no home, and after a few months, two hungry mouths to feed. As for the prince, the witch lures him up the tower then pushes him from the window. Some thorn bushes break his fall, but also poke out his eyes.

It definitely was 'Grimm'... *Be careful what you wish for*

JOAN BENNETT TALKS WITH DIRECTOR OF INTO THE WOODS, GARETH DAVIES

In one word, what is *Into the Woods* about?

Community. Initially the focus is on individual desire, but soon each character discovers that they must sacrifice selfish needs to help and support one another. The individuals become a community whose only chance of happiness is interdependence.

Do you think that the need for community is the moral of the story?

I think it's much more complicated than that. *Into the Woods* has been criticised for being 'preachy', but surely that's the point. The Grimm fairy tales, on which *Into the Woods* is based, are all morality tales. As well as being stories to amuse, fairy stories are allegorical...and so is *Into the Woods*.

Allegorical?

Allegory is an artistic device used to convey complex ideas in a way that's accessible to an audience. On the surface, Little Red Riding Hood is a simple story, but in parallel it's about sexual awakening.

Oooh... tell me more...What other allegory is hidden in *Into the Woods*?

The Grimm fairy stories in *Into the Woods* all carry allegory - some more obviously than others. When the piece was first performed on Broadway in 1987, some argued the musical had connotations to the communal solidarity needed during the AIDS crisis. Although Sondheim has disputed this, I don't find this connection surprising considering the music and lyrics were written by a gay man, in New York City, at a time when the AIDS epidemic was stomping around the theatre world like an angry giant. I think the communal threat faced in *Into the Woods* will continue to be interpreted in new ways; just as the deeper issues in fairy tales find new audiences and new meanings.

The look you've chosen for Croft's production is quite distinctive. Can you explain your reasoning behind it?

Part of the reasoning is allegorical, but it's also worth pointing out that *Into the Woods* was created for an American audience by Americans. Unlike the UK, the USA doesn't have a strong history and tradition of Pantomime. As such, a theatrical production in this country based around traditional fairy tales can very easily look like a panto. It isn't. I wanted to distance this production as far away as possible while continuing to remind the audience that this is simple ensemble story telling.

If you could have your wish, what would be the production you would most like to direct? (Be careful what you wish for!)

Sondheim's *A Little Night Music*. *Into the Woods* is my second chance to direct Sondheim at the Lyceum, the first being *Sweeney Todd* in 2011, and it's a privilege to work with material of this quality. The deeper you look into his work the more you find. I have discovered something new at almost every rehearsal, thanks to such a receptive and creative production team and a truly talented cast.



“A VISION'S JUST A VISION IF IT'S ONLY IN YOUR HEAD.”

Stephen Sondheim



DIRECTOR | Gareth Davies

Born in Sheffield, educator, director and performer, Gareth Davies has been involved in theatre from an early age and gained a first class degree in Dramaturgy from the University of Leeds. Although a performer, who has played many leading roles in plays and musicals, his true interest has always been directing and teaching. At present, Gareth works at a secondary school in Rotherham where he teaches drama and is involved in teacher training. After directing two of Croft's Productions, 'Sweeney Todd' in 2011 and 'The Sound of Music' in 2012, Gareth joined the Trustees Management Committee. He also directed last year's production of 'Sister Act'.



MUSICAL DIRECTOR | Gavin Usher

Gavin balances a busy career as a freelance violinist, conductor & music educator, working with many local groups. As a violinist, he appears regularly as soloist, chamber musician & orchestral player as well as founding The Larkin String Ensemble. Most recently he toured with the professional opera company, Young Opera Venture. Gavin has played for HM the Queen and Lord Sebastian Coe and has performed in the House of Lords as well as working on projects with the BBC. A keen & active supporter of youth music & music education, he currently works extensively for Opera North as a Teaching Artist Team Leader on the education programme 'In Harmony' which recently won Classic FM's Best Classical Music Initiative Award.



CHOREOGRAPHER | Sally Wragg

Sally is a fellow of the IDTA (FBt, FMj, ATap, ATc) Qualified with Distinctions. She also has a YMCA exercise to music qualification as well as a BTEC National Diploma in Performing Arts. She began dancing at the age of 2 years, training at the Constance Grant Dance Centre as a professional dancer & teacher. She is the Principal of Dronfield Dance & Theatre Academy and coaches for Teacher Training, Stage School preparation & Off Ice Coaching. Sally first became a member of Croft at the age of 16 when she performed in Oklahoma in 1993. She has choreographed for various societies & dance schools, and is thrilled to be a part of the Croft Team for a fifth year.



