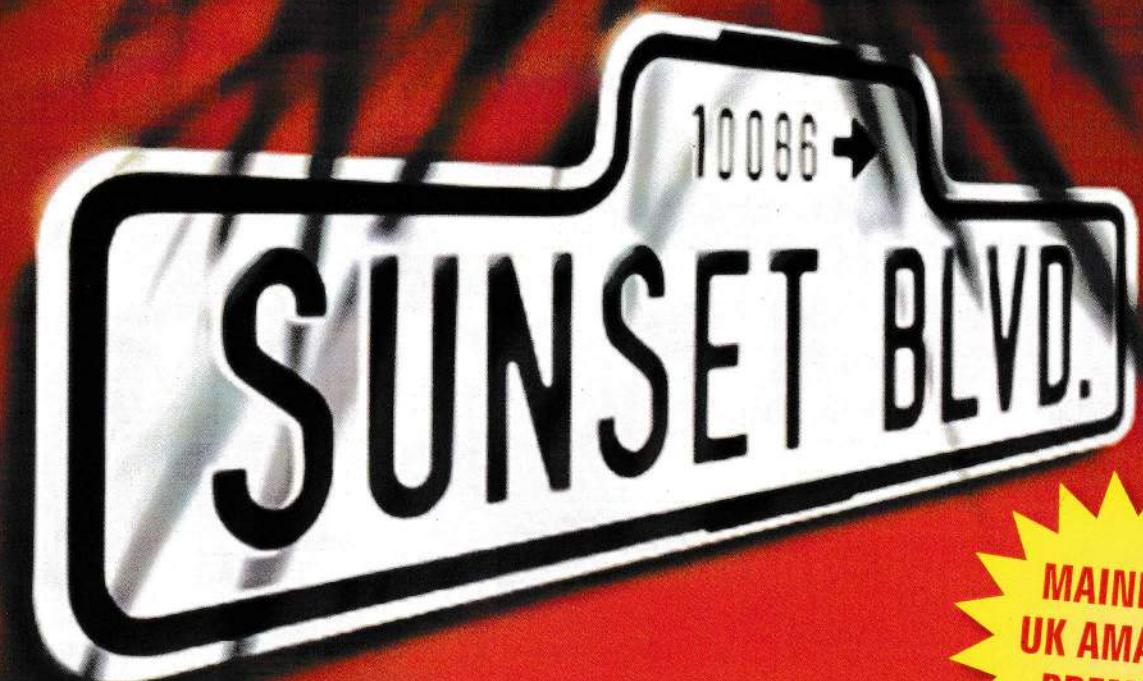


**BURTON & DISTRICT OPERATIC SOCIETY**  
**(THE MUSICAL THEATRE COMPANY)**  
PROUDLY PRESENTS



**MAINLAND  
UK AMATEUR  
PREMIERE**

MUSIC BY **ANDREW LLOYD WEBBER**

BOOKS AND LYRICS BY **DON BLACK AND CHRISTOPHER HAMPTON**

BASED ON THE **BILLY WILDER FILM**

**17<sup>TH</sup> TO 21<sup>ST</sup> FEBRUARY 2015**

EVENING PERFORMANCES 7.30PM – SATURDAY MATINEE 2.30PM

AN AMATEUR PRODUCTION BY ARRANGEMENT WITH THE REALLY USEFUL GROUP LTD

## CHAIRMAN'S MESSAGE

### LADIES AND GENTLEMEN

Welcome to 'Sunset Boulevard', the first of our exciting 2015 productions. As I am sure you will all be aware, we are the first amateur society on the UK Mainland to have been allocated the licence for this wonderful Andrew Lloyd Webber musical.



'Sunset Boulevard' has been quite a challenge and our Musical Director David Blackwell has been heard to say during rehearsals that 'this is one of the hardest scores he has had to teach'. It's a big show for us to undertake given the relatively short rehearsal period available, and I have to say a huge thank you to the team who made this possible. Derval Lester and the stage-crew have created a magnificent set, David and Karen Thompson (Accompanist) have put us through our musical paces, the Principals have spent many hours learning their parts - both at rehearsal and at home - and finally our Director, Steven Foster (assisted by Mike Mear) who suggested that this was a show the Society should take on. Despite directing our previous two shows and, I am sure, looking forward to a break, Steven said he would sit in the hot seat yet again. I will leave it to David and Steven to elaborate on their thoughts a little more, later in the programme.

