



SAVOYARDS MUSICAL
COMEDY
SOCIETY INC.

7 BRIDES
FOR
BROTHERS

with
FULL
ORCHESTRA

OCT/NOV

'91

by arrangement with Warner Chapell Music

SAVOYARDS MUSICAL COMEDY SOCIETY INC.

- PRESENTS -

"SEVEN BRIDES FOR SEVEN BROTHERS"

(BOOK - Lawrence Kasha & David Landay)

LYRICS - Johnny Mercer

MUSIC - Gene DePaul

OCTOBER - NOVEMBER 1991

PRODUCTION CREW

ARTISTIC DIRECTOR	Martin Overson
MUSICAL DIRECTOR	Brad Esbensen
CHOREOGRAPHY	Sandra Ashley
REPETITEUR	Jan Ashworth
WARDROBE	Sherryl-Lee Secomb
STAGE MANAGER	Debbie Allard & Friends
SET DESIGN	Martin Overson
SET CONSTRUCTION	Cast under Paul Claussen & John Rae Direction
LIGHTING	David Sowden & Assoc.
PROPS	Dawn Warburton
FRONT HOUSE	Doris Nutley & Ladies
FRONT HOUSE PHOTOS	Reg Nutley
ADVERTISING	Jamie Hudson & Megen Fitzgerald
PROGRAMME	Betty Hill
DESIGN - POSTERS & FLYERS	The Cast
STREET BANNERS	Michael Haan

ASSISTANTS

ARTISTIC DIRECTOR	Leisel Thomas
CHOREOGRAPHY	Lynne Swain
WARDROBE	Chrissy Cattach
	Issy Tomkins
PROPS	Karen Warburton

EXECUTIVE

President	Betty Hill
Secretary (Acting)	Annette Seeary
	Lisa Bricknell
Treasurer	Coralie Peterson

MANAGEMENT

Executive Producer	Ada Groenhart
Personnel Manager	Dominique Healy
Future & Planning	Alec Raymond
Property Manager	Vic Arthur

THE DIRECTOR.

When I heard that the 'SAVS' were doing a production number on 'SEVEN BRIDES FOR SEVEN BROTHERS', I thought I might throw my hat into the ring. It just happens I'm one of those strange creatures who was weaned on the 'Golden Years Of Hollywood' and in particular those great movie musicals I came to love.


'SEVEN BRIDES' was shot on the back-lots of MGM studios against sundry painted drops and became an instant success story. Critics mused as critics will, that it was a musical mutation. However theatre audiences took this 'modest little movie' to their hearts, and adored its charm, its innocence, its good honest entertainment, its simplicity and it is this which I have adopted as the key-note of this production - simplicity!

'SEVEN BRIDES FOR SEVEN BROTHERS' is NOT a big musical and cannot rate beside heavy weights contemporaries as 'OKLAHOMA', 'ANNIE GET YOUR GUN' or 'PAINT YOUR WAGON'. It suffered on Broadway, closing after two weeks because they tried to kick it into something it was not. They went for glitz, glamour and bounce, and paid the price for avoiding the 'simplistic charm' the movie generated.

The SAVOYARDS have not the resources to accredit x-million dollars of glitz, glamour and bounce to stage a big dollar production as in the mumbo-jumbo land of professional show-biz. It is a somewhat David and Goliath situation, the impossible challenge. However there is always the chance of a well placed sling shot hitting its mark. The trick is to hit the spot. The name of the game is survival by blood, sweat and tears. It is about commitment, it is about reducing the odds, it is about guts and determination, it is what money can't buy - honestly.

I congratulate the SAVOYARDS MUSICAL COMEDY SOCIETY for their brave choice to campaign 'SEVEN BRIDES', and extending me the opportunity to work with an excellent production crew and a wonderful cast I am proud to see take the stage under my direction.

Martin Overson.



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STORY LINE.

SEVEN BRIDES FOR SEVEN BROTHERS is more like 'Snow White' revisited. Instead of our heroine encountering dwarfs, she is lumbered with seven dirty, almost sub-human brothers.

