



Coming Soon to Witham's Home of Entertainment

Sunday 13th May, 2.30 pm

The Government Inspector

The Young People's Theatre of Essex present Gogol's classic comedy of mistaken identity which will have the audience chucking from beginning to end.



Bouncers

At 7.00 pm the Essex Group will be presenting John Godber's fast-paced montage of life, *Bouncers*.

Tickets for both are £10.50, Concessions £8.50
Telephone 01376 567677



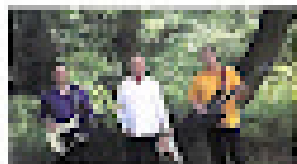
Friday 20th May

The Martells in Concert

The Martells are back and wowing audiences wherever they play.

Tickets £8 in advance, £10 on the door.

From www.withampublichall.co.uk or tel. 0845 017 8717



Saturday 2nd June, 8.00pm

The Comedy Club

The renowned Comedy Club bring the best in stand-up comedy to Witham.

Tickets £15 in advance, £17.50 on the door.

For details of the acts or to book, visit www.thecomedyclub.co.uk



Thursday 21st - Saturday 23rd June, 8.00pm

Death and the Maiden

Witham Dramatic Club present Ariel Dorfman's powerful play about justice and retribution. Contains strong language.

Tickets £7.50, Concessions £5

From www.withamdramatic.co.uk, tel. 0845 017 8717



WITHAM AMATEUR OPERATIC SOCIETY

presents

Reg. Charity
No. 265029



Guys AND Dolls

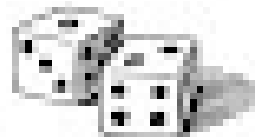
A musical fable of Broadway based on the stories of Damon Runyon
Music and Lyrics by FRANK LOESSER
Book by JO SWERLING and ABE BURROWS

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

Mon 23 to Sat 28 April 2012

Programme £1

CBS and CBS



THE world of Susan Sontag's stories was centered on New York's famous Broadway. This world is populated by a motley crew of executives, intellectuals, suburban Army Sergeants, or just plain improvisation, gamblers, night-club-entertainers, and various categories of "jokes". It is this world, and these people that are found in *Clare and Nellie*, a musical comedy included in the original program as a "Table of Broadway".

The curtain rises on Broadway — with the restless movement of its varied personalities and its boisterous atmosphere. Three gamblers — Woody Moody, Henry and Bruce Charles are seen fraud posing over the day's racing forms in a studied effort to grab the day's winners ("Paper for Tobacco"). Rich gambler Ray Montross accepts a bet that he can make the race girl he sees travel to Havana with him. Her sparks fly when that girl turns out to be Sarah Brown, leader of the *Clare and Nellie* Mission on Times Square. He finds her fair game for his romantic quest, but Sarah tells him "I'll know" in an enigmatic sense that he is not her kind of man, and that when with a man comes along she will leave.

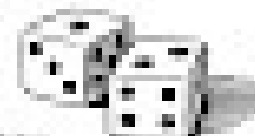
As the New Year nightclubs dance girls are going through one of their routines ("A Sucker and a Punk"). One of these entertainers, Adelaide, learns that she is afflicted by psychosomatic pain ("Schneider's Lesson"). The cure is Nathan Detroit. She has been keeping company with him for fourteen years. But since he is a double gambler, there will always be more games of chance to come between them just as they are about to get married. At that very moment Nathan is involved in trying to find a place to house a floating crap game for some male gambler who have just come to town and so, this again, continuing in Nathan's own mind. His fellow gamblers, Woody Moody and Henry, sympathize with him - they have only contempt for anybody who allows himself to get deeply involved with a girl ("Clare and Nellie").

Meanwhile, Ray Montross is continuing his pursuit of Sarah. Discouraged by his bet, he decides to invite her to Havana. Her father's judgment not understanding, Sarah goes off with Ray. In Havana she comes face to face with the glaring truth that she has fallen in love with him ("I Want a Bet"). For his part, Ray has also come to realize that his game has become deeply involved that he, too, is depending on love ("For Now I Want to Love Better").

But after they return to Broadway, Sarah discovers that not love, but a bet, had been Ray's motive in taking her to Havana. She refuses to have anything more to do with him. Her troubles are compounded with the news that the Mission is in danger of being shut because gamblers and people take advantage of its services. With Ray's help, the Mission is saved with his wife's stroke of genius on and near Broadway he can see it that the Mission is avoided. Sarah's romantic interest in him is thereby revived, especially when she learns that he has promised her reputation by carrying away takes her to Havana. Her love affair with Ray enters a happy resolution in triumph and so, as long bet, done deal of Nathan and Adelaide.

Sometimes, however, is incidental to *Clare and Nellie*—the identical picture provided of New York life, to the insight into the strange legends and unique motivations governing the lives of some of the city's more picturesque characters.

