



TEDDINGTON THEATRE CLUB PRESENTS AN AMATEUR PRODUCTION BY ARRANGEMENT WITH JOSEF WEINBERGER LTD ON BEHALF OF MUSIC THEATRE INTERNATIONAL OF NEW YORK.

Side by Side by Sondheim

Music & lyrics by Stephen Sondheim with additional music by Leonard Bernstein, Mary Rodgers, Richard Rodgers & Jule Styne. Narration by Ned Sherrin

Directed by Robin Legard

Musical Direction by James Hall

Sun 15 Nov – Sat 21 Nov 2015

£1.50



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IMPORTANT INFORMATION

For reasons of safety, glassware must NOT be taken into any part of the auditorium.

Latecomers will be admitted at the first convenient moment provided that no interruption or distraction to the performers might be caused.

All gangways, passageways and stairways must be kept free from obstruction. Persons are not permitted to sit or stand in any gangway.

The taking of photographs and the making of sound and/or visual recordings in the auditorium are not permitted.

An induction loop system is installed in the Main Auditorium to assist those who use hearing aids with the relevant settings.

Wheelchair positions are available in both Stalls and the Balcony. The Box Office Manager will be happy to discuss your requirements.

TTC Ltd, as managers of the Theatre, reserves the right to refuse admission and to make alterations to the programme and cast without notice.



Director's Notes

Side by Side by Sondheim is a celebration of the lyrics and music from the early work of Stephen Sondheim. It was put together collaboratively by David Kernan and Ned Sherrin as an entertainment for John Dankworth and Cleo Laine to put on at their Stables venue in the mid-1970s. The show was subsequently staged in the West End with a cast of four: Millicent Martin, Julia Mackenzie and David Kernan performed the musical numbers whilst Ned Sherrin was the Narrator. It ran for over 800 performances.

The show is in the form of a revue. The Narrator provides the structural format to the show which groups musical numbers together, either because they share a common theme (e.g. marriage) or are all from a particular Sondheim musical. The Narrator role involves comparing and contrasting Sondheim themes for the audience, explaining what show the songs are from, and, in some cases, providing context and background as to why a particular song was written.

The songs are all from the early shows of Stephen Sondheim which include *Company*, *A Little Night Music* and *Follies*. Numbers include classics such as *Losing My Mind*, *The Little Things You Do Together* and *Send in the Clowns* as well as the eponymous *Side By Side*. The fact that this show was devised in the 1970s is a testament to the fact that Sondheim was already a well-established composer of musical theatre before the likes of *Into the Woods* and *Sweeney Todd* came along.

The songs themselves create their own microcosm. They reflect a particular mood [*I Remember*] or sum up a particular situation [*You Must Meet My Wife*] or make a wry, even caustic, observation [*It's the Little Things You Do Together*]. *Another Hundred People* exposes the loneliness of single people living in a big city. It is for this reason that Sondheim himself puts particular emphasis on the lyrics when conducting a masterclass and why he encourages the songs to be acted as well as sung.

Robin Legard, Director

The Bar is open after the show

The foyer bar remains open after the show and is well used by cast, crew and members. We extend a very warm welcome to everyone who has been to see the performance - it is an ideal opportunity to meet the actors you have seen performing, find out more about our theatre and our club or simply relax over a drink.



Please
Turn off Your
Mobile Phones

Please don't spoil the performance

We respectfully request all members of the audience to make sure that mobile phones are switched off during the performance.

Thank you.



About Stephen Sondheim



Stephen Joshua Sondheim was born into a Jewish family in New York City in 1930. He was the only child of well-off parents who divorced when he was ten. Although his father sought custody of Stephen, this was not permitted because he had left the family home for another woman. Sondheim describes his childhood as an unhappy time in which he felt isolated and unloved. His mother was psychologically abusive and took her anger about the failed marriage out on him. She once wrote him a letter saying that “the only regret she ever had was giving birth to him”. Small wonder that he grew to detest her, and that when she died in 1992 he did not attend her funeral. Small wonder also that marriage and failed relationships are a recurring theme in his lyrics.

