

In partnership with



Old Palace of John Whitgift School



WHITGIFT

There's a place for us,
A time and place for us...

THE SWEET EST VISITOR

WHITGIFT SCHOOL, 5-8 MARCH, 2014

Based on a conception of Jerome Robbins

Book by **Arthur Laurents** · Music by **Leonard Bernstein** · Lyrics by **Stephen Sondheim**

Entire original production directed and choreographed by **Jerome Robbins**

Originally produced on Broadway by Robert E. Griffith & Harold Prince by arrangement with Roger L. Stevens

This amateur production is presented by arrangement with JOSEF WEINBERGER LIMITED on behalf of MUSIC THEATRE INTERNATIONAL of NEW YORK

CAST LIST

RIFF (leader of the Jets)	Charlie Melbourne
TONY (his friend)	Geddy Stringer
BERNARDO (leader of the Sharks)	Rory Allen
MARIA (his sister)	Talisa Tossell
ANITA (his girl)	Jessica Hinds



JETS

ACTION	Jack Wallis
BABY JOHN	Louis Danckwerts
A-RAB	Alex Buchanan
DIESEL	Abbas Khan
SNOWBOY	Jack Hill
BIG DEAL	Tobi Osibamowo
GEE-TAR	Kofi Addei
TIGER	Aubrey Chatriot
SLICK	Connor Fulham
ICE	Jesil Levine-Boateng
PIDGE	Jed Kelly
RUSTY	Finn Whittaker

THEIR GIRLS

ANYBODY'S	Bethany Cockshutt
VELMA	Verity Lee
GRAZIELLA	Sofie Spacey
MINNIE	Rebekah Elliott
CLARICE	Zara Kesterton
PAULINE	Elizabeth Babatunde

ENSEMBLE

Kaleah Alexander, Anjy Alli, Iysha Bhinda, Isobel Marchant, Lavyne Vincent, Katie Morgan-Williams, Hannah Banwell

SEVEN

SHARKS

CHINO	Yvan Bollet-Quivogne
PEPE	Pavan Rao
INDIO	Alex Tremlin
LUIS	Segun Oyebanjo
ANXIOUS	Jonathon Rhule
NIBBLES	Aaron Bird
JUANO	Paul Bird
TORO	Adam Haddour
MOOSE	Jean-Christophe Calixte
ROCCO	Gabriel Diaz-Aylwin
MIGUEL	Marcel Hedman
CARLO	Kaylen Francis
LOCO	James Andrews

THEIR GIRLS

ROSALIA	Bonnie Callaghan
CONSUELA	Raquel Chambers
TERESITA	Maya Mackenzie
FRANCISCA	Mae-Mae Box
ESTELLA	Emilie Nelson

ENSEMBLE

Renée Hobson, Sanyu Kimuli, Jade Williams, Maddie O'Connor

DOC	Daniel Alsoof
SHRANK	Sam Herman-Wilson
KRUPKE	George Fagg
GLAD HAND	Todd Kelly
SOLO VOICE	Max Sitter



DIRECTOR'S NOTES

When interviewed for *Rolling Stone* magazine, composer Leonard Bernstein hailed *West Side Story*

as an "impossible project". He commented that the requirements for the young performers involved were often simply too much, and the score and demands of the writing were beyond young performers. Despite this, the musical is one of the best-loved pieces of American theatre, and is regarded as a true masterpiece by people all over the world. Jerome Robbins' original choreography stunned Broadway audiences when the show opened in September 1957, and the on-stage performances received overwhelmingly positive reviews. Musical theatre had become rather stilted in previous years, and the Bernstein/Sondheim/Robbins combination seemed to have fixed the rut in which Broadway had found itself.

However, despite the phenomenal success of the production, and the seemingly all-conquering creative triumvirate, behind the scenes, Bernstein, Robbins and Sondheim simply didn't get on. All three were known for their flamboyant personalities, and they clashed on many occasions during the production and rehearsal process. Bernstein didn't like Sondheim's lyrics, Sondheim didn't like Bernstein's rhythms, and Robbins didn't like anything anyone else did! In fact, by the time the show opened on Broadway, none of the collaborators were talking to each other.



