

BROS

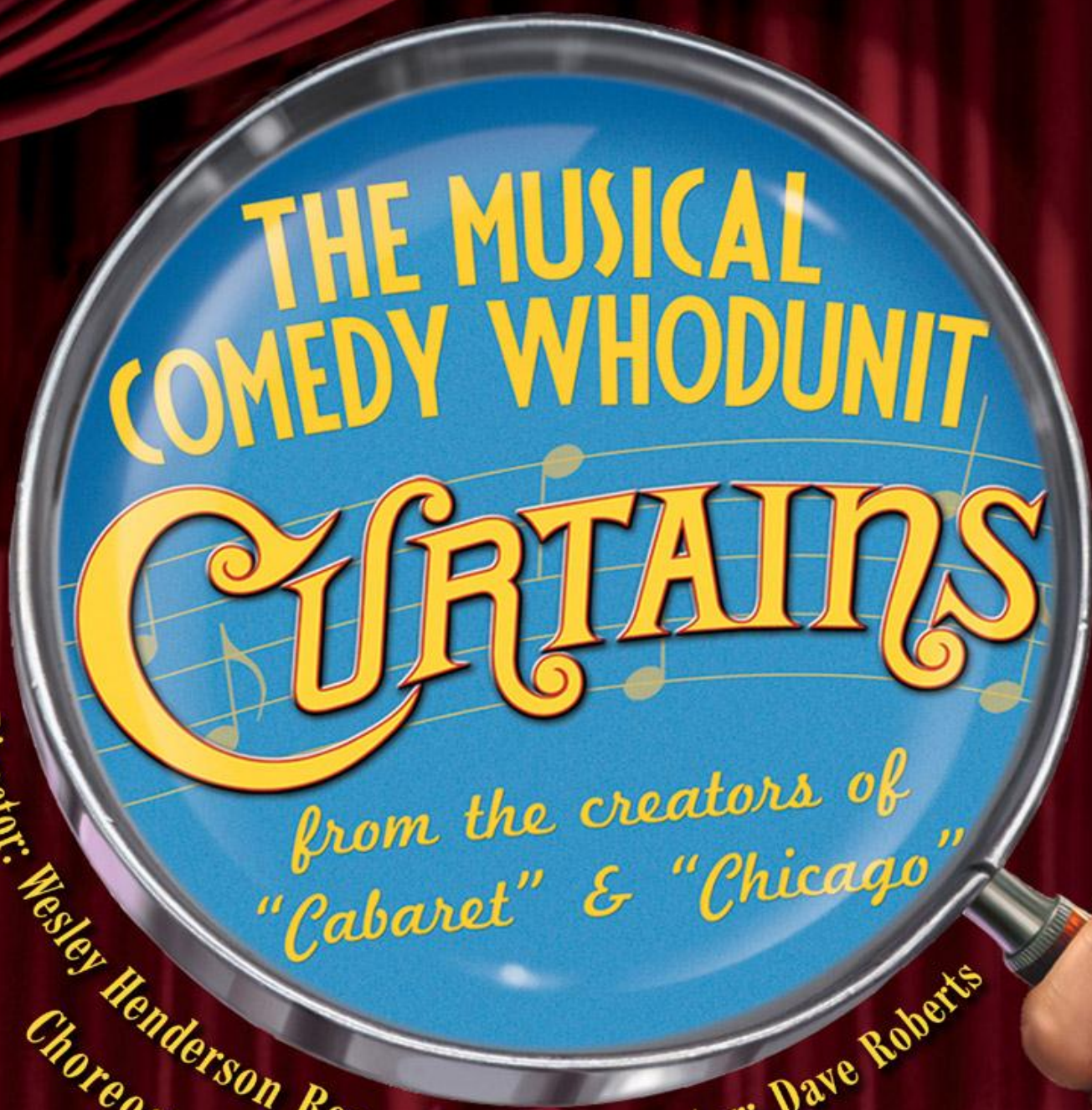
THEATRE
COMPANY

An Amateur Production presented through special arrangement with
Theatrical Rights Worldwide (TRW), 1359 Broadway, Suite 914,
New York, NY. 10018. www.theatricalrights.com