Another major event which is taking place this year is our decision to change the name of the Society to 'The Burton Musical Theatre Company'. We are very proud of our history but we know that some audience and prospective members can be put off by the use of the term 'Operatic'. We hope the new name will truly reflect our ambitions for the forthcoming years. This doesn't mean that we will not be performing traditional shows - or shows we have performed before - but is more an attempt to reflect the current trends in theatre. Many of us who have been in the Society a long time will still be going to 'Operatic' or 'Opsoc rehearsals' for many years to come!

We look forward to seeing you in October.

*Angela Wynne  
Chairman*

## DIRECTOR'S NOTE

When I was asked by our Chairman to write a few memoirs from my time with the Society....I did wonder what to say...then I saw the epic written by our MD David Blackwell, and was told his notes would be used for the next two shows...he had written so much! Thanks David for the inspiration!



2014 will be my 13th year of directing for the Society...thankfully I am not superstitious! Sunset Boulevard will be my 12th show as Director, since my 1st attempt, when I directed an updated version of Gilbert and Sullivan's Iolanthe. Since then I have calculated that equates to 69600 minutes or 1160 hours, or 48 days of standing at the front of rehearsals getting the shows together. However that actually only works out at 4 days per show!!! I joined the Society back in 1988 when I returned to Burton following University and working on the South East Coast. During my time I have some great memories, and have made many lifelong friends.

I have been very fortunate in playing some wonderful parts, starting with Kipps in Half a Sixpence in 1989, directed by the late Frank Doran. Frank taught me so much about the art of stage craft and I hope I have been able to pass on the skills he taught me when I direct, making performers feel comfortable and natural, while getting the most out of dialogue and Lyrics...something I am passionate about.

Favourite Roles? Well I love comedy and to see and hear an audience laugh brings me great pleasure. Therefore the part of Bill Snibson in Me and My Girl hits all the right notes, and I have had the good fortune of playing the part twice, once in 1998 then again in 2008. However I also like playing Character roles, so Fagin in Oliver is another personal favourite.

Favourite Moments? There have been hundreds, and each show brings another...however playing on stage with three of my children are highlights....2004 in Annie with my eldest daughter Holly, and then playing Fagin in 2013 with my youngest son Joel as the Artful Dodger, and Barney my eldest son in the ensemble.... Very special moments. You next Dorothy!!!

2015 promises to be a very exciting year for the Society, bringing new shows to the area. Choosing shows that keep the cast interested while appealing to the public is always very difficult, so we hope our choices for this year pleases all - the UK mainland premier of 'Sunset Boulevard' tonight, followed by the local premier of the Producers in October!

Anyway enough said and in the words of Max at the end of Sunset - Lights Music Action. Enjoy.

