

The Sunshine Boys

by
Neil Simon



Sir John Mills Theatre
7th-10th November
Box Office 01473 211498

Gallery are proud to present Neil Simon's 1972 award winning play about a pair of aged vaudevillians caught up in an effort to reunite them for a television special.

This funny, poignant, touching play exploring the nature of friendship, was made into an Oscar winning film in 1975 starring Walther Matthau and George Burns.

'This is vintage Neil Simon.....The jokes are all there, but so is the touch of sadness underneath the surface. What gives these characters their enduring appeal is that even as they tickle your funny bone they also tug at your heartstrings..' Curtain Up

Gallery Players
present

*Marry Me
A Little* 'You want
& chilli sauce
with that?'



Songs by Stephen Sondheim
Conceived & Developed
by Craig Lucas & Norman Rene



a new short musical interlude

Two great short musical shows
in one evening!
Who could ask for anything more?

September 11th to 15th 2007
Sir John Mills Theatre, Gatacre Road, Ipswich



Past Shows:- 1985 Cowardy Custard, 1986 Happy as a Sandbag, 1987 Sail Away, 1988 Something's Afoot, 1989 Company, 1990 The Best Little Whorehouse in Texas, 1991 The Hired Man, 1992 Snoopy - The Musical, A Little Night Music, 1993 Stepping Out, Cabaret, 1994 Assassins, The Ghost Train, Into the Woods, Hobson's Choice, 1995 Man of La Mancha, Steel Magnolia's, City of Angels, Scent of Flowers, 1996 Little Shop of Horrors, The Most Happy Fella, Blue Remembered Hills, 1997 Dancing at Lughnasa, Pacific Overtures, Chicago, Hard Times, 1998 The Resistible Rise of Arturo Ui, Sweeney Todd (The Demon Barber of Fleet Street), Shadowlands, Something's Afoot, 1999 Carnival, Trip to Bountiful, The Boys From Syracuse, Tons of Money, 2000 On Golden Pond, The Bakers Wife, Kiss of the Spiderwoman, A Slice of Saturday Night, One Flew Over The Cuckoo's Nest, 2001 Mrs Warren's Profession, A Funny Thing Happened On The Way To The Forum, Billy, Breezblock Park, 2002 The Memory of Water, Flora The Red Menace, A Slice of Saturday Night, Radio Times, 2003 Kiss Me Like You Mean It, Days of Hope, Honk!, And A Nightingale Sang, 2004 Bouncers, Merrily We Roll Along, Talking Heads, You're A Good Man Charlie Brown, 2005 Kindertransport, She Loves Me, A Night At The Dogs, 2006 Amy's View, Passion, With Love, Colder Than Here, 2007 This Happy Breed, Grand Hotel, Marry Me A Little & You Want Chillli Sauce With That?

Forthcoming Productions

7th- 10th November Sir John Mills Theatre

'The Sunshine Boys'

a touching comedy by Neil Simon, directed by Steve Wooldridge

(see back page for more details)

BOOKING NOW OPEN!!



Acknowledgements

Mike & Zena Steward,
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Matt Meyrick - website (www.galleryplayers.co.uk)

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If you would like to help us to continue to present our shows to a high standard and, just as importantly, help to raise money to help others, perhaps you would like to become a 'Gold Friend of the Gallery Players'. You will receive advance information and discount booking forms for all our productions, newsletters and an invitation to the VIP reception for our major musical. To become a 'Friend', or for any information on other forms of sponsorship please contact Pat Taplin on 01394 386603



Gallery Players

The **Gallery Players** was formed in 1985 by **Pat Taplin** to produce rarely performed plays and small musicals that larger societies would find uneconomic or which only use a few actors. Most of these productions (three or four per year) take place in a small, intimate theatre of less than 100 seats. Once a year we perform a musical at a larger venue, currently the *New Wolsey Theatre* in Ipswich, which allows us luxury of space, albeit with the accompanying higher expenses!

Performing lesser known shows is always difficult when it comes to building an audience and balancing the books, but by sticking to our guidelines we have grown an audience that, hopefully, trust us to produce interesting work and will come and see a **Gallery Players** show because we will always stimulate them with something a little different to the standard fare.

It has always been the case that actors are invited to take part in our shows rather than having a formal audition process, the only time this is not the case is when we may hold informal readings or workshops if the director feels it necessary to try out unfamiliar actors or combinations. Although we have a very strong pool of performers new blood is always welcome.