Fortunately for the young Sondheim, he made friends with the son of the famous lyricist Oscar Hammerstein II who in time became a surrogate father to him and his mentor in developing his love of musical theatre. By becoming Hammerstein’s PA, Sondheim gained entry into the world of musical theatre. *Saturday Night* was one of his early pieces and although it did not do well at the time brought him to the attention of the playwright Arthur Laurents. Laurents was collaborating on a musical version of *Romeo and Juliet* with the composer Leonard Bernstein and they were looking for a lyricist. *West Side Story* became a smash hit and brought Sondheim’s name to the fore as a writer of lyrics. These credentials were further enhanced when he penned the lyrics for *Gypsy* (with music by Jules Styne).

Thereafter Sondheim concentrated on writing both music and lyrics. In 1962 *A Funny Thing Happened on the Way to the Forum* established him as one of the great rising talents in American musical theatre. *Company* in 1970 and *Follies* a year later both won critical acclaim and awards and helped to consolidate his reputation as the most gifted and innovative composer of musicals of his generation. His status was further enhanced with *A Little Night Music* in 1973 which also provided him with his first commercial hit song “Send in the Clowns”.

Since *Side by Side by Sondheim* was first produced in 1976, Sondheim’s talent has sought new and challenging themes for shows such as *Pacific Overtures*, *Sweeney Todd*, *Sunday in the Park with George* and *Into The Woods*. Today at 85, Stephen Sondheim is celebrated as The Grand Old Man of the American Musical with gala tributes on both sides of the Atlantic and performances of his work in the West End and on Broadway.

[The Stephen Sondheim Society Archive](#)

The Stephen Sondheim Society Archive contains material collected by the Society on Sondheim and his work, including programmes, leaflets, posters, press articles and reviews, books, recordings, and memorabilia. It also contains materials on the work of the society itself, including a complete run of their magazine. The archive continues to grow as the society continues its work and the musicals of Stephen Sondheim are performed. This unique resource is held in the Library, Archives and Special Collections at Kingston University on the Penrhyn Road campus.

The archive welcomes visitors who can make an appointment to see the collection by emailing archives@kingston.ac.uk

More information about the archive may be found at <http://www.kingston.ac.uk/library-and-learning-services/archives-and-special-collections/>

Cast and Crew

Narrator

Daniel Wain

Singers

Aggie Holland

Tracy Sorgiovanni

Lottie Walker

Maggie Tolmie

Jenny Winterburn

Steve Taylor

Jonathan Warris-Simmons



Musicians

Musical Director & Keys 1

James Hall

Keys 2

Anna-Maria Raffa

Production Team

Director

Robin Legard

Choreography

Gita Singham-Willis

Costumes

Zoe Harvey-Lee

Script Consultant

Alison Love

Production Manager

Janey Elgey

Lighting

Stephanie Pang (with Nick Osorio)

Stage Manager

Vicky Horder

Assistant Stage Manager

Jacqui Withall

Photography

Duncan Kitchin

With special thanks to

Vocal Coach

Dave Roberts

Production Consultant & Set Design

Wesley Henderson Roe

Artistic Link

Joolz Connery

Social Media

Lesley Hunter

Running Order & Song Descriptions

Musical Numbers – Act One

Comedy Tonight/Love is in the Air The Company

Two opening numbers composed for “A Funny Thing Happened On The Way To The Forum”

If Momma was Married Jenny, Aggie

From “Gypsy”, two sisters express their desire to get their monstrous showbiz mother off their backs and married off

You Must Meet My Wife Steve, Lottie

Older man marries young, naïve wife. He is telling his former lover, who still carries a torch for him, about the relationship. She is both jealous and outraged

The Little Things You Do Together Maggie, Steve

Sondheim waxing lyrical about the joys of marriage once again in his inimitable, cynical fashion

Getting Married Today Aggie, Tracy, Jonathan + Cast

Three very different perspectives on an impending wedding with the future bride having an extreme attack of the wedding jitters

I Remember Maggie

Quiet reflective song about someone who has been away from the world, for whatever reason, and is reminiscing about the things that she remembers

Can That Boy Foxtrot Tracy, Jenny

The ambivalent attitude of two women towards an unprepossessing grocery clerk



Running Order & Song Descriptions

Musical Numbers – Act One Continued

Company Aggie, Tracy + Jonathan

A short snatch of the title song from the show of the same name

Another Hundred People Aggie, Tracy, Jonathan + Cast

Originally a solo song, this is staged for three young people recently arrived in New York and their experience of urban isolation in the “city of strangers”

Barcelona Jenny, Jonathan

Air stewardess getting ready for her shift after a one night stand

Marry Me A Little Jonathan

This guy would like to have the security of marriage but without the full commitment!

