

The background of the cover features a blue curtain with a central opening, through which a solid blue trapezoidal shape is visible. Two white diagonal lines cross each other in the lower half of the image, forming an 'X' shape. The word 'noda' is written in a white, cursive script at the top, with a thin white horizontal line passing through it.

noda

Be inspired by amateur theatre

NODA SCOTLAND

Magazine

National Operatic and Dramatic Association
Registered Charity no: 1171216. Registered Company no: 241572.
Patrons: The Lord Lloyd Webber & Connie Fisher.



Being a member of NODA ensures that clubs are kept up to date on current issues affecting amateur theatre.

Two topics have been keeping members of the NODA Scotland committee busy over the past few months – Insurance and Copyright.

It is important that clubs check on a regular basis that they have sufficient levels of insurance cover no matter who their provider is. With the current uncertainty over Coronavirus abandonment cover is even more important. For those insured through NODA Insurance, cover is provided and an update from them is published elsewhere in the Magazine.

NODA has been providing advice recently on copyright issues and an article on a cautionary tale is published elsewhere in the Magazine. The rules are fairly straightforward and the members' area of the website does contain a useful factsheet. When performing a show, your licence will set out clearly what you can and can't do including making changes or the ability to record the production. If you have any doubt, the advice is to speak directly to the rights holders – don't assume it will be all right or they won't find out!

At our recent NODA Scotland Committee meeting planning for this year's Conference was stepped up. Advance details and how to join the savings club are contained elsewhere in the Magazine. Along with the usual singing, dance and drama classes, this year will see workshops covering make-up, physical theatre and club management. Booking will open on 1 May and full details will be sent to all members.

The closing date for the programme and poster competition for Scotland is 30 June. It would be great to see increased entries again this year. Full details on the criteria and how to enter can be found on the NODA website – <https://www.noda.org.uk/regions/scotland/noda-programme-poster-competition>

It's a busy time for shows over the coming months and I send best wishes to all clubs with upcoming productions. Thank you for the numerous invites Robbie and I have received – it is very much appreciated and sorry to those clubs we have had to say no to due to there not being enough days in some weeks. Don't forget to list your show on the NODA website to gain additional free publicity and to be included in the weekly Facebook break a leg message.

Stuart McCue-Dick, Councillor

NODA supports the education and information needs of individuals and organisations with high quality services and products that contribute to the success of amateur theatre, as well as encouraging appreciation of the sector by participants and audiences alike.

NODA Scotland Magazine is published in March, July and November. The March edition includes reviews on shows which had performances in November, December, January and February; the July edition covers shows performed in March, April, May and June; and reviews of shows performed in July, August, September and October appear in the November edition.

Generally, reviews are written by the Regional Representatives whose names appear later on this page. Where the review has not been written by the appropriate Regional Representative, the author's name is given.

Advertisements are invited from societies and theatrical rights holders, traders and suppliers.

Advertising rates

- The rate for a show advertisement is £25 per edition.
- The rate for advertisements by theatrical rights holders, traders and suppliers is £50 for three successive editions.

Please send advertising material to the Editor.

All copy for the July edition of the *NODA Scotland Magazine* should be with the Editor not later than **Tuesday 30 June 2020**. Earlier receipt of material will be welcome.

NODA SCOTLAND COMMITTEE

Generic e-mail address: firstname.secondname@noda.org.uk

Councillor	Stuart McCue-Dick
District No 1 (Glasgow Area)	Elizabeth Daniels
District No 2 (Dundee & Perthshire) & Minute Secretary	Roger Buist
District No 3 (Central Scotland)	Elizabeth Donald
District No 4 (Renfrewshire, Ayrshire & Bute)	Craig Inglis
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District No 8 (Borders Area)	Deborah Lyons
District No 9 (Grampian & Highland)	Douglas Clark
District No 10 (Angus & Kincardine) & Awards Secretary	Gordon Smith
District No 11 (South West Scotland) & Treasurer	Stewart Cameron
Youth Adviser	Calum Campbell
Web Manager	Vacancy (covered by Councillor)
Editor	Alan C Jones

NODA TODAY

NODA Today is a UK-wide magazine published in March, July and November.

The content of the magazine comprises features about societies, individuals, shows, NODA corporate activities and any outstanding achievements or activities in the region. NODA Head Office has asked that Regional Editors provide no more than 1,200 words collectively for all of the region's content. All jpeg pictures sent for inclusion should be at least 150dpi, with the ideal being 300dpi. Articles for the July edition are welcomed from societies and individual members and should be submitted by e-mail to the NODA Scotland Editor by **Friday 12 June 2020**. Earlier receipt of material will be welcome.

Note to Secretaries:

Please send a copy of the *NODA Scotland Magazine* to all members of your society to ensure that everyone is up to date.