Book by RUPERT HOLMES Music by JOHN KANDER Lyrics by FRED EBB

Original Book and Concept by PETER STONE

Additional Lyrics by JOHN KANDER and RUPERT HOLMES



THE MUSICAL COMEDY WHODUNIT CURTAINS

*from the creators of
"Cabaret" & "Chicago"*

Director: Wesley Henderson Roe

Choreographer: Jennifer Wettone

Musical Director: Dave Roberts

Chairman of BROS Theatre Company

Welcome one and all to the Colonial Theatre, Boston!

Curtains has been a great show to be part of and I am proud that we are able to produce a little known show such as this in the same year as we roll out both *Into the Woods* and *Oliver!* BROS is nothing if not diverse and ambitious!

I think it's fair to say that, until we went into production, this show was an unknown quantity to most (if not all) of the cast and production team and it's been an absolute joy to discover that knockabout humour can indeed be a complement to the work of the wonderful Kander & Ebb, who are better known for their darker shows (*Cabaret*, *Chicago*, etc.). Moreover, to hang all of this on the premise of a 1950's murder mystery – and make it work – is sheer genius. *Curtains* certainly offers something for everyone and I do hope you enjoy watching the show as much as we've enjoyed putting it together.

As ever, our production team and cast have worked tirelessly to make the show happen and I'm grateful to all of them – seen and unseen this evening – for creating an excellent show and jolly atmosphere.



Many thanks from all at BROS to our friends at Hampton Hill Playhouse who have again made us most welcome and to you, our loyal audience members who get the rare opportunity to see me on stage this evening – I knew if I waited long enough a role with BROS would come along that would be perfect for me...

Lottie Walker

About BROS Theatre Company

Originally Barnes Operatic & Dramatic Society (BODS), the society has grown and developed from its early days of 1908. Our repertoire has similarly grown to encompass the classics of Gilbert & Sullivan, the great American musicals of the 50s and 60s as well as the more intimate, darker musicals of the 70s and 80s. We embrace new work as it becomes available for amateur societies, and even try our hand at home-grown material.

We are affiliated with *artsrichmond*, a registered charity which aims to further the cultural assets of the London Borough of Richmond as well as the National Operatic and Dramatic Association (NODA).

For more information on how to get involved, please visit our website at brostheatrecompany.org, facebook.com/brostc, twitter.com/brostc or speak to one of the Front of House team.



From the Director

Friends returning from the Big Apple in 2007 brought with them tales of a fantastic new musical from the pens of John Kander & Fred Ebb called *Curtains*. Online reviews were then scanned and award nominations noted.

In 2009 I was invited to direct *Something's Afoot* here at Hampton Hill for TTC and this rekindled my appetite for murder mysteries.



Then in 2010 I saw my first UK flier for an amateur version of *Curtains* at the Kenneth Moore Theatre in Ilford. Not the finest of productions, but the quality of the writing shone through and I knew that I would like to direct the piece in the future if an opportunity arose.

2011 saw us at a stand-out production at Arts Ed and the desire became a need. Cue a pitch to the BROS Committee for this slot in 2012.

I feel very fortunate to be working alongside Dave & Jen in this team as they have not only brought their own considerable talents to the table in their respective disciplines, but also tempered my sometimes overactive imagination when needed!

We are also lucky in this great company to have the good fortune to attract players of the quality you see tonight who bring their own energy to rehearsals and create a light brighter than the sum of their individual parts.

I trust our end result will send you out of the theatre thoroughly entertained and uplifted.

Wesley Henderson Roe



Acknowledgements

The production team would like to thank Jenny Webb & the Landor Theatre for their assistance with Properties as well as Wimbledon Light Operatic Society for Boston newspaper reprographics.



