

JUSTIFIED BY SUCCESS OF "THE NEW MOON."

EAST SURREY A.O.D.S. DO WELL AT REDHILL.

Ambition has always been a strong point with the East Surrey Amateur Operatic and Dramatic Society and they certainly emphasised the fact in attempting that large scale musical play *The New Moon* in this, their 29th year. It is a pleasure to congratulate them on having done the job well and to recommend a visit to the Market Hall, Redhill, tonight or tomorrow afternoon or night - if there are any seats available - to anyone in search of a thoroughly enjoyable entertainment.

The Society's decision to do *The New Moon* in the light of their knowledge of the Market Hall stage betokened a supreme faith in the ability of their producer, Mrs. Elsie Rendell, to do something that is akin to getting a quart into a pint pot; Mrs. Rendell has justified that faith. If a little got spilled in the process, it was not unexpected. The main thing is that the miracle was achieved far more comfortably than anyone had a right to expect. But it must have cost that highly efficient lady a headache or at the least a good deal of anxiety, especially in the Salon scene where a number of crinolines further taxed the accommodation of the stage.

Nora Gough's Triumph

In a production in which the standard of acting is of that calibre we expect of this Society, the chief honours go to Norah Gough in the role of Marianne. This was a performance that left a feeling of high satisfaction. Miss Gough's stagecraft was that of a professional. Her gestures had an easy naturalness and a fitness that was delightful, her face was used for the expression of emotions that found their counterpart in those same natural gestures and her singing was likewise part of the same well-ordered scheme. Miss Gough's voice is strong and brightly coloured but she used it nicely, keeping its power in check until the moment when the full flood was called for.

Cyril Stanway's Robert Misson, ex-nobleman, now bondsman and lover of Marianne was the thoughtful piece of good work that we have come to expect from him and he played up well to Miss Gough. One has known occasions when his intonation was a little more sure than on the opening night but that may have been the result of a laudable desire to get the bigness of the part into the voice as well as into the general demeanour. He and Miss Gough made the most of Sigmund Romberg's delightful love songs and duets.

An impressive newcomer to the company was J. Robertson whose Philippe - revolutionary and friend of Robert - was a fine piece of acting. Mr. Robertson possesses in addition to his fine stage presence a voice of good quality. He caught the rousing spirit - as did Mr. Stanway and Miss Gough -

of that fine swinging tune “Stout-hearted men” and his “Softly, as in a morning sunrise” would have been a great delight had he not rather forced his voice on some of the higher notes. Harold Gabell’s Vicomte Ribaud, Police agent, was a fine characterisation - voice, face and gestures nearly always co-ordinated to give naturalness to the part, - spoilt only occasionally by a tendency for the gestures to become too theatrical.

E. Lovell Hewitt's Return.

E. Lovell Hewitt made a welcome return to the cast to give a very capable impression of Capt. Georges Duval, unsuccessful and hesitant suitor of Marianne. He deserved particularly high marks for the way he carried off, with Miss Gough, the love song scene at the spinet in scene one of the first act.

The majority of the fun-making fell to Joan Windsor-Spice and Don Fraser as Julie and Alexander and right well they carried that fun along, aided and abetted by Muriel Hunt as the polygamous Clotilde and Ambrose Shelton as Besac, the Bosun. Besac was the best thing Mr. Heiton has done for the Society in recent years to play and did both of them in the thorough manner that is characteristic of this fine actor. His Monsieur Beaunoir in the first act and the lesser part of Capt. Dejan in the last scene of the second act were both gems of their kind.

All the smaller parts were capably done with Jack Walters as Fouchet, George Hawes as Jacques, A. Timbrill as a tavern doorman, A. Mitchell who danced excellently as Emile, R. Tremayne as a landlord, George Dewar as Brunet, Joyce Stanway as a flower girl and A. Brennard as a Spaniard. Daphne Gealer had no part this time beyond that of a solo dancer and that she filled that to satisfaction goes without saying.

Chorus and Orchestra

The chorus work, both from a singing and dancing aspect, was adequate. The dancing at times was of excellent slickness and from a vocal point of view the rousing choruses came off best. The tone of the ladies' voices was apt to be a little bit thin in the quieter passages.

Mr. Cyril Jenkins conducted with his customary efficiency, indicating clearly his needs and getting them from an orchestra that gave good support to the vocal line without ever being too obtrusive.

In the chorus were:-Dancers: P. Aylwin, A. Bonny, P. Bonny, P. Castle, F. Dawson, D. Grece, J. Holdsworth, H. Ramsey, N. Reynolds, T. Scurfield, K. Skelton, O. Smith. Chorus ladies: E. Bourne, B. Holdsworth, G. Malcomson, J. Richardson, J. Robinson, N. Smith, J. Stanway, J. Tremayne. Chorus men: N. Bourne, A. Brennard, N. Carter, G. Dewar, P. Hardwick, T. Holdsworth, I. Mason, E. Narramore, G. Thrift, R. Tremayne. Pirates: K. Broad, A. Eves, M. Houdret, A. Mulder.

The orchestra comprised:-First violins, Miss Vera Kantrovitch (leader), Miss Carter and Mrs. Cook; second violins, Miss L. Church Berrett (leader) and Mrs. Childerstone; viola, Mrs. Martin; 'cello, Mr. J. E. T. Martin; bass, Mr. W. Bashford; flute, Mr. E. C. Woolgar; clarinet, Mr. H. T. Wyatt; oboe, Mr. E. H. Baxter; timpani, Mr. A. Player; harp, Miss H. E. Mathew; piano, Mr. W. Castle:

Scenery, Effects and Workers

The scenery was in the best traditions of Cape; of Chiswick, and the show was dressed by Messrs. B. J. Simmons and Co. Ltd., who supplied the dresses for the original Drury-Lane production. Smooth stage working indicated the good work done behind the scenes by Stage-manager Albert Mulder and his assistant M. Houdret. The stage and auditorium lighting was by Messrs. Tamplin and Makovski, Ltd., Reigate. The handbells used in the second act were kindly lent by the Reigate Society of Change Ringers.

Mrs. Shelton was not overworked in her capacity of prompter. Among others whose work was not so much in the limelight but none the less necessary were Miss Gladys Malcomson, the Hon. Secretary, who always manages to assist on the stage as well as off it; Mr. Stephen Myers whose publicity invariably keeps the society's productions well in the public mind; and Mr. W. Castle who has acted as hon. accompanist at rehearsals.