ASSISTANT DIRECTOR | Kath Kenyon

With a wealth of experience both on and off stage, Kath started treading the boards at the tender age of 14 years. She has worked backstage and front of house as well as directing and performing for various groups in both musicals and plays. Her last performance on stage was in the 2014 production of 'Mansfield Park' for Denys Edwards Players and she recently assisted with their production of 'David Copperfield', both performed at the Crucible Studio. Kath is honoured once again to be Assistant Director for Croft, and looks forward to the challenge of 'Into the Woods'.



ASSISTANT MUSICAL DIRECTOR | Lee Horne

Graduating in 2012, Lee has performed for Sheffield University as 'Pianist in Residence' (2010 to 2014) for graduation ceremonies, conferences & alumni functions. He was also a member of the Jessop Piano Trio. Lee has worked with conductors Simon Lindley (Sheffield Bach Society), Mark Elder, Rory McDonald & André de Ridder (Hallé Orchestra). His interest lies in contemporary piano performance, accompaniment and ensemble. He has toured extensively performing in Paris, Italy, Holland and many prestigious venues in the UK. Recently gaining a PGCE in Secondary Music Education, Lee continues to perform alongside his educational & youth work duties.



NARRATOR | Alisdair Low

Alisdair is a qualified teacher trained at The London Guildhall School of Music & Drama. In London's Fringe theatres his favourite roles have been; Sky Masterson (Guys and Dolls), Daniel (My Night with Reg), Captain Bluntschli (Arms & the Man), Arnold (Torch Song Trilogy), Eric (Bouncers), Teddy Graham (Flare Path), The Warden (Kiss of the Spider Woman) & Nicky Lancaster (The Vortex). He won Best Actor 3 years in a row (Waltham Forest Arts Festival). He sang with the London Gay Men's Chorus for 21 years and was Chairman before moving to Sheffield.



CINDERELLA | Jennifer Horsfield

This is Jennifer's second show with Croft after performing "Chapernun" duties for 'The Sound of Music' in 2012. She has been performing in musicals since the age of 11, most recently performing Serena in 'Fame!' Jennifer is looking forward to striking the role of Sondheim's Cinderella off her theatre performance bucket list. Every girl wants to be a princess!



JACK | Mason Ratcliffe-Jones

Mason's first role was as the Baker in 'Joseph & his Technicolour Dream Coat'; soon after this he played the lead as Seymour in 'Little Shop of Horrors'. Then travelling to Aberdeen with the Youth Music Theatre he appeared in 'Corrie Cave' (as Simon), 'How to Survive a Zombie Apocalypse' and 'Come Out Singing' where he incidentally first met our own 'Little Red'. At present Mason is studying A level philosophy & ethics, music, English and maths at Wales H.S.



JACK'S MOTHER | Judi Johnson Hart

Judi has played many leading roles for Croft and many other companies which include: Gypsy, Sweeney Todd, 42nd Street, Spend-Spend-Spend, Best Little Whorehouse, Witches of Eastwick, and many more supporting roles. She played Golde in Croft's 2010 production of 'Fiddler on the Roof', followed by Jeanette in our 2010 production of 'The Full Monty', and received critical acclaim for her portrayal of Mrs Lovett in Croft's 2011 'Sweeney Todd'. In 2015 she was The Mother Superior in Croft's sell out production of 'Sister Act'



BAKER | Jamie Cooke

This is Jamie's 3rd year with Croft playing the roles of Roger in 'Grease' 2014, and Eddie in 'Sister Act' last year. His recent credits for other companies include Angel in 'Rent', Jimmy in 'Thoroughly Modern Millie' and Lt. Joseph Cable in 'South Pacific'. He is thrilled to be cast as The Baker and says 'Into the Woods' is one of his favourite musicals.



BAKER'S WIFE | Helen Green

This will be Helen's 4th production with Croft. The Baker's Wife is a bit of a '*rise*' up from Nun 3 & waitress (Sister Act); but this isn't Helen's first principal '*roll*' having made playing feisty females her '*signature bake*': Gloria (Return to the Forbidden Planet), Sally (Me & My Girl), & Joanne (Rent)... until a couple of '*buns in the oven*' enforced a break from performing. Helen thought it would be a challenge to find a '*roll*' to rival Reno Sweeney (Anything Goes) with director Gareth as Billy Crocker ... but the Baker's Wife might '*prove*' a contender!