NODA INSURANCE – ABANDONMENT DUE TO CORONAVIRUS

NODA Insurance provides cover for “Abandonment” of an event, up to the selected sum insured, for unrecoverable expenses, if the society needs to cancel an event for reasons “beyond their control”.

If an event had to be abandoned due to Coronavirus, then there is no specific exclusion relating to this.

However, please note:

- As with all abandonment claims, it wouldn't cover lost projected income – just unrecoverable expenses.
- It must be the third party venue (or authorities) which makes the decision that the event can't happen (i.e. its “beyond the control of the society”).
- However, if the society itself decides not to hold the event due to potential spread of infection (rather than a decision of third party venue or authorities), then it wouldn't be covered.
- The whole insurance industry is keeping a close eye on this topic. It could be the case that an insurer makes a decision to stop covering this at some point (as happened with foot and mouth disease, which is excluded in the policy). However, if this ever did become the case, any new exclusion would only kick in after renewal of societies' policies, and they would have plenty of notice.

If you have any queries, please contact NODA Insurance on 01823 250736.

NODA Insurance is a trading style of Lloyd & Whyte Ltd, used under licence from the National Operatic and Dramatic Association. Lloyd & Whyte Ltd are authorised and regulated by the Financial Conduct Authority. Calls may be recorded for use in quality management, training and customer support. Underwritten by Ageas Insurance Limited.

YOUNG PERFORMERS IN AMATEUR THEATRE IN SCOTLAND

NODA Scotland have recently published their factsheet “Young performers taking part in amateur theatre”.

The information already laid out in the article relating to England and Wales is relevant across UK. However, in Scotland there are a few publications that are helpful to read alongside all of the information provided. No matter where children live in the UK, performing in the theatre should be no different for them with regard to their wellbeing, and any requirements for the need to seek a licence for them to perform.

- Getting it Right For Every Child (GIRFEC) – The national approach in Scotland to improving outcomes and supporting the wellbeing of our children and young people by offering the right help at the right time from the right people published Getting it Right For Young Performers – Guidance on the revised arrangements for ensuring the wellbeing of children involved in licensed activities.
- This guidance along with Young Performers – A guide for parents and guardians August 2017, The Children (Performances and Activities) (Scotland) Regulations 2014 (in force from February 2015) and the Children and Young Persons Act 1963 section 37 (3), has assisted us in the development of our fact sheet for Scotland.

As well as developing the fact sheet, an approach we have taken in Scotland is to develop a presentation based on the relevant points in the legislation, and provide access to the supporting documents. The presentation now forms part of the Business of Amateur Theatre workshops that are currently being rolled out across Scotland. As well as the presentation, a number of scenarios have been developed which test the knowledge and understanding of the workshop participants following the presentation.

As our factsheet states – amateur theatre is a fun hobby involving both adults and children. Best practice is to follow the legislation that is in place to protect and safeguard the wellbeing of children and young people. Never assume that children do not require a licence to perform. It is easier to ask the question than to find out too late that the legislation has not been followed. Last but not least, if in doubt always ask your Local Authority.

Note to Committees:

If you have a youth society or section, invite the Youth Adviser as well as the Regional Representative to their shows.

NODA SCOTLAND CONFERENCE

23 - 25 October 2020
Peebles Hydro

AGM

Workshops - movement, drama, good to talk and singing

Gala Dinner with guest speaker

Programme and Poster Competition

Theatrical Suppliers and Rights Holder Stands

Late night sing-a-long



The NODA Scotland committee invite all members to join them at Peebles Hydro from 23-25 October 2020 for the annual conference weekend. There will be the usual mix of workshops, theatrical supplier and rights holder stands, the chance to network with members from all over Scotland as well as plenty of time to socialise.

Weekend Package

Single Room	£290.50
Double/Twin Room	£279.50 (2 sharing)
Triple Room	£263.00 (3 sharing)
Multiple Room	£239.50 (4+ sharing)

The weekend package includes the following:

- Friday - drinks reception with canapés, dinner, dance and disco, late night sing-a-long.
 - Saturday - breakfast, workshops, lunch, workshops, gala dinner, dance, midnight cabaret, late night sing-a-long.
 - Sunday - breakfast, AGM, programme and poster competition awards, lunch.
- Delegates will also have full use of the Hydro leisure facilities.

Additional Nights £64.00 (dinner, bed and breakfast)

Gala Dinner, Ball & Cabaret Ticket £55.50 (non residential)

Savings Account

For those wishing to help spread the cost of the NODA Scotland Conference a separate bank account has been set up by the committee to allow members to put aside money as and when they wish. The committee hope this will help attract increased numbers to the conference - please spread the word.

The account for the 2020 conference will open on 1 November and £20-£25 per month will cover the cost of the weekend package. Please contact the NODA Scotland Councillor for full details - stuart.dick@noda.org.uk

LONG SERVICE AWARDS: CELEBRATE YOUR TIME IN AMATEUR THEATRE!

How long have you been in amateur theatre?