It's Oregon and God-fearing territory. Mountain man, ADAM PONTIPEE comes to town to trade beaver - *n'lookin' fer a wife.* (BLESS YOUR BEAUTIFUL HIDE) He meets and - in almost the same breath - marries MILLY, the only - *unspoken gal in town.*

After the wedding (WONDERFUL, WONDERFUL DAY) Adam takes Milly to his mountain home. She is horrified to discover she has to wash, cook, mend, "*n' tend the hogs.*" for six ornery backwoodsman brothers. Milly nearly takes flight but decides to stay with her 'ONE MAN' to bring about - as in all good folk yarns - a transformation in the brief space of one song (GOIN' COURTIN')

"*Where do they hale from you suppose?*" says one pretty girl at the Barn Raising Social. "*Heaven!*" says another.

As in all good love stories - six brothers and the six girls (BRIDES) are smitten at first sight - but the town boys (SUITORS) are not impressed and they challenge the brothers in a spirited dance when they vie for the attention of the girls, (SOCIAL DANCE) which ends in a big fight. The brothers win - of course - but lose the girls.

The brothers fall into an extreme case of the mopes. ('LOVE NEVER GOES AWAY') Adam tells them "*Why don't you do like them Romans did with them Sobbin' Wimmin'..they up n'carried 'em off!*" (SOBBIN' WOMEN) So the motivation into Act II is hatched just as the curtain falls.

Moving along quickly now - as in all good musicals - the brothers 'kidnap' their gals and escape the wrath of the TOWNSFOLK by causing an avalanche at Echo Pass - "*Oh no, not Echo Pass!*", and wouldn't you know it? "*There's no ways in and there's no ways out 'til winter thaw - oh those poor little dears...*"

Milly is furious at what has happened, and - as in all good domestic comedies - husband and wife become estranged. Adam goes off in a pout. (A WOMAN OUGHT TO KNOW HER PLACE) While Milly and girls settle down to a long, long winter. Outside in the cold, the brothers fuss about (WE GOTTA MAKE IT THROUGH THE WINTER).

Just for variety, Milly has a baby - (GLAD THAT YOU WERE BORN) while Adam - living out the winter on mountain moonshine and smoked racoon with only his *hoss* for company - is visited by youngest brother GIDEON. He tells Adam the wonderful news that spring love is simply running rampant back on the farm. Six girls and six brothers have at last got it all together - did you doubt it? (SPRING DANCE). Gideon also tells Adam about the baby. Adam doesn't believe him - so Gideon slugs him - pretty riveting stuff. Adam later returns home and love triumph over all. Adam, Milly - and baby makes three - are reunited.

As in all good westerns - with the pass open, the Suitors and the Townspeople are fair bustin' for a hanging. This grizzly deed is averted when the pastor hears a baby cry and asks the girls in a tremulous voice, "*Who's is it?*", and the girls answer - Arh, but that would be giving away the ending. Suffice to say - as in all good fairy tales - seven brides for seven brothers live happily ever after.

C A S T

B R O T H E R S

Ron Curnow	ADAM
Paul Fegen	BENJAMIN
Lester Ford	CALEB
Jamie Hudson	DANIEL
Richard Peel	EPHRAIM
Murray Jerrard	FRANK
Brett Store	GIDEON

B R I D E S

Lorraine King	MILLIE
Bronwyn Furness	DORCAS
Jaqui Gray	RUTH
Dominique Healy	LIZA
Annette Seear	MARTHA
Megen Fitzgerald	SARAH
Julie Esbensen	ALICE

L U M B E R M E N & S U I T O R S

Duncan McEachern	ZEKE
Neville McInerney	JOEL
Chris Ramsay	MATT
Greg Breslin	LUKE
Greg Quinn	CARL
Barry Henzell	JEB

T O W N S P E O P L E

Tony Furnell	MR. BIXBY
Jean Cameron	MRS. BIXBY
Ray Shelly	PREACHER
Michael Haan	MRS. PERKINS
Joan Riley	MRS. PERKINS
Leisel Thomas	JESSIE
Ann Maree Schuh	LUCY
Chrissy Cattach	ANNIE-MAY

