

A NEW ADAPTATION BY ANDREW WHITTLE



CHEKNOVS I-LE

A tragicomedy set in a maelstrom of competing forces of capitalism, communism, imperialism with a world-wide conflict just around the corner.

THE CHERRY ORCHARD ON TOUR 2024

THE SWAN THEATRE, WORCESTER

28 – 31 AUGUST, 7.30PM | SAT MATT 2.30PM www.worcestertheatres.co.uk/swan-theatre

THE COURTYARD THEATRE, HEREFORD

3 – 7 SEPTEMBER, 7.30PM | SAT MATT 2.30PM www.courtyard.org.uk

THE AUDITORIUM AT THE SEVERN THEATRE, SHREWSBURY

10 – 14 SEPTEMBER, 7.30PM | SAT MATT 2.30PM www.theatresevern.co.uk

We are a West Midlands based theatre company that started out in 2013 with what was a mad-cap comedy version of The Hound of the Baskervilles, performed in Worcester. Despite the fact that we have been in existence for 11 years now, the Company has not actually ventured out of the West Midlands in respect of the 40 odd productions that are now under our belt. This tour that we are undertaking is very much a new departure.

The ethos that I had at the start of the Company's journey was to present a mixture of the classics together with modern plays which perhaps would not see the light of day in regional, and often rural, theatres. At the end of 2022 I decided that for the 11th year of our history I would introduce a European theme and the first play started in the north, in Norway, with Henrik Ibsen.

We had presented one of Ibsen's earlier plays in the relative infancy of our history, *Ghosts*, and I thought it was time to re-visit his back catalogue. A literal translation of *Hedda Gabler* is somewhat turgid so I read a few of the many adaptations that exist but could not find one that I completely liked. I therefore thought it might be worth trying my own hand, for the very first time, at adapting a play and the guinea pigs were the audiences that came to see the production last March at The Coach House Theatre in Malvern, Worcestershire.

I am delighted to report that the play was extremely well received and I was encouraged by audiences, as much as the cast (!) to take the production on tour. So here we are – our first venture out of the West Midlands and if it goes well, I hope that we might meet again in the future.

In taking on the adaptation I looked at the literal version of the play in the first instance and then tried to animate the language in a way that felt as true as possible to what I understood to be Henrik Ibsen's intentions - even to the point at times of trying to capture cadences that I could at least infer from the Norwegian original. However, even literal translations make choices and the choices we make are according to taste, to the times we live in and how we view the world. All choices are choices of meaning, of intention. What I have written is a "version" or "adaptation" or "interpretation" of Ibsen's play but in a way which I hope is easy to follow for audiences in the modern world. I hope that it comes near to squaring the circle close to what Ibsen intended while seeming spontaneous to an audience of today.

I should like to thank Chris Bassett of The Coach House Theatre in Malvern and also the Malvern Theatre Players for the design of the set and some of the components that appear on stage. Their support in enabling the Company to embark upon this production has been enormously helpful and is greatly appreciated.

If you enjoy the play, please do follow us on social media and check our website: www.heretothereproductions.co.uk for future productions. The next production will be my second adaptation of a classic, Anton Chekhov's *The Cherry Orchard*. This will be performed in three venues: The Swan Theatre, Worcester, The Courtyard Theatre, Hereford and Theatre Severn, Shrewsbury between 28th August – 14th September 2024 inclusive. If you can, we should be delighted to see you at one of the performances.

We return to The Coach House in Malvern later in the Autumn for a production yet to be determined.

Thank you for supporting this production.

Andrew Whittle
Producer, Director and Adaptor

Greek Tragedy WITH A SCANDI TWIST

The first in our year of European plays is a cornerstone of dramatic realism, stylistically distinct from the ritual dramas of the Greek tragedians even though at its heart is an enigmatic woman who has been described by critics as a pagan priestess in command of Bacchanalia.

Hedda Gabler's defining relationship, aside from what seems to have been a complex one with her father, General Gabler, was with "an artist" of dark intensity, who revealed to her to a world of sexuality, instinct and transgressive ideas. We learn in this play that this relationship with writer and thinker, Eilert Lövborg, ended in a messy ultimatum, perhaps an unwanted sexual advance and a failure of courage.

However, when we first meet Hedda it is some years later, and she is now Mrs Tesman, just returned from a sixmonth honeymoon spent, I imagine, predominantly in hotel rooms as her industrious new husband ferreted away in the libraries of Western Europe for obscure historical records. This spirited young woman now finds herself trapped in a domestic life of slippers, ghastly hats and flowers on the turn, as the men plan parties of dubious propriety to which their wives certainly will not be invited.