Did you know you can purchase long service awards from NODA to celebrate your dedication?

From 10 years all the way up to 70 years, we have pins, badges and medals that you can wear with pride.

Check out our long service awards on the NODA website.

**Further details from the NODA Scotland Awards Secretary:
Gordon Smith (Regional Representative, District No 10).**



10 years



15 years



20 years



25 years



25 years



30 years



35 years



40 years



45 years



50 years



50 years



55 years



60 years



65 years



70 years



Society Life
Member

70 Year Pin

Galashiels Amateur Operatic Society

Muriel Johnston

55 Year Pin

Ayrshire Philharmonic Operatic Society

Robin Doncaster

Galashiels Amateur Operatic Society

Alaistar Waddell

Hamilton Operatic & Dramatic Club

Vera Stupart

Hawick A.O.S. Musical Theatre Company

Moir Boyd

Paisley Musical & Operatic Society

Maureen McLachlan

50 Year Medal

Ayrshire Philharmonic Operatic Society

Margaret Doncaster

45 year Silver Bar

Ayrshire Philharmonic Operatic Society

Irene Bartholomew

Hamilton Operatic & Dramatic Club

Cathy Taylor

Minerva Youth Theatre

Thomas Russell

40 year Silver Bar

Minerva Youth Theatre

Susan Russell

Selkirk Musical Theatre Company

Patricia Alexander

40 Year Badge

Individual Member

Alice M Gall

Markinch Amateur Operatic Society

Carolyn Bean

35 year Silver Bar

Carluke Amateur Operatic Society

Lesley Gold

Carnoustie Musical Society

Joanna Fitzgerald

Falkirk Bohemians Amateur Operatic & Dramatic Society

Wendy Marshall

Hamilton Operatic & Dramatic Club

David Black

Hamilton Operatic & Dramatic Club

Rena Gemmell

Hamilton Operatic & Dramatic Club

Douglas Muir

Hamilton Operatic & Dramatic Club

Margaret Murdie

Hawick A.O.S. Musical Theatre Company

Lesley Fraser

Minerva Club Glasgow

Colette Dunsmore

35 Year Badge

Brechin Amateur Operatic Society

Graeme Baird

Callander Amateur Operatic Society

Angela Dickinson

Elgin Musical Theatre

Christopher Michael Hewett

Forth Dimension Musical Productions

Melanie Smith

Forth Dimension Musical Productions

Eleanor Taylor

Linlithgow Amateur Musical Productions

Sandy Queenan

Linlithgow Amateur Musical Productions

Valerie Jane Withnell

35 Year Badge

Minerva Club Glasgow

Elizabeth Daniels

30 year Silver Bar

Carnoustie Musical Society

Rodger Brunton

Carnoustie Musical Society

Susan Kydd

Carnoustie Musical Society

Elizabeth Pardoe

Carnoustie Musical Society

Elaine Ramsay

Dunfermline Gilbert & Sullivan Society

Joan Bell

Dunfermline Gilbert & Sullivan Society

Geoffrey Strong

Elgin Musical Theatre

Ronald Duncan

Hawick A.O.S. Musical Theatre Company

Iain Scott

30 Year Badge

Ayrshire Philharmonic Operatic Society

Karen Bain

25 Year Long Service Medal

Carnoustie Musical Society

Grant Roach

Dunfermline Gilbert & Sullivan Society

Morag Riley

Galashiels Amateur Operatic Society

Janet McDougall

Selkirk Musical Theatre Company

Yvonne Mitchell

25 Year Badge

Brechin Amateur Operatic Society

Robert Forbes

Hawick A.O.S. Musical Theatre Company

Robert Goldie

20 Year Badge

Brechin Amateur Operatic Society

Gill Matheson

Carnoustie Musical Society

Gary Cavanagh

Dunfermline Gilbert & Sullivan Society

Mary Alexander

Dunfermline Gilbert & Sullivan Society

Clare White

Hamilton Operatic & Dramatic Club

Ann Dalkin

Hawick A.O.S. Musical Theatre Company

Ann Inglis

Hawick A.O.S. Musical Theatre Company

Ashley Wolf

Linlithgow Amateur Musical Productions

Ian Ferrie Scott

Linlithgow Amateur Musical Productions

Gillian Stewart

Linlithgow Amateur Musical Productions

Gillian Taylor

Markinch Amateur Operatic Society

David McKenzie

Minerva Club Glasgow

Laura Gail Minto

Paisley Musical & Operatic Society

Craig Ledgerwood-Cruikshank

15 Year Badge

Ayrshire Philharmonic Operatic Society

Margaret Nicol

Bohemians Lyric Opera Company Edinburgh

Shea Gardner

Bohemians Lyric Opera Company Edinburgh

Chris Leonard

15 Year Badge

Brechin Amateur Operatic Society
 Brechin Amateur Operatic Society
 Carnoustie Musical Society
 Carnoustie Musical Society
 Hawick A.O.S. Musical Theatre Company
 Linlithgow Amateur Musical Productions
 Linlithgow Amateur Musical Productions
 Markinch Amateur Operatic Society
 Paisley Musical & Operatic Society