Robbins was often regarded as a real handful to work with, and for, with impossibly high standards in all of his direction and choreography; he was famously fired from the film production of *West Side Story* in 1960, before its completion. Despite having passed away in 1998, Robbins' choreography manual is still sent out with every performance license, for both amateurs and professionals, and there is a certain 'expectation' to use his 1950s-created dance moves. Although we have used some of the choreography Robbins originally came up with in our production, we felt, as a directorial team, some of the more balletic moves were somewhat outdated and didn't fit the sheer aggression of the gang members. After all, the show is about gang warfare, so we have made our fight scenes grittier, darker, bloodier, and, hopefully, more realistically shocking. However, we have kept the passionate and

frenetic moves that Robbins so stunningly pioneered in *America*, *Cool* and *Dance at the Gym*, as these energetic outbursts from the gang members and their girls have become part of what makes *West Side Story* great.

West Side Story is a challenging production. There are no two ways about it that Bernstein and Sondheim's iconic show is one of the most difficult scores to have ever been written, and, therefore, the decision to stage *West Side Story* should never be taken lightly. From a personal perspective, despite being what I consider to be the 'King of Musicals', I had always vowed to steer clear of staging this production unless I found the right voices for Tony and Maria, the appropriate ferocity for Bernardo and Riff, the required playfulness for Anita, and plenty of talented young people able to sing, act, and, most importantly, dance to the rhythm of

Bernstein's complicated backing. You can guarantee, simply because this production is happening, that I firmly believe we have all of the 'requirements' I was looking for in our wonderful cast, and much, much more.

This show has it all, and I feel extremely proud of what our very talented cast members have achieved with their production. As we neared show-week, it became increasingly obvious that these young people had taken ownership of their characters, and the musical as a whole, fully immersing themselves in the issues dealt with throughout the play. As I took a step back and detached myself slightly, my pride grew immensely for what I consider to be the finest cast I have ever worked with. The emotional dynamics within *West Side Story* remain the main drive behind the hard-hitting message, and this cast has worked out how to draw out the impact of every line or dance move they deliver. This musical has always occupied a special place in my heart, for many different reasons, but this cast has made it even more special for me. I therefore hope that you enjoy the show, and appreciate the extraordinary amounts of work and rehearsal these young people have put into *their* production.

It is a real privilege to have been part of this show, with this cast, at this school.

Mr Lloyd Beecham
Director of Drama



PLOT SYNOPSIS

The action takes place on the West Side of New York City during the last days of summer.

ACT ONE

Prologue:	The Months Before The Prologue shows the tension built up between two rival gangs in New York's Upper West Side, the Jets and the Sharks. The Jets are boys who were born in America, but have European roots; the Sharks are Puerto Ricans, who have immigrated to the US and are unwanted intruders.
5pm:	The Street Riff, the leader of the Jets, swears that he will chase the Sharks from 'their' territory. Riff informs his gang that he will challenge Bernardo, the Sharks' leader, to a fight for dominance at a dance taking place that evening.
5.30pm:	A Back Yard Riff asks Tony, his best friend and the co-founder of the Jets, to help him. Tony, who works at Doc's drugstore, agrees to help, even though he feels he has outgrown the gang and has bigger dreams.
6pm:	A Bridal Shop Anita, Bernardo's girlfriend, is sewing a dress for Maria to wear to the dance. Maria, who has only recently arrived from Puerto Rico, sees this dance as the beginning of her life in America. She, like Tony, is full of hope.
10pm:	The Gym In the tense atmosphere between the gangs at the dance, Tony and Maria meet for the first time: it is love at first sight. Bernardo notices this, angrily tears the two dancers apart, and makes it perfectly clear that they belong to enemy camps.
11pm:	A Back Alley After Tony finds Maria's parents' apartment without being noticed, he calls to her and she comes to the window. They promise to love each other forever, and plan to meet in the bridal shop the next day. Meanwhile, Anita and her friends meet on a rooftop, where they exchange conflicting views of their lives in New York.
Midnight:	The Drugstore The Sharks meet with the Jets. Tony suggests a fair fight, without any weapons, between the two best fighters from each group.

The Next Day

5.30pm:	The Bridal Shop Maria finds out about the fight from Anita. When Tony comes to the shop as planned, Anita leaves the lovers alone and they enact their imaginary wedding.
6pm:	The Neighborhood Everyone is preparing for The Rumble that night.
9pm:	Under the Highway The Jets and Sharks meet under a highway overpass in Manhattan for The Rumble.

