

PLAYBILL®

ARIZONA MUSICAL THEATRE ORCHESTRA

Central United Methodist Church

Saturday, August 5th, 2023, 7:00 PM



Arizona Musical Theatre Orchestra

PRESENTS

GUYS AND DOLLS

A Musical Fable of Broadway

Based on a Story and Characters of Damon Runyon

Music and Lyrics by
FRANK LOESSER

Book by
JO SWERLING and
ABE BURROWS

In Symphonic Presentation

Conducted by STEPHEN SCHERMITZLER

Chorus Direction by RACHEL STODDARD

Guys and Dolls is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI.
www.mtishows.com

ABOUT GUYS AND DOLLS

Widely regarded as "the perfect musical comedy", *Guys and Dolls* was conceived in 1949 as an adaptation of selected short stories by author Damon Runyon.

Runyon started out writing sports articles and other columns for newspapers, and would often spend time around Times Square after dark. When his friend Arnold Rothstein was murdered, Runyon used the murder trial and his Broadway nightlife observations as inspiration. He started writing about the early 20th century underground crime network, depicting gamblers and hit men as fictional comic characters, and even befriended such notable gamblers as Bugsy Malone and Al Capone. The characterization of the settings of his stories became known as "Runyonland" (a nod is given to the landscape in the opening song title). Runyon passed away in 1946; when producers Cy Feuer and Ernest H. Martin came calling for permission for a new musical, they agreed to a contract from Runyon's estate that permitted them to name the specific stories at a later time.

Ultimately, *The Idyll of Miss Sarah Brown* was the groundwork for the musical, depicting the unlikely romance between the titled Save-a-Soul Missionary and smooth-talking high-roller Sky Masterson. When a subplot was suggested by director George Kaufman, craps shooter Nathan Detroit and his perpetually-frustrated but devoted lover Miss Adelaide were adapted from *Pick a Winner*. Additional characters and inspiration are derived from *Blood Pressure*. The book was originally written by Jo Swerling and featured a score by Frank Loesser.

Loesser took off with the idea without giving a formal commitment -- a notion that would later define his career as a songwriter. Several of the songs (including the famous "Fugue for Tinhorns") were written before a plot had been properly conceived!

Swerling, on the other hand, wrote a book that conflicted with Feuer and Martin's vision. Eventually, Swerling left the project over mutual disagreement, leaving the producers to hire Abe Burrows, a comedy writer and radio personality, in efforts to rewrite the script. The rewrite was a delicate procedure, as Burrows had never written a Broadway show before. To complicate matters, none of the songs were adjusted; dialogue had to be carefully reconstructed and inserted as not to interrupt the flow of the musical material.

Guys and Dolls premiered on November 24th, 1950 at the 46th street theatre, and received nearly unanimous rave reviews. The show ran for 1,200 performances and received a film adaptation in 1955 starring Marlon Brando, Frank Sinatra, Jean Simmons and Vivian Blaine.

From its wide-spreading popularity, the show now has a legacy of being one of the most performed shows in the musical theatre canon. It has been revived and remounted several times on Broadway (1976, 1992, 2009) and London's West End (1953, 1982, 1996, 2005), and received several United States & United Kingdom National Tours. Its timeless songs and story are emblematic of the genre, making it a popular choice for school and community productions worldwide.

Frank Loesser's score, in particular, has achieved a level of popular notoriety rarely seen from musical theatre works. "A Bushel and a Peck" was covered by Perry Como and Betty Hutton, ascending to #6 on the Billboard charts; "I've Never Been in Love Before" has been covered by countless duos, including Chet Baker and Barbra Streisand; Miles Davis's arrangement of "If I Were a Bell" has joined the ranks of the most beloved jazz standards; and of course, "Luck Be a Lady" received international acclaim after becoming one of Frank Sinatra's signature songs.

Feuer, Martin, Loesser, and Burrows would go on to other successes in the theatre, with the most notable one being *How to Succeed in Business Without Really Trying* -- a musical derived from a self-help book in the Kennedy administration. Needless to say, the crew's gambles have paid off handsomely, as both shows are now immortalized in the late Golden Age of musical theatre.