*Steven Foster  
Director*



## PRODUCTION TEAM



Directed by:  
**Steven Foster**



Production Assistant:  
**Mike Mear**



Musical Director:  
**David Blackwell**



Accompanist:  
**Karen Thompson**

Stage Director: **Derval Lester**

Lighting Design: **Mike Thompson**

Sound: **Andy Onion**

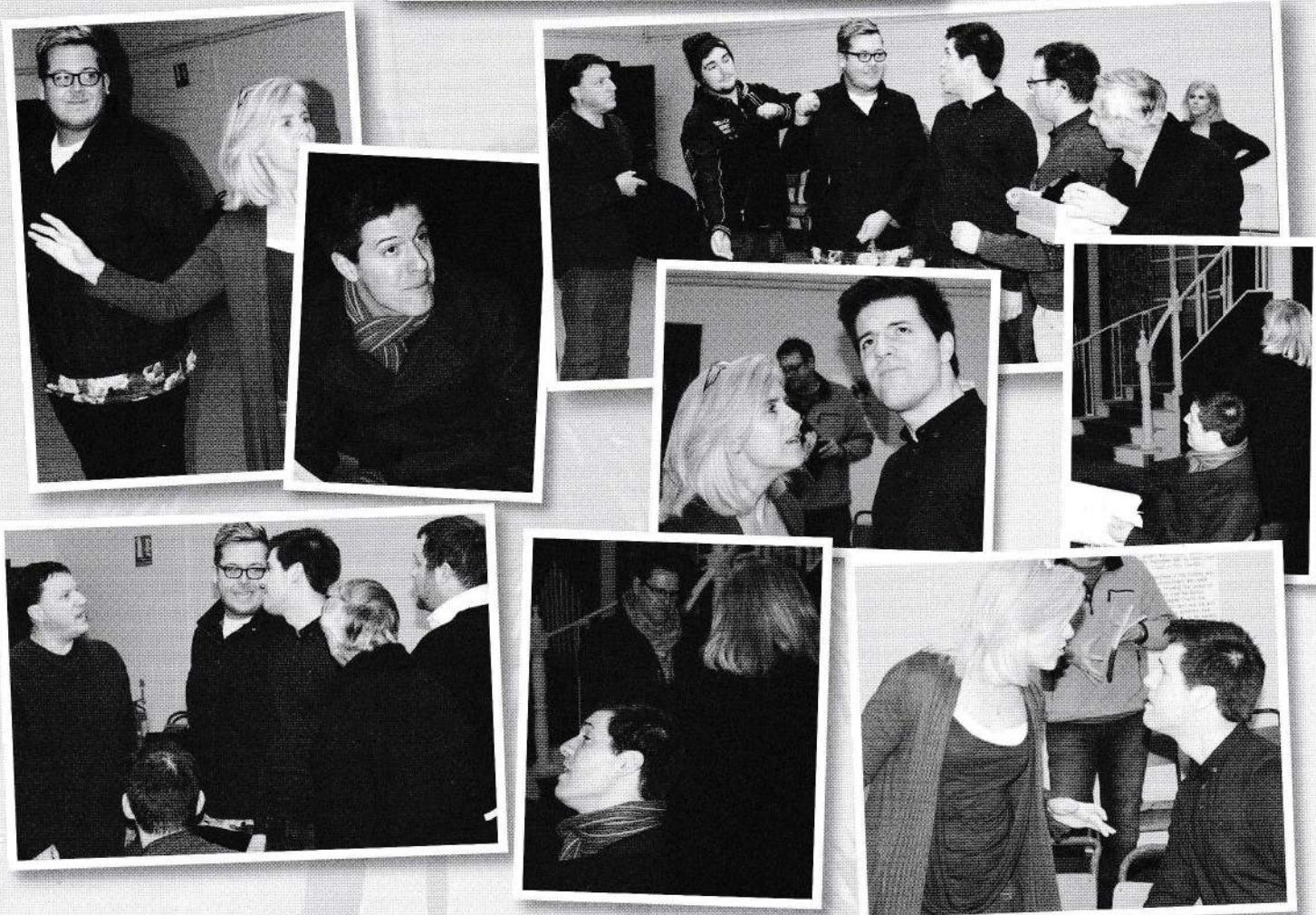
## SYNOPSIS

Joe Gillis hasn't had much success as a screen writer. His car runs out of petrol on Sunset Boulevard, outside the mansion owned by former silent film star, Norma Desmond.

Repossession agents are in hot pursuit of him and his car. He hides the car in the garage and asks if he can phone his friends. But Miss Desmond has another, better, idea. She wants to make a screen comeback. He's a writer, perhaps he can edit her self-penned script, Salome, ready for presentation to Cecil B. DeMille. He can live at the mansion too, all expenses paid. That seems fine. But there's a complication. When he goes back to the studio in an attempt to borrow money, he meets young Betty Schaefer, who subsequently cooperates on another script with him - one of his own. And Norma is jealous.