Although we have no formal 'membership' we treat any performer from however long ago as a '**Gallery Player**'. Our actors pay a performance fee for each show they are in and become an official member for that show (for the purposes of insurance etc.). This rather loose arrangement allows a lot of creative freedom for the directors, away from the pressures of committees etc., and gives the group as a whole the feeling of friends pooling their creative talents to produce a final 'product' they all believe in.

The **Gallery Players** founder and guiding light is **Pat Taplin**. She still directs and produces the majority of our shows, but now encourages other directors to take the reins of their own 'pet projects', allowing them to cast freely and create individual shows with the backing of our excellent technical and production crew. Her only insistence is that the final show should entertain and stimulate our discerning audience and should exude that sense of professionalism we strive for.

We were the first group in the area to perform a *Stephen Sondheim* musical with '*Company*' in 1987 and since then have produced nearly every one of his challenging repertoire.

The **Gallery Players** have won several awards including the **NODA Eastern Area Shield for Best Production** with '*Carnival*' in 1999 and the **Councillors Cup** in 2000 and 2003 for '*The Bakers Wife*' and '*Kiss Me Like You Mean It*'.

Our motto is '*making theatre exciting*', which we hope we do, most of the time!

Production Credits

Set Construction - Dave Borthwick, Richard Rumbelow
Martin Leigh, Matt Meyrick, Mike Wadman, Graham Dowe, Georgina Beard

Publicity Photography & Design - Steve Taplin

Programme Design & Compilation - Steve Taplin & Brenda Caddick

Coffee Bar - Sheila Garnham, Mick & Jean Farrow, Sue Goodall, Judy Wadman,
Margaret & Colin Mudd, Linda & Steve Wooldridge, Ian Quickfall, Martin
Leigh



Gallery Players present

Marry Me a Little

by Stephen Sondheim

Woman Stephanie Brown
Man Steve Watt

Directors Pat Taplin and Lindsay Ashford
Musical Director Joe Cleary
Design Dave Borthwick
Lighting Design Philip Rawe
Sound Design Steve Rowe
Stage Manager Georgie Beard
Props Sue Simmons

&

(after a short interval of 15 minutes)

You Want Chilli Sauce With That?

by Richard Healey and Friends

Donna Samantha Horsfield
Joseph James Hayward

Director Pat Taplin
Musical Director Richard Healey
Designer Dave Borthwick
Lighting Design Philip Rawe
Sound Design Steve Rowe
Stage Manager Georgie Beard
Props Sue Simmons

"Marry Me a Little" - this amateur production is presented by arrangement with Josef Weinberger Ltd on behalf of Music Theatre International of New York



www.galleryplayers.co.uk



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N.O.D.A.

Marry Me A Little

(the lost songs)

Marry Me A Little brings a selection of Stephen Sondheim's songs to the stage for the first time. During rehearsal for *Sweeney Todd*, he happened to mention the existence of some unperformed songs to one of the chorus members, Craig Lucas. When Lucas was commissioned to put together a musical revue for The Production Company, he reminded Sondheim of the conversation and asked permission to use some of these songs. The composer gave Lucas the go-ahead, and together they chose 17 songs.

Saturday Night, So Many People and **A Moment With You** were all written in 1954 for what would have been Broadway's first taste of Stephen Sondheim. The story goes that he and Lemuel Ayers were both ushering at a wedding. Ayers, who had produced, among others, *Kiss Me Kate*, was looking for a composer and lyricist to musicalize a play called *Front Porch in Flatbush* by the authors of *Casablanca*. Sondheim auditioned and got the job, the show became *Saturday Night*. Eight backers' auditions were held before Ayers died unexpectedly of leukemia, and *Saturday Night* died with him.

Pour Le Sport was written in 1956 for another abortive effort, *The Last Resorts*. Cleveland Amory had written a book by that name, Hal Prince bought the rights to the title, then commissioned Jean Kerr to write a script, using only the title. This became the story of a wry, laconic Hoosier journalist observing the foibles of the Floridian well-to-do as they entertain the Duke and Duchess of Windsor. Sondheim auditioned his songs for Jean and Walter Kerr, who, apparently, were not quick to recognise their merit. Though the show itself never got off the ground, this song was performed in one of Julius Monk's early revues at the *Upstairs at the Downstairs*.

Sondheim was not long for obscurity. By 1957 he was represented on Broadway as both lyricist and composer. The lyrics, of course, were for *West Side Story*. During a conference for that show the producer Cheryl Crawford drew Sondheim aside and asked if he'd be interested in writing incidental music for a new play by N. Richard Nash, **The Girls Of Summer**, to star Shelley Winters, Pat Hingle and George Peppard. The answer was yes. Peppard, who played a musical instrument, was to perform the music onstage at some point. Lyrics were needed for possible promotional ads on the radio, and Sondheim wrote the title song with Lena Horne in mind.