CINDERELLA'S STEPMOTHER | Fiona Hannon

Fiona is 2nd generation Team Croft as her parents performed with Croft at the Lyceum & City Hall from the 50's to the 80's. Appearing in more than 100 productions with many local groups her favourite roles include Anita (West Side Story), Audrey (Little Shop of Horrors), Nancy (Oliver), Alex (The Witches of Eastwick), Miss Bonnie (Acorn Antiques), Glinda (The Wiz), Muzzie (Thoroughly Modern Millie), Irene (Crazy for You), Jenny Lind (Barnum), Lady Jacqui (Me and My Girl), Elizaveta (The Grand Hotel) and Calamity Jane. This is her third Sondheim, and probably the most challenging - *"We were frightened, but we hid it"*



FLORINDA | Jess Widdowson

This is Jess's first show with Croft. She is currently a 3rd year student at Sheffield Hallam University studying performance for stage & screen - previously studying at RADA from the age of 16 to 18. She also works as a singing and musical theatre teacher. Last summer, Jess was chosen to appear in 'Departures' at the Edinburgh Festival and will be performing the show again this year in London and at the National Student Drama Festival.



LUCINDA | Danni Hibbert

Delighted to be back on the 'big stage', Danni's recent performances were Maureen (Rent) Crucible Studio, followed by Rita (Billy The Musical) attired in leopard print and ginger bee-hive wig... looking like a young Elsie Tanner. In between, she ferries her children (rising stars!) Kassia and Connor to panto rehearsals and is part of the Splinters Theatre Group committee. Favourite past roles include; Miss Hannigan (Annie), Nickie (Sweet Charity) and Tessa (The Gondoliers). Danni is a big fan of all things Sondheim since singing 'Send in the Clowns' in concert. She is enjoying playing a Stepsister immensely... *"being part of a double act is so much more fun, especially when you can be horrible to Cinderella!"*



CINDERELLA'S FATHER | Martin Peacock

On the amateur stage for more years than he cares to remember, Martin has played so many leading roles the list is endless. His favourite roles for Croft have been Julian Marsh (42nd St) and Mack Sennett (Mack & Mabel). In 2009 he appeared as Roger Debris (The Producers) wearing high heels and a dress modelled on the Chrysler building, which was far removed from playing Teyve (Fiddler on the Roof) and Harold (The Full Monty) both in 2010. Leading roles followed in 2011 (Sweeney Todd), with Max Detweiler (The Sound of Music) 2012, and most recently Mr Clifford (Acorn Antiques) 2013.



LITTLE RED RIDING HOOD | Beth Atkin

Having just finished her GCSE examinations, Beth is now studying performing arts and would ultimately love a career on the stage. This is her second show with Croft, having played Sister Mary Robert last year in 'Sister Act'. Beth is also part of Rotherham Teachers Student Academy where she will be playing the role of Lucy in 'Sweeney Todd' later this month. 'Into The Woods' is one of her favourite shows and she hopes you enjoy the journey!



WITCH | Mary Kingsnorth

This is Mary's debut with Croft and we are delighted to have her in the cast (even though she says she won't need make-up or acting skills for this role!). Mary has appeared at the Lyceum before as Dolly Levi in 'Hello Dolly' and 'White Christmas' with STOS, but she has a wealth of experience performing in various productions in Aylesbury, Doncaster & Bawtry. Mary would like to dedicate this performance in memory of her beloved mother Peggy who raised her on all the old musicals, to whom she owes so much.



CINDERELLA'S MOTHER / SNOW WHITE | Olivia Parkin

A professional singer for 6 years, performing in many venues across the country including The Glasgow O2 Arena, this is Olivia's debut with Croft and her first performance in musical theatre. She graduated from Bishop Grosseteste University College Lincoln in 2011 and has since worked as a primary school teacher in many schools in Sheffield and the surrounding area. Olivia is honoured to have been cast in 'Into the Woods' and is excited to learn more about musical theatre.



MYSTERIOUS MAN | Steve Pashley

Steve is looking forward to another Sondheim show. He finds them rewarding and challenging especially after being Sweeney Todd's first victim a few years ago. He has been a staunch member of Croft House Theatre Company for many years and has taken on numerous varied and diverse roles. He is delighted to be a part of 'Into the Woods' as it has been one of his favourite shows for many years now.



WOLF | Dale Vaughan

Dale has travelled a long way to be here tonight; physically and theatrically. He has driven a 70 mile round trip for every rehearsal and performance, but that is the 'pull' Sondheim has; The Wolf is a dream part! Theatrically Dale has travelled from Seymour (Little Shop of Horrors) through Billy (Carousel) with a stop off as Fagin (Oliver). This is Dale's first show with Croft and he would like to thank all involved for welcoming him & making it such an enjoyable experience.



GRANNY | Joan Bennett

Tea lady, Treasurer, Vice Chair, Programmer, Web site manager and Croft House Archivist (to name some presently un-acted roles) as a member of Croft for over 40 years Joan has also 'performed' several cameo roles along the way. Now in her twilight years she appears to be sought after as a bona fide decrepit old lady, having played the 'old' Sister Theresa last year (Sister Act). She loves being a Granny off stage too.