SONGS

ACT I

Overture/Runyonland	Orchestra
Fugue for Tinnhorns	Nicely-Nicely, Benny, Rusty
Follow the Fold	Sarah, Arvide, Calvin, Martha, Agatha
The Oldest Established	Nicely-Nicely, Benny, Nathan, Crapshooters, Ensemble
Follow the Fold (Reprise)	Mission Group
I'll Know	Sarah, Sky
A Bushel and a Peck	Miss Adelaide, Hot-Box Girls, Ensemble
Adelaide's Lament	Miss Adelaide
Guys and Dolls	Nicely-Nicely, Benny
Havana	Orchestra, Sarah, Sky, Narrator
If I Were a Bell	Sarah
My Time of Day	Sky Masterson
I've Never Been in Love Before	Sky Masterson, Sarah
Beetle Race (The Raid)	Orchestra, Sky, Crapshooters

ACT II

Entr'acte	Orchestra
Take Back Your Mink	Miss Adelaide, Hot-Box Girls, Ensemble
Adelaide's Second Lament	Miss Adelaide
More I Cannot Wish You	Arvide
The Crapshooters' Dance	Orchestra, Crapshooters
Luck Be a Lady	Sky Masterson, Crapshooters, Ensemble
Sue Me	Miss Adelaide, Nathan
Sit Down, You're Rockin' the Boat	Nicely-Nicely, Ensemble
The Guys Follow the Fold	Mission Band, Crapshooters, Ensemble
Adelaide Meets Sarah	Miss Adelaide, Sarah
Marry the Man Today	Miss Adelaide, Sarah
The Happy Ending	Company
Bows	Orchestra

CAST

Lead Roles

Sky Masterson	Teddy Ladley
Sarah Brown	Lauren Hardcastle
Nathan Detroit	Zach Wetzel
Miss Adelaide	Catherine Ricafort
Nicely-Nicely Johnson	Rudy Bogoevich
Benny Southstreet	Jesse Berger
Rusty Charlie	Aaron Schneider
Big Jule	Rick Ross
Harry the Horse	Stephen Lazer
Joey Biltmore/Angie the Ox	Joshua Hengst
Lt. Brannigan	Dylan Abrams
Arvide Abernathy	Tom Glow
Agatha	Alicia Langstraat
Martha	Laura Westrope
Calvin	Jonathon Meader
General Matilda B. Cartwright	Tina Lloyd Meals
Master of Ceremonies	Tanya Schoenwolf
Mimi	Amanda Roca
Narrator	Julia Montgomery
Crapshooters	Jesse Berger Rudy Bogoevich Lee Cook Caleb Gottry Joshua Hengst Stephen Lazer Rick Ross Aaron Schneider Zack Wells Zach Wetzel

CAST

Lead Roles (continued)

Hot Box Girls	Nicole Paige Baker Elizabeth Calandra Makenzie Couch Aimee Kaapke Anna Koth Jennifer Michele Joy Pizorno Amanda Roca
Mission Band	Tom Glow Lauren Hardcastle Alicia Langstraat Jonathon Meader Tina Lloyd Meals Laura Westrope
Spotlight Roles	Kerri Christie Lee Cook Caleb Gottry Jorge Moreno Robyn Pitman Matt Snell Mark Wallace David Weck Zack Wells

Creative

Conductor	Stephen Schermitzler
Chorus Master	Rachel Stoddard
Rehearsal Pianist	Joni Van Rossum
Audio Technician	Andrea Gudeyon

Ensemble

Soprano 1	Donna Biczo Faith Forbis Aimee Kaapke Mary LaValley Julia Montgomery Anita Murcko Linda Peters Robyn Pitman Joy Pizorno April Rideout Schmitt Schmitt Tess Snider Kate Sylvester
-----------------	--

CAST

Ensemble (continued)

Soprano 2	Nicole Paige Baker Nicole Belmont Liz Calandra Kerri Christie Makenzie Couch Kalinka Davis Lauren Hardcastle Anna Koth Boston Peterson Kathy Travous Laura Westrope
Alto 1	Natalie Booth Alicia Langstraat Jennifer Michele Margaret Miller Catherine Ricafort Amanda Roca Tanya Schoenwolf Julie Snider Marla Stringham Valarie Vousden
Alto 2	Nancy Browne Sabrina Jeffery Alice Johnson Julie Levin Tina Lloyd Meals Monika Phillips Jan Schmidt Rachelle Swartzentruber Lynne Traverse
Tenors	Rudy Bogojevich Teddy Ladley Aaron Schneider Matt Snell David Weck Zack Wells
Basses	Dylan Abrams Jesse Berger Lee Cook Tom Glow Caleb Gottry Joshua Hengst Stephen Lazer Jonathon Meader Jorge Moreno Rick Ross Mark Wallace Zach Wetzel

