



SHOW STOPPERS

PRESENTED BY
BURTON AND DISTRICT
OPERATIC SOCIETY

de Ferrers High School • Harehedge Lane
Horninglow • Burton upon Trent
February 25th-29th 1992

A CHORUS LINE

Composed by Marvin Hamlisch • Lyrics by Edward Kleban from a book by James Kirkwood and Nick Dante.

It was magnificently directed by Michael Bennett • It was first performed at the Shubert Theatre on Broadway on the 25th July 1976 and at the Drury Lane, London on the 22nd July 1977.

The subject of A Chorus Line deals with one of the most basic emotions in human experience: who will be the winner? - in this case, who will be selected for Chorus Line? Members of ensembles in the theatre are known as gypsies. This was a musical that Michael Bennett, a former gypsy himself, understood. The hopes, the fears, the camaraderie despite the competition, the heartbreaks and the victories. It was produced by Joseph Papp and, from the first performance, there was no doubt a rare theatrical experience had opened. The audience readily accepted the unreal notion of a director asking the type of questions usually reserved for the psychiatrist's office, and in relatively brief patches of book, music and lyrics, we come to know each of the gypsies whose life seems to depend on being chosen by the director to make up the chorus line. The ultimate choice shows how closely tears and smiles walk together. It was the recipient of the Pulitzer Prize for Drama and every award in the book of acclaim.

From A Chorus Line we present

This Job I Hope I Get It • Nothing • What I Did For Love • The Music And The Mirror • Hello 12, Hello 13, Hello Love

with Jane Foster, Sarah Cottle, Jane Haywood, Sonia Storr, Steven Foster, Kevin Storr, Nigel Haywood, Andrew Last, Mike Mear and Dancers, Emma Seal, Andrea Ward, Kate Burgess, Donna Fullerton, Teresa Williams, Paula Bagley, Rachael Hardwick.

2 WEST SIDE STORY

Based on a conception of
Jerome Robbins
Book by Arthur Laurents
Music by Leonard Bernstein
Lyrics by Stephen Sondheim

West Side Story was first performed on September 26th 1957 at the Winter Garden on Broadway, and its opening night at Her Majesty's Theatre in London, was on 12th December 1958. It ran for 732 performances in its first run in America, and for 1,040 in Great Britain. It was made into a film by United Artists in 1961 and gained 10 Academy Awards.

West Side Story was hailed as the finest work of Leonard Bernstein, along with the work of choreographer-director Jerome Robbins, author Arthur Laurents and lyricist Stephen Sondheim. It was instantly acclaimed as a major achievement of the American musical theatre. By standards of Broadway then it looked unpropitious. Instead of glamour it offered the poverty-stricken life of warring street gangs, and it did not conclude with the romance and cliché of living "happily ever after." Although it was patterned after Romeo and Juliet, it dispensed with the wit, poetry, gentility and ceremoniousness of the Shakespeare Drama. In the beginning some theatre-goers were shocked by the ignobility of the West Side Story scene, but enthusiasm travels fast and infects theatre-goers everywhere. Thus, it was not long before West Side Story was recognized as an achievement of the first order.

America • Chorus of Girls, Tonight • Linda Kemp and Adrian Bader

Somewhere • Sally Hambling and Dancers, Maria • Melvyn Edwards

Officer Krupke • Steven Foster, Nigel Haywood, Mark Jones, Andrew Last, Mike Mear, Alan Swift



SHOWSTOPPERS

Produced and Directed by • MICHAEL POPE, C.F.D.
 Musical Director • PETER VERNON, B.A., A.R.C.M.
 Choreographer • JILL CHAPMAN, R.A.D., M.I.D.T.A., M.I.S.T.A.
 Scenic Design • JAMES GRANT
 Lighting Design • ANDY PIKE
 Stage Director • DAVID HUSSEY

Costumes by Homburg of Leeds and Lichfield Costume Hire
 • Sound Equipment by Mercia Theatre Services



The Society is affiliated to the Burton Arts Council and the National Operatic and Dramatic Association.

We extend our sincere thanks to you, our audience, for your continued support of our productions.

The Audience is respectfully requested not to smoke in the building, and not to use flash photography during the performance.

The Society cannot accept responsibility for any articles left in the cloak room.

Would you like to become a Patron?
 If interested please contact: Mrs. Louise Evanson, 85 Kitling Greaves Lane, Burton upon Trent. (Burton 43240).

