



Curtain Call

Welcome to our October issue of "Curtain Call".
We hope you enjoyed our last newsletter, filled with information, dates for
your diary, fun facts & features.

UPCOMING EVENTS & DATES FOR YOUR DIARY

WHAT - Bar open after rehearsal

WHEN - Wednesday 6th November 2024

WHERE - Kings Langley Community Centre, The Nap, Kings Langley

WHAT - KLMTC Quiz Night

WHEN - Friday 8th November 2024, 8.00pm

WHERE - Kings Langley Community Centre, The Nap, Kings Langley

WHAT - Christmas Lights

WHEN - Saturday 23rd November, 4.00pm

WHERE - Kings Langley High Street, Kings Langley

WHAT - Bar open after rehearsal

WHEN - Wednesday 4th December 2024

WHERE - Kings Langley Community Centre, The Nap, Kings Langley

WHAT - KLMTC Christmas Social

WHEN - Wednesday 18th December 2024, 7.45pm

WHERE - Kings Langley Community Centre, The Nap, Kings Langley

WHAT - Bar open after rehearsal

WHEN - Wednesday 8th January 2025

WHERE - Kings Langley Community Centre, The Nap, Kings Langley

WHAT - Craft & Bazaar Fayre

WHEN - Saturday 1st February 2025

WHERE - Kings Langley Community Centre, The Nap, Kings Langley



KLMTC Christmas Social

Get your
Christmas jumpers
at the ready....
its that time of
year again

Wednesday 18th
December 2024,
7.45pm



NEWS FROM THE COMMITTEE

Since our AGM in June your new, slimmed down committee has been meeting monthly. After the AGM the position of Vice Chairman was vacant. We are pleased to announce that Helen Marshall has agreed to take on the position, in addition to her role as social secretary.

The recently formed Publicity sub-group is now working well. Kerri leads the group with Zoe, Claire and Marie, who also liaises with the committee.

Marie is our membership secretary, you should talk to her about any issues with payment of subs and also if you have any concerns or any ideas that you would like to suggest to the committee.

The committee has been looking into the possibility of KLMTTC becoming a registered charity. This does have advantages, one of which is that Gift Aid can be claimed back. We would like to form a working party of four or five people who might have some experience or interest in this area to help us out.

If you can help at all, please speak to any of the committee members at a rehearsal.

NODA NEWS

Our production of Hot Mikado in April 2023 was nominated for Best male and female in a G&S – Leanne and Craig and best overall G&S show, in District 10. In June the NODA London Celebration day was attended by Leanne and Craig, Annie and her husband Eric, Tony, Jeremy and his partner Jackie, Zoe and Donna. We did not win the overall London award for the show but Leanne and Craig did win best in London for their performance. Huge congratulations to them and everyone else who was involved with the show.

Annie is the Secretary for the NODA London committee and the Youth Coordinator for the whole London region. There are twenty two youth groups across London which stretches from Hemel Hempstead to Reading, Newbury, Banbury, Dartford and Hayes.

Annie sees a variety of shows being performed by the youngsters. In the spring Tring youth staged the chilling play Lord of the Flies which was highly acclaimed by everyone who saw it.

She has also recently seen Legally Blonde at the Pump House, Me and My Girls at the New Theatre Oxford - a 1700 seater theatre in the heart of the city! Annie travelled to Newbury to see a very modern musical called Be More Chill and was pleased to see our drummer from The Matchgirls, Tim Garner, in the pit.

More recently she has been to Reading to see Footloose, Berkhamsted to see We Will Rock You and Hemel Hempstead to see the Wizard of Oz. You may be surprised that youth groups are able to do these type of shows but most shows now have a 'junior' version option which means the shows are slightly shorter, some singing is simplified and anything a bit 'sensitive' is removed!

Annie observes that most of these musicals were performed using backing tracks.

The logo for NODA (National Organisation of Dilettante Amateur Theatre) features the word "noda" in a stylized, blue, cursive script. The letters are interconnected, with the 'n' and 'o' being particularly prominent. The logo is set against a background of faint, overlapping yellow circles.

Be inspired by amateur theatre

CURTAINS

Following hot on the tail of Show People, the launch for our next really exciting spring show CURTAINS, took place on Wednesday 16th October, with a fantastic turnout.