The tensions within Hedda, however, do not fully surface until she learns that the object of that dangerous relationship from her earlier life, Eilert Lövborg, is back in town, having been rehabilitated after an alcoholic breakdown.

Hedda is associated with fire imagery, and is clearly burning with barely concealed frustrations but, having made her vows to George Tesman, she finds herself without purpose, unable to contact the depths of the human soul revealed to her in flashes by the mercurial Lövborg.

Ibsen wrote in his notebook whilst constructing the play: "The demonic thing about Hedda is that she wants to exert an influence over another person." It seems as if the gloriously forward-thinking and hard-drinking Lövborg has been tamed by a mousy woman Hedda bullied at school. Thea Rysing. She will not and cannot believe it, and aims to prove herself and others that the mayerick free thinker she once knew is the true Lövborg. She longs to return him to the state of Dionysus and it sets her on a path to try and break the hold her school acquaintance has over the man she once loved, giving her a purpose that also feels the burning fire that has been smouldering inside her. In the process she also intends to transform the stolid relationship with her petit bourgeois husband, introducing a secret devilry into their society marriage and perhaps kindling a little Bacchic passion.

Nietzsche wrote his work *The Birth of Tragedy* in 1878, and his ideas were being made popular by Danish writer and personality George Brandes at the time of Ibsen's writing. In this book, he elaborated on two opposing forces of the human spirit: the Dionysiac, representing the liberated, the intellectual and the intoxicated, the essential life force that gives life and death, and the Apollonian, represented by control, order and aesthetic beauty.

The Dionysiac-Apollonian opposition played out in Euripides' *The Bacchae*, in the characters of Dionysus and Pentheus respectively, is complicated by the fact that Dionysus is really exposing the Dionysiac urges already contained within Pentheus, whether it is the voyeuristic delight in seeing the women cavorting in a Bacchaic orgy, or a desire to blur the boundaries between male and female. For Hedda the Dionysiac has become a tightly coiled spring within her; it results

in a woman about to implode with boredom, or explode with violent destructiveness

Ibsen's play is so perfectly constructed, it is in itself an example of perfect Apollonian beauty. It is this excruciating and often darkly comic tension between people circling each other like predatory animals, while seemingly obeying the petty social codes of the time, that makes this play so startlingly disturbing and entertaining. The fear of inner chaos is constantly being warded off by each of the characters, although by the end at least one of them succumbs to it. It may be beautifully constructed, but it gradually reveals the ugliness and violence of a Western society about to enter its most turbulent and brutal century. It is perhaps the Apollonian bureaucrat who triumphs, although the attempt to manipulate and control the Dionysiac has had typically messy results.



ROMAN FRESCO, THE BACCHAE BY EURIPIDES

"I dream and remember and write"

(IBSEN TO EMILIE BARDACH, 1899)

The time of Ibsen's writing Hedda Gabler was one of the turning points in his career. He had spent the summer of 1889 holidaying in Gossensass in the Tyrol, and there had met a young Viennese girl, Emilie Bardach. Ibsen was in his late sixties: she was eighteen. She was the first of several young girls for whom Ibsen developed a vivid, loving and almost certainly not overtly sexual attachment. Emilie provided a new inspiration: she was, as he said: "Youth...youth personified - and I need that for my work, my writing." Their fervid unconsummated relationship. however, also perhaps forced Ibsen to recognise his own timidity, his lack of courage. He was frustrated at his failure to grasp fully and with daring the excitement that Emilie offered.

Immediately after returning from Gossensass, he set to work on a new play.

"A new poem begins to dawn in me. I want to work on it this winter, transmitting into it the glowing inspiration of the summer."

We cannot be certain whether this play was *Hedda Gabler* or *The Master Builder*, since Ibsen's notes for the two are intermixed. Emilie Bardach was almost certainly the original of Hilda Wangel (the bewitching young girl in

The Master Builder), but, equally, the implications of the Gossensass affair underly the whole of Hedda Gabler. Ibsen's frustration is something he shared with Hedda herself: she too. as he says in his notes for the play, "is attracted to (Bohemianism) but dares not take the jump." The first draft of Hedda Gabler was complete by 7th October 1890, but Ibsen thoroughly re-worked it and the play was finally published in time to catch the Christmas book sales of that year. He frequently had his works published before they were performed for, despite his international reputation, he was always in need of the money from the royalties derived from the printed sales.