RAPUNZEL | Debra Finch

Born in Wales, Debra has lived in Sheffield since 2009. Graduating with a 1st class honours degree in Music in 2009, winning academic & recital prizes, Debra is currently a singing and piano teacher. She also sings as part of an Andrews Sisters-inspired close-harmony vocal trio 'The Bobby Pins.' Debra toured with the National Youth Theatre of Wales & the Welsh National Youth Opera, has recorded with WNYO for BBC Radio Four and has been a soloist for various choirs and dramatic groups. Debra has loved working with the cast and creative team of 'Into the Woods' - and is ever grateful for the ready availability of tea and chocolate.



RAPUNZEL'S PRINCE | Phil Green

Currently undertaking his teacher training, Phil (26) is delighted to be part of 'Into the Woods' at the Lyceum, his first production with Croft House. Having played several cameo roles since 2014, (The Sound of Music, The Wizard of Oz, & The Full Monty) this will be Phil's first time singing on stage and he is hoping it will be anything but 'Agony!'



CINDERELLA'S PRINCE | Joe Hamilton

Since 2013 Joe has attended The Carney Academy for professional training in acting, singing and dance. Last year he played the Narrator in a new modern fable play directed by Samantha Robinson, numerous show case performances including a solo, Thane warrior and other voice over's for a radio play. Joe is also a musician having played the drums since age 11. He has played in several bands, is a singer and guitarist.



STEWARD | Andrew Stansall

A member of Croft since 1988, Andrew has played many leading and supporting roles. His most memorable ones are: Billy (42nd Street), Don Lockwood (Singin' in the Rain), Tom Thumb (Barnum), The Tin Man (The Wiz) and Carmen Ghia (The Producers) – which shows how versatile he is! Andrew is also a trained dancer and well known for his artistic flair and enthusiasm. In January he played 'Jack' in Handsworth & Hallam's pantomime – along with his daughter Abigail (following in his footsteps) and wife Alison makes it a family tradition.



GIANT | Shan Bennett

Once upon a time, 33 years ago, Shan did her first show with Croft. She spent most of her time in the chorus/ensemble or busy being Secretary and a Trustee but... she is thrilled to be back at the Lyceum this year, playing Sondheim, and in her 'biggest' role to date. She finds herself at the top of the 'tree'... but watch out she could be coming your way!



SLEEPING BEAUTY | Ally Peach

Currently a 4th year medical student in Sheffield, Ally enjoys taking part in musical theatre in her spare time and this will be her 2nd show with Croft. In the summer she enjoys dancing with The Pauline Reader Dancers at Steam Rallies. Ally is very excited to be taking part in 'Into the Woods' at the Lyceum; she has appeared in numerous productions, her favourites being; Beauty & the Beast, Cabaret & Hello Dolly.



MILKY WHITE PUPPETEER | Laura Singleton

Laura currently works front of house at Sheffield Theatres, but she enjoys being at the other side on stage with the Croft family team. This year she has had the chance to develop a new skill, puppeteering. Laura is a keen part of the Youth Music Theatre in London and is currently applying to university to further her interest in the performing arts. This is Laura's 3rd year with Croft House.

ENSEMBLE

Melody Cole

Philippa Matkin

Elliot Nelson

Ed Robinson



SYNOPSIS

"Be careful what you wish for" is the ongoing theme in Stephen Sondheim and James Lapine's Brothers Grimm inspired musical, 'Into the Woods'. The story follows the Baker and his Wife who wish to have a child, Cinderella who wishes to go to the King's Festival, and Jack who wishes his cow would give some milk.

When the Baker and his Wife learn they've been cursed with childlessness by the Witch next door, the two set off on a journey into the woods to reverse the curse. They embark on a quest for the special objects required to break the spell.

Also in the woods... we meet Little Red Riding Hood who is trying to visit her Granny; the Wolf who loves tasty little girls; the Witch's daughter Rapunzel; and the Princes chasing after their loves.

By the end of Act 1, everyone has gotten their wish and will seemingly live happily ever after... but in Act 2, when Jack's beanstalk brings them a visit from an angry Giant, we see how the consequences of their actions haunt them in disastrous ways. The community must come together to save each other and their Kingdom... but sacrifices must be made.

