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musical theatre group

Presents

GUYS AND DOLLS

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BRINGING GUYS AND DOLLS TO THE STAGE

Away back in 1994 I auditioned for my first musical when I lived near Fort William – that show was Guys and Dolls with Lochaber Showstoppers. Standing up in front of at least 6 people at audition - and having to sing my heart out was something I had never done before – I didn't feel it went well - and surprisingly was given the part of "Rusty Charlie" - along with the boys playing "Nicely-Nicely" and "Benny Southstreet" we were to open the show. Under the eagle eye of Nairn McArthur directing, Heather Moore trying to musically direct us plus many others - I learnt how to direct and produce a show – and just what a tough job it is – I was allowed to stand in for some of the leads and speak their words when they were not present at rehearsals. I learnt that dancing was a lot harder than it looked! (something to this day I still maintain!) I learnt that singing took a lot more effort as well – I learnt that I loved acting and singing - but most of all I got the directing bug - 17 years later I am delighted that the group have managed to bring the show that inspired me to the Corran Halls Stage.

In this show you will find a lot of my imagination or as a lot of the group will say "my twisted mind" – you will also find characters formed by the talented actors we have in Spotlight which through direction includes distant memories of those Lochaber days – Tam McClymont, Douglas Yule, Geoff Wright, Marlene Sayers, Drew Macfarlane-Slack to name but a few – Along with Nairn and Heather – they were my mentors, my inspiration, and I owe them all a great debt.

But bringing us back to the here and now we have 30+ actors and a support crew not far off that number - ready to bring you a dramatic and fast pace interpretation of Guys and Dolls. Spare a thought for our "Rusty Charlie" new to the group and flung straight in at the deep end at the beginning of the show. No pressure there...

I hope you will enjoy the story, the comedy, the heartbreak, the dancing and singing.

And after it is all over and you have a moment to spare – I would really welcome your feedback at:

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Stephen Day

Director 'Guys and Dolls'



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A SPOT OF CHOREOGRAPHY

Well here we are again, it doesn't seem that long since we were last here, how time flies when you're having fun or "doing it just one more time!"

I am so proud to be part of such a talented bunch of people, it makes the task of choreography so easy and enjoyable. Though not on the same scale as 'Crazy for You', the movement in 'Guys and Dolls' was challenging on a different level, and once again you have taken on the new challenges with ease and professionalism that any choreographer would be proud of.

I would like to thank Sue Baker for all her help with the costumes and huge thanks once again to Doug and my friends and family who are as always, so supportive even though they have been neglected for months on end. You will have me back soon (well until we start rehearsals for the next show that is!).



Louisa Hyde

Associate Producer & Choreographer 'Guys and Dolls'



GUYS AND DOLLS

...A HISTORY



'Guys and Dolls' is one of the most enduring and acclaimed Broadway musicals of all time but it was not an easy road getting the show on stage. It was originally conceived as a serious romantic musical with Frank Loesser on board as composer and lyricist. Producers Cy Feuer and Ernest Martin eventually got through 10 librettists and one libretto before deciding to make the project a comedy and hiring Jo Swerling to write the book.

However several months later Swerling was replaced with a new writer, Abe Burrows, who had worked in radio and television but had no theatrical experience. Burrows based his story on several of Damon Runyon's short stories of 1940s New York, notably "The Idyll of Miss Sarah Brown" and "Blood Pressure" as well as some of the characters and incidents already established in Swerling's libretto.

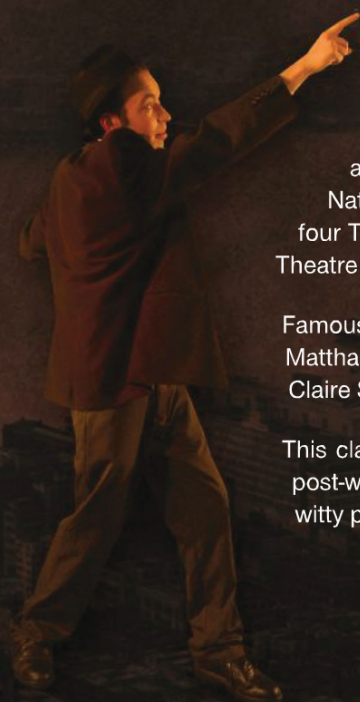
'Guys and Dolls' premiered on Broadway at the 46th Street Theatre on 24 November 1950 and enjoyed a run of 1,200 performances and won five Tony awards in 1951 including Best Musical. The original cast included Robert Alda, Vivian Blaine, Sam Levene and Isabel Bigley. The West End production premiered at the London Coliseum on 28 May 1953. Vivian Blaine and Sam Levene recreated their roles and were joined by Jerry Wayne and Lizbeth Webb. The production ran for 555 performances.