3 CHICAGO

The Scene - Chicago, Illinois in the late 1920's • First performance June 3rd 1975 at 46th Street Theatre, New York
 Music by John Kander • Lyrics by Fred Ebb
 From the Book by Fred Ebb and Bob Fosse

Based on the play "Chicago" by Maurice Dallas Watkins • The partnership of Kander and Ebb also produced "Cabaret"

"Chicago is unique and is the only completely corrupt city in America" - so said Alderman Robert Merriman as the Prohibition Act changed the character of Chicago overnight. This Act made it illegal to transport any beverage containing more than 1/2% alcohol. The first recorded violation occurred an hour after the Act came into force when masked men broke into two freight cars to steal whisky. Al Capone ran prohibition Chicago through a huge payroll of politicians and police officials. Working from a six room suite at the Hotel Lexington, he directed a syndicate which owned or controlled breweries, distilleries, speakeasies, warehouses, fleets of boats, brothels and labour unions. To enforce his will Capone had an army of thugs and machine gunners 700-1000 strong.

This is the background to our excerpt from CHICAGO

All That Jazz • Jane Haywood, Barbara Roberts and Company Cell Block Tango • The Six Murderesses - Sue May, Jane Haywood, Linda Kemp, Angela Wynne, Barbara Roberts, Louise Evanson Mr. Cellophane • Mike Mear Razzle Dazzle • Nigel Haywood and Company

There will be an interval of 20 minutes during which we invite you to try our wine, fruit juice, coffee, minerals or, perhaps, visit our chocolate stall.

4 CATS

Based on "Old Possum's Book of Practical Cats" by T. S. Eliot • Music by Andrew Lloyd Webber.
 Was previewed from 22nd April 1981 and opened 11th May 1981 at the New London Theatre, Drury Lane, London • Among the cast were Elaine Paige, Brian Blessed and Paul Nicholas

Andrew Lloyd Webber began setting "Old Possum's Book of Practical Cats" to music late in 1977. This was partly because it was a book he remembered with affection from childhood and partly because he wanted to set existing verse to music. Very luckily "Old Possum" contains verses that are extraordinarily musical; they have rhythms that are very much their own. In the late summer of 1980 he had his first meeting with Trevor Nunn. Mrs. Eliot provided them with various unpublished pieces of verse by her husband, and three of these uncollected poems were incorporated into "Cats" in their entirety. Trevor Nunn has a taste for tackling theatrical problems that most people consider insoluble, and they set to work immediately combing Eliot's works and were reminded of the many references to cats in the main body of his writing. They worked on the complete structure and were able to incorporate some of these feline references into "Cats" without alteration. Here was also an exciting opportunity to compose dance music - which had always intrigued Andrew Lloyd Webber and he said "I was fortunate to be guided through the unfamiliar world of choreography by someone as experienced as Gillian Lynne". He enjoyed "Cats" possibly more than any production on which he had worked to that date, and, he states "my gratitude will be undying to Valerie Eliot, without whose encouragement the musical could never have taken the form it did".

Andrew Lloyd Webber has since presented "Starlight Express", "Song and Dance", "Phantom of the Opera" and "Aspects of Love".

For our excerpts we give you -
 The Naming of the Cats • The Company Jellicle Songs for Jellicle Cats • The Company Old Deuteronomy • Mark Jones Mungojerrie and Rumpleteazer • Steven Foster and Jane Foster Christopher Jones • Andrew Hambleton and Chorus Skimbleshanks • Margaret Renwick, Sarah Cottle, Nigel Haywood, Andrew Last Memory • Sarah Cottle

5 Les Misérables

Based on the novel by Victor Hugo
 Lyrics by Herbert Kretzmer • Music by Claude-Michel Schonberg
 Original text by Alain Boublil and Jean-Marc Natel • Additional material by James Fenton
 First performance at the Barbican Theatre 8th October 1985
 First performance at the Palace Theatre 4th December 1985 and still running . . .

Living conditions for the French poor in the early 19th century were almost unimaginably bad - even compared to Britain. Trying to compete with more advanced British industry French manufacturers pushed wages down to below subsistence level. And because manufacturing largely remained at the domestic "cottage industry" standard, organised union action for better wages and conditions was rare. The most successful areas of French industry remained the luxury trades - fine lace, ribbons, porcelain and furniture - the grossly poor working up to 18 hours a day to decorate the person and the home of the wealthy.

Victor Hugo (1802-1885) began writing Les Misérables in 1845 and completed it in 1861. He wrote - "People reduced to the extremity of need are also driven to the utmost limits of their resources, and woe to any defenceless person who comes in their way. Work and wages food and warmth, courage and goodwill - all is lost to them. The daylight dwindles into shadow and darkness enters their hearts; and within this darkness man seizes upon the weakness of woman and child and forces them into ignominy. No horror is then excluded. Desperation is bounded only by the flimsiest of walls, all giving access to vice and crime . . . they appear utterly depraved, corrupt, vile and odious; but it is rare for those who have sunk so low not to be degraded in the process, and there comes a point, moreover, when the unfortunate and infamous are grouped together, merged in a single fateful world. The are "Les Misérables" - the outcasts, the underdogs."