ACT TWO

9.15pm:	A Bedroom Maria is with her friends, getting ready for her date with Tony, when Chino suddenly bursts into her room and tells her about the fight. Tony climbs through her window once Chino has left and tries to explain what happened. The lovers dream of a place where they might live peacefully without prejudice.
10pm:	Another Alley In a small alley, Krupke questions the Jets. The gang makes jokes about him and the police.
11.30pm:	The Bedroom When Anita comes to see Maria, Tony leaves through the window. He agrees to meet with Maria at Doc's drugstore, so that they can escape together. Anita finds out that Tony has been with Maria, but warns her that Chino is planning to kill Tony.
11.40pm:	The Drugstore The Jets keep Anita from seeing Tony, who is hiding in the basement, and their malicious tirade against Anita gets out of control. Humiliated and full of hate, she gives the Jets a false message.
11.50pm:	The Drugstore Doc relays Anita's message to Tony.
Midnight:	The Street Tony wanders through the streets looking for Chino. He suddenly sees Maria as she comes towards Doc's drugstore, as planned, and rushes towards her.

MUSICAL NUMBERS

ACT ONE

SCENE ONE

- *Prologue* (Orchestra)
- *Jet Song* (Riff and Jets)

SCENE TWO

- *Something's Coming* (Tony)

SCENE THREE

- *Dance at the Gym* (Orchestra)

SCENE FOUR

- *Maria* (Tony)

SCENE FIVE

- *Tonight* (Maria and Tony)
- *America* (Anita, Rosalia and Shark Girls)

SCENE SIX

- *Cool* (Riff and Jets)

SCENE SEVEN

- *One Hand, One Heart* (Maria and Tony)

SCENE EIGHT

- *Quintet* (Jets, Sharks, Anita, Tony and Maria)

ACT TWO

SCENE ONE

- *I Feel Pretty* (Maria, Consuela, Rosalia and Francisca)
- *Dream and Nightmare Sequence* (The Company)

SCENE TWO

- *Gee, Officer Krupke* (Jets)

SCENE THREE

- *A Boy Like That / I Have a Love* (Anita and Maria)

SCENE FOUR

- *Taunting Scene* (Orchestra)

SCENE FIVE

- *Finale* (Maria, Tony and Company)



**WEST
SIDE
STORY**



INTRODUCING...



Geddy Stringer – Tony

Geddy is in the Upper Sixth Form, and, at the end of last year, was made Whitgift's School Captain. He was a member of the School's U15 rugby team which reached the Daily Mail semi-finals in 2011, and attended the Harlequins Rugby Academy, although eventually gave up the sport in favour of singing. Geddy is currently in his second year at the Royal Academy of Music's Junior Department, where he is studying Voice and Piano. At Whitgift, he has taken part in numerous musicals and plays, including: *Oliver!*, *Carousel*, *Coram Boy*, *Macbeth*, *Skellig*, *The Ballad of Soloman Pavay*, *A Midsummer Night's Dream*, and *Dr Faustus*. He was also part of the highly-successful production of Bizet's *Carmen*. Most recently, Geddy received rave reviews playing the roles of Leo Bloom and Seymour Krelborn in Whitgift's outstanding productions of *The Producers* and *Little Shop of Horrors* respectively. He also played the Beast in *Beauty and the Beast*, and appeared as Peter in *Jesus Christ Superstar*. After *West Side Story*, Geddy will be taking up his unconditional offer from the University of Birmingham to read Music, with hopes of becoming a professional singer. Geddy is both proud and excited to be playing Tony as his 15th and final role on the Whitgift stage.



Talisa Tossell – Maria

Talisa is in the Upper Sixth Form at Old Palace of John Whitgift School, studying for A Levels in Psychology, Music, and Chemistry. Alongside her schooling, she is also training to be a professional musical theatre performer at West End Masterclass, where she is taught how to sing, act and dance by industry professionals. Talisa also attends Southwark Playhouse's Young Company to further both her acting and ensemble skills. During the summer, Talisa collaborated with a small group of students from Whitgift and Old Palace School to stage a revised version of *The Innocence*, originally a Whitgift play, in which she played "Gila" in Harold Pinter's *One For The Road*. Since 2007, Talisa has been showcasing her musical talents around the world, at prestigious venues such as St. Mark's Basilica in Venice, La Madeline in Paris, and St. Paul's Cathedral in London, to name a few. When Talisa isn't performing, she helps others to hone their acting and musical theatre skills by running workshops with Tiny Planet Productions, during the summer. Talisa is the Head Chorister for Old Palace's elite chamber choir, and works alongside the music staff as the School's music prefect, helping to run music events.