The play was unsuccessfully presented in Munich in 1891 and when it opened in Copenhagen a short time after, it was greeted with boos and whistles. The productions themselves were not adequately presented until it appeared in London later in the same year.

Not long after completing *Hedda Gabler*, Ibsen ended his long self-imposed exile in Germany to settle in Christiania (now Oslo). Forty years previously he had failed to gain entrance to the town's university; he was now a vastly influential, if controversial, figure in the intellectual and theatrical life of the whole of Europe.



In 1891 he had six different plays of his produced across the continent in the space of a single year.

When he died in 1906, he was completely accepted as the stage and theatrical genius of his age perhaps a little too much accepted; the controversy that had surrounded him in the preceding years had been, in some ways, stimulating and constructive. For perhaps, as an unsigned obituary in the Academy said: "Ibsen's greatest achievement was that by means of the theatre...he made people think."

Ibsen is still regarded as unquestionably one of the greatest dramatists of the world and Hedda Gabler as one of his masterpieces. Opinion was very different in 1891 when the play was first staged in England at the Vaudeville Theatre. It was described by the Pictorial World as "a hideous nightmare of pessimism...a bad escape of moral sewerage gas." Nevertheless, Ibsen's reputation was not as low in 1891 as it had been ten years previously on the appearance of *Ghosts*. In fact, throughout Europe. Ibsen was increasingly recognised as a man whose



challenge to the accepted codes of society had to be taken seriously. By 1897, Ibsen received the final hallmark of respectability; both Queen Victoria and the Archbishop of Canterbury attended a performance of Ghosts.

Why did his plays provoke such outrage? We have to remember the society in which they were presented. In England, the lacings of Victorian propriety were at their tightest, and the theatre had been made a suitable place of entertainment for even the primmest of ladies. They were not to be offended with talk of atheism, drunkenness, sexuality and even incest. Ibsen broke these conventions and the audience answered his challenge with blank denials: "Such women as Hedda Gabler do not exist." Discussions of Ibsen's plays became a discussion of the moral, social and political issues they raised. Campaigners for women's rights hailed him as a feminist while George Bernard Shaw, one of Ibsen's most prominent defenders in England, hailed him as a socialist.

Undaunted by Ibsen's consistent denial that he belonged to any specific movement, Shaw declared: "The existence of a discoverable and perfectly definite thesis in a poet's work by no means depends on the completeness of his own intellectual consciousness of it." Nevertheless, Ibsen was offering, if anything, a diagnosis rather than a remedy for the sickness of society: he was not a straightforward public man of public causes that he is often taken to be.

"A man shares the responsibility and the guilt of the society to which he belongs. Therefore to write is to summon one's self and lay the judge's part". (Stsen 1880).

Flosen's Notes at the time of writing Hedda Gabler

"It is a great delusion that one only loves only one person. (Momen) aren't all created to be mothers. They all have a leaning toward sensuality but are a purpose for them, but they cannot find that purpose."

"Women have no influence on public affairs."
So they want to influence individual's spirituality."

"Men and women don't belong to the same century."

The demon in Hedda is that she wants to influence another human being, but once that has happened, she despises him."

"It's really a man's life she wants to lead. In all respects. But then scruples intervene. Some inherited – some implanted."

"Life for Hedda is a farce, which isn't worth seeing through to the end."

Life is not tragic, life is ridiculous, and cannot be borne.

HENRICK IBSEN THE FIRST MODERN DRAMATIST

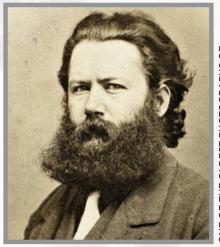
Henrick Ibsen's writing career spanned the whole of the second half of the 19th century, and he was responsible for many of the changes that took place during that time.

When he wrote his first play, *Catiline*, in 1849, the theatre was largely despised as a medium by serious writers; it was the novel and poetry that were considered suitable for philosophical ideas. If serious novelists did write plays, they wrote them only to be read and not acted.

By the time Ibsen wrote his final play, When We Dead Awaken, in 1899, writers like George Bernard Shaw were choosing to put forward their challenging views of the world through drama and, arguably, this change was entirely due to Ibsen's influence.

His early work was modelled on Norwegian ballads and sagas and, although many of these are not performed today, even in Norway, the division between good and evil within each individual character was already apparent. The plays he wrote and produced whilst living in Norway did not meet with great success and his various applications for a civil list pension to support him while he wrote were turned down.

