

...live in a world that no one can live in. Those walls have to be guarded by guns. Who's gonna do it? You? You have a **responsibility** that is possibly fathom. You weep for it. You don't have that luxury. You have the responsibility, while **tragic**, probably saved lives. It's a masochistic and incomprehensible thing you, 'save' the truth because deep down you don't talk at parties, you want me on that wall. You need me on that wall. We use words like honor, **code**, loyalty. We use these words as the backbone of a life spent defending something. You use them as a punchline. I have neither the time nor the inclination to explain myself to a man who rises and sleeps under the blanket of the very freedom that I provide, and then **questions** the manner in which I provide it! I would rather you just said "thank you" and went on your way. I suggest you pick up a weapon and stand a post. Either way, it's what you think you are entitled to!



A Few Good Men

By Aaron Sorkin

Thursday 15 – Saturday 17 March 2018

7.30pm, Performing Arts Centre

This amateur production of 'A Few Good Men' is presented by special arrangement with SAMUEL FRENCH, LTD.



Director's Note

After she graduated from law school, Aaron Sorkin's sister served for three years with the Navy Judge Advocate General's Corps. One fateful day, she phoned her brother and told him that she was going to Guantanamo Bay Naval Base to defend a group of Marines who had nearly killed a fellow Marine in a hazing ordered by a superior officer. Sorkin was thus inspired to write *A Few Good Men*, firstly on cocktail napkins during his bartending shifts at Broadway's Palace Theatre, and eventually on the computer he shared with his roommates.

When we see Sorkin's version of his sister's story now, we can understand why it piqued his interest and why it was such an instant success when it was released. The issues explored – such as truth, honour and loyalty – are essentially timeless, and the question of whether we must always be held responsible for our own actions is both challenging and compelling. I'm sure you'll agree with me that what follows Dawson and Downey's seemingly incontrovertible confession in the first scene is a fantastic story that allows its audience to form their own conclusions about duty and justice.

Although *A Few Good Men* was first written as a play script in 1989, it swiftly transferred to

the small screen in the form of Rob Reiner's hugely successful film in 1992. The film took over \$200 million at the box office and remains in the public eye even today, due to references and parodies in everything from *Doctor Who* to *Seinfeld* to *The Simpsons*. Its lead actors (Tom Cruise, Jack Nicholson, Demi Moore, Kevin Bacon and Kiefer Sutherland to name a few) share a considerable number of Academy, Golden Globe and Emmy Awards between them. The stage version therefore seemed a worthy challenge for my talented cast (none of whom, of course, was even close to being born when the film was released).

There were some questions to consider when choosing to direct this play, however: could the cast handle the frequent, cinematic scene changes? Could they handle learning to march and salute like marines in the space of just a couple of months? Could they handle the pace of Sorkin's characteristic quickfire dialogue, not to mention its Americanness? Could they handle the pressure of living up to the expectations of die hard fans of the film? In short (and I'm sure you know where I'm going here), *could they handle the truth?*

No problem.

Of course, 'no problem' belies the huge amount of effort

and dedication that has been required from a group of students who have juggled heavy Sixth Form workloads and other commitments with preparing for this production, and how much of that effort and dedication has gone beyond the scheduled rehearsals. They have regularly impressed me with their personal interpretations of their roles and the maturity, sensitivity and intelligence they have brought to the production.

Directing this cast has been particularly special for me, as it is predominantly made up of boys who were just ten or eleven years old when I first started working at Whitgift. I have had the privilege of watching them throughout their school careers, as they have not only developed as performers, but also become the fine young men they now are. Some of them have been in every possible production since they were in the Lower First, and some of them are treading the boards for the first time in this play. We have also welcomed our female cast member from Old Palace to the Whitgift stage for the first time. Regardless of their prior dramatic experience, every one of them has been a genuine delight to work with. I hope you enjoy the product of their commitment and hard work.

Mrs Miranda Merrett
Director

Cast

<i>Lance Corporal Harold W. Dawson</i>	Alex Fitzgerald
<i>Private First Class Loudon Downey</i>	Daniel Horsley
<i>Lieutenant (Junior Grade) Sam Weinberg</i>	Alfie Tunney
<i>Lieutenant (Junior Grade) Daniel A. Kaffee</i>	Harry Seager
<i>Lieutenant Commander Joanne Galloway</i>	Berey Marouf
<i>Captain Isaac Whittaker</i>	Oscar Nicholson
<i>Captain Matthew A. Markinson</i>	Charlie Barber
<i>Lieutenant Colonel Nathan Jessep</i>	Sam Webber
<i>Lieutenant Jonathan James Kendrick</i>	Edouard Nelson
<i>Lieutenant Jack Ross</i>	Jude Willoughby
<i>Corporal Jeffrey Owen Howard</i>	Thomas Giauque
<i>Captain Julius Alexander Randolph</i>	Ben Goldby
<i>Commander Walter Stone</i>	Adrien Chatriot
<i>Private First Class William T. Santiago</i>	Ewan Barnes
<i>Corporal Dunn</i>	Jonny Shuttleworth
<i>Corporal Hammaker</i>	Sebastian Braithwaite
<i>Lawyer</i>	Sebastian Braithwaite
<i>Tom</i>	Henry Gilham
<i>Military Police</i>	Jonny Shuttleworth Sebastian Braithwaite, Oscar Nicholson
<i>Orderly</i>	Henry Gilham
<i>Sergeant at Arms</i>	Jonny Shuttleworth



Charlie Barber



Ewan Barnes



Sebastian Braithwaite

Production Team

<i>Director</i>	Mrs Miranda Merrett
<i>Technical Directors</i>	Mr Peter Crook Mr David Jenkinson Mr Alex Hill
<i>Drill Instructor</i>	Miss Natalie Lambert

Costumes provided by Flame Torbay Costume Hire



Adrien Chatriot

Whitgift's Headmaster wishes to thank all those who have contributed to the success of this production.