A Funny Thing Happened On The Way To The Forum was not a big hit out of town. Sondheim claims that all the songs, save one were received nightly with enormous apathy. The original actress playing Philia sang a quarter-tone sharp, and the actor playing Hero had a beautiful voice that you couldn't hear past the fifth row. When the two of them were fired in New Haven their songs went with them, including **Your Eyes Are Blue**.

There Won't Be Trumpets was cut after the first preview of *Anyone Can Whistle*. Arthur Laurents had written a monologue for Lee Remick that led into the song; unfortunately, the monologue got a bigger hand than the song, and as both were expressions of the character's anger, it was a question of which was more effective.

Being Alive from *Company* had several progenitors. The first was set aside in the pre-production phase. The second, **Marry Me A Little**, was felt to be too self-knowing for the character of Bobby. If he could be so perceptive about himself, then why was he in such trouble? The third **Happily Ever After**, went into the show and was tried out in Boston. Hal Prince, however, felt the song was too sour a note to end the show with and that the same thought could be expressed optimistically. Hence, *Being Alive*.

Frankly, *Donna* is a mess and *Joe* isn't much better, although on the surface they appear polarised. The fun lies in exploiting their conditions so that we see how they react in each others' company. They both hide secrets that couldn't be more different, but ultimately find themselves shut off from the world by their inability to self-analyse and interact. What happens when two people of the same type meet? Sparks fly of course, but not romantic sparks surely, because opposites attract don't they? And similarities repel. Or should that be the other way round?!

Along the way, we find we understand their characters better through Joe's incredible monologues and Donna's emotionally charged musical rants, where dialogue, music and lyric seemingly segue. Each character offers us a window to the world we live in: the expectations we create, the situations in which we thrive and suffer and the pressures we place on ourselves to succeed in each and every aspect of life. Although this results in what could be perceived as a caricature-like quality to the actions and articulations of the protagonists, isn't all caricature born out of stereotypical observation? As such it surely only heightens our ability to empathise.

This musical was developed as piece for lunchtime viewing. The aim was to provide bite-size theatrical entertainment that one-hour-lunch workers could access as an alternative to reading the newspaper, spending £10 in Starbucks or wasting away 60 minutes of their lives waiting for the afternoon shift to start. I happen to think that Bite-Size Theatre is the way forward for showcasing new musical theatre writing talent, whilst also opening up the audience appeal. I am working hard to try and introduce it to this area of the country and would very much enjoy discussing the concept with anyone who has an opinion, positive or otherwise about this particular show and Bite-Size Theatre as a whole. Email me at richard@richard-healey.co.uk

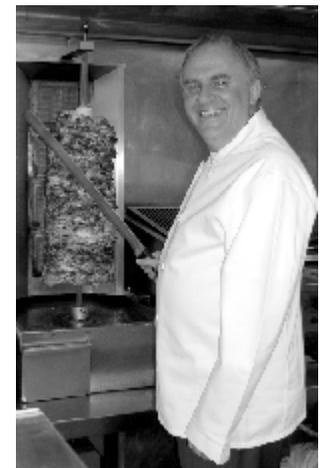
**And what of love?
Well, don't expect any answers,
just even more questions.**

Richard Healey

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Our thanks to '**Best Kebabs'**
Dogs Head Street, Ipswich.
Location for our photos and ideal
for all your Kebab needs!!



'You want chilli sauce with that?'

This musical is part of a new breed of writing reflecting the society we live in the here and now.

On the surface it represents a jaunty forty minutes of innocent sit-com-esque fun, laced with anecdotes, shaggy dog stories, biting sarcasm and visual comedy. Scratch that outer layer however, and what lies beneath is a more detailed examination of the neuroses of the human condition.

This musical short poses that most obvious of questions and the easiest of answers.. "What is it we all long for? Well, love of course." Not the most ground-breaking of concepts, I agree, but for centuries writers have been posing the question and attempting to provide erudite responses. The problem is of course, that everyone is different and therefore no one quest for love follows the same path. Hence a lifetime's worth of potential discourse and artistic possibility. I mean how often do we find ourselves describing a film or novel as a '*chick-flick*' or love story? As a race, we humans find a certain degree of solace in examining the relationships of others and subsequently either feeling so much better about our own, or suicidally depressed that the fantasy world wipes the floor with our meagre existence. Out of such sways of emotion is born our obsession with the condition of love. That and a desire to pursue our search for happiness. An irony in itself, but that's another story!