Emma Ferguson
 Kerry Guthrie
 Gemma Cox
 Kerry Mitchell
 Lindsey Renwick
 Fiona Matthew
 Karine Stalker
 Iain Morrice
 Carolyn Lowry

10 Year Badge

Brechin Amateur Operatic Society
 Carnoustie Musical Society
 Carnoustie Musical Society
 Carnoustie Musical Society
 Falkirk Bohemians Amateur Operatic & Dramatic Society
 Forth Dimension Musical Productions
 Forth Dimension Musical Productions
 Forth Dimension Musical Productions
 Forth Dimension Musical Productions
 Glenrothes Amateur Musical Association
 Glenrothes Amateur Musical Association
 Glenrothes Amateur Musical Association
 Glenrothes Amateur Musical Association
 Glenrothes Amateur Musical Association
 Glenrothes Amateur Musical Association
 Glenrothes Amateur Musical Association
 Hamilton Operatic & Dramatic Club
 Hamilton Operatic & Dramatic Club
 Harlequin Eastwood Theatre For Youth
 Harlequin Eastwood Theatre For Youth
 Harlequin Eastwood Theatre For Youth
 Harlequin Eastwood Theatre For Youth
 Hawick A.O.S. Musical Theatre Company
 Hawick A.O.S. Musical Theatre Company
 Hawick A.O.S. Musical Theatre Company
 Kirkcaldy Gilbert & Sullivan Society
 Kirkcaldy Gilbert & Sullivan Society
 Minerva Club Glasgow
 Minerva Club Glasgow
 Paisley Musical & Operatic Society
 Paisley Musical & Operatic Society
 Paisley Musical & Operatic Society
 Paisley Musical & Operatic Society

Cherry Holland
 Jane Fenton
 Kathy MacCallum
 Dianne Smith
 Maurice Pryke
 Keith Bowden
 David Flint
 Caty Kerr
 Holly Whitehead
 Ashleigh Butchart
 Sarah Dibben
 Lynda Lawson
 Brodi Orkney
 Brogan Orkney
 Margaret Reid
 Margaret Smith
 Gillian Black
 Christopher Costello
 Sophie Aziz
 Joanna Dougall
 Aimee Mejury
 Iain Shearer
 Rachel Goldie
 Kevin Sykes
 Mirjam Van Beek
 Amanda Gear
 Douglas Reid
 Mhairi Dunsmore
 Bryan Lynch
 Alyson Lamond
 Russell Martin
 Emma Maxwell
 Jillian Stewart

10 Year Badge

Theatre Guild Glasgow

Claire Frances Robertson

Commendation Award

The Border Studio

Kathryn Reinsch

Brechin Amateur Operatic Society

Craig Low

Hawick A.O.S. Musical Theatre Company

Anne Anderson

Johnstone Phoenix Theatre Group

Sharon Jenner

Youth Award

Forth Dimension Musical Productions

Sophie Hughes

Forth Dimension Musical Productions

Alexandra Lane

Forth Dimension Musical Productions

Findlay McCourt

Forth Dimension Musical Productions

Bryan McMinn

Forth Dimension Musical Productions

Zoe Winwick

Minerva Youth Theatre

Samantha Barr

Minerva Youth Theatre

Hayley Ferguson

Minerva Youth Theatre

Emily Gough

Minerva Youth Theatre

Isla Howie

Minerva Youth Theatre

Kia Kerr

Minerva Youth Theatre

Conor Manley

Minerva Youth Theatre

Christie McEwen

Minerva Youth Theatre

Ellie Shaw

Minerva Youth Theatre

Adam Scott Stewart

Minerva Youth Theatre

Adam Stewart

Minerva Youth Theatre

Monica Taggart

Minerva Youth Theatre

Iona Wright

Youth Certificate

Act 1 Youth

Jenny Alkhoury

Act 1 Youth

Alicja Blaszczyk

Act 1 Youth

Morgan Crosbie

Act 1 Youth

Natalie Darcy

Act 1 Youth

Niamh Dickson

Act 1 Youth

Marley Domingo

Act 1 Youth

Eilidh Garden

Act 1 Youth

Kia Goldie

Act 1 Youth

Louisa Goldie

Act 1 Youth

Emily Hogg

Act 1 Youth

Ciara Johnston

Act 1 Youth

Mairi Johnston

Act 1 Youth

Marli Kiore

Act 1 Youth

Carla Porter

Act 1 Youth

Jessica Scott

Act 1 Youth

Niamh Scott

Youth Certificate

Act 1 Youth

Act 1 Youth

Big Bad Wolf Children's Theatre Company

Big Bad Wolf Children's Theatre Company

Big Bad Wolf Children's Theatre Company

Big Bad Wolf Children's Theatre Company

Big Bad Wolf Children's Theatre Company

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Big Bad Wolf Children's Theatre Company

