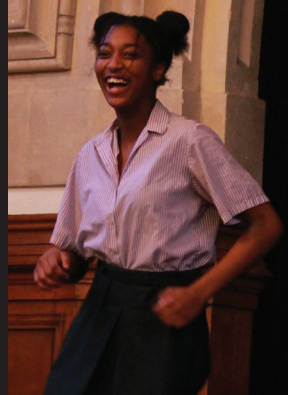




# GUYS & DOLLS

Wednesday 7 – Saturday 10 March 2018  
7.30pm, Big School

GUYS AND DOLLS - A Musical Fable of Broadway - Based on a Story and Characters of Damon Runyon - Music and Lyrics by FRANK LOESSER  
Book by JO SWERLING and ABE BURROWS - This amateur production is presented by arrangement with Music Theatre International (Europe)  
All authorised performance materials are also supplied by MTI Europe - [www.mtishows.co.uk](http://www.mtishows.co.uk)





**G**uys & Dolls is a fabulous musical. Much of that is down to its abundance

of catchy tunes and dance numbers (and if my experience over the last six months is anything to go by, you'll find yourself humming them long after you leave here tonight). But as an English teacher, I can't resist also saying something about the text. Easy to dismiss in the context of a musical, perhaps – but in this show, the words have an illusory simplicity. They're subtle and sly: they take you by surprise, drawing a laugh, a groan, a spine tingle.

Take Benny Southstreet's enchanting epithet in the opening scene, describing the heroine, Miss Sarah:

*"She is a beautiful doll, all right, with 100 per cent eyes".*

This is lifted straight out of Damon Runyon's short story, *The Idyll of Miss Sarah Brown*, on which the show is based. It's a mark of composer and lyricist Frank Loesser's genius, that he manages to capture Runyon's distinctive voice (so celebrated that it coined the adjective 'Runyonesque'), transporting it from page to stage without loss in transit (and if you thought you weren't familiar with Loesser, I'd wager you know the duet, *Baby, It's Cold Outside*... his work, too).

What is it about lines like "100 per cent eyes" that is so winning, so charmingly droll? Perhaps

it's a similar quality that applies to the characters themselves. Take Miss Adelaide: a glitzy showgirl somewhere past her prime, with a frustrated yearning for a life of normality – "Why can't you marry people like other people do and live normal like people?" she exclaims, in a moment of exasperation with her fiancé of 14 years, Nathan Detroit, "Have a home, with wallpaper and bookends?". Like Benny, Adelaide's diction and demeanour are a contradictory mix of the vernacular (the script is peppered with broad New York slang) and grandiose pomposity. Yet delusions of grandeur these are not: what Adelaide dreams of is the humdrum, domesticated, ordinary life.

So do we judge these characters, with their gambling addictions and unabashed materialism? Do we sneer at their "newly acquired dough" and poor grammar? I don't think so. And for me, that's the charm of the piece. Messrs Loesser, Swerling and Burrows – courtesy of their forebear Runyon – have created a world in which everyone is a crook: where illegal dice games are played at the back of the police station, inveterate gamblers lay bare their souls at prayer meetings, and mission girls get into drunken bar fights, high on a mixture of sunshine, romance and Bacardi. We see the hypocrisy, we see the flaws in this post-war, post-Prohibition society. But we also recognise the humanity at its centre.

## Director's Note

Anything goes, everyone is out for what they can get and life is dictated by the big L: not love, but luck.

In this production, you'll notice a few departures from tradition. We have female crapshooters and male chorus dancers. We have a hardened gambler taking orders from a younger (somewhat more diminutive) accomplice. The long-suffering Lieutenant Brannigan also becomes a female role. I hope, like me, you'll consider these changes in keeping with the all-embracing, catholic spirit of the piece. *Guys & Dolls* isn't, in the end, a show about the differences between men and women, it's a celebration of people of every shape and size, and the things we have in common.

I'd like to take this opportunity to thank the company of young men and women that I've had the privilege to lead in this production, and my extraordinary Musical Director, Alan Weakley. Without them, there would be no show. It has been an honour to work with such gifted actors and musicians on my first Whitgift production – the first for many of them, too. Along with their evident talent, they are an extremely hard-working, generous group of people, and I can't wait to see what they do next.