This led to the film version in 1955 from the studios of Samuel Goldwyn Company. Gene Kelly was a favourite for the role of Sky. Instead it went to Marlon Brando, then one of the screen's greatest actors, partly because MGM would not loan Kelly for the production, but also because Goldwyn wanted to cast Brando, the biggest box office draw at that moment. Ironically, the film ended up being distributed by MGM, Kelly's home studio. There was some controversy over the casting of Frank Sinatra as Nathan as Loesser was unhappy with the choice of Sinatra as he felt he was too slick for the part and didn't like the way he "crooned" his songs. This resulted in Loesser and Sinatra never speaking to each other again after the film was finished. Marilyn Monroe was also considered for the part of Miss Adelaide but director Joseph L. Mankiewicz refused to work with her. The part was reprised by Vivian Blaine. Grace Kelly was considered for the role of Miss Sarah Brown but the part eventually went to Jean Simmons.

There have been several revival productions over the years including an all-black cast production on Broadway in 1976, a London production at the National in 1982 and most notably the 1992 Broadway revival, which won four Tony Awards. In 2005 a new West End production opened at the Piccadilly Theatre before a national tour.

Famous actors who have starred in this epic show over the years include Walter Matthau, Bob Hoskins, Imelda Staunton, Nathan Lane, Lulu, Ewan McGregor, Claire Sweeney, Jane Krakowski and the late Patrick Swayze.

This classic show remains popular sixty years on giving audiences a glimpse of post-war New York and is deemed by many as the perfect musical, combining witty plotlines with catchy showtunes – something for everyone.





G&D GLOSSARY

Craps: A game played with two dice with these rules. If on his first roll, the shooter rolls a 7 or 11 (called a natural) he wins. If he rolls a 2 ("snake eyes"), 3, or 12 ("box cars"), he loses. (This roll is called craps). If he rolls any other number, play continues, with the number he rolled (4, 5, 6, 8, 9, or 10) called his point. If the shooter rolls his point before he rolls a 7, he wins (He "makes his point"). If he rolls a 7 before his point, he craps out, and loses. Craps can be played anywhere, with just a pair of dice. But it is usually played in a casino on a table.

Marker: A written, signed promissory note [Nathan]

Shadrach, Meshach, and Abednego: Were the Babylonian names of the three young men who were companions of Daniel, in the book of Daniel. Their Hebrew-form names were Hananiah, Mishael, and Azariah, respectively. When they refused to worship the image of gold that King Nebuchadnezzar had set up, they were thrown into a burning fiery furnace. [Sky]

Studebaker: The Studebaker company began making electric motor cars in 1902, and gasoline powered models in 1904. Their cars were in the mid-price range. The last Studebaker was made in the United States in 1963, and in Canada in 1966. [Nathan]

Psychosomatic: Refers to illness due, not to infection, but to neuroses or imagination [Adelaide]

Bushel: A unit of dry measure equal to four pecks; hence, a large amount ["Bushel and a Peck"]

Peck: A unit of dry measure equal to 8 quarts or approximately 537.6 cubic inches; hence, also, a large amount; may also refer to a light or quick kiss. ["Bushel and a Peck"]

Vitalis®: A line of hair-care products for men, made by Bristol-Myers. In the 1940s, they were probably referring to Vitalis® Hair Cream; later they developed sprays and other products. [Benny]

Barbasol®: A brand of shaving cream for men. The name comes from the Latin barba, meaning "beard", and solution. [Benny]

Welch: To cheat by avoiding payment of a bet; informally, to swindle or to fail to pay a debt.

Majordomo: The chief steward or butler in a great household; hence, one who acts on behalf of or directs the affairs of another. [Sky]

Stool pigeon: A pigeon used as a decoy to draw others within a net; hence, a person used as a decoy or informer, especially one who is a spy for the police. [Benny]

Scratch sheet: A form listing the horses scratched from the day's races and also the handicapper's rating of the horses in the races.

Mesentherum: Assuming that Harry the Horse is trying to say Chrysanthemum. [Harry]

References: to http://www.oocities.com/tf_mccq/theater/guys_and_dolls_glossary.html
dictionary.com, Let's Go®: New York City; Eric Todrys, editor; St Martin's Press, New York, 2002. Webster's
Geographical Dictionary, G. & C. Merriam Co., Springfield, MA, 1969.