I Never Do Anything Twice Lottie

Lady of dubious morals but enterprising spirit recalls some of her amorous adventures and the lesson she learned along the way...

Medley from Follies Steve, Lottie, Dan

Beautiful Girls, Ah Patee, Buddy’s Blues

Broadway Baby Tracy

A star-struck hooper is doing the rounds and living hand to mouth to realise her dream of being in a Broadway show

You Could Drive a Person Crazy Aggie, Tracy, Jenny

Three girlfriends of a serial philanderer castigate him for his unwillingness to commit in a parody of the Andrews Sisters!

There will be a 20 minute interval

Running Order & Song Descriptions

Musical Numbers – Act Two

Everybody Says Don't Aggie
A paean to positive thinking!

Anyone Can Whistle Jonathan
*Whistling is a basic human skill which this guy cannot master.
He can do all sorts of other amazing things which others cannot do but
fails at this*

Send In The Clowns Maggie
*A couple have had a longstanding on/off relationship. She was the one
who had wavered but is now ready to commit whereas he has just
found a younger model. She expresses the irony of it all...*

We're Gonna Be Alright Jenny, Jonathan
*A newlywed couple experiencing a rough patch in their marriage.
Looking at the state of their friends' marriages, they deduce that they
too are far from idyllic but they "get by"*

A Boy Like That Aggie, Maggie
Famous duet from West Side Story

The Boy From... Tracy
*Based on "The Girl from Ipanema", this is about a woman's infatuation
for an unattainable young man who lives in an unpronounceable place*

Pretty Lady Steve, Jonathan, Lottie
*Three cockney sailors on leave serenading a Japanese girl they believe
to be a geisha*



Running Order & Song Descriptions

Musical Numbers – Act Two Continued

You Gotta Get a Gimmick Tracy, Maggie, Jenny
Familiar to those who have seen “Gypsy”, three burlesque dancers reveal how they make themselves stand out from the crowd

Losing My Mind Aggie
A woman chose the wrong man to marry years ago. She is still obsessed by the man she failed to marry. She meets up with him again and tells him what her life has been like...

Could I Leave You? Lottie
The lyrics suggest a wealthy, bored wife taunting her husband about leaving him

I’m Still Here Steve
A seasoned performer reflects on a long career full of ups and downs. The star in this version is somewhat unorthodox...

Side by Side by Side The Company
A fitting closing number for the show



Cast Biographies



Daniel Wain

Side by Side by Sondheim sees Daniel take his first faltering steps into the bright new world of musical theatre, unless one counts his appearance a few years back as Captain Hook... which most people don't. His many 'straight' appearances over the past five years have included, for RSS, Pato Dooley in *The Beauty Queen of Leenane*, Roma (*Glengarry Glen Ross*), D S Johnson (*This Story of Yours*), Major Arnold (*Taking Sides*), Iago (*Othello*), Ford (*The Merry Wives of Windsor*) and the title roles in *Henry VIII* and *Uncle Vanya*. His TTC efforts include Douglas in *Man of the Moment*, Nelson (*Rat in the Skull*), Bernard (*Arcadia*) and Sparkish (*The Country Wife*). Most recently, he was on arguably safer ground than tonight: stepping in for an indisposed actor, with just two days to go, as Oliver in OHADS's *Family Circles*.



Aggie Holland

Aggie is thrilled to be back at HHT having last year played the title role in Jim Cartwright's *The Rise & Fall of Little Voice*, for which she won the 2015 Swan Award for Best Female Performer in a Musical. Sir Ian McKellen also came to see it and said some wonderful things but she never mentions that. Much. Most recently she performed as Carrie in *Carousel* at the Minack Theatre, Cornwall in May and other roles have included Mallory in *City of Angels*, Niki in *Curtains* and Little Red in *Into The Woods*. She can't wait to sink her teeth into yet more Sondheim as Mrs Lovett in *Sweeney Todd* in February but for now the challenge is practising her diction (happy, Jonathan?) and singing even faster than she speaks in this tricky but wonderful show. And there was me thinking impersonating Lulu was hard.