**Miss Alice Curtis-Rouse**  
Director

## Cast

<i>Sky Masterson</i>	Marius Hatteland-Dunn*
<i>Sister Sarah Brown</i>	Ellie Wilmer
<i>Nathan Detroit</i>	Joe Barber
<i>Miss Adelaide</i>	Emily Speed
<i>Nicely-Nicely Johnson</i>	Ashwin Gobiraj
<i>Benny Southstreet</i>	Arjun Gobiraj
<i>Rusty Charlie/General Cartwright</i>	Jack Godwin
<i>Angie the Ox</i>	Xabi Geering
<i>Harry the Horse</i>	Sami Haddour*
<i>Lieutenant Brannigan</i>	Mayoori Jeganmogan
<i>Brother Arvide Abernathy</i>	Matthew Munks*
<i>Sister Carla</i>	Yasmin Irving
<i>Sister Matilda</i>	Ijeoma Okonji
<i>Sister Agatha</i>	Zara Rahim
<i>Sister Martha</i>	Megan Mbala
<i>Brother Calvin</i>	Fola Adedeji
<i>Big Jule</i>	Jacob Rose*
<i>Little Jule</i>	Oscar Robinson
<i>Master of Ceremonies (Charlie)</i>	Nifemi Bankole
<i>Mimi</i>	Giselle Foulds*
<i>Joey Biltmore</i>	Louis Maingay
<i>Society Max/Waiter</i>	James Desmier
<i>The Greek</i>	Max Sitter
<i>Brandy Bottle Bates</i>	Teddy Homes Summers
<i>Scranton Slim</i>	Joseph Eve
<i>Liver Lips Louis</i>	Ben Duffy
<i>Pickpocket</i>	Billy Swift
<i>Hot Box Troupe</i> – Varsha Balakrishnan, Sorrel Crayford, Rajan Dosanjh, Ben Duffy, Giselle Foulds*, Yasmin Irving, Megan Mbala, Zara Rahim, Beth Sanders*	
<i>Crapshooters</i> – Sorrel Crayford, James Desmier, Rajan Dosanjh, Ben Duffy, Joseph Eve, Giselle Foulds*, Teddy Homes Summers, Matthew Munks, Oscar Robinson, Jacob Rose, Ellen Scott-Smith, Max Sitter, Billy Swift	

\*also a member of Whitgift Academy of Visual and Performing Arts (WAVPA)

## Production Team

<i>Director</i>	Miss Alice Curtis-Rouse
<i>Musical Director</i>	Mr Alan Weakley
<i>Choreography</i>	Mrs Faye Carter, Mr Shaun Henson, Mr Nick Searle
<i>Producer / Stage Manager</i>	Mr Samuel King
<i>Deputy Stage Manager</i>	Mr Liam Connery
<i>Technical Directors</i>	Mr Peter Crook, Mr Alex Hill and Mr David Jenkinson
<i>Set Design</i>	Mr Peter Crook and Miss Alice Curtis-Rouse
<i>Costume Design</i>	Miss Alice Curtis-Rouse
<i>Costumes supplied by</i>	Birmingham Costume Hire
<i>Assistant Stage Managers</i>	Lisa Inneh, Olivia O'Sullivan

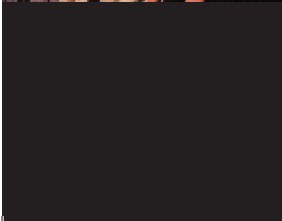
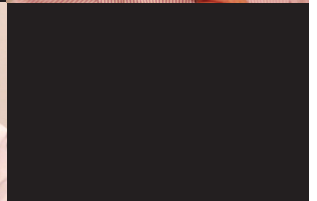
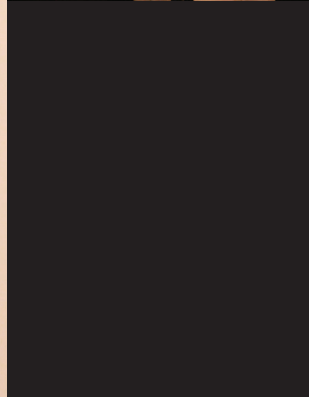
## Orchestra

<i>Violin</i>	Marlon Barrios Araya, James Darsley, Krystof Kohout, Daniel Munks, Luka Perazic, Mr Grig Cuciuc, Mr Philip Winter, Mr David Woods
<i>Cello</i>	Theo Nisbett, Kosta Popovic
<i>Double Bass</i>	William Harvey, Mr Jack Hewetson
<i>Reeds</i>	Stef van Bockstaele, Mr Simon Briggs, Mr Sam Corkin, Ms Maggie Gray, Ms Nicki Hutchins, Ms Fiona Myall
<i>Trumpet</i>	Gus Bradford, Mr Albert Baci, Mr Jim Marshall
<i>Trombone</i>	Max Brown
<i>French Horn</i>	Cai Evans
<i>Drum kit</i>	Joe Bainbridge
<i>Percussion</i>	Mr John Rockliffe
<i>Piano</i>	Mr Daniel Smith



One of these days in your travels, a guy is going to show you a brand-new deck of cards on which the seal is not yet broken. Then this guy is going to offer to bet you that he can make the jack of spades jump out of this brand-new deck of cards and squirt cider in your ear. But, son, do not accept this bet, because as sure as you stand there, you're going to wind up with an ear full of cider.

The Headmaster wishes to thank all those who have contributed to the success of this evening's excellent production, including Old Palace of John Whitgift School and WAVPA, who provided female cast members.





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