Cast List

Jessica Cranshaw	aging diva with show blindness playing <i>Madam Marian</i>
Randy Dexter	supporting principal playing <i>Preacher Tuck</i>
Niki Harris	local girl in first major show as the <i>Schoolmarm</i>
Harv Fremont	supporting principal playing <i>Will Crimson</i>
Bambi Bernét	wannabe principal playing <i>Belle du Jour</i>
Bobby Pepper	show choreographer playing <i>Rob Hood</i>
Jenny Harmon	show stage manager and company mother hen
Georgia Hendricks	show lyricist estranged from her husband Aaron
Aaron Fox	show composer & songwriter married to Georgia
Carmen Bernstein	formidable show producer and relentless driving force
Oscar Shapiro	local businessman bankrolling the production
Christopher Belling	outrageously camp English director of the show
Lt. Frank Cioffi	Boston Police Lieutenant in charge of the investigation
Detective O'Farrell	Lt. Cioffi's number two investigating officer
Sydney Bernstein	philandering absentee producer married to Carmen
Daryl Grady	reporter & critic for the Boston Globe newspaper
Sasha Iljinsky	eccentric Russian musical director of the show

Lottie Walker
 Guy Chaperlin
 Aggie Holland
 Peter Beaven
 Bonnie Allen
 Jonathan Warriss-Simmons
 Caroline Hayes
 Tracy Sorgiovanni
 Nick Moorhead
 Clair Jardella
 Andy Yeates
 Marc Batten
 Andy Clarke
 Will Brooks
 Steve Taylor
 Jerome Kennedy
 Dave Roberts

Show Girls

Mona Page	Lesley Wright
Roberta Wooster	Katie Higham
Marjorie Cook	Louise Vinter
Arlene Barruca	Juliet Manners
Jane Setler	Tuuli Tahko



Ensemble

Roy Stetson	Diego Avila
Brick Hawvermale	Paul Turnbull
Reg Prentice	Ben Hughes



Robbin' Hood production team

Martha Moon	Wardrobe	Julie Thomas
Connie Subbotin	Wardrobe	Roberta Garcka
Lois Parker	PA to C. Belling	Sian Walters
Vera Hood	Make-up & First Aid	Rodica Maclaine
Ronnie Driscoll	Stagehand	Berni Messenger
Russ Cochrane	Stagehand	Ian Nethersell

Creative Team

Director & Stage Designer	Wesley Henderson Roe
Musical Director & Arranger	Dave Roberts
Choreographer	Jen Wettone
Production Manager	Hannah Reynolds
Lighting Designer	Mike Bradbury
Sound Designer	Stuart Vaughan
Costume	Fran Page
Hair & Make-up	Rodica MacLaine
Stage Manager	Charlotte Priestley
Properties	Jenny Russell
Front of House Manager	Clare Henderson Roe
Box Office	Linda Brignall
Programme Designer	Chris Morris
Lighting Operators	Ed Pagett & Andy Collier
Sound Assistants	Charles Halford & Jo Epps
Wardrobe Assistants	Zoe Harvey-Lee & Wendy Godwin
Set Construction & Painting	Alan Emsden, Alan Corbett, Terry Stevens

The action is set in The Colonial Theatre in Boston Massachusetts in 1959 where the tryout production of a Wild West version of the Robin Hood story is in preview prior to a much hoped for Broadway transfer. The opening scene is the Finale of Act Two of **'Robbin Hood'** going into the bows and final curtain!

The remaining action takes place over the next 24 hours as the cast & producers endeavour to put the show back on track by the following night while the Homicide Detective tries to solve the seemingly ever extending series of murders within a sequestered building.