CAST

Narrator	Alisdair Low	Wolf	Dale Vaughan
Cinderella	Jenny Horsfield	Rapunzel	Debra Finch
Jack	Mason Ratcliffe-Jones	Rapunzel's Prince	Phil Green
Baker	Jamie Cooke	Cinderella's Prince	Joe Hamilton
Baker's Wife	Helen Green	Granny	Joan Bennett
Cinderella's Stepmother	Fiona Hannon	Steward	Andrew Stansall
Florinda	Jess Widdowson	Giant	Shan Bennett
Lucinda	Danni Hibbert	Snow White	Olivia Parkin
Jack's Mother	Judi Johnson Hart	Sleeping Beauty	Ally Peach
Little Red Riding Hood	Beth Atkin	Milky White (Puppeteer)	Laura Singleton
Witch	Mary Kingsnorth		
Cinderella's Father	Martin Peacock	Ensemble	Melody Cole
Cinderella's Mother	Olivia Parkin		Philippa Matkin
Mysterious Man	Steve Pashley		Elliot Nelson
			Ed Robinson



MUSICAL NUMBERS

ACT ONE

Scene 1	Prologue	Full Company
Scene 2	Cinderella at the Grave Hello Little Girl I Guess this is Goodbye Maybe They're Magic Our Little World I Know Things Now A Very Nice Prince First Midnight	Cinderella & Cinderella's Mother Wolf & Little Red Jack Baker's Wife & Baker Witch & Rapunzel Little Red Cinderella & Baker's Wife Full Company
Scene 3	Giants in the Sky Agony A Very Nice Prince (Reprise) It Takes Two Second Midnight	Jack Cinderella's & Rapunzel's Princes Cinderella & Baker's Wife Baker & Baker's Wife Full Company
Scene 4	Stay With Me On the Steps of the Palace	Witch & Rapunzel Cinderella
Scene 5	Epilogue	Full Company

ACT TWO

Scene 1	Prologue	Full Company
Scene 2	Agony (Reprise) Witch's Lament Any Moment Moments in the Wood Your Fault Last Midnight No More No One is Alone	Cinderella's & Rapunzel's Princes Witch Cinderella's Prince & Baker's Wife Baker's Wife Jack, Little Red, Baker, Cinderella, Witch Witch Baker & Mysterious Man Cinderella, Little Red, Baker & Jack
Scene 3	Epilogue	Full Company



WELCOME

CHTC are pleased to welcome:

The Lord Mayor, Councillor Talib Hussain & Lady Mayoress Mrs Yasmin Saddiq
The Lord Lieutenant of South Yorkshire, Mr Andrew Coombe & Guest
Croft President John Higgins and Mrs Carol Higgins
Croft Vice President Brenda Scaife with Joan Kelsey
Past Presidents Basil Andrews & Kathleen Revitt
Croft Life Members
Wells Richardson Chartered Accountants & party

REPRESENTATIVES FROM NODA:

NODA President Mr Chris Ingram & Mrs Mary Ingram
Regional Councillor - Mr David Streeter
Regional Representative - Miss Mary Titterton & guest

ACKNOWLEDGEMENTS

CHTC would like to thank & acknowledge the help & assistance of the following:

The Management Staff & Crew of the Sheffield Theatres Trust
The Victoria Centre for rehearsal facilities
The Park Centre for rehearsal facilities
Constance Grant Dance Centre for their support
All our advertisers for their sponsorship
Front of house programme sellers & helpers
All our back stage crew & helpers
Steve Braithwaite for photography
Zoe Martin for rehearsal photography
The Wednesday Club 'boys' for scenery building
Duncan Cameron - artist www.duncancameron.org
Russell J Hall - Magick Enterprises
Mark Boyles - Props
Denys Edward Players
Tudor Players



OBITUARY

Betty Watson

CHTC is very sad to lose one of our greatest supporters, Betty Watson, who passed away on 18th June 2015. Betty performed with Croft from 1975 to 1993 but remained a big part of the Croft family long after she'd retired from the stage. Betty was a wonderfully warm, vibrant person and leaves us with many fond memories



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TEAM CROFT

Director	Gareth Davies	Production Manager	Helen Fidler
Musical Director	Gavin Usher	Stage Manager	Paul Minott
Choreographer	Sally Wragg	Deputy Stage Manager	Helen Fidler
Assistant Director	Kath Kenyon	Assistant Stage Managers	Steve Culmer
Assistant MD	Lee Horne		Martyn Green
		Set Construction & Crew	Joseph Allonby
			Stuart Bown
Assistant Treasurer	Dorothy Moore		Mark Boyles
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FOH Supervisor	Katie Rhodes		Michael LeCount
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Programme	Joan Bennett		James Ora
	Gareth Davies		Cass Orme
	Dave Bonnett		Matt Orme
Printing	My Print Partners		Sandra Staniforth
Photographers	Steve Braithwaite		Stan Staniforth
	Zoe Martin		
		Lighting Sound	Gary Longfield
			Nick Greenhill
			Chris Ellis
		Scenery	Scenic Projects
			The Wednesday Club
		Puppets	Duncan Cameron
		Props Manager	Christine Minott
		Props Team	Hannah Bloomer
			Margaret Chapman
			Keith Houldsworth
		Wardrobe Supervisor	Jane Nettleingham
		Wardrobe Team	Hayley Adams
			Becky Collins
		Wigs	John Cumberlidge
		Hairdresser	Nick Challenger
		Make Up	Pat Bunting & Team