Back at the mansion, Joe realises that Norma has fallen in love with him. She lavishes expensive gifts on him and attempts suicide when he goes out to a party. Joe finishes the script and Norma prepares to sally forth to present it to DeMille. A phone call from the studio invites her to visit, but all they want is the use of her car for a film. Max, her major-domo (and ex-husband), conceals this from her. Norma goes to the studio and DeMille greets her, but is non-committal on her script. Norma discovers Joe is having a relationship with Betty, and phones her. Joe, snatching the receiver from Norma, invites her over to see how he's living. When Betty arrives, Joe announces he's leaving with her. Norma is beside herself with rage and grief. She shoots Joe dead. Now totally beyond the bounds of reality, she mistakes the arriving police who have come to arrest her for studio executives. She's ready for her close up, Mr DeMille.

## IN REHEARSALS



## INTERESTING FACTS

**Don Black** - A former stand-up comedian, made his West End debut as a lyricist on the musical *Billy*. He has previously worked with Andrew Lloyd Webber on the shows *Song & Dance* and *Aspects of Love*. His awards include an Oscar and five Academy Award nominations.

**Christopher Hampton** - Born in the Azores in 1946. He wrote his first play, 'When Did You Last See My Mother?' at the age of eighteen. His work for the theatre, television and cinema includes 'The Philanthropist', adaptations of Ibsen and Moliere, and the screenplay 'Dangerous Liaisons'.

Sunset Boulevard originally had a working title of 'A Can of Beans' to conceal the nature of the story from Hollywood brass who, Billy Wilder knew would severely censor the plot! They actually began shooting without a final shooting script to help the cover up.

Sunset Boulevard was nominated for 11 Academy awards but won just three Oscars including Best Story and Screenplay and Best Musical Score.

Sunset Boulevard made its Broadway debut on November 17, 1994, at the Minskoff Theatre.

The original Broadway production of Sunset Boulevard starred Glenn Close as Norma, Wicked's George Hearn as Max and Next to Normal's Alice Ripley as Betty.

The music for Sunset Boulevard was written by the legendary composer Andrew Lloyd Webber. Truly a musical theatre icon, Lloyd Webber has been honored with Pittsburgh CLO's own Richard Rodgers Award for Excellence in Musical Theatre, seven Tony Awards®, three Grammys, seven Oliviers, a Golden Globe, an Oscar, two International Emmys, the Praemium Imperiale, The Kennedy Centre Honor and a knighthood by Queen Elizabeth II.

The Musical won 11 Tony Awards in 1995.

# SCENES & MUSICAL NUMBERS

## ACT I

### **House on Sunset Boulevard**

Overture/Prologue - Orchestra/Joe

### **Paramount Studios**

Lets Have Lunch - Joe, Betty, Artie, Sheldrake, Ensemble  
Betty's Pitch - Betty

### **House on Sunset Boulevard**

Surrender - Norma  
Once Upon A Time - Norma  
With One Look - Norma  
Salome - Norma, Joe  
The Greatest Star of All - Max

### **Schwab's Drugstore**

Schwab's Drugstore - Joe, Betty, Max, Ensemble  
Girl Meets Boy - Joe, Betty

### **House on Sunset Boulevard**

New Ways to Dream - Norma, Joe  
The Lady's Paying - Norma, Manfred, Joe, Salesmen  
New Year Tango - Joe, Max  
The Perfect Year - Norma, Joe

### **Artie Greens Apartment**

This Time Next Year - Joe, Betty, Artie, Ensemble  
Auld Lang Syne - Artie, Betty, Ensemble

### **House on Sunset Boulevard**

## ACT II

Entr'acte - Orchestra

### **House on Sunset Boulevard**

Sunset Boulevard - Joe

### **Paramount Studios**

As If We Never Said Goodbye - Norma  
Paramount Conversations - Betty, Joe, Sheldrake, Max, Cecil B DeMille

### **House on Sunset Boulevard**

A Little Suffering - Norma, Ladies Ensemble

### **Betty's Office – Paramount Studios**

Too Much in Love To Care - Betty, Joe

### **House on Sunset Boulevard**

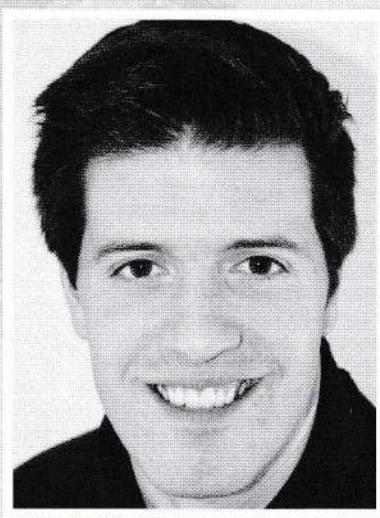
New Ways To Dream Reprise - Max  
What's Going On Joe - Betty, Joe, Norma  
The Final Scene - Norma, Max