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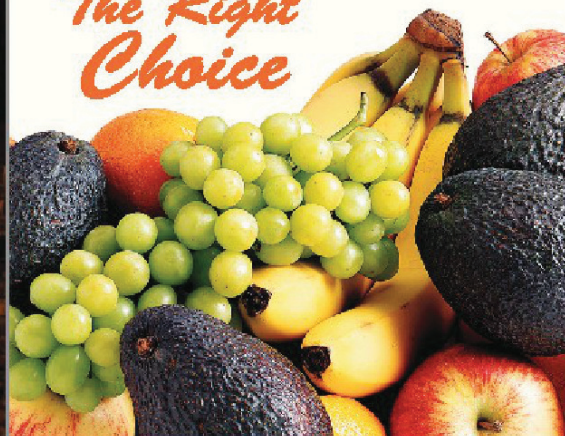
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ACT & MUSIC INDEX

ACT I, SCENE I: **BROADWAY**

Fugue for Tinorns - *Benny, Nicely-Nicely & Rusty*
Follow the Fold - *Sarah & Save-a-Soul Missioners*
The Oldest Established - *Nathan, Nicely-Nicely, Benny, Rusty & Crapshooters*

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I'll Know - *Sarah & Sky*

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ACT I, SCENE IV: **THE HOTBOX - NIGHTCLUB**

Bushel and a Peck - *Adelaide & Hotbox Girls*
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I've Never Been In Love Before - *Sarah & Sky*

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ACT II, SCENE II: **THE WEST FORTIES**

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ACT II, SCENE III: **CRAP GAME IN THE SEWER**

The Crapshooter's Dance
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ACT II, SCENE IV: **A STREET OFF BROADWAY**

Sue Me - *Nathan & Adelaide*

ACT II, SCENE V: **INTERIOR OF MISSION**

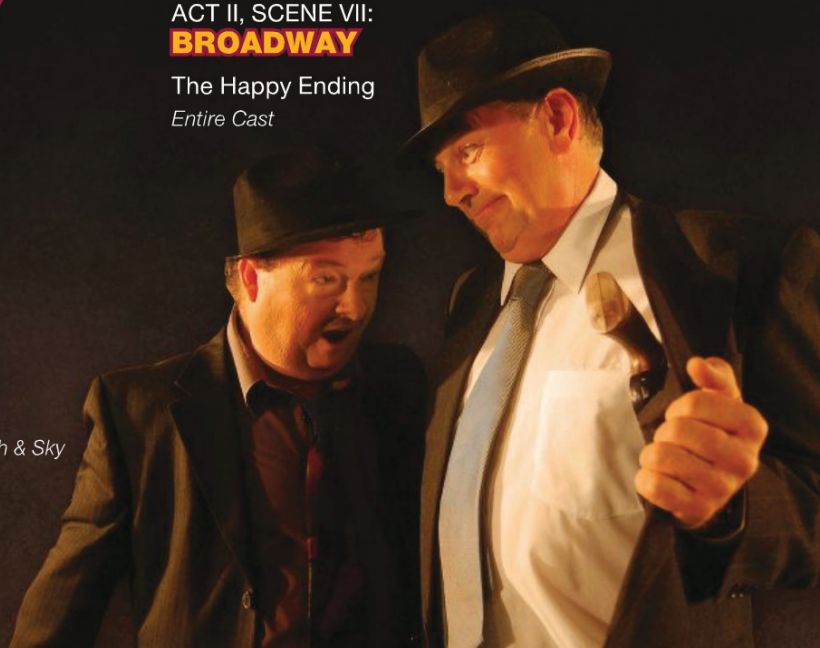
Sit Down you're Rockin' the Boat -
Nicely-Nicely & Cast

ACT II, SCENE VI: **NIGHT - STREET OFF BROADWAY**

Marry the Man Today - *Adelaide & Sarah*

ACT II, SCENE VII: **BROADWAY**

The Happy Ending
Entire Cast



INTRODUCING OUR MUSICAL DIRECTOR



The interesting and challenging thing about the songs in a piece of Musical Theatre is that they have to be an integral part of the whole. That is to say; they have to progress the plot or develop the character or both.

The musical numbers in 'Guys and Dolls' provide great examples of these challenges.

'I'll Know' needs to be delivered with the merest hint that the apparent mutual disdain between Sky and Sarah just may develop into something else later; it has to leave the audience wondering. 'Oldest Established' has to show the (possibly misplaced) confidence the guys have in Nathan. 'Adelaide's Lament' has to put across both her absolute frustration with her protracted engagement to Nathan, but also her utter devotion to him. The unconditional love of Arvide Abernathy for his ward Sarah must come through in 'More I Cannot Wish You', but so must the fact that he is urging her to follow her heart.