C H I L D R E N

Cameron McEachern
 Tamalee McEachern
 Clinton Walz-Ford

TOBY
 ELIZABETH
 JOSH

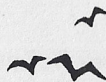
M U S I C A L N U M B E R S

Bless your Beautiful Hide	Adam
Wonderful Day	Millie & Brides
One Man	Millie
Going Courting	Millie & Brothers
Love Never Goes Away	Millie, Adam & Gideon
Sobbin' Women	Adam & Brothers
A Woman Ought To Know Her Place	Adam
We Gotta Make It Through The Winter	The Brothers
We Gotta Make It Through The Winter	Millie & Brides
Suitors Lament	The Suitors, Mr Bixby & Mr Perkins
A Woman Ought To Know Her Place (Reprise)	Adam & Gideon
Glad That You Were Born	Millie, Brides & Brothers
Love Never Goes Away (Reprise)	Millie & Adam
Wonderful Day	Millie & Adam

T H E A T R E I N T R O

ACT 1

Scene (1)	Town Square
" (11)	The Pontipee House
" (111)	The Verandah (same evening)
" (1V)	Moments Later
" (V)	Early Next Morning
" (V1)	Towns People Collage
" (V11)	Later the Same Morning
" (V111)	The Barn Raising Social
" (1X)	Verandah - Pontipee House - Later the Same Night
" (X)	Interior - Pontipee House - Some Weeks Later



Dear Friends,

We the Company, do hope that you enjoy "Seven Brides----", it was fun putting it together. The Production crew, Martin, Sherryl-Lee and Brad, are all "first timers" in these positions, working together in the Savoyards and have done a great job. There are always a few little "hiccups", but everyone buckled up and got stuck into it, many thanks!!!!

To our Subscribers, thank you for your confidence and support, we do appreciate it!!

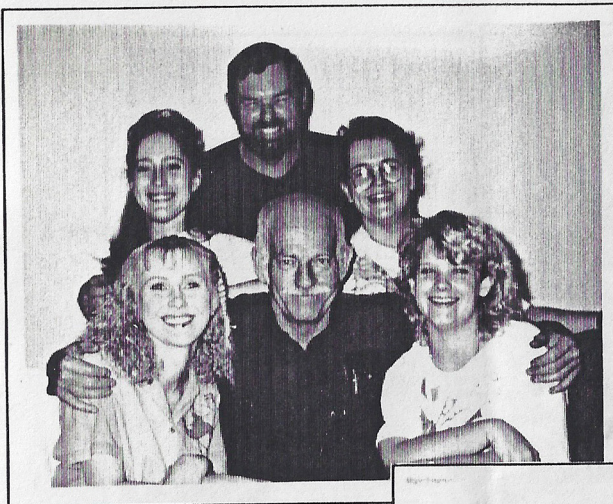
Unfortunately we will not be performing at Caloundra or Redcliffe in 1992. The cost of these lovely little theatres has become too expensive for us at the present time. Let's hope that we will be back with our Coastal friends in 1993 when the cash flow is a little easier.

Please sit back and enjoy our first effort for the beginning of our thirty-first year.

Thank you from Front House, Backstage Crew, Lighting, and the Cast of "Seven Brides for Seven Brothers"

Betty
Betty.C.Hill
President.





BACK ROW:

Lorraine King (Millie)
 Duncan McEachern (Zeke)
 Dominique Healy (Liza)

FRONT ROW:

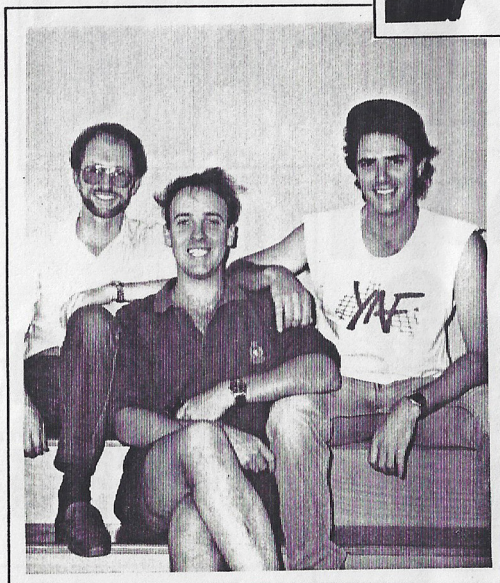
Leisel Thomas (Jessie)
 Ray Shelley (Preacher)
 Bronwyn Furness (Dorcas)