## PRINCIPALS



Norma Desmond  
**Sharon Plummer**



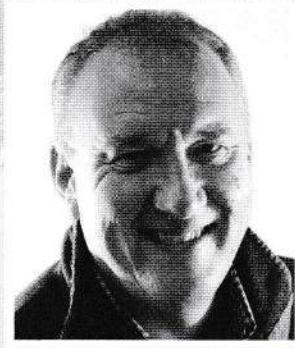
Joe Gillis  
**Lee Smith**



Betty Schaefer  
**Laura Hodder**



Max Von Mayerling  
**Andrew Last**



Cecil B. DeMille  
**Mark Jones**



Artie Green  
**Oly Wright**



Sheldrake  
**Andrew Hambleton**



Manfred  
**Grant Fern**

## ENSEMBLE



Lyndsey Biddle



Angela Bithell



Lauren Brown



Rachel Cook



Jess Devitt



Sarah Flint



Karen Hambleton



Vikki Hughes



Melanie Stevenson



Samantha Walker



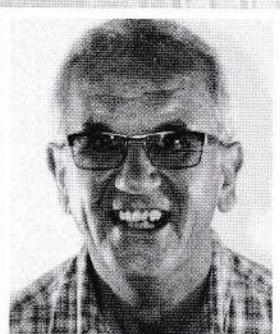
Angela Wynne



Niall Crispino



Mark Hargreaves



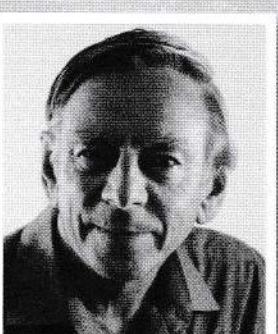
Jeff Hurd



Joe Morgan



Mark Pacey



Mike Storr

## THOUGHTS OF OUR MUSICAL DIRECTOR

My Burton Operatic Society MD debut took place in the last century - the 1999 production of 'Chess' to be precise - and I have many abiding memories of those intervening 15½ years leading to this week's 'Sunset Boulevard'.

Underpinning all of the 33 shows that have been performed during the period, is the sense of fun and friendliness from the members within the Society. There are lots of laughs, but never at the expense of compromising the drive for a high quality production. Rehearsals are often demanding, but in all the hundreds of rehearsals that I have driven away from, there have been less than half a dozen where it hasn't been a really positive experience. That says something about the people that have comprised BOP during that time. One of the strengths of the Society is that they are very versatile, able to turn their hand to a range of musical genres from well known (and obscure) choral music through to the more light hearted numbers, such as The Muppets and the like. It also has an ability to turn a fairly poorly written song into a pleasing spectacle - most musicals have at least one number that is absolutely dreadful, or clearly thrown in as an afterthought.



Burton Operatic Society take this business seriously. It doesn't surprise me now, when someone suggests rehearsing on Christmas Day, or 6:00 in the morning. There is that determination to get it right, whatever it takes, and those high expectations of all involved in the society, have ensured that every show has been such a memorable success.

During my 33 shows as Musical Director, I have been privileged to work with many Stage Directors, Producers and Choreographers, probably numbering about sixteen in total. Each one always brings their own particular strengths to a Production, with their own ways of working and their own particular foibles. They've all had slightly differing approaches towards the musical component of a show, ranging from it being an integral part to the music being a necessary evil. As a Musical Director, it can be a double edged sword working with a Director who is musical. On the plus side, they can have a greater understanding of where the music fits in with the business on-stage (and they can often play the piano!). On the negative side, it's much harder to axe 20 pages of gratuitous dancing, if they can interpret the musical score properly. I'm sure some of them would have an alternate view.....!