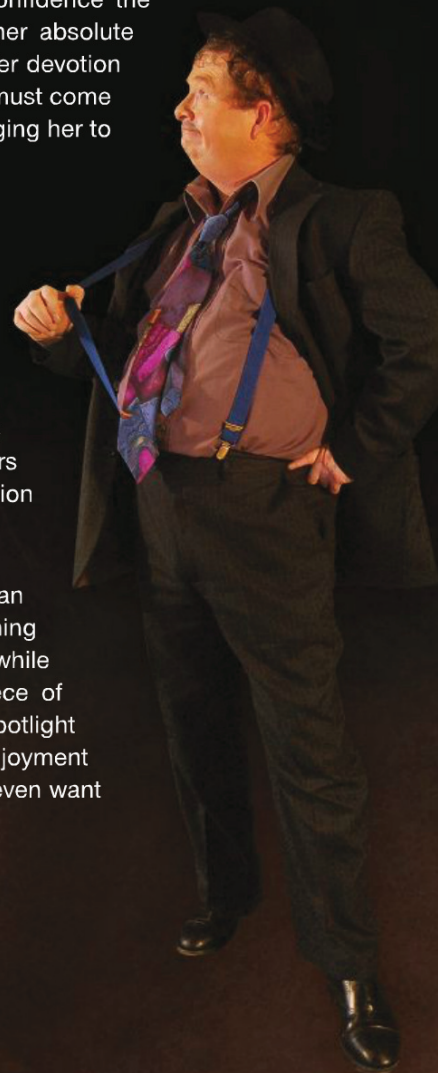
Of course the music and the lyrics, both by Frank Loesser, give some indication as to how the songs could be delivered but there will have been as many interpretations of the songs in the show as there have been productions. The way a song is delivered is ultimately a result of what the director, the musical director, and the actor bring to it.

'Guys & Dolls' has also been quite musically challenging for us. There is more part singing required than say, in 'Oklahoma'. Many of the numbers are quite high tempo and because the lyrics are integral to the plot, diction is of the utmost importance.

Of course, one final element adds to the complexity of delivering an effective vocal performance, and that's the choreography. It's one thing nailing 'Sit Down, You're Rockin' the Boat', it's another thing doing it while performing the moves required to make it an effective exciting piece of musical theatre. But it's these challenges that keep us involved with Spotlight Musical Theatre Group, and I hope that what we achieve gives you enjoyment and keeps you coming back to see us. Or maybe some of you might even want to get involved!

Kevin Baker

Musical Director 'Guys and Dolls'

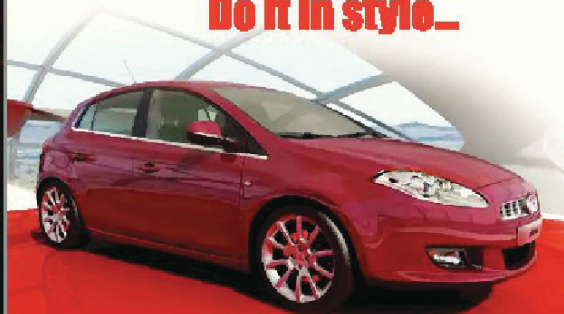


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PRINCIPAL CAST BIOGRAPHIES



KEVIN BAKER

as Nathan Detroit

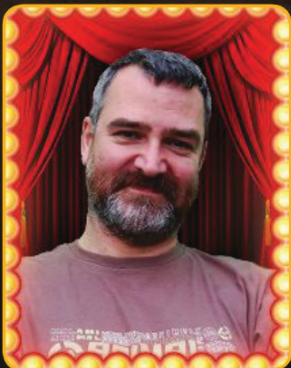
Kevin joined Spotlight, or Oban Operatic Society as it was then, in 1991. He took on the major roles of Fagin in 'Oliver' (1992), Barnum in 'Barnum' (1995) and Bill in 'Me & My Girl' (1997). Since then he's devoted most of his energies to directing the musical productions, making the odd cameo appearance. He's also appeared in several of the pantomimes and particularly enjoyed being beaten about the head as one of the brokers men in 'Robin Hood' (2009) This is his first principal role since 'Me & My Girl', and he says, 'I hope I'm still up to it!'



MORVEN WRIGHT

as Miss Adelaide

Morven's first involvement with Spotlight Musical Theatre Group was in 1983 when the group (as Oban Operatic Society) performed Patience. Musical accompaniment for the cast was provided by a live orchestra and Morven, who played flute, was asked to join. She then went on to play in their production of La Vie Parisienne. In 1990, Morven returned to play her flute in Oklahoma! She went on to continue playing in the orchestra and assisting the MD until 2005, when Morven decided it was time to take to the stage herself. Since then, she has been enjoying choice roles on stage. It would seem that Morven's flute is now gathering dust in a corner!



