

A word from the writer:

I met Tim Rice at a do at The London Library just before Christmas last. He, the outgoing President, me a mere slaver at the literary coalface, trying to write a novel. He'd read my Everlys' script and liked it but said he wanted to see if it worked. 'So put it on,' he urged. 'What? Just like that?' Fortunately, like a prestidigitator of old I had a theatre up my sleeve: The Questors, where I'd been an acting member since the '70s, albeit in recent years on a very occasional basis. 'That'll do fine,' said Tim, who'd heard great things about the place. So here we are, just four and a bit months later, with a one-hour try-out version of a two-hour musical, raring and ready to go. It won't be the polished article but, as the Everlys' Mom will be saying in a few minutes, I have great faith in the boys (and girls) putting on this show for us tonight.

Like Tim, I've loved the sound of the Everly Brothers most of my life. In mitigation I plead an elder sister who introduced me to them when I should have been imbibing nursery rhymes. I was a bit of a choirboy back in the day, a soprano, so I could appreciate though never emulate Phil's soaring harmonies. They sang of what were to me strange things: girls, love, heart-break, things I couldn't wait to grow up and try. The Beatles were probably listening too, likewise Cliff Richard and, Stateside, Simon and Garfunkel, all marvelling at those melodies: *Bye Bye Love*, *Wake Up Little Susie*, simple tunes, simple words but put together in such a way that they made your skin tingle. They still do. Fast-forward several decades and there I am sitting in a West End theatre watching *The Jersey Boys*, that wonderful evocation of the music of The Four Seasons, and I thought, I know an even better story than that: The Everly Brothers, the two Southern boys who learned their music at their father's and mother's knees, who made hits, broke up and came back together again just a mile or so away at the Royal Albert Hall. So I wrote it.

Tim and I go back a long way, though we'd never actually met until last Christmas. We both came up with an idea for a play about Pontius Pilate in the late '60s. His would have been a musical, mine wasn't. I wrote mine and put it on, he didn't. But he did write *Joseph and the Amazing Technicolour Dreamcoat*, *Jesus Christ Superstar*, *Evita*, *Chess* and *The Lion King* etc. etc. – I have to hand it to him, he's been my other inspiration. And now he wants to see my musical. So, in the words of the show's Stage Manager to Phil when he has to go on stage alone because Don is ill (and in the parlance of the time): 'Go sock it to 'em.'

Tony Chapman

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 **The Questors**
THEATRE

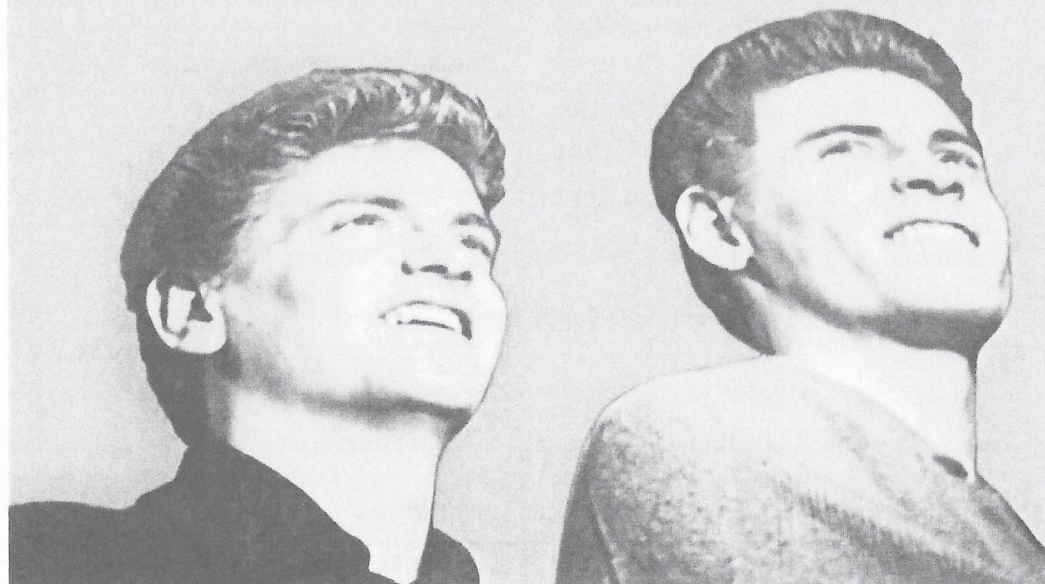
Good Times Together with the Everly Brothers

by **Tony Chapman**

The Judi Dench Playhouse

The Questors Theatre

9-10 May 2023



GOOD TIMES TOGETHER WITH THE EVERLY BROTHERS

by Tony Chapman

This try-out performance presents a cut-down version of the full text.

First performance: 9 May 2023 in The Judi Dench Playhouse, The Questors Theatre

CAST

Don Everly (older)	Jacob Chancellor
Don Everly (younger)	Luke Mitchell
Phil Everly (older)	Craig McKenzie
Phil Everly (younger)	Joel Watson
Ike Everly (their father), Wesley Rose	Joe Harris
Margaret Everly (their mother)	Sarah Morrison
Archie Bleyer, Doctor, Announcer, Neighbour, Impresario	Derek Stoddart
Sue (Don's girlfriend and first wife), Jackie (Phil's girlfriend and first wife)	Ruby Barry
Venetia (Don's second wife), Patricia (Phil's second wife), Hooker	Katherine Armstrong
Stage Manager, Roadie, Wedding Singer	Edem-Ita Duke
Neighbours, Teenage Fans	Marianne Bruce, Emily Turner

and featuring **The Temple Brothers** as the Everly Brothers in performance

The action covers the years 1952 to 1983

The first part of the show (the try-out version) lasts approximately 65 minutes, after which there will be an interval of approximately 20 minutes.

The second part features a concert by **The Temple Brothers**, the world's number one Everly Brothers tribute act, who will play a set including many Everlys' hits not featured in the play: *Cathy's Clown*, *The Price of Love*, *On the Wings of a Nightingale*, *Wake Up Little Susie* and *All I Have To Do Is Dream*.

Like Don and Phil, they are brothers whose harmonies are genetic. They are available for hire via their website <https://www.thetemplebrothers.com/>

PRODUCTION TEAM

Director	John Davey
Musical Director	Graham Reid
Choreographer	Rob Jarman
Costume Designer	Jenny Richardson
Lighting Designer / Operator	Andrew Whadcoat
Sound Designer / Operator	James Connor
Projection	Terry Mummery
Slides	Ray Dunning
Stage Manager	Tina Harris
Deputy Stage Managers	Chris Benson, Michelle Weaver
Properties	Joanna Mludzinska
Paper Properties	Geoff Moore
Get-In Supervisor	Roger Brace
Photographer / Videographer	Robert Vass
Thanks to	Kall Kwik Chiswick, Theo Paradiso-Hirst

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Thank you.