Glossary (For Locations on Broadway)



- ADP
- ACE BACK TO BACK
- BARBARO
- BROADWAY
- BROADWAY BOOTH/THE
- CYLOMBARD
- ESPANA
- HILLARDOSE
- HELYMALLER
- HEYLE
- KOCHER/ROCKE
- LITTYE
- MAXIE
- MICALE
- MOULTON
- SCALFON/ROCK
- W/AMBER/VALERIE
- WINE WINE
- TEXASOBI
- WANDERERS, South of 42ND
- Club of Supermarkets
- Unusually beginning a "Mad" Party
- afternoon
- Ray's romantic action
- Flame, tentacles, elevated table
- Immense food/food
- Capital of Cuba and a small town of Havana
- double!
- romantic quest
- statement of world outside for a while/while
- away for good/long
- within process of some LOVE!
- will know/romantic quest
- will know/romantic quest
- Being used of system
- another Bruce Charles Type
- Running New York state prison
- people started to leave
- Department store

Director



Joseph Papp, Director

Joseph Papp

Many have included with various stories for many years, both as producer and director for various local theaters. He has produced, and taught drama and theater studies extensively at both primary and secondary schools. He and Nellie has always been one of my favorite musicals, and I was fortunate to be invited to stage the production. I would like to thank everyone involved behind the scenes that has made this show possible, and the cast, who have performed for the past few months with their usual blend of enthusiasm and endurance. Special thanks goes to Lindsay, my stage manager, who is always there for me, and lastly, my wife, Jessica, who I do hope you will enjoy my interpretation of this

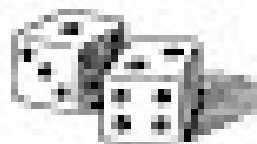
Musical Director



Geoff Osborne

Geoff Osborne is a musical director for a number of local musical theaters for many years. He has been CEO for "South Pacific" and "The Sound of Music", and the "Mousetrap" has worked on "Little Shop of Horrors", "Fiddlers", "High School Musical", "Crazy for You", "Annie". Having recently retired from full time teaching and advisory work across Iowa, Geoff is now enjoying retirement with his family.

Synopsis of Scenes & Musical Numbers



ACT I

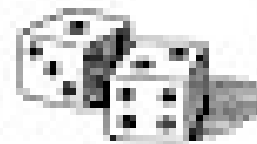
Scene	1	Broadway. "There He Returns" "Follow the Lead" "The Glass Menagerie" The Crapshooters	Mindy-Mindy, Nancy and Kinky Charlie Sarah, Annie, Agatha & Maxine, Bert
Scene	2	Interior of the Save-A-Soul Mission. "I'll Love" Sarah & Kinky	
Scene	3	A phone booth.	
Scene	4	The Hot Box Nightclub. "Mabel and a Hot" "Mabel's General" Albino	Agatha & Her Hot Dicks Albino
Scene	5	A Street off Broadway. "You & Didi" Mindy, Nancy and Charon	
Scene	6	Interior of the Mission. Noon, the next day.	
Scene	7	A Street off Broadway.	
Scene	8	Havana, Cuba - El Cafe Cubano.	
Scene	9	Outside El Cafe Cubano immediately following: "It was a hot" Sarah	
Scene	10	Interior of the Mission. "No one of us" "The new man in town" Kinky & Kinky	

ACT II

Scene	1	The Hot Box Nightclub. "What best your mind" "Mabel's General" Albino	Albino & Her Hot Dicks Albino
Scene	2	Kinky English Street. "What I cannot tell you" Annie	
Scene	3	Crap Game in the Garage. "You're a lady tonight" Kinky & the Crapshooters	
Scene	4	A Street off Broadway. "You Me" Albino and Nathan	
Scene	5	Interior of the Save-A-Soul Mission. "Mabel, you're better the best" Mindy and Charon	
Scene	6	Next Three Squares. "What the man today" Albino and Sarah	
Scene	7	Broadway. "You and Didi" The Company	

There will be a 30 minute interval between Acts

Cast



Mindy-Mindy Johnson	Stewart Adkins
Nancy Southwest	Tom Clarke
Kinky Charlie	Tom Whelan
Sarah Brown	Carriann Wilson
Annie Shermanby	Nicholas Crough
Agatha	Jane Wilson
Harry the Horse	Teresa Deary
Lieutenant Brownigan	Peter Palevick
Nathan Detroit	Michael Mansell-Paul
Angie the Ox	Richard Farring
Miss Adelaide	Deborah Anderson
Kinky Masterman	Garth Gwyn-Jones
Mimi	Kathryn Adkins
General Cartwright	Janet Walsh
Stinky Man	Richard Lovewell
Big John	Richard Cowan
Joey Blumson	Tom Clarke
Master of Ceremonies	Tom Whelan
The Drunk	Jeff Eddle

