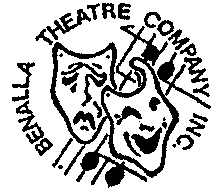


The BACKDROP

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LEADER of the PACK

Hardly seems like a month since the show closed; but it is; and I'm sure some of you are still getting comments as to how good it was. Always nice to know – and to add 'insult to injury' (in the nicest sense :) we also finished nicely in the black for the overall production.

Once again – many thanks to everybody who participated in Leader of the Pack in any way, shape or form; and made the show such a great success.

An additional personal note from Anne-Marie

I would like to take this opportunity to thank every person both on and off stage for the show, especially Chloe in that huge lead role, Molly as choreographer/costumes (and everything else of course), Rhonda and Patti on props, Laurie as the caller, Andrew who took over the lighting at the last second (literally!), Mick for the excellent sound, Pete for his backstage work, Steve, Adrian and Ross for follow spot opping, Wayne for producing, Robyn for front of house, Kelvin for photography and fire wardenship, Janine for the programme printing, and Mike for painting the set. Obviously I'd like to thank all the wonderful sponsors as well.

Most of the rest of the jobs were taken on by cast members and/or their families, so thanks to you all, and I hope you had a fantastic three months.

Love Anne-Marie x

.... And a copy (verbatim :) of a review from

Theatre Craft (published by Victorian Drama League) by Jill Watson in May 2009 Issue

For those of us growing up in the late 1950's most of the songs in this musical will be well known. The most familiar to me were Do Wah Diddy, And Then He Kissed me, Chapel of Love, Baby I Love You, Da Doo Ron Ron, River Deep Mountain High and of course the show's title song Leader of the Pack.

The setting is New York and starts in the 1980s with an introduction by Darlene Love; then moves back to the late 1950's through to the mid 1980s; telling the story of Ellie Greenwich who wrote all these songs. The musical is written by Ellie who apparently turned up in Melbourne when the show was presented here some time ago.

Ellie was a teenage member of the Jivettes and had already started writing songs. Whilst attending Queens College (her mother had insisted she continue her education) she finds work in the music industry's temple; Manhattan's Brill Building – and meets up with Producer Gus Sharkey (notes say this character is a thinly veiled caricature of Phil Spector) plus another songwriter Jeff Barry. Ellie and Jeff marry and turn out hits for groups such as the Ronettes and the Crystals as well as individual singers Connie Francis, Darlene Love & Lesley Gore. Ellie and Jeff win numerous awards, but at their peak in 1965 their marriage starts to break down. Ellie is now a producer as well as a songwriter and wants to continue her career which Jeff can't agree with. They divorce but eventually get back to writing together. By this time, Jeff who now lives in LA, is getting married again. Ellie has a breakdown but eventually gets herself together and continues with her successful career.

I found this to be a vibrant, well directed and choreographed production. Voices on the whole were good and acting as well. The chorus was exceptionally tuneful and supportive. There were a few slow spots but the music carried it along for the most part. I particularly liked the Leader of the Pack rendition with the fellows in black and white costumes holding motor bike handles with lights – very inventive.

Chloe Leith as Ellie did really well; she can both act and sing and has great warmth and stage presence. Stephen Winkler as Jeff also did very well – very believable in his role. Paul Altmann as Gus Sharkey came over convincingly as the fairly ruthless Gus – but I didn't feel he was as unpleasant as Phil Spector! I liked Molly Craig as Annie Golden (a well known singer of that time) – very natural performance. Debbie Patterson as Darlene Love also convinced as a singer and friend. Lots more cast – so impossible to mention all but particular standouts for me were Dianne Feldtmann playing a couple of roles and Samantha Matkovich playing 3 roles. A special mention too for Skye Morrison, one of the younger performers – she has such a great smile and always with the action.

The orchestra (12 in all) were excellent (Musical Director Elaine Heywood). The total stage space was used with the orchestra at the back and all action mid to down stage. Costumes looked authentic (think there was a raid on someone's 1970's curtains for one lot of dresses. Sound (Steve James and Mick Plex) good – never too loud. Lighting (Steve James) excellent. Congratulations to all concerned but particularly to Anne-Marie Greenway, Elaine Heywood and Choreographer Molly Craig. Thanks also to company members for making me very welcome. A thoroughly enjoyable afternoon.

Auditions for (1 Act) Play(s)

These will take place on Saturday 11 July and Sunday 12 July at the Hut. Contact Emily to book your audition (0400 639 536 or briteiz41@yahoo.com). Performances scheduled currently to be the last 2 weeks of September.

We need volunteers for backstage/production involvement as well – so even if you don't think you're cut out for the gig on stage – then feel free to offer your services (to Emily) in any other capacity. As LotP showed – all that is contributed is not in lights

Working Bee

Thanks to those who came on the 27th and put in such a sterling effort on a cold/damp day :) Not everything achieved but a lot of good tidying up done and some important jobs completed or started (or at least contemplated :) There will always be plenty to do so let's see if we can make it 'the more the merrier & productive' next time.

Carols By Candlelight

A meeting to discuss arrangements for Carols by Candlelight was held on the on the 6th of July – kindly attended on behalf of BTC by Molly & Deb.

Lots of helpful discussion apparently with the upshot being that we (BTC) will take more of an ‘entertainment coordination’ role – for want of a better term for the evening (to be on Dec 20th)

This will mean more cooperation and rehearsing with the band on what carols are included; program content; staging etc so that Lions can be freed up to manage the overall advertising; set-up; guest speaker and Santa etc

Watch this space for more details later on – and put Dec 20th in your diary now for a pleasant evening down by the Rotunda (weather permitting :)

End of Year etc

Remember that if you wish to get something together (as a soloist or group) – the sooner you start practising the sooner something can be good enough to entertain our loyal Legacy & Lodge (and Carols?) troops and/or a potential Prom Concert next year.

Who knows what can & will happen?

Theatre Alliance

Discussions with reps from most of the North Eastern theatre groups (to sort out the introduction of concession prices for members of companies to other companies’ shows) have more or less reached fruition. So gradually over the next 12 months we’ll see discounts (down to concession prices) available for participating Theatre Co members (i.e. paid up financial for that time) to the shows of other companies (also options for decent scheduling, cross-promotion etc).

May be some teething problems etc but for the moment these are the agreed principles:

1. The member must have a valid membership number of a participating theatre company.
2. The ticket must be pre-booked. This concession will not be given at the door of any show.
3. The member must present their member ship card or receipt on request at any show to receive the concession.
4. These rules and system of giving concessions will be reviewed in 12 months.

Important Dates

July 11&12 Auditions for One Act Play series At Hut (contact Emily)
Dec 20th Carols by Candlelight

HUMOUR

Just a couple of Billy Connolly quickies :)

My definition of an intellectual is someone who can listen to the William Tell Overture without thinking of the Lone Ranger.

The great thing about Glasgow is that if there's a nuclear attack it'll look exactly the same afterwards.

Never trust a man, who when left alone with a tea cosy... Doesn't try it on.