



Moll Flanders

noda

Book by
Claire Luckham

Lyrics by
Paul Leigh

Based on the
novel by Daniel Defoe

Music by
George Stiles

Rhoda
McGaw
Theatre

7th to 11th
May 2019

Evenings 7:30pm & Sat Matinée 2:30pm
Box Office on 07765 006565 or
www.waos.info/tickets

This amateur production of "Moll Flanders" is presented by special arrangement with SAMUEL FRENCH, LTD.



WOKING AMATEUR OPERATIC SOCIETY

MOLL FLANDERS

MAY 2019

I was very much looking forward to seeing 'Moll Flanders' again, having seen your production 10 years ago when I thoroughly enjoyed it. It is a wonderful gutsy story of life as it was lived 400 years ago and although fortunately much has changed, sadly there are also echoes of some of the things that haven't changed enough.

The show opened with a great chorus number, 'Let Us Tell A Tale', in Newgate Gaol where Moll's story begins. Keith was once again chosen as the man to impregnate Elizabeth in order to save her from the gallows, and although it's absolutely clear what was happening, it was somehow not in the slightest bit offensive and was actually very funny.

Melanie Eloranta as Elizabeth had a brief moment in the spotlight and then the opportunity to enjoy being part of the chorus.

The three girls who depicted Moll at different stages in her young life were notable, and what a wonderful find in Katherine Winfield who played the adult Moll! She was impressive in both her acting and singing ability.

Elsie Murza- Murzicz as the eight year old Moll was charming and Julia Da Costa was faultless as the 12 year old Moll.

Samantha Stott gave an accomplished performance as the 16 year old Moll and sang the difficult song, 'The Same', really well.

Atmosphere was created numerous times by the use of a smoke machine and none more effective than during the song 'Moll's Prayer'. That was a beautiful and moving performance by Julia Da Costa.

The family portrait scene was outstanding. The family posed beautifully with the matriarch, Lady Constable, formidably played by Sam Moylan-Heydt.

The two sons, Cyril and Robert displayed the arrogance of their class and Will McDermott and Steven Kingaby presented two completely different young men.

As Corrinder, Josie Barnett gave a most natural performance - and had posture worth commenting on!

Sophie Coad was particularly good as the bitter Mother Midnight who lived off ill-gotten gains, and 'Damn, Damn, Damn' with Moll was a well-sung number.

Steve made a charming and light-hearted Jemmy. The affection between he and Moll was utterly believable, the bedroom scene was full of fun and they worked together beautifully. The synopsis says that he is from Lancashire – Steve had an Irish accent but it did suit the roguish portrayal perfectly - and there were a great many Irish immigrants in Liverpool at that time!

There are so many named characters in this musical - and most of the performers doubled or trebled up – but every single person on stage for the production added to this fascinating trip back in time. Well done!

The two keyboard players, under the experienced direction of Ian Peters, created the various instrument sounds required and, as before, were the perfect accompaniment for such a period piece.

Chorus numbers were strong – too many to mention but I noted 'Frail Man Rejoice' as amongst the best.

Martine's direction was masterly and there were some imaginative touches that I didn't remember from the first outing.

Mr. Honest's death through the doors and into red light was good, as was the stage coach scene, and I liked the way the bath was presented in the pump room. Different levels on the stage made for attractive and interesting groupings.

You are very fortunate to have a team who are able to construct and paint scenery and their efforts depicted the various locations simply but successfully.

The backstage crew worked quickly, efficiently setting the scenes with suitable furniture, and the barred cells of the gaol plus the smoke conjured up the utter despair of the inmates in the 1600's.



Use of projections enabled scenes to be set more easily and the lighting was excellent. It reinforced the drama of the story considerably.

Sound was consistent.

It is important in 'Moll Flanders' to be able to hear the words of the songs, telling as they do the story of Moll's amazingly full, roller coaster of a life, and because the diction was first rate the tale came across strongly.

Costumes and hairstyles were suitable - although the eight-year old Moll looked rather too clean and wholesome for her station in life.

Your programme, as always, is nicely presented.

Thank you for inviting me to see 'Moll Flanders' and for your hospitality on the evening. It was good to meet Martine, Ian and Elizabeth in the interval.

E. Gloria Smith

NODA South East Regional Representative District 12