In 1864, Ibsen moved to Rome with his wife and young son and it was there that he wrote Brand, a play written to be read rather than performed. Brand established Ibsen's reputation and also brought him the elusive government grant that freed him to write full time. It was an originally an epic poem and was followed by another verse play, Peer Gynt. Once Ibsen had perfected a form of writing, he always had the courage to move onto another challenge and, after these two dramatic poems or verse plays. he set himself the task of writing the tragedies of 'ordinary folk'.



ONE OF THE OLDEST PHOTOGRAPHS OF BSEN FROM 1863/64,

From 1877 he wrote 12 prose plays. which have had a profound influence on 20th and early 21st century theatre. He began - with The Pillars of Society, A Doll's House, An Enemy of the People and Ghosts - by dealing with themes which were the subject of discussion and argument amongst ordinary people on street corners, in newspapers, in student debating societies. Ibsen believed that the sociology was a secondary consideration; his aim was to write about "human beings and their passions". These plays spread Ibsen's fame outside Scandinavia and had the added advantage of being inexpensive to stage compared with the lavish drawing-room comedies of the time.

In the Wild Duck, Rosmersholm and The Lady From the Sea, Ibsen explored the power of the unconscious over the human mind, tapping into a contemporary pre-occupation taken up by scientific writers. Many people found these plays bewildering at the time.

At the age of 63 lbsen fell in love with an eighteen-year-old girl called Emilie Bardach and it seems the feeling was mutual. However, he behaved in a cowardly way and never forgave himself for getting out of the relationship. His characterisation of Hedda Gabler has been described as "Ibsen in skirts" and is believed to be a merciless self-portrait.

In 1891 Ibsen returned to Norway to live in Christiania, partly because his son Sigurd was going into politics there. His last plays – *The Master Builder, Little Eyolf, John Gabriel Borkman* and *When We Dead Awaken* - explore the theme of worldly success at the expense of the individual's emotional life, a fitting subject for a man of Ibsen's experience.

Ibsen revolutionised modern theatre in a number of ways. He was the first to write a great tragedy in everyday prose rather than in verse. In plays like *A Doll's House* and *Ghosts* the language is easy to understand, not high-flown and the characters are ordinary people, not kings and queens, hitherto the leading figures in tragedy. Ibsen's characters were life-size, and people could identify with them.

He also discussed the burning issues of the day on stage in a way that had not been attempted since Euripides. His success may be gauged by the fact that people would come out of an Ibsen play deep in argument amongst themselves.

Ibsen was known as the master of subtext and also as the "actress-maker". For the first time there were serious plays in which the leading character was a woman, and this coincided with the rise of a new kind of actor in the last quarter of the 19th century. Actors were required to relate to each other on stage, to act with each other; something we might take for granted now, but was by no means the norm in Ibsen's time. As one of Ibsen's most accomplished translators, Michael Meyer, said: "Unless you can act relationships, you can't act Ibsen".

For all these reasons, Ibsen's mature plays are as relevant to us in the 21st century as they were over 100 years ago. As for that other great explorer of human nature, Shakespeare, Ibsen's characters and themes are universal and timeless.

ANDREW WHITTLE PRODUCER, DIRECTOR AND ADAPTOR

Andrew is the founder of Here to There Productions. This is the first play that he has adapted and written.

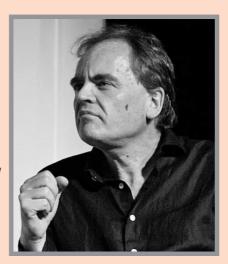
His directing credits include: The Hound of the Baskervilles; Four Minutes Twelve Seconds; Contractions; Travesties; Rotterdam; Racing Demon; One Man, Two Guv'nors; King Lear; The Ladykillers; God of Carnage and Hedda.

Acting credits for the Company include:

Anne Boleyn; Betrayal; Old Times; The Seagull; Yes Prime Minister; Ghosts; A Chorus of Disapproval; Bull; A Midsummer's Nights Dream; Afterplay; The Yalta Game; As You Like It; Henry V; The Blinding Light; The Mother; Nell Gwynne; Snowflake, Art and The Permanent Way.

Acting credits for other Companies include:

Aladdin; A Man For All Seasons; Murdered to Death; Nil By Mouth; Taking Steps; The Diary of Anne Frank; Funny Money; Evita; Inherit The Wind; The Witches; Rumours; An Inspector Calls; Rope and A Midsummer's Nights Dream.



