



Society : ELODS  
Production : Me and My Girl  
Date : 20/10/2022  
Venue : Wylllyotts Theatre  
Report by : Paul M Holgate

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Show Report

Me and My Girl must surely rank as the quintessential English musical, and this was a most entertaining production, well suited to this company's talents. Set in the late thirties, which was contemporaneous with its original production; one might argue that the story is timeless.

Musical accompaniment directed by Mark Newport at the keyboard was to a very high standard as usual. Chorus voices were well drilled with very good enunciation.

Set design was sound. I liked the lamppost. The "Misha Black" street sign was wrong for both period and location though it was a striking piece of stage furniture.

Costuming was colourful and generally well selected. There was a range of hemlines on display. Skirts were on the way up throughout the late 1930s and one might expect a few ladies to be ahead of the fashion though some resembled 40s new look.

Bill should really have had an earl's coronet.

Costuming for the Lambeth pals including the pearly kings and queens was excellent. I liked the sportswear worn by dancers during *Hold My Hand*. The ancestors wore an eclectic selection of costumes which made for an impressive *Song of Hareford*.

Ladies' make up was a variety of styles. Pencilled eyebrows with bright colours for lips were in vogue at the time. Wigs had been well selected and fitted.

Mitchell Lathbury as well as making his directorial debut, stepped into the small part of Sir Jasper at short notice. Choreography was arranged by Emma Bell. Direction set a good pace opening with a very illustrative routine to *A Weekend at Hareford*. Chorus looked engaged and enthusiastic throughout. Groupings looked natural and entrances/exits were well covered. In her scene with Sir Jasper, Sally was forced to sing part of *Take it on the Chin* upstage, and almost disappeared into the wings at one point. Having the ancestors standing in the audience in the dialogue leading into *Song of Hareford* worked well. All ensemble numbers were well blocked and choreographed. The Lamppost Ballet was particularly noteworthy.

David Adams presented a rather more slobbish Bill Snibson than is usual and stayed well in character throughout. The business with the ermine robe and tiger rug was both well timed and very funny. He also managed the tedious "Worthington-Worthington" dialogue well, keeping the rather overdone joke fresh.

He was well matched with Jude Stoughton's impish Sally Smith. She gave a most moving performance of *Once You Lose Your Heart* – I can't recall ever hearing it sung better. In truth, the character is poorly served by the book, and she made every scene count. A typically assured performance.

The duets worked rather well. I always think *Hold My Hand* is a more interesting number than the title song and this was an impressive scene.

John Stivey was clearly having a whale of a time as Gerald Bolingbroke and delivered the lead solo in *The Sun Has Got His Hat On* with gusto. Always very funny and compelling to watch, this was a textbook reading of the part including a good comedy partnership with Lady Jacqueline Carstone.

Naomi Dellamore also brought a lot of humour to the seductive Lady Jacquie including a great *You Would if You Could*.

The part of Sir John Tremayne was in the capable hands of Steve Milligan. His seething attitude towards Bill's solecisms in the first half of the first act was excellently portrayed. Again, he displayed his talent for drunk acting, which he did very well.

Sandra Ashworth as the haughty – and vaguely dotty – Duchess of Dene spoke with a carefully cultured dialect and had a superior air as well as an imperious demeanour (the Duchess clearly thinks herself the social superior of almost everyone).

Roger Bunnage was both amusing and entertaining as the camp solicitor who prefers to sing and dance rather than to transact any legal business.

Nic Corden and Corrine Roberts as Lord and Lady Battersby had limited stage time in which to create a presence but were nicely in character.

Richard Hutchinson was a perfect Charles while Stef Carpenter made the utmost of the cameo role of Mrs. Brown. There was also a notable cameo from "Lady Brighton"

The programme was clearly laid out with good quality photographs, including some reminders of previous shows. Thank you for including information about NODA, it is appreciated. Please consider entering the programme for the annual competition. I have included entry forms with this mailing.

Thank you for your invitation and your kind hospitality. I look forward to seeing future performances by your society.