

## Director's Notes

*'This is why Broadway was born!'*  
Newsweek, November 1950

Bringing this wonderful musical to our little theatre in Earlsdon has been a challenging and exciting experience. The sheer scale of the piece, moving from the streets of downtown New York, its nightclubs and bars, shops and missions to a café in Havana, Cuba for dinner and back to the NY sewers for an illegal game of street craps is awesome. What makes it work is the quality of the script taken from stories written by Damon Runyon, a brilliant journalist, sportswriter and author, joining Frank Loesser's superb score, crammed with memorable music, from beautiful love songs to numbers that rock the rafters with the 50's Big Band sound.

Runyonland is alive with acutely observed characters; colourful, funny, eccentric, flawed but always warm and real. We grew to love them very quickly, as my fantastic 33-strong company sang their hearts out, danced their feet off and found the humour, honesty and pathos in the story.

Of course, none of this would have been possible without a tight and talented production team working closely together for many months with rehearsals and meetings taking place in many different venues. An excellent Musical Director, a clever and inventive Choreographer, a Designer whose concept was perfect (and workable!), two experienced and supportive Assistants, amazing Wardrobe and Props teams and a Stage Manager who tied all these elements together into a professional and complete piece of Theatre. These are just a few of the people I want to thank for helping me to achieve a long-held ambition: bringing 'Guys and Dolls' to life on the Criterion stage again, something I have wanted to do since being a Mission Doll in the 1974 production.

I have loved every minute of the journey, and I hope you will love every minute of tonight's performance of what is the best entertainment in town. After all, *'It's the perfect musical comedy'* Daily News.

Annie Woodward, November 2011

### Criterion Lottery Fund and Draw

Funds for the theatre are raised through our Lottery Fund. Please consider buying a number (or more than one) for the small sum of £5 per number per month. Please contact **Mike Tooley** on **024 7667 3789** or **mike\_tooley@hotmail.com** for details.

**Remember... you've got to be in it to win it!**

If you have any comments about your experience at the Criterion Theatre, please email Louise at **comments@critteriontheatre.co.uk**



**www.criteriontheatre.co.uk**



**By Alan Bennett**  
**4th - 11th February 2012**

Single Spies is a double bill comprising two plays linked by similar themes. *'An Englishman Abroad'* is based on the true story of a meeting in Moscow between Coral Browne, an actress and the wife of Vincent Price, and Guy Burgess, the notorious spy who worked for the Soviet Union as a member of the 'Cambridge Five' whilst with MI6.

*'A Question of Attribution'* is about Anthony Blunt, another member of the Cambridge Five, and his role as personal art advisor to the Queen. It portrays his interrogation by MI5 officers, his work researching and restoring art and his relationship with Her Majesty.

These plays are about real people, the roles are intriguing, the text subtle and pithy; the whole piece is masterfully crafted by Alan Bennett with his acute powers of observation, wit and understatement.



Supported by Shortland Horne



The Criterion is a non-smoking theatre.

Based on a story and characters  
by Damon Runyon  
by Frank Loesser, Jo Swerling  
and Abe Burrows

# Guys and Dolls



# Programme

By arrangement with Josef Weinberger Ltd

# Guys and Dolls

Sarah Brown  
Sky Masterson  
Miss Adelaide  
Nathan Detroit  
Nicely-Nicely Johnson  
Benny Southstreet  
Rusty Charlie  
Arvide Abernathy  
General Matilda B. Cartwright  
Agatha  
Mimi  
Mission Dolls  
  
Lt. Brannigan  
Harry the Horse  
Angie the Ox

Nicol Cortese  
Gareth Withers  
Jan Nightingale  
Matt Sweatman  
John Fenner  
Dean Stevens-Mullis  
Mark Wiszowaty  
Keith Railton  
Anne Houston  
Nicole Firth  
Anne-marie Greene  
Gennie Holmes  
Olivia Holmes  
Chris Ingall  
Judy Murdoch  
Doug Griffiths  
Ken Reader  
Lyn Redding

Big Jule  
Society Max  
Liver Lips Louie  
Brandy Bottle Bates  
Scranton Slim  
Joey Biltmore  
Hot Box Dolls  
  
Waiter  
Waiter  
Cuban Dancers

Pete Brooks  
Joe Fallowell  
Pete Meredith  
Michael Hammond  
Lee Baillie  
John Hathaway  
Emma Withers, Anne-marie Greene  
Stella Gabriel, Lucy Hayton  
Lucy Rushton, Nicky Gabriel  
Sara Farmanfarmai, Susie Murphy  
Ben Lancashire  
Matt Waters  
Emma Withers, Joe Fallowell  
Sara Farmanfarmai, Pete Meredith  
Lucy Rushton, Lee Baillie



**Director:**  
**Musical Director:**  
**Stage Manager:**  
**Director's Assistants:**  
**Choreographer:**  
**Set Design:**  
**Lighting Design:**  
**Lighting Operators:**  
**Sound:**

Annie Woodward  
Bill Bosworth  
Ben Woodward  
Helen Withers, Liz Thompson  
Robin Stokoe  
Karl Stafford  
Karl Stafford  
Bill Butler, Hannah Barton  
Dave Cornish, Richard Taylor

**The Band**  
**Keyboard:**  
**Reed I:**  
**Reed II:**  
**Trumpet:**  
**Trombone:**  
**Bass:**  
**Drums:**

Robin Parish  
Dick Stafford  
Mike Starr  
Lesley Howarth  
Mark Howarth  
Roger Key  
Robin Payne

**Rehearsal Pianists:**

Richard Hastie, Roger Haygreen,  
Gill Cahill, Lynne Adams

**Set Build:**  
**Set Paint:**  
**Wardrobe:**  
**Props:**

Ben Woodward, Karl Stafford, Pete Bagley  
Ben Woodward, Mike Tooley, Judy Talbot  
Pete Bagley  
Maureen Liggins, Pam Coleman  
Jan Ali, Kim West  
Les Rahilly, Erica Young, Bill Young  
Steph Othen

Thanks to Red Corner Gym