One important element for me in my continued privilege of directing Burton Operatic has been the fantastic orchestras and bands that I have been able to convene and conduct. The professionalism, expertise, loyalty and friendship of the many players who have performed makes my job so much easier, and the quality of their playing is often cited by performers and audiences as a key ingredient. I would also include in that the Soundman, Andy Onion, without whom the fabulous singing of the performers could well be lost. I can't leave this paragraph without paying tribute to the society's accompanist, Karen Thompson. We are very much a team and without Karen's support, dedication and expertise, the last fifteen years would have, more than likely, unfolded very differently. Thank you Karen!

2015 promises to be one of the most exciting years, musically, since I joined Burton. The Society has always welcomed a challenge and the opportunity to stretch itself, and the shows, 'Sunset Boulevard' and 'The Producers' will certainly allow it to do just that. This is when they are at their best.

Musically, Sunset Boulevard is extremely well crafted, as you would expect from the eminence of its composer, Andrew Lloyd Webber. However, it does have its particular challenges, not least the amount of quite complex music that it contains, with no break for dialogue between the start and finish of the musical. One of the elements that make it so complex are the frequent time changes, 162 in just the first chorus number, which are often done almost imperceptibly and very subtly, making it difficult for performers on-stage and off.

'The Producers' will offer a completely different experience. It promises to be one of the funniest shows that the Society has produced, although 'Me and My Girl' and 'The Pirates of Penzance' will take some beating. It also requires a lot of male performers – please contact Angela Wynne, if you would be interested in joining the Society for this Production.

Favourite Show? That's difficult as nearly all 33 have had something, which would place it high on the list. However, if I had to make a choice, I would have to pick, 'Jekyll and Hyde', with 'Chess' as a close second.

I expect there will come a day when the Chairman has to take me on one side and politely inform me that I have passed my sell by date and need putting out to pasture, but I sincerely hope that that day is a long way off and I will be lucky enough to continue for a little longer yet. The Society is now called 'Burton Musical Theatre Company' and I very much look forward to being part of the new directions that the 'Company' pursues.

*David Blackwell*

Musical Director

# HONORARY OFFICIALS

President of the Society:	Mr Richard Dean
Honorary Vice-Presidents:	Mr. Peter Duffield D.F.C, Mr Terry Hickman, Mr Bryan Hughes O.B.E, Mr David Platt, Mr Alan Swift, Mr John Rutland
Honorary Life Members:	Mrs Joy Appleby, Mr Francis Bates, Mr Vic Benson, Mrs Glenise Blant, Mr Keith Dadley, Mrs Joycelyn Hickman, Mrs Louise Evanson, Mr Alan Thompson, Mr Alan Swift, Mr Richard Dean, Mr Robert Hughes, Miss Jean Rogers, Mr John Rutland, Stella Hambleton
Chairman:	Angela Wynne
Vice-Chairman:	Iain Wishlade
Treasurer:	Andy Hambleton
Secretary:	Annette Smith
Committee:	Steven Foster, Karen Hambleton, Jo Cresswell, Anthony Dews, Derval Lester, Oly Wright, Lee Smith, Sam Walker, Lauren Brown
Patrons Secretary:	Louise Evanson
House Manager:	Anthony Dews
Performance Secretary:	Hazel Andrews
Director:	Steven Foster
Production Assistant:	Mike Mear
Musical Director:	David Blackwell
Choreography:	From the Company
Accompanist:	Karen Thompson
Stage Manager:	Derval Lester
Sound Technician:	Andy Onion
Scenery Construction & stage crew:	Hazel Andrews, Bob Hughes, Derval Lester, Ray Slinn, Richard Williams, Oly Wright, Vanda Dennis, Gary Dennis, Katie Lester
Scenic Painting:	Hazel Andrews, Derval Lester, Annette Smith, Bob Hughes, Louise Evanson, Katie Lester
Properties and set dressing:	Virna Harlow, Muriel Harlow, Hazel Andrews, Derval Lester, Mike Mear
Lighting Design:	Mike Thompson
Lighting Board:	Mike Thompson, Keith Dadley
Lighting Construction:	Mike Thompson, Simon Tipping, Matt Kedracki, O.J. Wright,
Calls:	Annette Smith
Costumes by	Molly Limpet's Theatrical Emporium - Sheffield
Wardrobe Manager:	Fiona Wright
Wardrobe Assistants:	Jean Hayns, Louise Evanson
Programme Secretary:	Lucy Smith
Programme Photography:	Lauren Brown
Social Secretary:	Oly Wright
Front of House Display:	Mike Mear
Front of House Staff:	John Woodcock, John and Janet Goodhead, John and Cynthia Rutland, Jean Lowe Brian and Stella Hambleton, Mick and Joyce Lovely, Vanda Dennis, Christine Smith Anita and Stephen Graham, Louise Evanson, Veronica Potterton, Jean Hayns Jean Mason, Melvyn Edwards, Tracey Holloway, Amanda Cooper, Barry Wynne