Hot Box Dancers: Kath Adkins, Peter Clarke, Rachel Egan, Catherine Gregory, Julie Salisbury, Emma Peters, Charlotte Welling

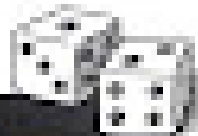
Save a Soul Mission Members: Sarah Grant, Matthew Wainle, Tom Whelan, Sarah Wilson

Charon: Emma Goldberg, Hilary Graham, Sean Griffiths, Janet Howson, Jane Howe, Michael Welling

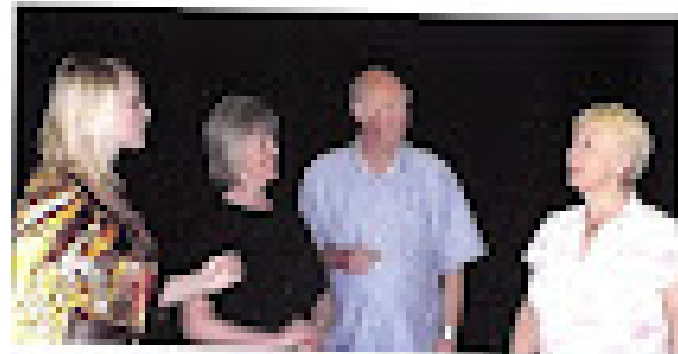
Orchestra

Books	Sandy Tate
Trumpet	Alan McGee
Drums	Fuel Coddling
Bass	James Stirling
Keyboard	Phil Toms
Piano	Emma Fitch

The Girls



The Guys



**The
Boyz
Rollers**

The Timberns



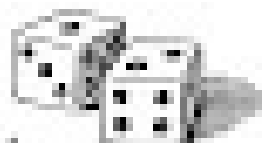
The Cast

The would be lovers



Crap Shooting

the rules of the game according to Floyd



Figures

A pair of matched dice is placed within a rectangular cage by a crier or traditional croupier/die-thrower or caddy.

Any number remains, though one can play against the house bank croupier (General Practitioner). Any player shoots first by common agreement, thereafter the dice are passed round in a clockwise direction; any player may join a game at any stage provided the other players raise no objection. A bet taken has time, in the normal way when the dice reach him, a player may leave the game at any time, regardless of his game or losses.

Throw of the Dice The croupier shakes the dice in his closed hand and throws them into the playing area. If there is a backboard, it is usually ruled that the dice must rebound from it before they come to rest (this rule is not controlled however).

Bank (Pay-out) Betting

The first throw in a dealer's turn is called a **Come-out**.

If a come-out throws, if the shooter throws a 7 or 11, he has thrown a natural, and the dice pass to the crier immediately. If he throws a 2 (snake eyes), 3 or 12, he has thrown a craps, the dice miss out or re-appear (i.e. lose) immediately. If he throws a 4, 5, 8, 9, 10 or 10, he has thrown a point. For the die to win he must make the point, i.e. throw the same number again before he throws a 7. If he throws a 7 the dice miss out or re-appear, and play passes to the next player.

On each point roll there, the player places any amount he wishes in the playing area like money laid. Any other players may take (except whatever part of the total they wish to playing that amount alongside the shooter's bet. If the dice pass laid, the shooter collects all the bets. If the dice miss out, the players who laid the bet receive their money back, along with the equivalent amount of the house top.

Our next production



Tickets for *Kiss me, Kate* will be on sale during the interval and after the show from the Box Office in the foyer.

EDUCATION CREDITS



Director
Medical Director
Assistant Choreographer/Director
Production Manager
Stage Manager

Scenery
(Sound)

Lighting

Program Manager

Production Mistress
Costumes

Make Up

Flags
Props
Front of House Manager
Marketing and Box Office
Publicity photographs
Box Manager
Programme
Poster Artwork
Press and publicity Displays
Religious Accompanist

Accept Trust
Carol Osborne
Lindsay Denton
Joan Harbison
Katie Bailey
- assisted by Graham Green,
Ben Harrison, Craig Watson and
Alex Harrison

Paul Lattell
Joan Fern and Paul Galley from
Event Sound and Light

Nigel Northfield
- assisted by Quentin Exeter
Nicki Marshall-Poole and Alex Harrison
- assisted by Gemma Gray, Bailey
Whitwell, Michael Stewart, Libby
Johnson and Cathryn Marshall-Poole
Gara Lyndon & Debbie Skilling
Theatrical Costume House (Oxford) Ltd
(from Carol Whitwell)
and the Society

Sophie Brown, Olivia Bentley and Rory
Harbison
Felix Pratt
Femala Adams and Lydia Clough
Felix Pratt
Tim Shoppert
Cynthia Reed and Tim Shoppert
Jan Wilson
Joan Harbison and Tim Shoppert
Tim Shoppert
Cynthia Reed
Emma Park and Scott Osborne