Childrens Theatre Bo'ness Society

Childrens Theatre Bo'ness Society

Childrens Theatre Bo'ness Society

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Childrens Theatre Bo'ness Society

Childrens Theatre Bo'ness Society

Monklands Light Opera

Monklands Light Opera

Monklands Light Opera

Monklands Light Opera

Monklands Light Opera

Monklands Light Opera

Monklands Light Opera

Monklands Light Opera

Musselburgh Amateur Musical Association

Musselburgh Amateur Musical Association

Musselburgh Amateur Musical Association

Musselburgh Amateur Musical Association

Hope Stewart

Joseph Wear

Freddy Bang

Megan Broadley

Rowan Brockie

Alyssa Cannon

Ryan Carlyle

Ella Jay Dowell

Amy Gallacher

Lauren Gardner

Aidan Harland

Ella Hawthorne

Iona Hynes

Miya Johnston

Iona Kelly

Jorja Mcfadden

Luke Mcguire

Sarah Miller

Zak Nicholson

Greg Sinclair

Adam Stewart

Ruby Walker

Sarah Williamson

Eilidh Arthur

Louis Cameron

Erin Manger

Amy McIntosh

Jana Murray

Lucy Shanks

Amy Young

Eva Caldwell

Caoimhe Donnelly

Jenna Grabiec

Grace Jordan

Ross McArthur

Lauren McCartney

Calum McGonigle

Morgan Porter

Lily McLean-Morrison

Ruby Millar

Alana Thompson

Luca Thompson

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pantoscripts.org.uk

There has been a lot of discussion and postings on Facebook over the last few months about whether or not certain music can be used in pantomimes and “songs from the shows” type productions – *Grease*, *Mamma Mia*, *Greatest Showman*, Disney etc. etc. Can we use it? How long can it last? Can we do it in costume?

The usual reactions to all these questions are “Just do it”, “Who’s to know?” Or “How will they find out?”. As an answer to those type of reactions, I want to pass on to you a cautionary tale concerning a society in the North of England.

The society were presenting a “songs from the shows” style production using songs from a wide variety of shows. Their Business Manager presented to their Committee all the relevant facts about copyright regulations and restrictions on costumes. The Committee reacted with all the usual comments and questions just mentioned and chose to ignore the advice given.

After the dress rehearsal the society received a firm but friendly telling off from one of the rights holders (I won’t name the rights holders or the show, but it wasn’t one of the usual suspects) giving the society the opportunity to make amends. If the tip off had been after they’d used the costumes, they would have been in serious trouble. The society don’t know how the rights holders found out.

It’s quite possible that there could be communication between different rights holders when they find this sort of potential breach, and they could even attend performances to check for themselves. Some societies video their productions and post some of the content on to Facebook or other social media sites. This is another way that rights holders find out about the infringement of the copyright rules etc.

If the society had been found out, at the very least they could have been liable for the full licensing fee for each show in the production that infringed the rules regarding use of costumes.

The implications of being found guilty of copyright infringements are far reaching and severe, and could seriously affect the integrity and good name of any society in breach of copyright.

Just to be clear, there was no problem with the content regarding the musicals and songs that were featured in the production; it was the visual presentation regarding costumes that overstepped the mark.

The society concerned are happy for their experience to be shared, (their Business Manager provided all the background information). The society hopes it will prevent others from finding themselves in a similar position in future.

So, please remember companies spend a lot of money protecting their copyright. Please, don’t “just do it”. They will find out!!

Article supplied by NODA North East

Note to Marketing Managers: FREE PUBLICITY!!!

Make sure that all your forthcoming productions are listed on the NODA website as far in advance as you know plans have been made.

Encourage your society to enter the programmes and posters competitions.

See the up to date information on the NODA website.



NODA THEATRE SUMMER SCHOOL

1st to 8th August 2020

The Performance Hub, University of Wolverhampton
Walsall Campus

Do you have a passion for theatre?
Do you want to learn more about an area you love, or step out of your comfort zone and try something new?

If so, there's a suitable course for you.
In a rehearsal room atmosphere, with the focus on developing new and exciting ways of working to improve your skills and technique, these courses will give you plenty of new ideas and inspiration to add to your toolbox or take home to your Society.

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Choreography (dance)

Greek Theatre (drama)

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For more information please visit noda.org.uk



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"The set was stunning and really made our panto out of this world. Thank you for all your hard work, we couldn't have done it without you"

Paul Harding, Leeds LIDOS

"I can't thank The Border Studio enough for their help and the fabulous set they have provided for our production of Spamalot. The quality of the set and props are superb."