We had lots of familiar and new faces attend, which was wonderful. We cannot wait to start on this fantastic show, with so much talent!

We had two successful workshops recently, one looking at some songs and dances from the show and one looking at some of the characters and acting out some of the scenes.

Please spread the word about our show, far and wide. Flyers are available if you would like some too.

The flyer is set against a background of red curtains. At the top left is the KLMTC logo (Kings Langley Musical Theatre Company) with the text 'Kings Langley Musical Theatre Company presents'. To its right is the 'noda' logo (Be inspired by amateur theatre) and the 'TRW' logo (Theatrical Rights Worldwide). A QR code is located to the right of the TRW logo, with the URL 'klmtc.org/buy-tickets/' below it. In the center, a magnifying glass held by a hand focuses on a blue circular area. Inside this circle, the text reads: 'THE MUSICAL COMEDY WHODUNIT' in yellow block letters, 'CURTAINS' in large, ornate yellow letters with a red outline, and 'from the creators of "Cabaret" & "Chicago"' in yellow script. Below this, the dates '2ND-5TH APRIL 2025' are written in white. At the bottom of the magnifying glass area, the venue and box office information is listed: 'Theatre @ The Nap, Kings Langley, WD4 8ET' and 'Box Office: 01442 268839 or klmtc.org'. At the very bottom of the flyer, small text provides legal and production details: 'Curtains' is presented through special arrangement with and all authorised performance materials are supplied by Theatrical Rights Worldwide (TRW), www.theatricalrights.co.uk. Book by Rupert Holmes Music by John Kander Lyrics by Fred Ebb Original Book and Concept by Peter Stone. Additional Lyrics by John Kander and Rupert Holmes. Originally Produced on Broadway by Roger Berlind, Roger Horchow, Darul Roth, Jane Bergère, Ted Hartley and Center Theatre Group. American Premiere Produced at The Ahmanson Theatre by Center Theatre Group, LA's Theatre Company.

Tickets are now on sale!
Visit our website for more information.



Come Along To Our Bazaar & Craft Fayre



Saturday 1st February 2025
10.00am-3.00pm
Kings Langley Community Centre

Contact Information

Email:
klmtc@outlook.com

Website:
<https://klmtc.org/>

Follow us on
Facebook & Instagram:
Kings Langley Musical
Theatre Company



Following on from the success of our two Bazaar and Craft Fayres this event will be repeated on the 1st February 25. It is a success because we ALL pull together to help achieve a good outcome.

Everyone can help by donating those unwanted items you've been meaning to get rid of for ages, including unwanted Xmas presents etc. Let your friends know that they can do the same and bring in their items!

If you have a garden and are able to pick fruit, or from foraging, do so and make jams, chutneys etc or bring them in to rehearsals.

Donations of preserving sugar most welcome as are clean jam jars with labels removed PLEASE! Homemade cakes etc are also most welcome.

If in doubt about anything, just ask.

Your help will be needed on the day so please take note and put in your diary. Any ideas/ thoughts of what else we can do on the day to raise funds are welcome.
Thank you, JC

BABY FACE

Can you guess the cast member?

(Find out the answer & the winner in our next issue)

Prize for the first person to email in the correct answer to
klmtc@outlook.com

Our last baby face was
Jeremy Taylor
won by
Andrew Reeve



JUST FOR FUN

Theatre Show Anagrams

Can you guess the shows below?

Answers at the bottom of the page..



- 1) NLOI NKGI
- 2) SYHRRIPA
- 3) ETH GKN I DAN I
- 4) DRE THO DAN LEOC
- 5) SYGU DNA LOLSD
- 6) HOGRTUOLHY DRNOEM LIEILM

Our Treasurer, Box Office manager and stalwart member, Tony Harvey, was presented with his 50 years NODA Long Service award at rehearsal on 21st August. This represents more than fifty years as a performer and committee member mainly with KLMTTC and Hemel Hempstead OS. Tony has played principal roles, sung in the chorus and now supports us vocally at rehearsals and from the wings during our shows.

Many congratulations Tony – and here's to many more years with us!





Show Reviews

The Baker's Wife - Review from Helen

The Baker's Wife was a delightful production staged at The Menier Chocolate Factory. Entering the auditorium you were instantly transported into a village square in the depths of rural Provence where the cast mingled with the audience and played pétanque together.