Jessica Hinds – Anita

Jessica is an Upper Sixth Form student at Old Palace of John Whitgift School, and is currently studying A Levels in English Literature, Government & Politics, and History. Jessica has always participated and taken a keen interest in performing arts since the age of five, when she started taking ballet lessons. Throughout the years, she has achieved RADA Ballet grades, taken part in drama workshops at the BRIT school, performed alongside the cast of *Mamma Mia!* in the West End, at the Prince of Wales Theatre, and trained for eight years with the Italia Conti Performing Arts School, where she took classes in tap, musical theatre, jazz, singing and acting. In addition to this, Jessica has achieved excellent academic results in the performing arts field, gaining A*s in her Drama GCSE and her Dance module in Physical Education. Last year, she made her debut on the Whitgift stage, playing Ursula in *Much Ado About Nothing*, and has contributed towards producing and performing many arts events at Old Palace. Jessica hopes to study Politics and International Relations at university next year, and is determined to continue performing through unions and societies.



Charlie Melbourne – Riff

Charlie is in his final year at Whitgift, studying Biology, Maths and Geography at A Level, and has been accepted to study Biological Sciences at St Hugh's College, Oxford. Throughout his time at Whitgift, Charlie has always been fully committed to the sporting opportunities the School has to offer, being a part of the rugby 1st XV and Judo team, and competing in the annual Tough Guy event. As well as this, Charlie also continues to fulfill his roles within the prefect body, as Deputy Vice Captain of the School. Sadly, Charlie broke his neck on a rugby tour to New Zealand in the summer of 2013, and has been forced to put his sporting career on hold. Being the involved young man that he is, rather than let the injury set him back, Charlie has channelled his energy into drama this year. Since joining in the Upper Third Form, Charlie has always been involved with performing arts at Whitgift, taking part in productions such as Bizet's *Carmen*, *Jesus Christ Superstar*, *Beauty and the Beast*, *Little Shop of Horrors*, and *The Producers*. This time, Charlie will be taking on his first lead role as Riff, overcoming the limitations of his injury to excel on the stage.



Rory Allen – Bernardo

Rory is in his final year at Whitgift, studying for A Levels in English, History and Classical Civilisation. He has a place at Bristol to study Ancient History next year, and is looking forward to continuing his dramatic career at university. Rory has been ever-present in Whitgift productions since starting at the School, and he has thoroughly enjoyed playing his first lead role in his final production. He is an enthusiastic dramatist, and balances his theatrical performances with his Senior Prefect duties, as well as a significant involvement in British fencing. Rory has previously appeared in *Much Ado About Nothing*, playing Don Pedro, and *Sus*, playing DC Karn, but has also taken part in many musicals, including *The Producers*, *Little Shop of Horrors*, and *Jesus Christ Superstar*, whilst at the School. Last summer, Rory also assisted in the creation of a non-profit acting company that raised over £2,000 for charity. Rory is very much looking forward to treading the boards as Bernardo in this production, and bidding a fond farewell to the Whitgift stage.

FILM FACTS



Director, Robert Wise, wanted the film to have a single rising line of tension, with no light moments after *The Rumble*. Therefore, *I Feel Pretty* was moved earlier, and the positions of *Cool*, and *Gee*, *Officer Krupke* were reversed. Those who feel that the sassy, light-hearted tone of *Gee*, *Officer Krupke* is out of place, prefer the film's ordering of the numbers.

The placement of *I Feel Pretty* and *Gee*, *Officer Krupke*, after *The Rumble* in the stage version, was meant to help raise the audience's spirit, as they wouldn't have been used to death occurring in Broadway musicals. This issue is still heatedly debated among the film's fans.

West Side Story opened at the Winter Garden Theatre on 26 September 1957, and ran for 732 performances.