Michelle Coulson, Dryburn Theatrical Workshop

We will certainly be dealing with you the next time we need a backcloth rather than anyone else - they were excellent quality but more significantly, I think your customer service is absolutely amazing.

Ben Jeffreys, Westcliff High School for Boys

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CHICAGO
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TOP HAT

The Wind in the Willows

SHREK THE MUSICAL
CHITTY CHITTY BANG BANG

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BASED ON THE NOVEL BY DANIEL WALLACE AND THE COLUMBIA MOTION PICTURE WRITTEN BY JOHN AUGUST

BOOK BY JOHN AUGUST

LYRICS BY ANDREW LIPPA

AN AMATEUR PRODUCTION PRESENTED BY ARRANGEMENT WITH THEATRICAL RIGHTS WORLDWIDE

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Be inspired by amateur theatre

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The Scottish Showbusiness Benevolent Fund
will benefit from this production



THE LYRIC CLUB
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LEGALLY BLONDE

The Musical

MUSIC AND LYRICS BY LAURENCE O'KEEFE AND NEIL BENJAMIN
BOOK BY HEATHER HACH
BASED ON NOVEL BY AMANDA BROWN AND THE
METRO-GOLDWYN-MAYER MOTION PICTURE



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KING'S**
GLASGOW

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STAGING SUCCESS SINCE 1960: SIXTY GLORIOUS YEARS OF THEATRE GUILD



In October 1960 a production of Rodgers' and Hammerstein's *South Pacific* was performed at the Glasgow Pavilion Theatre. It was the first amateur performance of the show in Glasgow, and was the inaugural production of Theatre Guild Glasgow, then flying its colours as Theatre Guild Amateur Musicals, named in tribute to the legendary New York Theatre Guild. The following year, it mounted four productions – *The Pajama Game*, *Paint Your Wagon*, *Marigold* and *The King and I*.

It was a production rate which surely could not be sustained. Nor was it, but by that time the club was well on its way to fulfilling its avowed function: to present new and/or rarely performed shows, a departure from what the founders saw as the over-exposure of the tried and tested war horses bestrewn the local amateur circuit. The driving force amidst this highly talented, deeply committed ensemble was producer/director/choreographer Billy Love, and if shows like *South Pacific*, *West Side Story* and *Fiddler on the Roof* became the common currency of the amateur repertoire, it is because the Guild got there first. The club can count to its credit 9 Glasgow Amateur Premiers, 5 Glasgow Premiers, 12 Scottish Premiers, 5 Scottish Amateur Premiers, 4 British Amateur Premiers, 2 British Premiers and 1 World Amateur Premier.

The club hit a crisis in the early 90s, when spiralling production and venue costs necessitated a move away from the King's Theatre, its long-time home, and a rethink of its ethos. With a new committee and a rewritten constitution which freed it to move beyond, but not necessarily abandon, its original *raison d'être*, the Guild flourished, taking on the role of producer and employing a revolving/evolving production team to assume artistic responsibility.

In 2006, and on a firm financial footing, the Club, not without regret, decided to change its name. We were, by that time, the only non-professional theatre group in Glasgow to retain "amateur" in our title. Conscious of the pejorative connotations of the term and the negative effect on potential audiences, we became Theatre Guild Glasgow, acknowledging our proud history with the tag: "Staging Success Since 1960."



As we move into the third decade of the century, we look back on the first twenty years, where our productions have embraced the traditional (Cole Porter, George Gershwin), the newer (Mel Brooks) and the "jukebox musical" (*Sunshine on Leith*, *Our House*, etc.). In the latter vein, last year we staged one of the cleverest, wittiest of the genre: *Return to the Forbidden Planet*. In tandem with this, our long-standing Concert Party, "Musicality" has performed throughout Glasgow and beyond.

In 2019, we noted with great sadness, the death of Billy Love at the age of 91, a man full of years and honour. As we prepare to go into rehearsal for *Joseph and the Amazing Technicolor Dreamcoat*, we are proud to always strive to maintain the standards of excellence set by Billy and his fellow founding members.

The Cecilian Society - University of Glasgow: Pippin**Director: Izzy Way; Musical Director: Michael Smith; Choreographer: Katharine Northcote**