I love going to see shows at the MCF as the staging is always so interesting and immersive. All the members of the village had distinct and believable characters e.g. the café proprietor, priest, teacher, village drunk amongst others. The 3 nieces of the Marquis were flirty and flighty as was his chauffeur.

The Baker played by Clive Rowe and the Baker's Wife played by Lucie Jones had well matched vocals that portrayed the complex emotions of the show.

Music played by the band hidden away behind a village house was lively and appropriately 'french' and the movement/choreography was apt and well drilled.

I didn't know the show but was thoroughly engaged with the storyline and the whole production. I have a few minor gripes – the leading lady was wearing white nail varnish on her toes and her tattoos were visible, which wouldn't have been the case in the 1930s when it is set.

Definitely a show to look out for if it transfers to the West End... and eminently doable by amateurs.

Guys & Dolls, Kiss Me Kate, Hello Dolly, Cabaret & A Chorus Line - Reviews from Pat & Brian

Over the past few months or so we've been lucky enough to have the chance to see a number of the shows the West End currently has on offer. They're all pretty well known, tried and tested offerings so we thought you might be interested to hear what we thought of them – and compare notes if you've seen them too.

Guys and Dolls at the Bridge Theatre.

Always a huge favourite of ours and this production certainly didn't disappoint. Its popularity is partly down to its immersive setting and that a fair number of the audience can therefore feel involved in some of the scenes. The music was of course a joy, as was the choreography. Stand out number in this show (naturally!) has to be "Sit Down you're Rockin' the Boat" or "Luck be a Lady", depending which of us you ask!

Kiss Me Kate at the Barbican.

This was a big draw for fans of Adrian Dunbar (who was probably more at home in "Line of Duty") but the show had so much more to offer. Again the music and high-energy dancing were outstanding and the set, with three revolves, was intriguing for the audience but must have been quite a challenge for the cast. A great production, which did Cole Porter proud. Except maybe for the 21st Century PC-ness which crept in, with Petruchio avoiding smacking Kate on the bottom (heaven forbid!) but Kate, with impunity, slapping his face and punching him in the stomach.

Hello Dolly at the London Palladium.

A lovely experience to see Imelda Staunton in top form as Dolly. Her vitality and enthusiasm carried the show. Its uncomplicated and at times very funny story line was set against a wonderful series of moving representations of New York, with travelators, fully-loaded street cars crossing the stage as well as of course the splendour of the Harmonia Gardens restaurant.

Cabaret at the Kit Kat Club (aka The Playhouse Theatre).

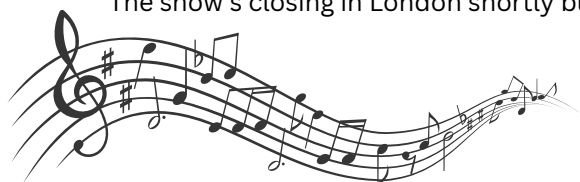
Very expensive tickets but a fantastic and unforgettable experience which starts from the moment you enter the theatre to be greeted by a 1930s Berlin nightclub atmosphere, a live band and extraordinary cavorting and writhing dancers – even before the show starts. (Oh and you also get a glass of slivovitz.) Once inside the auditorium you're likely to find members of the cast sitting next to you playing the accordion or lounging across your seats. The show itself is brilliantly sung, danced and acted with wonderful songs and a heart-breaking background to the goings-on in the louche and very daring nightclub.

A Chorus Line at Sadlers Wells.

The amazing singing and dancing talents of the cast will blow you away. As most of you will know, they all have to tell their background stories and these are based on real life recording sessions with dancers telling of their ambitions, shattered hopes and the real cost of following your dreams. Adam Cooper (ex-Royal Ballet, among many other spectacular claims to fame) plays the choreographer in the show and just when you thought it couldn't get any better....there's a WOW of a finale.

The show's closing in London shortly but is going on tour – including the Wycombe Swan at the end of September.