Jerome Robbins rehearsed with the dancers for three months before shooting began. Once location shooting started, however, he kept revising his original choreography. The dancers all claimed that they had never worked so hard on a dance piece, and most of them, at one point or another, sustained injuries during shooting.

Jerome Robbins initially refused to work on the film unless he could direct it. Producer, Walter Mirisch, was nervous about handing the reins entirely over to Robbins, who had never made a film before, so he enlisted Robert Wise to direct the drama, while Robbins would handle the singing and dancing sequences. Robbins developed a habit of shooting numerous takes of

each scene, to the point where the film went over budget and behind schedule. This led to his firing by Mirisch Pictures, the production company, when shooting was about 60% finished, and director, Robert Wise, completed the filming alone.

Most of the original Broadway cast were rejected for the film, either photographing too old, or actually being too old for the teenaged characters. Since Hollywood was accustomed to dubbing the singing voices of many stars, dozens of non-singing actors and actresses were tested, or considered, for the leading roles. Among them were Audrey Hepburn, Elizabeth Ashley, Anthony Perkins, Warren Beatty, Bobby Darin, Burt Reynolds, Richard Chamberlain, and Troy Donahue.

Russ Tamblyn, who played Riff, was dubbed for the *Jet Song* by Tucker Smith, who played Ice, his lieutenant, in the film.

Shooting in 70mm was prohibitively expensive. After their experiences making this film, and especially Jerome Robbins' extensive reshooting, the Mirisch brothers refused to make any more films in the format.

The song *Gee*, *Officer Krupke* was banned by the BBC because of its mentions of drug use and sexual ambiguity.

During the entire production, the actors wore out 200 pairs of shoes, applied more than 100lbs of make-up, split 27 pairs of trousers, and performed in 30 different recording sessions.

Shooting of the film lasted for six months, with sound mixing and editing for seven.

The film ran in Paris for a grand total of 249 weeks, making it the longest-running film in French history.

The song *One Hand, One Heart* was written for the earlier musical *Candide*, but later discarded by Leonard Bernstein and revived for *West Side Story*.

Eliot Feld, who played Baby John, collapsed and ended up hospitalised with pneumonia during the demanding filming of *Cool*.

The lyrics to *America* were substantially changed for the film. There had been complaints that the Broadway version was too belittling to Puerto Ricans, in that the song mainly ridiculed Puerto Rico and Puerto Ricans. The movie lyrics emphasise the racism and discrimination that Puerto Ricans were subjected to in America.

Throughout the movie, Natalie Wood wears a bracelet on her left wrist, not for any aesthetic reason, but because she had injured her wrist on the set of a previous movie, causing an unsightly bone protrusion. She wore the bracelet to hide her injury.

Audrey Hepburn was offered the role of Maria, but she turned it down because she was pregnant with Sean H. Ferrer at the time.

Robert Wise's original choice to play Tony was Elvis Presley.

The boys' jeans were dyed, re-dyed and 'distressed', using special elastic thread to allow for the severity of the choreography.

The interior sets were built six feet off the ground to allow for low-angle shooting with large 70mm cameras.

Director, Robert Wise, hired New York gang members to control crowds on location, and fought to shoot in New York City.

The script was originally intended to be a Catholic boy falling in love with a Jewish girl. The working title was *East Side Story*. However, after a boom of Puerto Rican immigration to New York in the late 1940s and 1950s, the story was changed.

Jerome Robbins worked Natalie Wood, who played Maria, 16 hours a day, until she begged to be fired from the film. She also wanted Richard Beymer, who played Tony, fired, complaining about his lack of singing and dancing chops (even though her song and dance skills were just as limited). Eventually, she figured out how to get along with both Robbins and Beymer, while the directors figured out how to shoot around her dance limitations.

Natalie Wood's singing voice was dubbed by Marni Nixon (who would do the same for Audrey Hepburn three years later in *My Fair Lady*). Wood herself didn't know about the dubbing, however, and had assumed her own singing voice would be used, at least for the lower-register parts. She didn't learn she'd be dubbed until the shoot was over.