BACK ROW:

Ron Curnow (Adam)
 Jean Cameron (Mrs Bixby)
 Richard Peel (Ephraim)
 Paul Fegan (Benjamin)

FRONT ROW:

Ann Maree Schuh (Lucy)
 Jamie Hudson (Daniel)
 Chrissy Cattach (Annie-May)

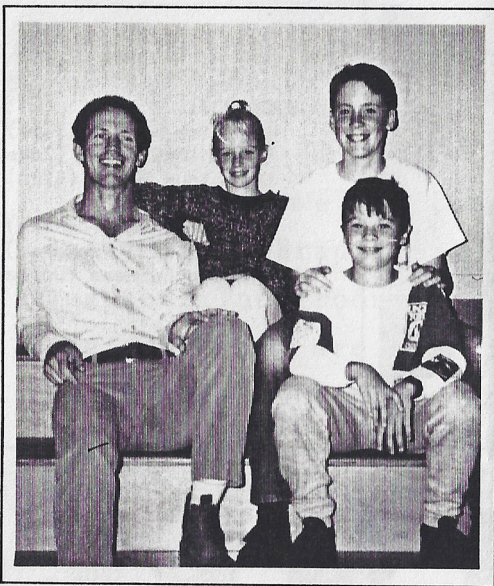


BACK ROW:

Lester Ford (Caleb)
 Brett Store (Gideon)

FRONT ROW:

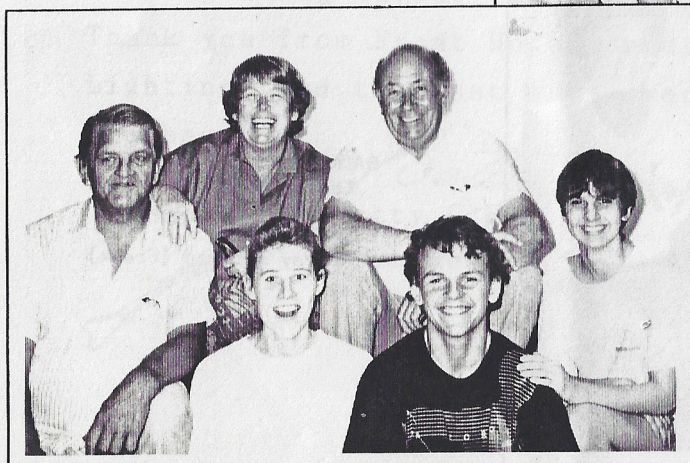
Murray Jerrard (Frank)



BACK ROW:
 Greg Breslin (Luke)
 Tamalee McEachern (Elizabeth)
 Clinton Walz-Ford (Josh)
 FRONT ROW:
 Cameron McEachern (Toby)



BACK ROW:
 Neville McInerney (Joel)
 Chris Ramsay (Matt)
 FRONT ROW:
 Barry Henzell (Job)
 Jacqui Gray (Ruth)
 Annette Seesary (Martha)



BACK ROW:
 Michael Hann (Mr Perkins)
 Joan Riley (Mrs Perkins)
 Tony Furnell (Mr Bixby)
 FRONT ROW:
 Megan Fitzgerald (Sarah)
 Greg Quinn (Carl)
 Julie Esbensen (Alice)



PRODUCTION CREW

BACK ROW:

Sandra Ashley, Lynne Swain, Jan Ashworth, Debbie Allard,
David Sowden, Karen Warburton, Dawn Warburton

MIDDLE ROW:

Sherrily-Lee Secomb, Brad Esbensen

FRONT ROW:

Chrissy Cattach, Betty Hill, Martin Overson

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ACT 2

Scene (1)	The Town Late That Night
" (11)	Later the Same Night - Pontipee Household
" (111)	About a Week Later - Pontipee Household
" (1V)	Evening, Some Weeks Later
" (V)	The Pontipee Trapping Cabin
" (V1)	The Pontipee Home Later the Same Day
" (V11)	The Pontipee Home a Short Time Later