HEDDA GABLER BY HENRIK IBSEN

A VERSION BY ANDREW WHITTLE, HEDDA

CAST (IN ORDER OF APPEARANCE)

Bertha	SARAH WYNNE KORDAS
Juliana Tesman	MELANIE REVILL
George Tesman	DAVID HUBBALL
Hedda Tesman (née Gabler)	ALEXANDRA WHITWORTH
Thea Elvsted	MONICA NASH
Judge Brack	JAMES PARSONS
Eilert Lövborg	ROBERT HAMILTON

CREATIVE TEAM

ANDREW WHITTLE	. Producer, Director and Adaptor
CHRIS BASSETT	Set Design & Assembly
SEEDBED STUDIOS	. Set Construction and Assembly
CARL WALKER	Lighting and Sound Designer
SALLY WALKER	. Lighting and Sound Operative/
	Stage Manager/Props
REBECCA MOORE	Costumes
PATI S. BOTO	Hair and Makeup
HARRISON NICHOLLS	Publicity & Programme Design
RACHEL PACKARD	Marketing
WILD EDRIC MEDIA	Trailer Production

The action takes place over two days in September 1890.

The setting is the Tesman's new house in the fashionable part of Christiania, now known as Oslo.

Act I - early morning.

A short pause.

Act II - later that day, late afternoon/early evening.

INTERVAL

Act III - the next morning.

A short pause.

Act IV - later that day.

CAST (IN ORDER OF APPEARANCE)

SARAH WYNNE KORDAS BERTHA

Sarah started in touring and rep theatre in 2001 and has worked in a variety of roles on and off stage since.

Her favourite theatre roles include: Dorothy in Murdered To Death, Carla Blackstock in The Black Veil (Tour), Nancy in Death By Fatal Murder, Peggy in The Ghost Train, Ysabel in Mort, The Woman in a two person adaptation of The Turn Of The Screw, Millie in Murderer (Tour), Jim Hawkins in a madcap four person adaptation of Treasure Island, Catherine in The Nightmare Room (Tour), Emmy in The 11th Hour (Tour), The Stripper in The Graduate (Tour), Woman in The Masque of The Red Death (Tour), Nurse Paisley in Mindgame (Tour & The Ambassador Theatre, London).

Sarah has spent the past 18 summers as part of the Colin McIntyre Classic Thriller Season company at the Theatre Royal in Nottingham, and has been murdered many, many times!

IMDB credits include: Annabel Blair in *The Baylock Residence* (2016), Rita Jackson in *Crispy's Curse* (2016), Florence Taylor in *The Children of Darkwood House* (2021) & Mary in *Tales of The Creeping Death* (2021).

She lives in rural Leicestershire with two very scruffy dogs and one very tolerant husband.



MELANIE REVILL JULIANA TESMAN

Theatre includes: Rebecca Ellerbeck in Carless for MOMO Theatre; Alice in Alice, Offred in The Handmaids Tale, Leslie in Alphabetical Order, Rita in Educating Rita for The Haymarket Theatre, Basingstoke; Old Bag in The Gingerbread Man, Mole in The Adventures of Mr Toad for The Castle, Wellingborough; Beauty in Beauty and The Beast, Cinderella in Cinderella, Hermia in Shakespeare Exploded for The West Yorkshire/Leeds Playhouse.

Radio includes: Several roles for Radio 4 and Radio 3 plays.

Film includes: Old Woman in Fading Petals and Vanessa in The Golden Girl for Crazy Goose Productions; Melanie in Me and Mine for Lucy Beech/Film and Video Umbrella. Melanie has been working for a domestic abuse charity, which has included doing some training videos as a victim.

Performance Art includes: *Together* at The Tate and *Passive Aggressive 3* at Frieze Live for Lucy Beech and Edward Thomasson.



DAVID HUBBALL GEORGE TESMAN

David's credits include; In the Net (AlterEgo).
Alarms & Excursions, Here, The Jungle Book
(Greenwich Theatre). Christmas at Toad Hall,
Tom's Midnight Garden (Dreamshed Theatre).
Henry V (Here to There Productions). Richard III,
A Midsummer Night's Dream (Tread the Boards).
Northanger Abbey, Murder on the Terrace
(Heartbreak Productions).
A Christmas Carol (Dreampark Theatre).



ALEXANDRA WHITWORTH HEDDA TESMAN (NÉE GABLER)

Training: Italia Conti (BA Hons Acting).