To each relationship we have in our lives, romantic or otherwise, we bring our own set of insecurities, preconceptions and expectations. These are what make us different, what set us apart and inevitably cause relationships to be successful or to fail. With the onset of time, these values change and metamorphose depending on our success rate. A single, positive romantic liaison shrouds us in an armour that is ultimately fragile, whereas a series of failed relationships leaves us thicker skinned to the possibility of happiness and more cynical to allowing others inside the protective layer we inevitably build around ourselves as a result. It is at this crossroads of the 'love story' that "You What Chilli Sauce With That?" finds its home.

All Things Bright And Beautiful comes from an early draft of *Follies*, at that time called *The Girls Upstairs*, and was dropped some time before Harold Prince came in as producer/director. When the show opened in Boston, the prologue sequence needed reworking, and Michael Bennett, choreographer and Co-director, asked Sondheim to play through all the discarded music. When he heard this melody he found what he was looking for.

Uptown, Downtown was written two days before the Boston tryout of *Follies*, and Bennett therefore had very little time to stage it. As a result both he and Prince took a dislike to it, and Sondheim wrote another song *Lucy and Jessie*, that used a similar rhythmic structure and said more or less the same thing.

It Wasn't Meant To Happen also comes from an early version of *Follies*. It was a song of seduction in the guise of regret, sung by an ex-chorus girl to the lover she had not seen in 20 years.

Little White House and **Who Could Be Blue?** were written for the Loveland sequence in *Follies* as a double duet for the four principals' younger selves. (A second chorus of *Little White House* gave a realistic and unpleasant view of the future to counterbalance the idyllic one.) Prince and Bennett, however, found *Who Could Be Blue?* too 'lugubrious', so the songs never got into rehearsal. Sondheim salvaged one of the tunes which shows up in his score for the movie *Stavisky*.

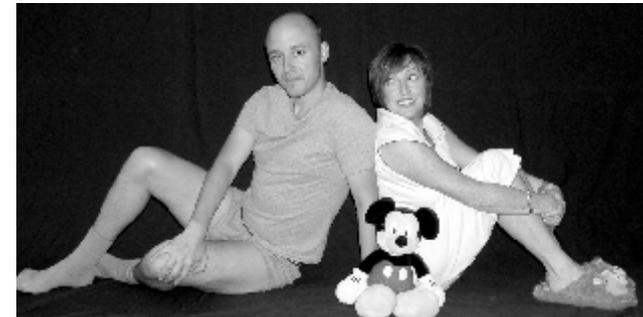
Can That Boy Foxtrot, cut from *Follies*, was meant to be done as a one-joke, throw-away number at a piano, sung by a drunken woman entertaining her old buddies. When the part went to Yvonne De Carlo, the song was expanded into a seven minute production number which nearly stopped the show every night out of town. But the song was never designed to carry so much importance, so *I'm Still Here* was written to take its place.

The music for *A Little Night Music*, including the cut-out songs, is among the most sophisticated and accomplished ever written for a musical.

Harold Prince wanted to drop **Silly People** the first day of rehearsals, rightly maintaining that no-one was going to be interested in what the character of Frid had to say about anything. But in deference to Sondheim the song was left until out-of-town previews.

Bang! was written to be sung as a duet between the Count and Desiree, but Prince felt that Desiree should not be in the song, and once she was removed, nothing could make it work. By the time the show got to New York *Bang!* was gone and *In Praise of Women* was in its place.

Stephen Sondheim and Craig Lucas



Marry Me A Little

Songs by Stephen Sondheim
Conceived & developed by Craig Lewis & Norman Rene
Produced Off - Broadway by Diane de Mailly in association with William
B Young. Originally Produced by The Production Company October 29,
1980 and later moved Off - Broadway to the Actor's Playhouse



Man Steve Watt Woman Stephanie Brown

Scene:-

New York City.

Saturday night.

An apartment building.

He lives in apartment 3E and she in 2E.

They have never met.

'You want chilli sauce with that?'



Joseph
James Hayward

Donna
Samantha Horsfield

Scenes:-

- 1 Donna's Bedroom in Ipswich A small flat with a large mortgage.
- 2 "The Greek Retreat" Joseph's Kebab House & Restaurant - family owned
- 3 Donna on her way to the large multiplex cinema, a month later
- 4 Outside the multiplex
- 5 Donna's bedroom 24 hours later
- 6 A Mexican Restaurant - the Gala opening. (Fancy dress optional)
- 7 Donna's bedroom, 3 days later
- 8 The Art Gallery