Pippin, the story of a young prince who longs to find passion and adventure in his life, was brought to life on stage by this large talented group of students, who have worked tirelessly to ensure audiences were not disappointed. I can truly say that on the performance I attended, I think everyone left the theatre knowing that they had seen an excellent array of storytelling through singing, acting and dance. Olivia Attwool-Keith, Leading Player, captivated the audience from the start and her narration of the story through song and acting was well executed. The story of Pippin's search for passion and adventure played out through very strong performances from the principal cast. Michael Pellman as Pippin acted with ease and with his strong vocal ability, he coped well with the range of singing the character required. Harrison Owens, in the role of Charlemagne displayed solid acting and in particular in the delivery of "War is A Science". Magdalene Cybulska playing Fastrada showed strength in her performance in both singing and acting, and Frankie Cusack, brought his acting skills to bear as the son, Lewis, for whom Fastrada has ambitions. Rachel Hunter played a very convincing Catherine with great ability in singing and acting. Grace Kanyamibwa brought comedy and style to the stage in the role of Berthe, and Theo, played by Francheska Francisco, was perfectly cast in the role. From start to finish this company of students brought energy, vitality and lots of talent to the stage. *Pippin* is a show that is not seen often on the amateur stage. However, making a brave choice like this, The Cecilian Society worked well in showcasing a cast of extremely enthusiastic and talented performers. The production team worked extremely hard, and credit should be given to Izzy Way, Director, Michael Smith, Musical Director, and Katharine Northcote, Choreographer, for bringing this musical to life. The creativity in the staging was well thought out, and the large cast of approximately seventy moved well from scene to scene as the story unfolded. As always, a show like this never happens without the work that goes on in the background and I was particularly impressed with the simple but effective set, and the technical team cannot go unmentioned for their work in this area. Overall, this was a great production, displaying the many talents from a great company known as The Cecilian Society. Well done!

Helensburgh Savoy Club: Legally Blonde**Director & Choreographer: Gemma MacKinnon; Musical Director: Pamela Frew**

Legally Blonde is an ambitious production to take on, and Helensburgh Savoy brought all their talents to bear to ensure that their audiences enjoyed a great production. Bringing the story to the stage of Elle Woods believing her boyfriend Warner Huntington III was going to propose to her brought a lot more than she bargained for when Warner told Elle that he didn't want to marry her. Morgan Harrison was extremely well cast in the role of Elle and brought her triple talents of singing, acting and dance to the stage. Duncan Robinson, Warner Huntington III, whom she always hoped to marry, portrayed his off hand role well, with strong singing and acting. Picking up the pieces of her broken heart, Emmett Forrest, Peter McBride showed his sincere side and his singing and acting were good in equal measure. The Delta Nus worked well together as a team, and the entire cast ensured all aspects of the ensemble work was well executed, showing versatility in singing and dance and getting the "Bend and Snap" mastered! Paulette, played by Emily McGillivray, brought real humour to the role and Kyle, the UPS man, lived up to expectation! The entire company ensured the story line was portrayed through song, dance and drama, and each person worked hard on the stage to bring the story to life. It was clear that as well as hard work, this show had been a lot of fun to rehearse. The set for the show was simple and effective, and the show moved with ease through scene changes. I was at the show on opening night and while there were some issues with the sound, I am sure these would be resolved for the rest of the run. Full use was made of the lighting in the hall and the stage crew ensured that all ran smoothly behind the scenes. The production team had obviously worked well together in bringing this enjoyable show to the stage, and as always the entire team involved both on and off the stage, including front of house, should be thanked for bringing this great show to the Victoria Halls. A great night out!

The Lyric Club: Ushers – The Front of House Musical**Director: Roy McGregor; Musical Director: Alastair Peter; Choreographer: Elaine Watt**

Well, there's always a first for everything, and *Ushers – The Front of House Musical* was a first for me. *Ushers*, music by Yiannis Koutsakos, lyrics by James Oban and Yiannis Koutsakos and book and additional lyrics by James Rottger, tells the story of the lives of the stagiest people in the theatre – the front of house staff. A fun, quirky musical takes us through a shift in the lives of the front of house staff in the theatre and introduces us to the cast members as they open up to their own lives through drama, music and dance. A cast of only six, showed their talent in individual performances as well as an ensemble, with strong performances from all. Threaded through this storyline are the references to so many shows you lose count! However, as you get

engrossed in the story, they are all very funny and were well executed, leaving you in no doubt of the show they were from. The cast of six took us on a journey of laughter, tears, compassion and pathos as each of their own personal stories unfolded. Individually they each gave a strong performance, and collectively worked well together as a team. The singing, acting and movement of the ensemble were tight and well controlled, with credit going to the production team in the work they brought to this production. The set was simple and the movement of it throughout the production worked well. While a small scale production, sound, lighting and projection enhanced the whole experience. The production and backstage team also ensured that this piece flowed with ease. Well done to all involved.

