



## Chairman's Note

Rehearsals for *Me & My Girl* are now entering their final phase, with only one month to go, as I write, until we open. Getting the cast together has been a long process, but everyone is now in place, and working hard to make sure that the show will be a success.

I said last time that Shirley Jelliss had agreed to direct our play next May, and I had intended to announce details here this time. Unfortunately we have hit a licensing snag which means that I am unable to do that, but we will let all the members know as soon as we can.

I am, however, delighted to be able to announce that our musical for 2006 will be *Carousel*. The director will be Sally Wooding, and the Musical Director will be Milva San-

dison. There will be more information about this in due course.

### Postcard Piece

As many of you will be aware, Heather & I try to get away during school half-term holidays, and we decided that this year we would visit New England 'in the Fall'. Well, New England we saw, but the after effects of hurricane Wilma provided us with storms, downed power lines and a foot of snow. Some of you may have noticed that disaster always seems to be close by when Heather and I go away, so in future I'll try to let you know where we are heading so that you know where to avoid!

Tony

## Your committee

I am pleased to report that this year we will have a full committee. During the A.G.M. the following officers were re-elected:

|                       |                 |
|-----------------------|-----------------|
| <b>Chairman</b>       | Tony Legat      |
| <b>Vice Chairman</b>  | John Hilder     |
| <b>Hon. Treasurer</b> | Stephen Penny   |
| <b>Hon. Secretary</b> | Melanie Tyrrell |

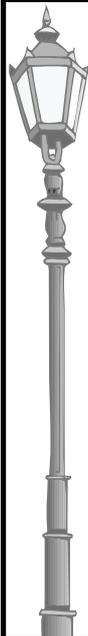
The following members were also elected to serve on the committee:

Barbara Badger, Sylvia Boddington, Gillian Chard, Pauleen Dowsett, Shirley Jelliss, Thelma Robertson, Mary Terry, Peter Terry, Marian Walker

Please find a complete list of the committee's roles and contact details at the back of this newsletter.

Melanie

### Me and My Girl



Don't forget to order your tickets for *Me and My Girl* if you haven't already done so.

A feel good show with a witty script and some wonderful songs including '*Me and My Girl*', '*The Lambeth Walk*' and '*Leaning on a Lamppost*' - you can't fail to leave the theatre in high spirits and humming the tunes.

Tickets are available from Grayshott Books (01428 604798) or the Haslemere Hall (01428 642161) from 14th November.

Don't miss out!

### Bits and Pieces



If anyone is be available to help Sylvia & Barbara with preparation of the food for the February One-Acts, please would they contact Barbara.



Does anyone have an old wardrobe that they would be prepared to let us use for one of the February plays? If so, please contact Marian.



# One Act Play Supper Evening



We had a very enjoyable read through of the three plays for the February production, with about twenty people attending. This was followed by the auditions on Saturday 1st October, the results are below.

If anyone who would like to help backstage, front of house or in any other capacity please get in touch with me by phone.

Marian  
01428 605046

**Whose Wedding Is It Anyway?**  
Director: Simon Coyte

Mrs Aldridge.....Teresa Marsh  
Myra.....Angie Hilder  
Mavis.....Jane Laver  
Mother.....Barbara Netherwood  
Aunt Flo.....TBA

**THE RETURN**  
Director: Peter Read

Tom Gilbert.....TBA  
Penny Gilbert.....Jane Sergeant  
James Scott.....Peter Davies  
Alice Scott.....Jennifer Charters  
Harry Barton.....Gordon Jackson  
Old Man.....TBA

**Red Spy At Night**  
Director: John Hilder

Count Peter.....Michael Clarke  
Stella.....Brezetta Thonger  
Lee.....John Dowsett  
The Professor.....Peter Gardner  
Michelle.....Laura Musco

**Membership News**  
Since the last newsletter we have welcomed new or re-joining members Gillian Chard, Sue Davies, Pauleen Dowsett, Trudy Hathaway and Jane Laver.  
If we have overlooked anybody or any event, apologies, please let us know.

## Dates for your Diary

### 2005

01–03 December, Grayshott Village Hall

*Me and My Girl*

08–10 December, Haslemere Hall

*Me and My Girl*

16 December, Grayshott Village Hall Common Room (provisional)

Spring Play Readthrough

### 2006

07 January, Grayshott Village Hall (provisional)

Spring Play Auditions

24–28 January, Farnham Maltings

*Jesus Christ Superstar*, FAOS

24–25 February, Grayshott Village Hall

February One Act Supper Evening

18–20 May, Grayshott Village Hall

Spring Play

28 June, Grayshott Village Hall Common Room

*Carousel* Presentation

22 July, Grayshott Village Hall

*Carousel* Auditions

13 September, Grayshott Village Small Hall

Annual General Meeting

20 September, Grayshott Village Hall Common Room

February One Act Plays Read-through

07 October, Grayshott Village Hall

February One Act Plays Auditions

30 November–02 November, Grayshott Village Hall

*Carousel*



---

# *The History of Musicals - part 1*

---

## **Beery origins**

Musicals are as British as warm beer. They were born in olde England taverns when veteran boozers burst into song. Eventually, in the 1840s, these sing-songs were organised on the public stage and called music hall – the first truly British popular entertainment. In 1843, the Theatres Act forced pubs to choose between offering solo artistes who sang while the public drank, or becoming serious theatres with no drinking allowed. Charles Morton, licensee of the Canterbury pub in south London, is credited with inventing music hall when he built a hall next to his pub in 1852. He upgraded the fun by including opera arias as well as ballads.

By the 1860s, music hall was a major industry. Stars such as Marie Lloyd, Dan Leno, Little Tich and Vesta Tilley sang songs like *My Old Man Said Follow the Van*, *Down at the Old Bull and Bush* and *I'm Henery the Eighth I Am*.

Respectability came when George V attended the first Royal Command Variety Performance at the Palace Theatre in 1912.

## **Curtain up!**

The musical arrived when cinema killed off the music hall. Musicals evolved from comic opera, such as the frothy fun of Gilbert & Sullivan, and romantic shows which stopped now and then to allow a singer to bawl out a sentimental tear-jerker. The market leader was Sidney Jones's oriental fantasy, *The Geisha* (1896). But soon, the main ingredient of musicals was jazz – and New York was the creative hub.

Irving Berlin pioneered the Broadway musical with his ragtime *Watch Your Step* in 1914, and he contributed to several versions of the *Ziegfeld Follies*, a show which filled New York theatres with glam girls and witty songs. By the time of *Shuffle Along* (1921) and *Show Boat* (1927), black musicians were giving the jazz some edge.

Still, typical Broadway fare was the cheerfully feather-light and foot-loose *No, No Nanette* (1923), and other dancing comedies saw the names of Jerome Kern, Al Jolson and George and Ira Gershwin in lights. Then Cole Porter lit up the world with *Anything Goes* in 1934. In London's West End, the American invasion was matched by homegrown products that mixed jazz rhythms with British wit in the sparkling work of Noel Coward, Vivian Ellis and Ivor Novello.

Next installment in February!

---

## *NODA*

---

The National Operatic & Dramatic Association is the principle organisation for the UK amateur dramatic and musical societies. They issue a regular national magazine with news and information, while the Southern Area also issues a quarterly newsletter which contains reviews of a large number of drama and musical productions, including our own.

Our local area representative is Roy Brown, who invariably comes to our productions, and writes a (usually kind) review. I am the society's contact with NODA, so please contact me if you would like further information about the Association, or if you would like copies of the magazine or newsletters. I have just been emailed the November issue, so can easily forward it if you are 'on-line'.

*John Hilder*