Enjoy,
Pat & Brian



Fiddler on the Roof at Regent's Park Open Air Theatre

A joy of a show and beautifully performed. The music was as powerful, exuberant and heart-tugging as ever and of course stirred memories of KLLOC performances of the piece in years gone by. The Fiddler was a superb violinist who was much more involved in the show than usual. A bonus was some pretty expert clarinet playing by Chava, one of the daughters, to add another layer of poignancy.

The principals were suitably strong, with Tevye and Golda dominating, but the company as a whole had a tight-knit community feel to it which was of course just what the show needs. The choreography was super-lively and as expected the bottle dance was the show-stopper.

The striking wheat field set was very effective as the characters walked through it and especially so when it was torched and left smoking as part of the action.

The show is now 60 years old and tells a story about 60 years before that, but it's unfortunately true that its themes of love, loss and displacement are just as relevant today as they were then.




HAPPY BIRTHDAY




We would like to take the opportunity to wish our lovely Pat a Happy Birthday. Sending all our love and wishes to you!



Thank you to everyone who came to our last show 'Show People'. It was a huge success, which had a full house every night. After seeing what a success it was, we have decided to produce two shows a year. Keep an eye out for details of our next production after 'Curtains'.

**Kings Langley Musical Theatre Company**
klmtc.org


klmtc.org

BOOK NOW

QUIZ NIGHT


Friday 8th November 2024 at 8.00pm

£15.00pp with supper

Kings Langley Community Centre,
Kings Langley, WD4 8ET

Doors open at 7.30pm - Tables of 8
(Card payment available on the night, but cash preferred)

To secure your place contact Martin:
01923 263945 / 07973 222826
martin.wolmark@ntlworld.com
by Friday 1st November 2024



Some photos from 'Show People'





Indulge yourself in Janette's Show-Biz History - what a super read!

How did I get involved in Amateur Dramatics? Surprisingly, for someone who likes to be organised to the "Nth Degree", quite by accident; in fact all of my time in Am Dram seems to have controlled by accidents of one sort or another. My eldest daughter had only just been born in 1984, when two of my friends in our church choir decided that I needed an activity to get me out of the house (minus baby) at least once a week. It just happened that Ann and Charles Lynes (whom Annie might remember) got to me first and before I knew what was happening they arranged to pick me up and take me to their first rehearsal in September. I didn't even know what the group were rehearsing for; in fact I assumed it was a choir, although the name gave it away Hendon Light Operatic Society! Little did I know what I was in for. I was already hooked by the time I realised that I had to act and, horror of horrors, dance!!!!!! Iolanthe was a baptism of fire but I must have enjoyed it because I stayed there for six years under the patient direction of Moira Halliday (possibly another name from Annie's past)

Purely because travelling to rehearsals became an issue, I moved to Wembley Operatic Society (WOS) where I made some long-standing friends. WOS are responsible for me becoming an MD for the first time and once again it was a "fait accompli"; I practically had no choice. Martyn Nottley, the company's resident MD had to go into hospital at a moment's notice and he told the Chair that I would make a good replacement. Meet Me In St. Louis proved to be memorable not only as it was my first show as an MD but also because the beautiful trolley bus that we had hired went through the very tired old stage in Brent Town Hall on the 2nd or 3rd night! I must have done something right with that show as I have been MD for more Wembley shows than any other company (apart from all of the Pantos that I did with The Chameleons which I don't count).

I seem to have got a bit of a reputation for coming in as a replacement MD to cover illness, work commitments etc. which has often been my "accidental" introduction to a new society, rather than a planned one. Not long after Meet Me In St. Louis, Kenton Light Operatic (KLOS) called me in, at 6 weeks to go, to MD The Gondoliers; Hemel Hempstead also called me in with six weeks to go (there's something about that period of time!) bringing me out of retirement (but that's another story) to take up the reins for Our House. I like to live dangerously and went on standby at a week's notice for Follies (WOS) and Footloose (Hanwell and Ealing Operatic Society - HEOS). Thankfully, although I turned up every night, I was not needed to conduct either show - and I breathed a sigh of relief in both cases!!!!!! Although it's flattering to be brought in at the eleventh hour, I do prefer to see a show all the way through from beginning to end. I love seeing how characters develop as actors grow in confidence and show week is incredibly rewarding for me, although I never really get to see/hear the finished article any more.

