

Professor Hill brings his musical magic to town

by LAUREN SPURGEON

MUSICAL magic and sing-along tunes are in store for audiences at a forthcoming production in Chelmsford.

The town's Amateur Operatic and Dramatic Society's energetic version of Music Man hits the Civic Theatre later this month.

The action centres around Professor Harold Hill and the effect he and his brand of musical magic has on River City.

Everyone falls under his spell and audiences will be treated to familiar tunes including, Ya Got Trouble, 'Till There was You, and 76 Trombones.

The team behind the show have already achieved huge success with Me and My Girl, 42nd Street and Seven Brides for Seven Brothers.

Cast and crew will be getting into the swing of things at the Fairfield Road venue from Monday, September 27, until Saturday, October 2.

Tickets are available from the Civic Theatre box office from September 20 on 01245 606505 or before that on 01245 609568.

● Stars of the show – Patrick Tucker as Professor Hill and Kim Anderson as Marian Paroo, the librarian.

Photo: Roger Beckett Associates



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Fast moving Music Man scores a huge hit

The Music Man

RAY Jeffery's second production of The Music Man for the Chelmsford Amateur Operatic and Dramatic Society – the first was in 1982 – was full of exciting dance routines, and some brilliant solo performances.

It had one feature in common with the first – Patrick Tucker in the role of the fast-talking Professor Harold Hill, the salesman to beat all salesmen who could sell a telescope to a blind man.

Mr Tucker's performance was full of detail and a tour de force of energy, romance and depth.

Playing opposite him as Miss Maron, the librarian, Kim Anderson gave her best performance yet, full of light and shade with some glorious soft high notes in her solos. Well done Kim!

Pat Day is one of those stalwarts who can always be relied on to give a reliable performance but her study of a

pompous mayoress of as small town community was side-splittingly funny and all the members of Young Generation, the society's junior branch, covered themselves with distinction especially Andrew Rogers as Winthrop Paroo.

The ensemble numbers were swift moving and neatly executed and another major reason for the show's success was the brilliant conducting of Andrew Denyer. As well as achieving a fine balance between orchestra and singers he tackled the highly rhythmic score with razor sharp precision.

Right from the expert handling of the train number he kept the score moving along in a smooth, polished manner.

Peter Andrews