ORCHESTRA

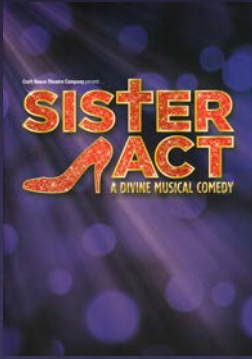
Violins	Sarah Cole
	Jacob George
Violas	Hazel Allbones
	Liam McRay
Cello	Natalie Halliday
Bass	Matt Jackson
Flute	Mike Copperwhite
Clarinet	Thomas Evans
Bassoon	Richard Beards
Horns	Simon Twigge
	Tim Page
Trumpet	Mathew Knowles
Piano/Synth	Lee Horne
Percussion	Keith Ramskill

TRUSTEES & MANAGEMENT COMMITTEE

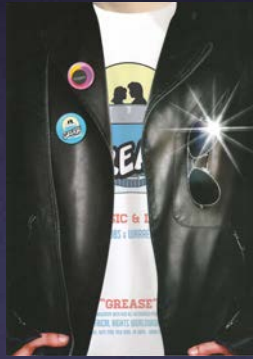
Chair	Martin Peacock	Members Liaison	Melodie Cole
Vice Chair/Treasurer	Joan Bennett	Branding Manager	Gareth Davies
Business Manager	Judi Johnson Hart	Communications	Fiona Hannon
Secretary	Shan Bennett	Rehearsals Manager	Andrew Stansall



RECENT PRODUCTIONS



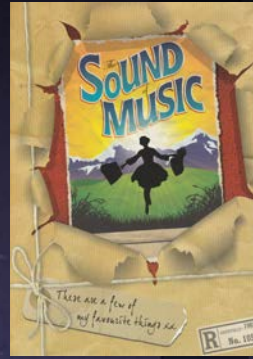
2015



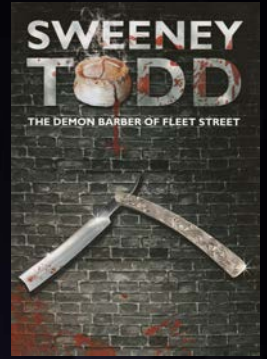
2014



2013



2012



2011



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Croft House



Theatre Company

MR JOHN HIGGINS - HONORARY PRESIDENT



John was musical director and chorus master for Croft House for 28 years: he loved every minute of it – the shows, the people, the Company, just everything about it – and retired in 2007 after musical-directing/conducting 11 City Halls and 17 Lyceums, plus several concerts along the way. His wife, Carol, was equally enthusiastic, supporting John totally and contributing much towards these productions. Being a self-confessed obsessive about theatres, especially the buildings and their history, John is a published author on the subject, having written two books. His *Theatres of Achievement* (Entertainment Technology Press, Cambridge) came out in 2006 and, more recently, he spent a year working with Daniel Evans at the Crucible on *Crucible 40*, the story of that theatre where the book is currently on sale. John's latest venture (currently in progress) is a major work about London's West End. Prior to his appointment at Croft in 1979, John had already written two full-scale musicals, including their books, music, lyrics and orchestrations – both of which had been presented in his home-town of Barnsley.

Now – over 40 years later - another Barnsley Company presented his second show as their 2013 annual production – *PIP*, his musical version of Charles Dickens' *Great Expectations*. John, formerly Vice President of Croft, was appointed President in October 2015 on the retirement of Kath Revitt



Be inspired by amateur theatre

The National Operatic and Dramatic Association (NODA), founded in 1899, is the leading representative body for amateur theatre in the UK. The Association has a membership of approximately 2400 amateur theatre groups and over 2000 individual members staging musicals, operas, plays, concerts and pantomimes in a wide variety of venues ranging from the country's leading professional theatres to village

halls. Covering a broad spectrum of age ranges NODA member societies meet the needs of all levels of both performers, whether dramatic, dance or musical, and those involved backstage, front of house or in society administration.