Alain Boublil and Claude-Michel Schonberg have since presented "Miss Saigon."

In our excerpt we offer -
 At the End of the Day • Chorus of Unemployed and Factory Workers I Dreamed a Dream • Sally Hambling Master of the House • Steven Foster, Betty Booth and customers Drin With Me to Days Gone By • Andrew Last, students and women Little People • Jane Foster and chorus of students, women, factory workers, citizens and unemployed Do You Hear It People Sing • Andrew Hambleton, Nigel Haywood, students and citizens.

☆☆☆☆☆ THE FINALE from A CHORUS LINE ☆☆☆☆☆
 One • The Company

ACKNOWLEDGMENTS . . . The Committee, on behalf of the Society, wishes to express its grateful thanks to - de Ferrers High School, Dean & Smedley Ltd., Chemists, Ind Coope Burto Brewery, Marstons Brewery, Mercia Theatre Services, PWS Photography, for scaffolding SGB/Bob Caldwell, The Staffordshire Education Committee, Tony Gaskin - The Beaco Hotel and to anyone else who helped to make "Showstoppers" a success, thank you.

THE COMPANY

Betty Booth	Margaret Renwick	Andrew Handsaker
Joyce Burton	Barbara Roberts	Nigel Haywood
Mary Collingwood	Jean Rogers	Iain Hubert
Sarah Cottle	Sonia Storr	Mark Jones
Louise Evanson	Angela Wynne	Andrew Last
Jane Foster		Mike Mear
Christine Frost	Adrian Bader	Tony Ramsey
Stella Hambleton	Richard Dean	Kevin Storr
Sally Hambling	Melvyn Edwards	Mike Storr
Jane Haywood	Steven Foster	Alan Swift
Sue May	Andrew Hambleton	

DANCERS

Paula Bagley Kate Burgess Donna Fullerton Rachael Hardwick
Emma Seal Andrea Ward Teresa Williams

Please welcome THE BAND - The music will be directed from the keyboard by Mr. Peter Vernon with Mr. Vic Benson on piano, Mr. Tony Mortimer on Double Bass and David Shipley on drums.

Instrumental intermissions from our guest clarinetists - Karen Cooke, Caroline Eyley, Beth Galer, Charlotte Hall and Louise Petty will include

Somebody Loves You • Misty • Send in the Clowns •
Maple Leaf Rag • Melody of Love

HONORARY OFFICIALS

President of the Society Terry Hickman, Esq.

Honorary Vice-Presidents

Peter Duffield, Esq., D.F.C., Len Harvey, Esq., Robert Smith, Esq.

Honorary Life Members

Mrs. Joy Appleby, Mrs. Glenise Blant, Miss Lily Brunning,
Mrs. Effie Shorthose, Alan Thompson, Esq., Mrs. Mabel Whiteland

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Steven Foster, Mark Jones, Andrew Last

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Performance Secretary Annette Smith

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Choreographer Jill Chapman, R.A.D., M.I.D.T.A., M.I.S.T.A. • *Stage Director* David Hussey

Stage Manager Tim Goodhead • *Sound Engineer* Keith Dudley

Lighting Design Andy Pike • *Lighting Board* Michael Thompson, Karen Thompson

Follow Spots James Grant, Robert Hughes • *Scenic Design* James Grant

Scenic Artists Kitty Buckley, James Grant, Chris Yardley, Marcus Slater

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Tim Goodhead, Darren Hussey, David Hussey, John Jackets, Martin Louch,

Richard Louch, Andy Pike

Set Dressing Sally-Ann Hussey • *Properties* Jo Bradford, Virna Harlow Sally-Ann Hussey

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Programme Design James Grant • *Photography* Robert Kemp, PWS Photography

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Frank Glover • *Front of House Staff* Mark Bates, Yvonne Bates, David Blant,

Glenise Blant, Jane Dawn, Elsie Goodhead, Jan Goodhead, Brenda Grant, Vi Harris,

Robert Kemp, Jan Jones, Jean Last, Vi Leete, Stella Reynolds, Marie Thompson,

Alan Thompson, Mabel Whiteland, John Woodcock, Pam Woodcock

In Memory Of

We were deeply saddened to learn of the recent death of Jack Copeland. Music was an important part of Jack's life. He was a member of St. Chad's Church Choir for many years. He first joined Burton Operatic Society in the 1930's, long before the present Society was formed.

In addition to his singing, he served the Society in the role of Honorary Treasurer from 1973-1984. Jack received his NODA Gold Medal for 50 years service to the Amateur Theatre. He will be greatly missed by the musical fraternity of Burton upon Trent.

**NEXT PRODUCTION . . . G & S's "THE YEOMAN OF THE GUARD"
W/C 26/10/92 . . . Booking Plan Opens 16/9/92 . . . Phone 40781.**