Tracy Sorgiovanni

Tracy trained at Central School of Speech & Drama and has performed in many musicals and plays both professional and amateur. Hampton Hill Theatre has been her second home over the past seven years, having split her time between performing with TTC and BROS in shows such as *Snow White* (Magic Mirror), *Private Lives* (Amanda), *Musical of Musicals*, *The Musical*, *City of Angels* (Alaura/Carla), *Into the Woods* (Florinda), *Curtains* (Georgia) and *When Midnight Strikes* (Nicole). Being in *Side by Side by Sondheim* has been on her bucket list since seeing it at the Edinburgh Festival many years ago so she is delighted to have had the opportunity.

Cast Biographies



Lottie Walker

Lottie last performed Sondheim as part of a Sylvia Young Theatre School end of term show in the Leicester Square Theatre when it was still called Notre Dame Hall. Since then she has trodden many boards around the UK in a wide variety of pantomimes, plays and musicals as well as cabaret and variety shows. This has included playing all female roles in *A Christmas Carol*, *Snow White* in the 25th Anniversary Touring production of *Snow White & the Seven Dwarves*, which was televised by Granada TV and appearing in the original cast of the farce *Any Extras at the Massage Parlour* (yes, really!). On the London Fringe she has appeared in – amongst others – *Nonsense* (Canal Café) and *Cinderella* (Shaw Theatre). More recently, with BROS and 1000 Day Productions she has been seen in a variety of scene stealing costumes whilst taking on fun cameo roles in *Pippin*, *Trial by Music* and *Curtains*. A member of TTC for approximately 12 years, this is Lottie's 4th show with the Club; she's hoping to be allowed back in 2018!



Maggie Tolmie

Maggie Tolmie is an actor-musician with a background in instrumental chamber work and dance. She trained as a medical interpreter before disability and severe sight loss persuaded her back to music-making and theatre. She has a lyric coloratura mezzo voice and has sung many times as a classical and Early Music soloist. Recent performances include: King's Place, Handel House, Buckingham Palace and the Yehudi Menuhin School. Maggie is also an experienced improv and comedy actor and keeps skills up to date with The Comedy School, Camden and famous fool Gerry Flanagan, of Shifting Sands Theatre. She performs regularly for Conway Collective, artists in residence at Conway Hall. This October, Maggie sang the role of Queen Elizabeth I for Hounslow Light Opera Company, for which she was interviewed on radio. She is the first registered blind actress to be cast in a lead role in a musical in the UK.

Cast Biographies



Jenny Winterburn

This is Jenny's first time performing with TTC and she is enjoying the chance to combine her singing voice and acting skills with dance. Last year she played Agatha in St Mary's Drama group's production of *Lady Windermere's Fan*. She previously sang the narrator for a small youth production of *Joseph and his Amazing Technicolour Dreamcoat*. She sings modern worship music regularly at church which is her first love but this show has added a new and very different string to her bow.



Steve Taylor

Steve's adult drama career began in G&S - HLOC and The Young Savoyards - playing the full canon of comic baritones. Modern musicals include *Carousel*, *Oklahoma*, *The Sound of Music* amongst others. Play credits include *An Inspector Calls*, *Hard Times*, *Interior Designs*, *Albert Make Us Laugh*, *Sylvia's Wedding* and *Dead Funny*. Steve has Best Actor Swan awards for Siegfried Sassoon in *Not About Heroes* and Leslie/Maureen in *A Different Way Home* by Jimmie Chinn. Directorial credits at HHP are not limited to but include *Chess* (which won a Swan award for Best Musical), *Business of Murder*, *Anagram of Murder*, *Man of the Moment* and the winner of the Swan Award for Best Play - *Straight and Narrow*. Steve had been seen at HHT in many shows including *Brimstone & Treacle*, *My Boy Jack*, *The Rise and Fall of Little Voice*, *Blackbird*, *Dad's Army* and most recently in September of this year as Alec in *Colder Than Here*.



Jonathan Warris-Simmons

Jonathan has been treading the boards since university, and for the last decade has regularly performed with both TTC and BROS despite living over 50 miles away in rural Hampshire. For a self-confessed musical enthusiast, Jonathan has arrived rather late to the works of Stephen Sondheim - with his first real exposure being the role of Jack in *Into The Woods*, which he played at Hampton Hill back in 2012. This is Jonathan's first appearance on stage since the arrival of his son, Theo, in January this year. Teaching his son to sing Sondheim is a top priority for Jonathan, but only once he has mastered the art of sleeping through the night.