NODA AIMS:

- To give a shared voice to amateur theatre
- To help societies and individuals achieve the highest standards of best practice and performance.
- To provide leadership and advice to enable amateur theatre to tackle the challenges and opportunities of the 21st century

To achieve these aims NODA is divided into eleven regions, each headed by a regional councillor who sits on the national council (ruling body of the Association), and supported by a network of regional representatives and officials. These volunteers are the vital link to the grass roots of the Association; the amateur theatre groups themselves and their members.

To provide support and assistance to these volunteers the Association is administered from its office in Peterborough by a knowledgeable and friendly staff who can deal with any enquiry about amateur theatre.

Membership of NODA provides theatre groups and individuals with a wide range of benefits including access to NODA's advice service at national and regional level, as well as representation to government, access to funding agencies, direct access to rights holders and the media as well access to regional and national conferences, workshops and seminars to help share information on best practice.

NODA holds an annual residential Summer School (with bursaries available) offering training from professional tutors in a wide range of both performance and technical courses as well as a similar residential academy to provide similar performance based training for those under 18.

NODA also holds an annual national and regional programme and poster competition to encourage high

standards in design.

Through its trading arm, NODA Limited members have access to a varied range of products and services including insurance for both societies and individuals, long service awards that recognise the dedication made by individuals to amateur theatre, discounts on plays, vocal scores, libretti and technical books and a range of NODA branded merchandise. As a rights holder NODA Limited has 150 pantomimes by leading authors as well as a growing catalogue of plays and musicals.