CAST

Orchestra

Violin	Melisa Karic (A) Heather Merchut (B) Christine Enzor (C) Bernadette Smith/Lily Snider (D)
Cello	Joann Cleland Dana Graybeal Emily Helton-Riley Sandra Leen
Bass	Byron Edgar Samantha Olsen
Reeds	Mandy Gifford Suzanne Johnsen Marcie Kneisley Melissa Malork David McConaughey John Shepherd
Brass	Brian Alan (horn) Mandi Broderick (tpt) Michael Downey (tpt) Earl Weisbrod (tbn) Jerry Youhanaie (tpt)
Piano/Celeste	Elise Kurbat
Percussion	Josh Gottry

CREW

Crew Members

AZMTO Volunteers	Edie Chudnow Mary Jane McCloskey Michele Stubbs-Kahn Susan Woods
CUMC Staff	Brandon Gilmore Samantha Burkhart Girma Tilahun

SPECIAL THANKS

Central United Methodist Church Staff -- for graciously facilitating venue arrangements, storage needs, piano tuning, sheet music supervision, etc, with full hearts and open minds.

AZMTO Volunteers -- for all you do, big and small, behind the scenes to keep AZMTO operations running smoothly. You are the backbone of Showcase, and we simply could not do what we do without your support. *Thank you, sincerely!*

Edie Chudnow -- for additional coordination assistance, snacks, financial ledgers, signage, lunch facilitation, and so much more!

Andrea Gudeyon -- for offering guidance to steadily improve the sound quality of every Showcase, and for tackling this Herculean task with grace and care. You are a dear collaborator, and AZMTO thanks you!

Josh Gottry -- for carting all percussion equipment, and bringing additional auxiliary percussion for our reeds and brass to play!

Rachel Stoddard & Joni Van Rossum -- for your devotion to artistry, camaraderie, and community artistic growth, and for all of the preparation that is the bedrock for your expert leadership!

Our generous donors for ongoing financial support and in-kind donations of flights, equipment, snacks, etc. that keep us running strong!

Music Theatre International -- for patiently working with AZMTO and providing the licensing for *Guys and Dolls* and many other shows.

Satellite Collective -- for being the nonprofit fiscal sponsor that makes all AZMTO events possible (and all donations tax-deductible!).

AZMTO Participants -- for literally *buying in* to this concept, using every ounce of passion you have to create Art for Art's Sake.

Audience -- for your support and celebration of 100% LIVE theatre! The Arizona Arts community is strong because of you. Thank you!

MEET THE CREATIVE TEAM



Rachel Stoddard

Chorus Master

Rachel Stoddard has worked as a music educator in the Valley for the past 30 years conducting choirs, teaching private voice lessons, directing musicals and performing in various musical groups and theatre productions. Currently she runs a private voice studio and is the choir director at Rosie's House, A Music Academy for Children. She holds a Master of Music degree in Music Education from Arizona State University and a Bachelor of Music Education degree from Susquehanna University and is a member of the Valley of the Sun NATS Chapter.

Rachel and her husband Mark enjoy working together on musical theatre productions, traveling and hiking with their dogs.



Joni Van Rossum

Rehearsal Pianist

Music director & composer **Joni Van Rossum** has been in the world of theatre for over 15 years. Throughout his career, Joni has been involved with productions of *Blood Brothers*, *Hair*, *Beauty & The Beast*, *The Lion King*, and more. In Phoenix, Joni was music director for Scottsdale Musical Theatre Company. He is the current Director of Media & Production at a local Tempe church.



Stephen Schermitzler

Conductor

Stephen Schermitzler (*Titanic*, *Crazy for You*) is the Founder of the Arizona Musical Theatre Orchestra. After earning a BFA in Music Composition from Arizona State University in 2010, Stephen became the resident music director for Detour Company Theatre and the Broadway Palm Dinner Theatre, along with several independent local community productions. As a pianist, he has collaborated with artists who have performed Broadway and National Touring runs of *1776*, *Dear Evan Hansen*, *Waitress*, *Hamilton*, *Camelot*, *New York, New York*, and *42nd Street*. As a singer, he has been a vocal soloist or section leader with Arizona Musicfest, the Phoenix Chorale, the Arizona Bach Festival, the Symphony of the Southwest, the North Valley Chorale, and the West Valley Symphony, among others. He is intensely devoted to the nurture of authentic artistic development of young actors and musicians. Love always to Raylah and the Pod.

