

FOR DISPOSAL SECONDHAND SCORES AND LIBRETTI

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<i>The Gipsy Baron</i> : 1 score	<i>Night in Venice</i> : 2 scores, 1 libretto
<i>The Merry Widow</i> : 1 score	<i>Orpheus in the Underworld</i> : 1 score
<i>Merrie England</i> : 1 score	<i>The Desert Song</i> : 1 score
<i>Show Boat</i> : 2 scores	<i>Kismet</i> : 1 score, 1 libretto
<i>Bitter Sweet</i> : 1 score, 1 libretto	<i>Lock Up Your Daughters</i> : 1 score, 1 libretto
<i>Free As Air</i> : 1 score, 1 libretto	<i>The Music Man</i> : 2 scores
<i>Carousel</i> : 2 scores	<i>Calamity Jane</i> : 2 scores, 1 libretto
<i>Die Fledermaus</i> (Hassall English version): 1 score	

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REMINDER

Annual Subscriptions were due on 1st January and David will be very pleased to receive your cheque, payable to WWOS.

Acting: £20 Non-Acting: £5 Patron: £3

To: David Hodgson, 25 Repton Road, Orpington, Kent. BR6 9HR

2004 DIARY DATES

Thursday 22 April	OLDE TYME MUSIC HALL	The Churchill Theatre
18 - 22 May	THE YEOMEN OF THE GUARD	The Churchill Theatre
Saturday 31 July	OLDE TYME MUSIC HALL	The Playhouse, Whitstable
Saturday 12 June	Dinner/Dance	Park Langley Tennis Club
Friday 1 October	OLDE TYME MUSIC HALL	Selsdon NEW Hall
Saturday 2 October	OLDE TYME MUSIC HALL	Heathfield (for W.I.)
Friday 22 October	OLDE TYME MUSIC HALL	The Barn, Oxted
Autumn	CHESS	The Churchill Theatre

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Court Press



Key Notes

Our visit to Siam has come and gone and *The King and I* was a successful show which was enjoyable to do and made us a modest profit. Thanks must go to the production team of Sheila Arden (director), Georg Tormann (music director), Debbie Fyffe (choreographer) and Michael Simpson (lighting designer) for all their hard work and inventive ideas, and to the entire company for bringing these ideas so effectively to our audience. Particular thanks to our four 'junior' principals, Scott Norton, Luke Birchenough, Christopher Oliver and James Ellis for their portrayals of Prince Chulalongkorn and Louis, and to the mens chorus for their performances in the ballet!?

Rehearsals for *The Yeomen of the Guard* (our 125th production) are in full swing and the show has been cast entirely from within the Society's own resources. We welcome a new music director,

Robyn Sevastos, who is working us hard but with a light touch that make rehearsals enjoyable and rewarding. Our very familiar director, Terry Gauntlett, is re-visiting the first show he directed for us in 1960. A handbill is enclosed with this newsletter so please start selling tickets now and bombard John Stocks with all your orders.

Don't forget that there are several Olde Tyme Music Halls coming up soon (see the back page) so if you haven't seen one before then book now; if you have seen one then come again - they're great fun.

In the Autumn we will be returning to the world of modern musicals with our first production of *Chess*. We have not been given a date from the Theatre but we are hoping for our usual November slot.

Apologies for the missing Autumn Newsletter but your editor has been busy preparing our website which is now up and running at www.wwos.uk.com. Please visit it regularly for all up-to-the-minute news.

Graham Copeland

The King and I

Press Reviews

Seeing a favourite show can be a bit worrying. Expectations are always so high that it is easy to be disappointed.

But anyone who loves this Rodgers and Hammerstein musical as much as I do will be thrilled by West Wickham Operatic Society's production. It excels in every department.

Director Sheila Arden has found herself two very fine players indeed to fill the focal roles of Anna Leonowens and the King of Siam, at whose court she finds a job working as a teacher to his dozens of children and favoured wives.

Jo Begley has a lovely voice and fords all the humour and warmth at the soul of this determined, strong-willed feminist.

And Chris Shaw avoids falling into the trap of giving us a Yul Brynner impersonation as the intelligent monarch struggling to modernise his country but still dogged by the old ways.

He makes the character his own and captures the many facets of this complex man with great charm, from his childlike joy at dancing with Anna to the explosive anger when the runaway Tuptim is returned. Michelle Crozier displays all the heartache of this Burmese princess and makes a fine storyteller for the magical dance sequence The Little House of Uncle Thomas.

Here Debbie Fyffe's choreography beautifully recreates the expressive oriental style with the dancers led by Georgina Leahy as Eliza and Andy Clasby as the scary Simon of Legree.

Notable in supporting roles are Philip Netscher as the implacable and menacing Kralahome and Pat Adams as Lady Thiang, who with Something Wonderful has the number which never fails to bring a lump to my throat when it is well performed - as it is here.

Of course this show would not be complete without a procession of cute little Siamese royal children and the company's junior complement are a delight.

The show looks stunning, with bright and beautiful costumes, and a great musical accompaniment under MD Georg Tormann to bring to life the glorious score. What a treat

Roy Atterbury

Croydon Advertiser, 26th May 2003

SUPERLATIVE PRODUCTION

Churchill Theatre, Bromley.
(West Wickham Operatic Society)
Director: Sheila Arden:
Musical Director: Georg Tormann:
Choreographer: Debbie Fyffe

It would be easy to load superlatives on this production. Indeed, it would be difficult to do anything but heap praise on it.

The director and her cast brought out every nuance from this clash of eastern and western cultures in the mid-19th century.

Although this is shown most starkly through the uneasy relationship between the resolute school mistress and the authoritarian King, it is underlined by the secondary characters, all of who are vital to the overall success of any staging.

Anna and the King were worthy adversaries, establishing their opposing, equally strong personalities from the start. Jo Begley seemed to feel every word of 'Hello, Young Lovers' and Chris Shaw showed his uncertainty in 'A Puzzlement'.

Pat Adams could not be faulted as the loyal Lady Thiang, upholding her husband, whatever his failings and bringing understanding to 'Something Wonderful'. The young lovers, sympathetically portrayed by Michelle Crozier and Jonathan Faint, were at their best in 'I Have Dreamed'.

Where did the society find so many talented youngsters to play the royal children - well over twenty in the two teams appearing in different performances? On the evening I went, they all showed individuality when introduced to their new tutor and incredible stage discipline in all their appearances. Luke Birchenough, the Crown Prince, exhibited neat touches inherited from his father, the King. He and Louis, played with remarkable assurance by ten year old James Ellis, quickly established the sort of friendship which eluded their parents.

The 'Uncle Tom's Cabin' sequence was every bit the showpiece it should be. Georgina Leahy, appealing and balletic as Eliza, was well supported by the rest of the energetic team. The chorus contributed as much as they could in a musical which calls for relatively little ensemble work but added colour and atmosphere whenever they were on stage.

Action was kept moving by an ever-busy stage team aided by intelligent, sometimes eye-catching, action in front of the drapes. What a pleasure it was to hear almost every sung and spoken word whilst still being able to appreciate the quality of the musicians.

The long, genuinely appreciative applause at the curtain call said it all, voting the show a total success.

Tony Flook

Words and Music, Jan/Feb 2004