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By Dolly Parton

Book
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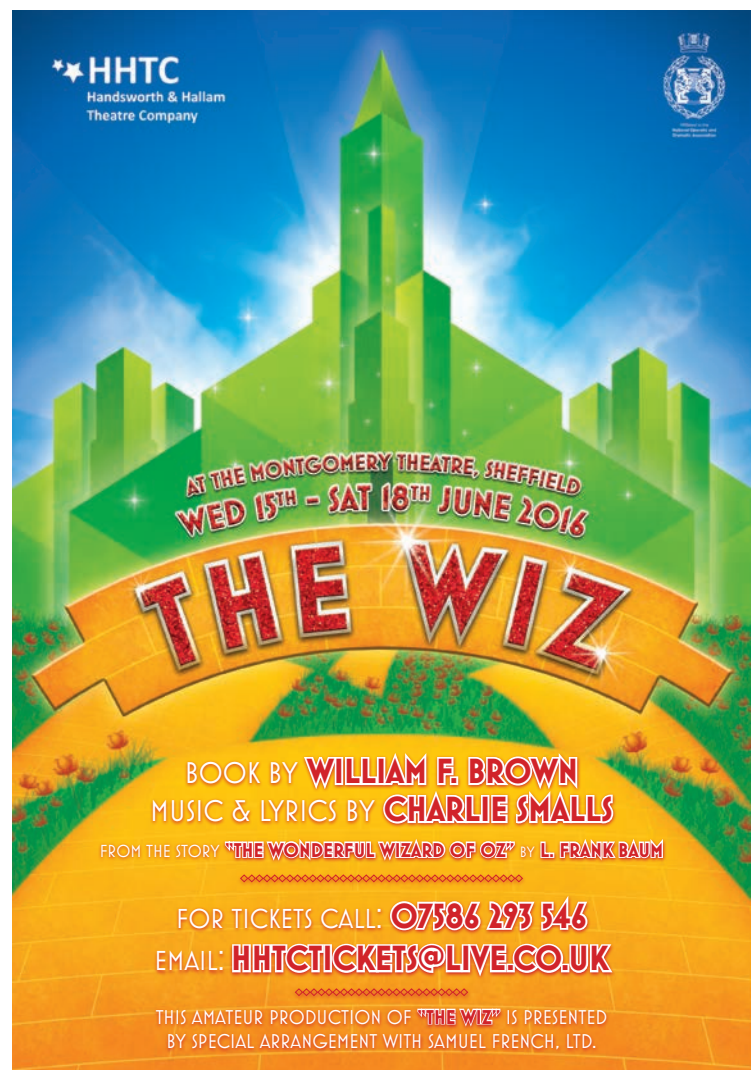
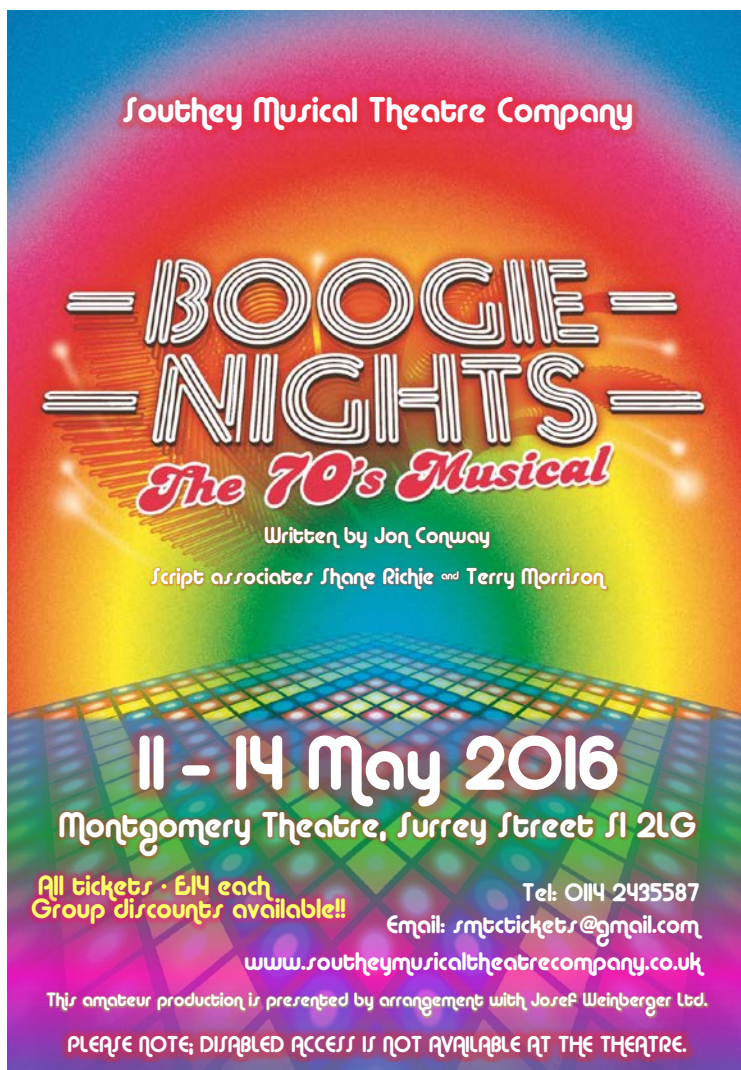
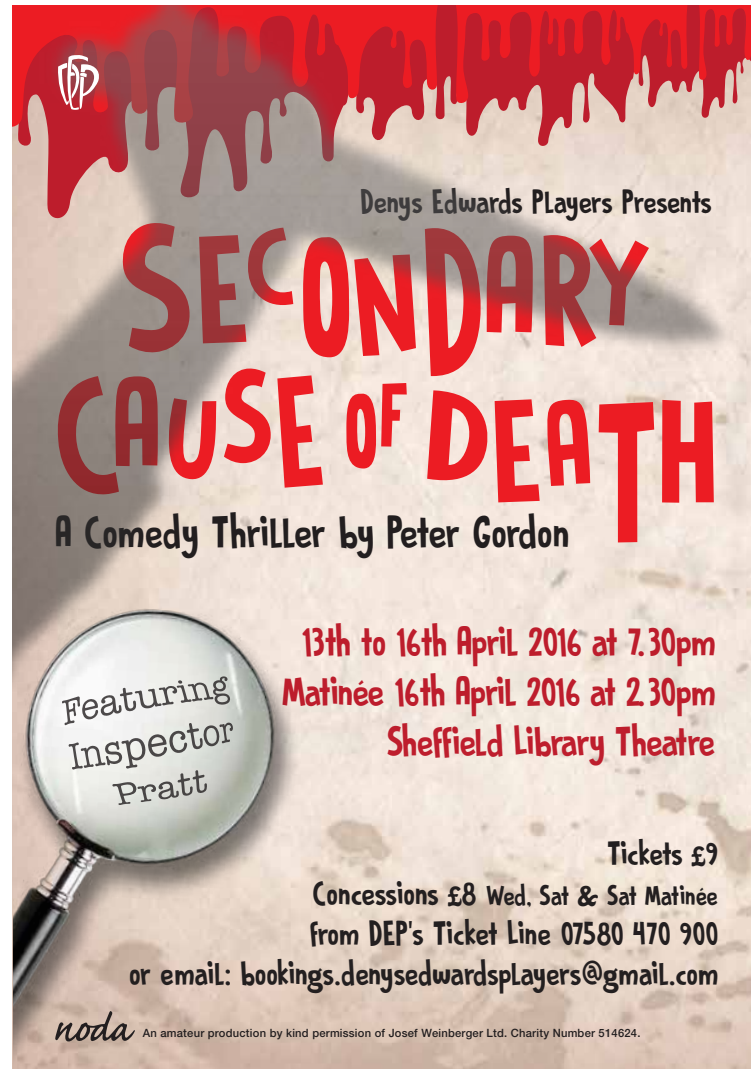
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Wells Richardson would like to congratulate
Croft House Theatre Company on their production and
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