Crew Biographies



James Hall – Musical Director and Keys 1

James is a musical director, piano accompanist and singing teacher who has been working in and around London for the last three years. As a musical director he has worked with professional and amateur companies which include Richmond Theatre, The Urdang Academy, Kingston Vale Theatre Group and Youth Action Theatre. This will be James' first production with TTC. Currently he teaches singing privately using Estill technique with a 100% pass rate with Trinity Exams and past pupils have got into drama schools and been in West End shows. He also works as a singing teacher at Stagecoach Twickenham and The Ultimate Voice in Epsom.



Anna-Maria Raffa – Keys 2

Anna studied Music at the Royal Academy of Music and Southampton University. She is sought after as an accompanist, having performed in many European countries, and at venues such as Westminster Abbey, Royal Albert Hall and Hampton Court. As well as her successful teaching practice, Anna is the Vocal Coach for the Surrey choir “Unlimited Voices”. Anna has played for many shows, with companies including the Nomads, Bookham Light Opera Society, Mid Surrey Theatre Company and Starmaker Youth Theatre. Anna is delighted to be involved in this Sondheim revue, her first engagement with Teddington Theatre Club.



Robin Legard - Director

Robin had an early career in musical theatre appearing in shows at Birmingham Rep and Liverpool Playhouse as well as with the Mitchell Minstrels. His singing debut for TTC was as the Chief Hobgoblin and Bert Crow in *The Snow Queen* last Christmas for which he received a Swan Award nomination. Having seen the original production of *Side by Side by Sondheim* – twice – he is delighted to be making his directorial debut with this show.

Crew Biographies



Gita Singham-Willis - Choreography

Gita has performed in singing and dancing roles in numerous BROS productions since 2005. She moved into choreography for TTC and BROS over the last few years, with most recent productions being *Mack and Mabel* in the Minack Theatre in Cornwall, *Privates on Parade*, *La Cage aux Folles* and *Equus* at Hampton Hill Theatre. She has had a lot of fun putting together the movement and dance for *Side by Side* with this multi-talented cast and crew, and hopes you all enjoy the show.



Zoe Harvey-Lee – Costume

Zoe started making costumes as a child, and for four years she worked in two of London's premier workrooms. However, it was not until a casual query to a friend in BROS "do they ever need anyone to sew?" led to a happy and fruitful ten-year relationship with this group. Notable TTC shows she has have been involved with have included *Privates on Parade*, and last year's *The Rise and Fall of Little Voice*. Known for her penchant for a man in a dress, it is with great pleasure that Zoe lends her impeccable good taste to this Sondheim production.



Alison Love - Script Advisor

Alison became a Sondheim fan at the age of 23 when she was stage manager on a production of *Side by Side by Sondheim* at the Liverpool Playhouse. She is now a writer: her latest novel, *The Girl from the Paradise Ballroom* is published by Quartet Books and is due to appear in the USA in April 2016.



Vicky Horder – Stage Manager

Vicky has been stage managing with TTC since 2004. Recent productions she has been back stage on include *The Rise and Fall of Little Voice*, *The Snow Queen*, *Alfie*, *Dad's Army* and *Colder Than Here*. Vicky is looking forward to SMing a musical production, just as long as she's not expected to join in the singing...

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Teddington Theatre Club acknowledges with grateful thanks the practical and financial support given by local residents, businesses and community groups.



Teddington Theatre Club is affiliated to the Little Theatre Guild of Great Britain and to Arts Richmond.

This production is entered for the Arts Richmond Swan Awards for Drama and Musicals.

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www.teddingtontheatreclub.org.uk

Teddington Theatre Club is a Club Theatre open to members and their guests. It is easy to join as an audience member, or as a full performing and technical member.

Each month, details of forthcoming productions are mailed to each member together with Theatre, our club magazine and newsletter.

All are encouraged to help with the Front of House, Bar and Marketing activities of the Club and Theatre. To find out more please visit our website www.teddingtontheatreclub.org.uk, call our Membership Secretary on 020 8287 2663 or complete one of the forms you will find in the Foyer.