TECHNICAL CREW

<i>Directors / Producers</i>	Mr Lloyd Beecham Mr Sami Michael Mr William Collinson
<i>Assistant Director</i>	Mrs Faye Carter
<i>Choreographer</i>	Miss Jessica Hay
<i>Additional Choreography</i>	Ms Louisa McAlpine Mrs Alicia Palomo-Lopez
<i>Fight Choreography</i>	Mr Dan Peacefield
<i>Musical Directors</i>	Mr Philip Winter Mrs Rosanna Whitfield
<i>Repetiteur</i>	Mr William Church
<i>Accent and Voice Coach</i>	Mr Pablo Munoz
<i>Properties and Costume</i>	Miss Sarah Mynott Mrs Frances Simmons
<i>Technical Director</i>	Mr Peter Crook
<i>Lighting</i>	Raj Sukul
<i>Sound</i>	Mr David Jenkinson Avelina Joseph
<i>Follow Spot</i>	Charles Sladdin Camille Koosyial
<i>Stage Manager</i>	Paul Thomas
<i>Deputy Stage Manager</i>	Henry Parritt
<i>Stage Crew</i>	Euan Pringle Leon Bird Sophia Ahmed-Ashford Morgan Smith-Woodhams Ellie Gomez Rebecca Hughes
<i>Costumes</i>	Triple C Costumes
<i>Make-up Team</i>	Millie Pringle, Toke Debo-Aina, Ju'Varna Campbell, Riya Amin, Priyalisha Sivanathan, Imani Parker, Haleema Bashir, Callisto Singh, Lydia Oliveira
<i>Set</i>	Scenic Projects



Special thanks:

Mrs Sara Beecham,
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Mr Peter Crook,
Mr Gareth Hemmings,
Mrs Carol Jewell,
Mrs Jillian Mannion,
Mr Thomas Biddle,
Mrs Rebecca Parker,
Mrs Jessica Michael,
Mrs Janani Collinson,
Mr Thomas Hayward,
Mr Paul Dinnen,
Mr Ben Prestney,
Mrs Felicity Hewson,
Mrs Tates Lisoire,
Miss Amy Hinds, and
The Headmaster, for his
continued support.

ORCHESTRA

WEST
SIDE
STORY

Conductor Mr Philip Winter

Violins Dan-Iulian Druţac
Hristo Dunev
Ion Moşneaga
Bona Wang
Oriel Agranoff
George Perkin
Raghul Parthipan
Nathanael Chan
Dominic Oben
Max Sitter
Hei wai Lai
Ambrose Regan
Michael Morrison
Harry Coomber

Cello Alex Ciulin
Alexander Lau
Ashwin Gobiraj
Alex Haseldine
Miss Liz Parker

Double Bass Conor Kearns
Mr Chris Shaw

Flute and Piccolo Grace Callaghan
Emma Dinnage
Jemma Upton

Clarinets and Saxophone Harvey Agius
Mr Sam Corkin
Owen Evans
Ms Maggie Gray
Arman Uddin
Mr Max Wellford

Oboe and Cor Anglais Kamau Daniel

Bassoon Zak Mohamed

Horns Gideon Haffenden
Miss Gillian Jones

Trumpet Matt Day
James Dickinson
Mr Jim Marshall

Trombone Will Hardman
James Male
Fred Sallabank

Timpani Rohan Bahl

Percussion Hristiyan Hristov
Mr John Rockcliffe

Drum Kit Nick Wyatt

Piano / Celesta Dilyan Todorov
Atanas Yanchev

*Electric Guitar /
Spanish Guitar /
Mandolin* Mr Simon James

Calling all dads, brothers, uncles, grandfathers and friends!

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WHITGIFTIAN ASSOCIATION

The Whitgiftian Association is a members' organisation welcoming all past pupils and current Sixth Formers of Whitgift School.

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- * Membership Card offering easy access to events and a discount on bar purchases and clubhouse letting fees at Whitgift Sports Club
- * support with organising, publicising and arranging reunions and social gatherings
- * receipt of WA publications including the bi-monthly "WA Newsletter", the annual "WA News" and bi-annual "Whitgift Life"
- * notification of reunions
- * membership of the Affiliated Societies (on payment of appropriate subscription)
- * the rights to wear the colours and ties of the Association
- * notice of and right to attend and vote at general meetings.

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Whitgift School, Haling Park, South Croydon CR2 6YT

 020 8633 9926  office@whitgiftianassociation.co.uk