IAN HENRY

as Sky Masterson

Since joining Spotlight in 2005 Ian has performed in High Society as Mike McAuley Conner, Will Parker in Oklahoma and as a rather camp Little John in Robin Hood Babes in the Wood. When not performing, Ian lends a hand backstage where he is affectionately known as "the curtain monkey". Before moving to Oban, Ian was involved in various productions in Glasgow theatres, including the amateur premier of Annie, Fiddler on the Roof, My Fair Lady, A Man for All Seasons and various other plays, musicals and pantomimes. In what spare time he has, he assists with Argyll Youth Theatre in Oban.



KATE MACGREGOR

as Sarah Brown

Kate's first experience of musical theatre was in a school production of West Side Story when she played the Puerto Rican Graziella. She then went on to play the formidable Widow Corney/Mrs Bumble the following year in the school production of Oliver. A move to Argyll meant she could join the cast of SMTG. Since then Kate has been in the chorus of Goldilocks and the Three Bears, Oklahoma and Crazy For You. She played the Forest Fairy in Hansel and Gretel and a statue in Robin Hood Babes in the Wood. This is her first main character part with Spotlight and she has very much enjoyed the opportunity.



JOHN ROBINSON

as Nicely Nicely Johnson

From early school through to time spent performing in London's Les Miserables, John has always enjoyed performance of many types. He also plays piano, classical and electric guitar, as well as singing at local open-mic nights. John first performed with Spotlight as 'banker-come-dancer' Bobby Child in 'Crazy For You'. He has also played the evil Sheriff of Nottingham in Robin Hood, and took part in 'Old Saybrook'. On playing Nicely Nicely John stated; 'It's an interesting part to play, particularly drawing on opportunities for back-story orientated characterisation. Getting to sing 'Sit Down You're Rocking The Boat' is also a lot of fun.'



MICHAEL WALL

as Benny Southstreet

After doing little more than putting on the odd show with and for family and friends as a child, Michael's first taste of performance was stage managing his sixth form's review. After that he did nothing on stage for most of his 20s and 30s - his work as an English language teacher during this time gave him plenty of opportunity to act and sing with his classes. In 2006 he decided to answer Spotlight's call for cowboys and was given a part in 'Oklahoma'. He's played in 'Hansel and Gretel', 'Crazy For You' and 'Robin Hood - Babes in the Wood'. Michael loves the way shows draw upon many different people's talents, enthusiasm and hard work.



CALUM THOMSON

as Rusty Charlie

Calum joined Spotlight Musical Theatre Group in 2010. This is the first musical group he has joined. In 2005, his last year in Oban High School, he starred in Grease as Sunny. From the age of 8 he has been doing amateur drama (he is now 23) and still wishes to continue on this course. He is also starring in 'Fidelity Farce' in the Oban and Lorn drama festival this year. "It's exciting stuff, I love working with the people here and have the support of my family and Appin behind me" - "I've taken great measures to ensure I live the role, I had to grow an itchy beard!" Calum aspires to one day create a film and have a lead role in Phantom of the Opera...



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RODDY MACEACHEN

as Big Jule

Roddy started his amateur acting career in 1991 when he joined Oban Operatic Society to play the part of Rolf in the Sound of Music. He went on to play various diverse roles in Oliver, My Fair Lady, Barnum, Sweet Charity & Calamity Jane. Roddy moved to the Island of Mull where he played the part of Broichan in the musical Columba and Henry in Fumed Oak which won best play in the Lorn Drama Festival and which won him best actor in the Mull Drama Festival. Roddy returned to Spotlight in 2005 and has portrayed numerous challenging roles. Roddy's dream role would be that of Javert in the acclaimed musical Les Miserables.



STUART SMITH

as Arvide Abernathy

Stuart discovered folk music around 1966. He got in tow with a group called The Northern Front, consisting of Ed Pickford, Mike Elliot and Nick Fenwick. Ed wrote many songs but his best known hit was The Oldest Swinger In Town (who Stuart says he feels like a lot of the time). His first song on stage was a duet with an old friend Luke Kelly of the Dubliners. He then started singing solo around the clubs and later joined a band called The Trimdon Folk Band. He was one of the founder organisers of The Durham Folk Festival. He lay dormant for quite a while and then started with Spotlight for High Society in 2005.



MIKE ROWELL

as Lieutenant Brannigan

(plus many other parts in the show)



FIONA BRYDON

as General Cartwright



LESLEY DUNCAN

as Agetha



BILL MATTHEWS

as Harry the Horse