Selected theatre credits: Elizabeth of York in Wars of The Roses (Knights of Middle England), Megan in Dragon Slayer (Knights of Middle England), Lady Macbeth in Macbeth (The Attic Theatre), Kent in King Lear (Here to There Productions), Aunt Gwen/Susan in Tom's Midnight Garden (Cheltenham Playhouse), Caroline Bingley in Pride & Prejudice (Worcester Rep), Eliza Doolittle in Pygmalion (The Attic Theatre), Viola in Twelfth Night (Worcester Rep), Cathy Earnshaw in Wuthering Heights (The Attic Theatre), Helena in MSND, (Open Air UK Tour), Rosalind in As You Like It (LCT UK Tour)

Selected media credits: Townsperson in *Don Quixote* (BRB for BBC 4), lead female in *Crown of Stars* (Infinity Ring music video), V/O 'Holiday feels' advert (Cruise Nation), lead female in *Historic Leicester advert* (ImageNova), Lady Macduff in *Macbeth* (Runestone Pictures), lead female in *The Pain of Never and Scar* (Marc Almond music videos), audio book narrator for various novels (Oakhill Publishing).



MONICA NASH THEA ELVSTED

Monica trained at Bristol Old Vic Theatre School, graduating in 2014.

Theatre credits include: Sleeping Beauty (Five Star Theatre), As You Like It, The Merry Wives of Windsor (Rainbow Shakespeare), The House of Irene Adler, Dead Quiet (ImmerCity), A Midsummer Night's Dream, Alice in Wonderland (Australian Shakespeare Company), We Have a Situation (Parabolic Theatre), Crack Cocaine (Audacity Theatre) and Mr Popper's Penguins (Kenny Wax/Pins and Needles). Hedda, The Misanthrope (Here To There Prodcutions).

On TV she has appeared in: The Reformation, The Message of Lourdes (EWTN) and The Passion of Edmund Campion (Triptych), and presents the history documentary series 40 Martyrs (Shalom World).

Monica regularly works with Jury Games Ltd, Smoke & Mirrors and Simulate Roleplay, and sings with London-based choir Vivamus.



JAMES PARSONS JUDGE BRACK

This is James' third (or second depending on how you count it) production with Here to There after appearing in *Hedda* and *The Misanthrope* last year.

Other recent work includes multiple stage productions from Shakespeare to Sherlock Holmes for (amongst others) FRED Theatre, Tread The Boards, The Albany, Melting Pot, and Imagineer. Feature films include *Benny Loves You, The Quiet One, Parallel Lines, Partner In Crime,* plus over fifty short films.

TV includes Sea View and Truth Seekers (Amazon Prime), The Hunt For The Birmingham Bombers (itv), On The Edge (BBC), Seaview (Strictly Arts). Radio/Audio includes Doctor Who, Infinity Dragonfly, I Davros. He also narrates audiobooks both commercially and for the RNIB. He's even done Panto (as the dame).

ROBERT HAMILTON EILERT LÖVBORG

Training: Robert graduated from the Italia Conti Academy of Theatre Arts in 2014.

Theatre credits include: The Mousetrap (UK Tour & London's West End); Romeo & Juliet (Stafford Gatehouse 30th Anniversary Festival); A Midsummer Night's Dream (Quantum Theatre); As You Like It (Petersfield Shakespeare Festival); Anyone for Breakfast? (English Theatre of Hamburg); Building (Southwark Playhouse); Have You Eyes? (BogenTheater, Innsbruck); It's a Wonderful Life (East Riding Theatre) and Mockingbird High (Certain Curtain Theatre).

Film credits include: Demon Eye, Loki's Game, On Sword Beach and Nobody Girl.

TV includes: recently appearing in *Coronation Street* as a Plain Clothes Police Officer.



GREENS SOLICITORS

PROPERTY

Commercial Sales and Purchase • Agricultural Sales and Purchase Residential Sales and Purchase • Commercial Leases and Assignments Residential Leases and Tenancies

PRIVATE CLIENT

Wills • Inheritance Tax Planning
Probate and Estate Administration, including complex Probate
Trusts • Contentious Probate and Disputes

LITIGATION

Divorce and Financial Arrangements • Personal Injury Claims
County Court Claims • High Court Claims
Commercial Litigation

OTHER AREAS

Partnership Disputes • Licensing • Debt Management

9/10 King Street, Ludlow, Shropshire SY8 IAQ (Opposite Timpsons)

Tel: (01584) 873918 Fax (01584) 876787

e-mail: andrew@greenssolicitors.com