Act I Songs

Wide Open Spaces	Jessica & Company
What Kind of Man?	Carmen, Oscar, Aaron & Georgia
Thinking of Him	Georgia, Aaron & Bobby
The Woman's Dead	Company
Show People	Carmen, Cioffi & Company
Coffee Shop Nights	Cioffi with Niki
In the Same Boat #1	Georgia, Niki & Bambi
I Miss the Music	Aaron
Thataway!	Georgia, Show Girls & Ensemble



Act II Songs

The Man is Dead	Sasha
He Did It	Company
In the Same Boat #2	Bobby, Randy & Harv
It's a Business	Carmen, Stagehands, Oscar & Jenny
Kansasland	Randy, Bambi & Ensemble
Thinking of Him/I Miss The Music	Aaron & Georgia
A Tough Act to Follow	Cioffi, Niki & Dancers
In the Same Boat (reprise)	Company
In the Same Boat Complete	Cioffi, Georgia & Ensemble
Show People (Reprise)	Cioffi & Carmen
Wide Open Spaces (Finale)	Company
A Tough Act to Follow (Reprise)	Company

Peter Stone is one of a rare breed of writers who have been honoured with all three major US awards for stage, screen & television – the Tony, Oscar & Emmy.

He began his collection with an Emmy for his 1962 episode of *The Defenders* and followed it with an Oscar for his 1964 film screenplay for *Father Goose*. He was then awarded a Tony for his books for the musicals *1776* in 1969, *Woman of the Year* in 1981, *The Will Rogers Follies* in 1991, and *Titanic* in 1997.

Perhaps he is also best remembered here in the UK for his screenplay for *Charade* in 1963 starring Cary Grant and Audrey Hepburn, or *The Taking of Pelham One Two Three* in 1974.

In 2006, Stone died in New York, aged 73.

John Kander began his successful working life as a substitute rehearsal pianist on *West Side Story*. The stage manager there asked him to play for her auditions for *Gypsy* where he met Jerome Robbins. Jerome asked him to write some dance music for that show and then arrangements for *Irma la Douce* in 1960 and so began his extensive musical career.

In 1962 John met Fred Ebb and began a writing partnership that lasted 42 years. Initially they wrote songs for artists like Barbra Streisand but they also collaborated on musicals before their Broadway debut in 1965 with *Flora The Red Menace* (successfully revived by BROS in 2008) where they eventually cast an aspiring unknown teenager called Liza Minnelli in the lead.

Flora was quickly followed by *Cabaret* in 1966, *Zorba* in 1968, *70, Girls, 70* in 1971, *Chicago* in 1976, *The Act* in 1978, *Woman of the Year* in 1981, *The Rink* in 1984, *And The World Goes Round* in 1991, *Kiss of the Spider Woman* in 1992, and *Steel Pier* in 1997. They also wrote cabaret material for Liza Minnelli and Chita Rivera, among a host of other stars.

Fred Ebb began his career as a lyricist working on stand-alone and show songs with a variety of colleagues and for numerous artists, but remained relatively unknown until his pairing with John Kander. Alongside their highly successful partnership he continued on solo and other projects, including a television special for Liza Minnelli in 1972 called *Liza with a Z* and Shirley MacLaine's Broadway solo revue in 1976.

In 1977 Ebb & Kander worked on the Martin Scorsese film *New York, New York*, writing the eponymous title piece which is arguably their most well known collaboration.

Cabaret remains their most successful work with an initial run of over 1100 performances, a Tony for Best Musical and a Grammy for Best Original Cast Recording. The subsequent 1972 film directed by Bob Fosse and starring Liza Minnelli won 8 Academy Awards.

Chicago initially ran for 936 performances to be followed by the revival in 1996 which still holds the record for the longest running revival. The subsequent film in 2002 won equal acclaim.

In 2004, Ebb died in his home of a heart attack, aged 76.

Rupert Holmes is the son of a Cheshire lass and a US Army Warrant Officer and Band Leader stationed in the UK. Brought up in New York he studied at the Manhattan School of Music and earned his early living as a session musician. He had a Billboard top 50 hit in 1970 and went on to a solo recording career as well as writing jingles and pop tunes for Gene Pitney, The Drifters, Dolly Parton, Barry Manilow and many others throughout the 70s. Having been encouraged to write a musical by Joseph Papp in 1983, Holmes had his Broadway debut with *The Mystery of Edwin Drood* in 1985 winning a Tony for the book and the score, as well as a host of other awards.