Shows for me fall into six clear categories: "On Standby" which I've already covered, "Happy to repeat", "Take it or leave it", "Memorable for the wrong reasons", "Love/Hate relationship" and "Most loved", the latter being for me (as an MD) the largest group. There are lots of reasons for putting shows into this group; with Singing In The Rain for instance I was working with an old friend (Jim Snell) I also love the music & dance and the storyline is brilliant. Our House with HEOS, is probably one of the best shows I've been involved with and is just so much fun. The music isn't particularly challenging but so melodic and there are lots of roles for people who don't normally get to do things. In a similar vein, "Little Shop of Horrors" also ticks the same boxes.

Also in the "most loved" group I have to put the three shows where my family have appeared on stage; "Wizard of Oz", "Guys and Dolls" and one of my all-time favourites, "Fiddler on the Roof". It doesn't matter how many times I have conducted the latter, I am always fighting tears at the end, never more so than when my eldest daughter (who rarely sets foot on a stage) played Bielka, one of the youngest children. I could understand a little how Topol got emotional when his granddaughter played Chava. Hodel is also the role I most craved but never got to play and Far From The Home I Love has to be my favourite song from a musical - sometimes the "golden oldies" are the best or am I just a sentimental softie?

With apologies to any paying audience who may have been present at the time, the next group of shows are "Memorable for all the wrong reasons" and in retrospect make me smile, although at the time it was stressful. Our beautiful, but rather heavy, trolleybus for "Meet Me In St. Louis" has already been mentioned - I don't think Brent Council ever forgave us for the hole in their stage! All of the others, as you might expect, involve the orchestra in one way or another. For My Fair Lady, they did actually save the day in the Ascot scene. Our excellent sound guy was stuck in a huge traffic jam on the M25 as a result of an accident.... and had his computer containing all sound effects and his case of radio mics in the car with him. We had no sound for the matinee at all, including the race effects for the Gavotte. Everything was improvised in the pit and the NODA rep (not Annie I hasten to add), who obviously missed the announcement explaining everything, especially praised the said sound man for his sensitive and innovative work!!!!!! Transport also nearly sabotaged one of my many performances of Fiddler on the Roof, as my violinist was caught up in train delays, because of signal failure, and she literally ran into the pit just in time to do the opening solo. I like to use brass players from the RAF as much as possible because of the quality of their sound despite the fact that their ever-changing work commitments can cause problems. I'm sure that many of you will remember all too well my reaction to having four deps in the week of Matchgirls. In the days when conductors were applauded into the pit, I met my trombone player at the entrance to the pit at Brent Town Hall (he entered from S.R and myself from S.L) and we simply bowed together. I trust my band players implicitly and only once was I let down by a trumpeter who simply "forgot" the matinee. An excellent clarinettist put in all of the important cues until he could get to the theatre (Ruislip) we frantically (& quietly) talked through each number just before she played it, the flautist deftly switching parts in and out so that she didn't have to stop playing.

It is orchestrations that have caused me to have a "Love/Hate" relationship with just two shows. The first was a lovely period piece called "When The Lights Go On Again". The storyline follows the lives of one family from 1939 through to 1945 using footage and songs of the time. It's a real gem of a show, with some tear-jerking moments but the writing for the band left a great deal to be desired, causing a lot of hair pulling and huffing and puffing on my part. No guesses for the title of the other piece in this group - and I apologize to everyone involved in Matchgirls for having to constantly put up with my complaints over the writing!!!!

All in all I have enjoyed my time as an MD and there are very few shows that would go into my "Take it or leave it" group - probably only Iolanthe, Gondoliers, Hello Dolly and the dreaded Pantomime (which is completely out of my system now Oh no it isn't! Oh yes it is! ENOUGH). Many shows I have been "happy to repeat" several times: Crazy for you, Fiddler on The Roof, Wizard of Oz, A Christmas Carol, When the Lights Go On Again and Our House because they are full of tunes that become "ear worms", hence their popularity with both societies and audiences and not just me.

Thank you to Zoe and team for allowing me to indulge myself in writing this article. If you've read to the end, CONGRATULATIONS and I only have one follow-up question..... Are you REALLY sure that you want me to MD for Curtains?

**We trust you enjoyed our latest edition of 'Curtain Call'.
We are aiming to release our next edition within the next 3 months.**