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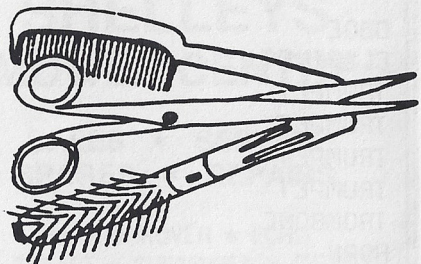
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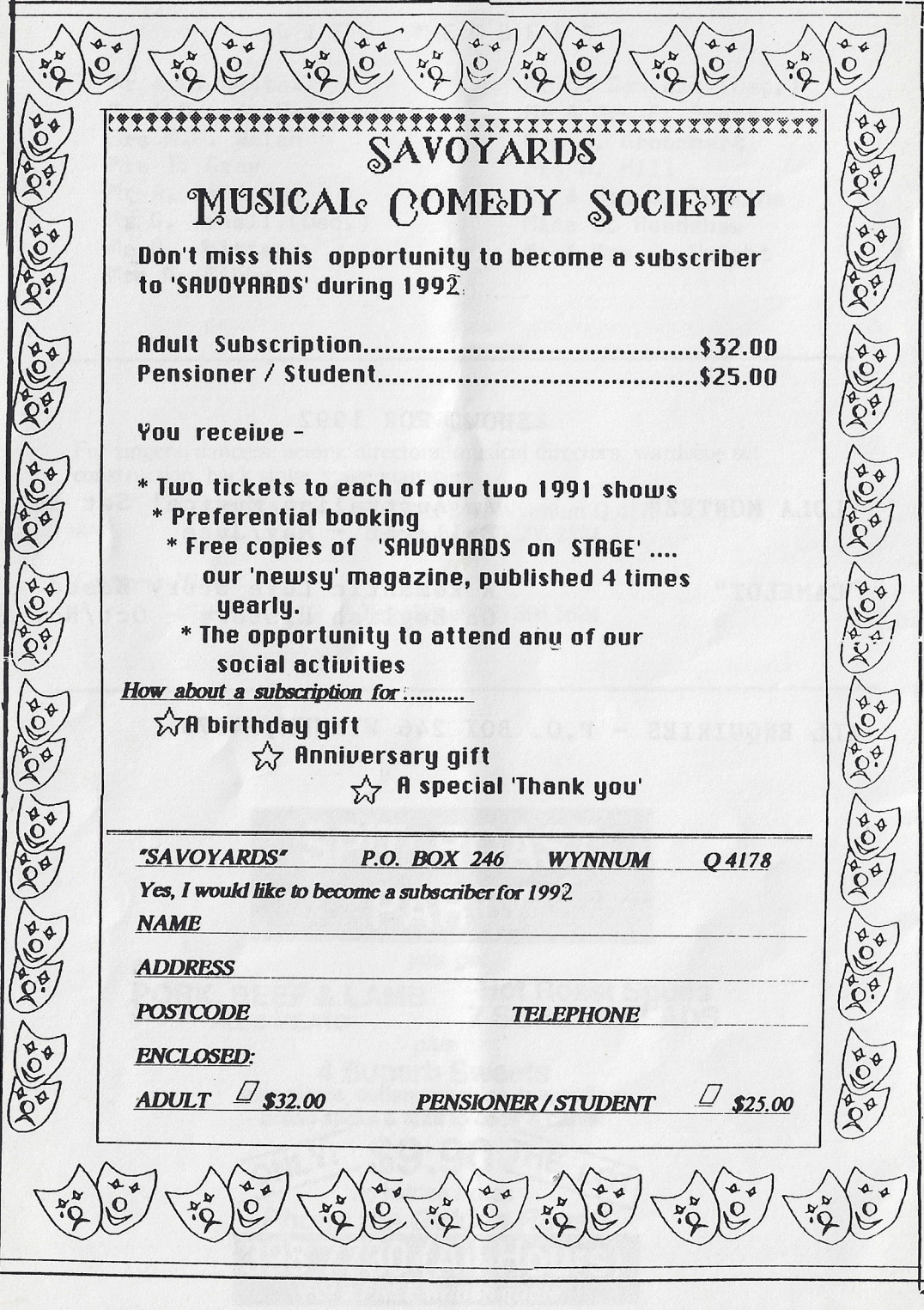
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