# ORCHESTRA

**Lynda Benson** - Horn  
**Steve Eyley** - Bass Trombone  
**Richard Hair** - Bass  
**Matt Lax** - Trumpet/Piccolo Trumpet  
**Ed Moore** - Keyboard  
**Clair Mott** - Flute/Piccolo/Alto Flute

**Tim Robinson** - Keyboard  
**Dave Shipley** - Drums  
**Nick Stacey** - Flute/Clarinet/Tenor Saxophone  
**Karen Thompson** - Keyboard  
**Helen Wallace** - Clarinet/Bass Clarinet/Alto Saxophone  
**Laura Waters** - Keyboard/Violin

Orchestrations by David Cullen & Andrew Lloyd Webber

Original production by The Really Useful Group Ltd.

The Really Useful Group Ltd. gratefully acknowledges the role of Amy Powers  
in the lyric development of "Sunset Boulevard".

## ACKNOWLEDGEMENTS

The Committee, on behalf of the Society wishes to express its grateful thanks to: TradeTeam, de Ferrers Academy, Dean & Smedley Family Pharmacy, Burton YMCA, Sheridanes Antique and Reproduction Furniture, BADAC and anyone else who helped to make 'Sunset Boulevard' a success – Thank You.

We extend our sincere thanks to you, our audience, for your continued support of our productions. It is the Academy's policy that there is no smoking in the building or within the grounds. In the event of a fire alarm, the audience must evacuate immediately through the nearest exit and will be guided by stewards to the assembly point. You are respectfully requested not to use flash photography in the auditorium during the performance. ALL MOBILE PHONES MUST BE SWITCHED OFF. The Society cannot accept responsibility for any articles left in the cloakroom.

The Society welcomes new members. If you are interested in singing, acting, building or painting scenery costumes or helping front of house, please telephone the Secretary on 01283 540781.

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



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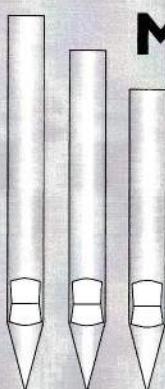
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Unit 7, Burton Market Hall, Burton On Trent DE14 1HA

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BURTON MUSICAL THEATRE COMPANY PRESENTS

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THE NEW MEL BROOKS MUSICAL

27<sup>TH</sup> - 31<sup>ST</sup> OCTOBER 2015

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BURTON MUSICAL THEATRE COMPANY PRESENTS

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FEBRUARY 2016

TICKETS AVAILABLE ON 01283 541552

THE MELLOW DRAMATICS PRESENTS

# BAD GIRLS - THE MUSICAL -

Book by Maureen Chadwick and Ann McManus

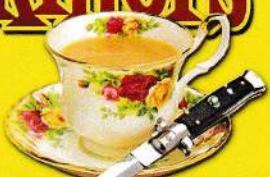
Music and lyrics by Kath Gotts

12<sup>TH</sup> - 16<sup>TH</sup> MAY 2015 7.30PM  
SATURDAY MATINEE 2.30PM

The Brewhouse Arts Centre  
Tickets available on 01283 508100

THE LITTLE THEATRE COMPANY PRESENTS

# The Ladykillers



10<sup>TH</sup> - 14<sup>TH</sup> MARCH 2015 7.30PM  
SATURDAY MATINEE 2.30PM

The Brewhouse Arts Centre  
Tickets available on 01283 508100