Alex Fitzgerald



Daniel Horsley



Harry Seager



Sam Webber



Thomas Giauque



Berek Marouf



Jonny Shuttleworth



Jude Willoughby



Henry Gilham



Edouard Nelson



Alfie Tunney



Ben Goldby



Oscar Nicholson

A Few Good Men is the last Whitgift production for four of our Upper Sixth Form Drama Scholars, and we bid them a fond farewell (along with George Jaques and Macauley Keeper) – what a dramatic journey it's been...

Daniel Horsley

Roles at Whitgift: Soldier 3 (*Lady Macbeth*), Francis Nurse (*The Crucible*), Sir Bedevere (*Spamalot*), 2nd Lt. Raleigh (*Journey's End*), Officer Zip and David Arnette (*The Call*), Gravedigger (*Hamlet*), Charity Commissioner Zemlyanika (*The Government Inspector*), P.F.C. Loudon Downey (*A Few Good Men*)

Plans next year: Moving on to study English at The University of Birmingham, with plenty of drama – both in my course and co-curricular.

Reflection: From my first play five years ago, through being awarded full colours in Drama, to my final performance, I will look back with great fondness and pride on my time at Whitgift. I leave this year with bitter-sweet emotions, as I bow out for the final time, taking a plethora of fantastic memories with me. Whitgift has an excellent pool of actors to call upon across the whole school, and as my year departs, there's only one thing left to say: the show must go on!

Oscar Nicholson

Roles at Whitgift: Lady Macbeth (*Lady Macbeth*), Lady Bracknell (*The Importance of Being Earnest*), The Historian (*Spamalot*), Captain Stanhope (*Journey's End*), Andrew & Butler (*The Call*), Hamlet (*Hamlet*),

The Governor (*The Government Inspector*), Captain Isaac Whitaker (*A Few Good Men*)

Plans next year: Studying English, hopefully at my first choice university, which is Edinburgh.

Reflection: I came to Whitgift wanting to act only occasionally as a hobby. I'm leaving Whitgift wanting to pursue theatre or film (whether that be directing, writing or acting) as a possible career.

Harry Seager

Roles at Whitgift: Eliza Barrymore (*The Hound of the Baskervilles*), Bronx Charlie (*Bugsy Malone*), The Goodwife (*Lady Macbeth*), Person of Salem (*The Crucible*), Black Knight (*Spamalot*), Michael (Old Palace production – *Dancing at Lughnasa*), Sergeant Major (*Journey's End*), Ed/Dr Marvin Whitby (*The Call*), Laertes (*Hamlet*), King Peter (*The Lion, the Witch and the Wardrobe*), Dobchinsky (*The Government Inspector*), Lieutenant J.G. Daniel Kaffee (*A Few Good Men*)

Plans next year: Studying Geography at Manchester University (all being well), followed by auditioning for drama schools in the hope of becoming a professional actor.

Reflection: One of my favourite memories from drama at

Whitgift is Mrs Merrett using me for the 'Splurge' gun demo in 'Bugsy Malone' rehearsals (Year 8) – something I won't ever forget. If it wasn't for Whitgift's constant support, my love for acting would never be as big as it is today.

Sam Webber

Roles at Whitgift: Peasant boy (*Captain Stirrick*), Ensemble (*The Hound of the Baskervilles*), Knuckles (*Bugsy Malone*), MacRory Gillacomgain (*Lady Macbeth*), Chorus/Brother Maynard/Angus (*Spamalot*), Gerry (Old Palace production – *Dancing at Lughnasa*), Osbourne (*Journey's End*), Shakespeare Dinner, Tony Patrillo/Howie (*The Call*), Fortinbras (*Hamlet*), King Edmund (*The Lion, the Witch and the Wardrobe*), Osip (*The Government Inspector*), Lieutenant Colonel Nathan Jessep (*A Few Good Men*)

Plans next year: Hopefully drama school, after making the 3rd round of RADA auditions, however if nothing becomes of it I will be wanting to study English and Drama at Warwick, Exeter or Manchester.

Reflection: I have loved every minute of my time in Whitgift Drama, and urge the younger pupils to give it a go – there is so much opportunity for them to grow in confidence and enjoy themselves.





WHITGIFT

Lord of the flies

Wednesday 27 – Friday 29 June 2018
7.30pm, Big School

Tickets: £8, Concessions £4

For more details and information
on how to book, please visit
www.whitgift.co.uk/events

William Golding's *The Lord of the Flies*
Adapted for the stage by Nigel Williams



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