ABOUT AZMTO

The Arizona Musical Theatre Orchestra (AZMTO) was originally borne out of frustration. In December of 2021, founder Stephen Schermitzler was upset by what he perceived to be a diminishing value of music in musical theatre. With pit sizes shrinking and directors finding themselves without adequate time to foster creative nuance in their casts, a problem surfaced: *theatres rarely get an opportunity to communicate the stories of musical theatre with their full artistic lifeblood intact.*

2021 brought sweeping changes to the theatre industry desperately trying to retain its identity in a pandemic. but the types of changes that were implemented for the industry's survival transcended Covid-19 in a truly jolting manner. In April of 2021, it was announced that the Phantom of the Opera orchestra on the West End was reducing its pit size by nearly 50%, from 27 players down to 14. Then, national touring houses (like Gammage) were told that local musicians would not be hired as often for pit orchestra gigs (those jobs would go to touring musicians). Recently, the Broadway Musician's Union had to compromise on their house minimums for Broadway pit players for *Here Lies Love*, a musical that utilizes karaoke.

Sadly, musicians have grown accustomed to such deterioration: it's been around for years (take the removal of the Tony Award for Sound Design in 2014 or the Musician's Union striking to save their jobs from synthesizers forty years ago). But the future of live theatre music hangs in the balance. Can this trend be reversed?

Nothing can adequately replace the merits of live music as it pertains to personal theatre training. Therefore, with the erosion of each chair, each rehearsal, and each harmony part from the theatre landscape, actors and musicians are suffering.

It's easy to forget that music provides *subtext*. It reveals how we respond to action. It provides a blueprint that helps characters overcome and adapt through circumstance. Watching a production without hearing the benefits of its full orchestration is akin to viewing the world through a blurry camera lens. We may be able to focus enough to get the point, but we miss the vibrancy of the full picture.

So how can we expect actors to reach a pinnacle of professional artistry so unapologetically sought-after in this industry without allowing them to hear their full musical environment? And how can developing musicians be expected to prepare for the unique challenges of a pit without being given authentic performance practice?

If appreciation for quality music in the theatre is declining, it should become the duty of all theatre musicians to "Showcase" why this artform is so *valuable* and so *necessary*. Enter: the Arizona Musical Theatre Orchestra. The mission of AZMTO is to be the ultimate Broadway *musical* playground and training ground. For actors and pit musicians, we offer a unique way to reconnect with our shared humanity with minimal time commitment and maximum artistic reward. Quite simply, we provide quality theatrical opportunities to all in a fresh, bold way.

AZMTO doesn't just seek to perform shows with their intended orchestrations; instead, it aims to include as many people as possible to encourage people to embrace their most artistic selves. This orchestra proves that they're called musicals for a reason (not dance-icals or stage-icals) - and that the value of their substance makes us all better humans.

Thank you for your support of the arts, and for celebrating this mission with us.

GET INVOLVED

JOIN US!

All of AZMTO's events are open to the musical community. We're always looking for more passionate singers, instrumentalists, and actors of all ages and skill levels who are looking for a healthy challenge!

Underscore events are read-throughs of Broadway shows, top-to-bottom, with chorus, leads and piano.

Showcases (like what you're seeing tonight) come together in just ONE FULL DAY of rehearsal. Showcases celebrate the art form, uniting professionals and amateurs in some of the best music ever! Who could ask for anything more?

NEXT UNDERSCORE EVENT:

August 26, 6:30-9:30 PM

The Prince of Egypt

NEXT SHOWCASE:

September 23

(All Day, 7:00 PM Performance)

TBA on August 7

AZMTO does not hold formal auditions. Simple application links become available via email and social media, and they stay open long after we cast.

Website: www.azmto.org

Linktree: www.linktr.ee/azmto



GET INVOLVED

DONATE

Did you know that 100% of AZMTO's funding comes from participants & donors?

Make a tax-deductible contrubiton to AZMTO today!

GIVE HERE

Volunteers can receive cash or checks at the door, and will provide a tax-deductible receipt.

Please visit www.azmto.org or talk to a volunteer to contribute in other ways, including participant sponsorships, Showcase underwriting, and in-kind donations.

Thank you for your generous support!