Following his work on *Curtains* he has had success with *The First Wives Club – The Musical* in 2009 and *Robin and the 7 Hoods* in 2010, and he has recently completed the book and lyrics for *The Nutty Professor* musical to be directed by Jerry Lewis this year.

Curtains – the development of an idea into a show

In 1981 Kander, Ebb & Stone worked together for the first time on a successful Broadway show *called Woman of the Year* starring Lauren Bacall. Following this, Peter Stone suggested a new project based on an idea he had of a contemporary company presenting a Foreign Legion musical but which had with a murder mystery plot woven in. His working title for the piece was 'Who Killed David Merrick?'

And so the journey began.

By 1991 the slow-burning on/off project had become a story about a Commedia dell'Arte theatre company in Paris during the Second World War, and had been re-titled "Curtains".



By 2001 the Broadway successful actor and director Scott Ellis (debut in *The Rink* in 1984) had joined the team and suggested holding un-staged readings of the piece to promote and hopefully fund a full staging. Unfortunately, this proved not to be.

Then in the spring of 2003 Peter Stone sadly passed away leaving Ellis, Kander and Ebb with a project that had huge merit but needed another book re-write.



Ellis suggested Rupert Holmes and met with him later that year to see if he would be interested in joining their team. He was, and when the four subsequently foregathered in Fred's New York apartment Rupert was more than happy to adopt their new premise of a Boston Police detective with a passion for musical theatre as a lead character. However, he stipulated that the piece should not be contemporary but be set in the golden age of Broadway Musicals – the 1950s. To his surprise the others completely agreed and he began his reworking of the plot to fit this new scenario.

Throughout 2004 Holmes carefully worked on the new book to ensure the spirit of Stone's original concept was not lost. He was ably assisted and guided in this by Ellis to whom all three later gave tribute for having kept the project alive when it might otherwise have quietly slipped away. Fred Ebb was particularly taken with Holmes' new idea for an Act One finale song and said so when he faxed over his new lyrics a couple of days before going on holiday to Italy. Holmes was equally delighted with the lyrics and complimented Fred while wishing him a happy break. Four days later Fred Ebb was dead and the world had lost one of its greatest 20th Century lyricists.

Ellis and Holmes agreed that the future of the project should rightly be in the sole hands of John Kander and made no attempt to influence him as he wrestled with the loss of his writing partner and what to do next. Kander decided, and in 2005 the work continued.



In 2006 *Curtains* aired in Los Angeles before transferring to Broadway in 2007 with David Hyde Pierce as Lieutenant. Cioffi, a role which earned him a Tony for Best Performance by a Leading Actor in a Musical.



And so a journey that had taken 25 years to come to stage was completed and has joined the canon of celebrated Kander & Ebb musicals.

It has yet to receive a West End outing but is now being regularly picked up by drama colleges, fringe professional companies, and amateur societies as a piece worthy of production.

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Oliver!

Music, Lyrics and Book by Lionel Bart

29 January - 2 February 2013

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(Fee applies)

BROS
THEATRE COMPANY

RT Richmond
Theatre
The Green, Richmond, Surrey TW9 3JL



27th-31st May 2013

Minack Open-Air
Theatre, Cornwall
www.minack.com

Director – Wesley Henderson Roe
Musical Director – Martin Wilcox
Choreographer – Gita Singham-Willis

Presentation:

Sunday 18th November

Auditions:

Sunday 9th December, 11am

Venue for both:

The Barn Church Kew, TW9 4HF



La Cage aux folles

22nd-26th Oct 2013

**Hampton Hill
Playhouse**

Director – Nigel Cole

Musical Director – Dave Roberts

Choreographer – Gita Singham-Willis

More details to follow on our
[website \[brotheatrecompany.org\]\(http://website.brotheatrecompany.org\)](http://website.brotheatrecompany.org)