The Minerva Club: Made In Dagenham
Director: Roy McGregor; Musical Director: Andrew Scott;
Choreographer: Alexander McGuchan-Johnstone

Set in the late 1960s, Essex, The Minerva Club took us on a very poignant journey into the lives of families and friends and importantly women as they struggle with everyday life fighting for their rights. This strong storyline had us laughing and crying and the whole ensemble showed their strength in working together to bring a show equally balanced in musical and dramatic style. A strong principal line up worked closely alongside the supporting ensemble to bring this emotional piece alive on stage. Rita O'Grady played by Eleanor MacKay and Eddie her husband played by Brian Toward both gave strong performances with good vocal and acting ability. I had the pleasure of seeing Leyton Webster and Naiomi Wylie who gave good strong performances in the roles of the O'Grady children. I am sure Louie Munro and Grace Miller were equally as strong in their roles. Anne Allan in her role as Connie Riley as always brought an excellent performance, and Kerry Marshall, playing the role of Beryl did not hold back on the bad language, delivering it with ease, without it causing offence in any way. The other female factory workers, Sandra, Clare and Cass, gave excellent and convincing performances, and in particular the delivery of "This is What We Want". The male ensemble brought a good balance to the women. Raymond Morrison played an extremely convincing Harold Wilson, as did Laura Minto in her role as Barbara Castle. Mr. Hopkins (Stuart McCue-Dick) and Lisa Hopkins (Colette Dunsmore) were well cast bringing the balance between the factory workers and the management. The style of the late 60s was well portrayed and the cast and production team had worked hard to ensure costumes, hair, be it styled or wigs, and make up were of the period. The set design was clever, with the use of a video wall in the top level of the set, and an extension at the front of the stage. The video material was well chosen and gave a different dimension to the staging of the show. The integration of the cast in the entire production as they created each scene change with ease, was well executed. Roy McGregor, Director, and Alexander McGuchan-Johnston, Choreographer, brought their vision of the show to life. That, along with music technology under the direction of James Dunsmore, and strong vocal solo work and ensemble harmonies, and a tight band under the musical direction of Andrew Scott, all led to a well-rounded performance. As with all productions, the strength of the backstage and front of house teams is equally as important, and added to the mix of the full cast, and production team, made for a successful audience experience. Well done to The Minerva Club who continue to go from strength to strength.

The Pantheon Club: The 25th Annual Putnam County Spelling Bee
Director: Graeme Shield; Musical Director: Andy MacDonald; Choreographer: Clare Ryan

The Pantheon Club certainly keep Glasgow audiences entertained with their ongoing active pursuits in the theatres in Glasgow, and this show was no exception. Following a group of teenagers, each with their own back story and played by adults, brought this Tony and the Drama Desk Awards for Best Book to the amateur stage. As they work through the challenges of the annual spelling bee, the cast bring their abilities to the stage not only in spelling, but also in portraying their own personal stories. The way in which each of the cast had developed and maintained their role should be commended. There were even a few additional spellers brought into the competition from the audience, and they went along with the flow and joined in the fun of the whole experience. While all performances were excellent, one that particularly stood out for me, was Gordon Downie's performance as Vice Principal Panch for his strong acting and excellent timing throughout. Webster's Theatre was an ideal venue for this production, and the set was simple and effective with the right balance of technical input from lighting and sound to enhance the overall performance. Musical direction was tight and the vocals were strong from all involved. It was a pleasure to speak to the Director on my way into the theatre, and would like to congratulate the entire company for tackling this show, which was new to me, but one I look forward to seeing in the future. Well done to all involved!

DISTRICT No 1: Glasgow Area

Runway Theatre Company: It's The Most Wonderful Time of The Year **Director: Robert Fyfe**

What better way to spend the final lead up to Christmas than a night out with Runway Theatre Company! This Christmas concert brought laughs, fun and a great night of singing from a great number of talented people. We heard a fantastic array of Christmas songs: some well known, some we've forgotten and some new to us. We were also treated to dance both balletic and modern, and I particularly liked the reflective dance to O Holy Night. With Robert Fyfe and Ken Christie in their splendid compère roles, we were treated to jokes, a jumper for two with only 2 sleeves and a visit from Santa! As always, putting on a concert can be equally as much work as a show and the good coordination of sound, lighting and stage management all made for the smooth running of the evening's extravaganza. Hospitality for the entire audience was much appreciated and everyone enjoyed their mince pies and shortbread at the interval. Once again, this year, Runway supported their chosen charity – Glasgow Children's Hospital Charity. Individually we were treated to a wide range of vocal performances and we were thoroughly entertained by each and every singer. I would just like to say a big congratulations to Runway Theatre Company.

Runway Theatre Company: Sleeping Beauty **Director: Robert Fyfe; Musical Director: David Dunlop; Choreographer: Nicola Fry**

What a great night we all had at *Sleeping Beauty*. The original book, music and lyrics by Eric Goold, revised by Robert Fyfe and J. Campbell Kerr, with additional material by Neil Cowan and Will Pollock, brought fun and laughter, not to mention the big audience sing along. As with all pantomimes, as well as having the nice good people and stories, we also experience the baddy in all of it, and Merlyn Souter playing Carabosse did not disappoint us with her performance as well as her amazing costume. Maggie the Minion, Carrisa Falanga, playing her first role with Runway Theatre and in Scotland, also joined us. The Fairy Queen, played by Holly Steel was a delight to listen to and watch as she danced on pointe, with great ability. Graeme Mackay as YoYo, the Jester, kept us well entertained and certainly kept us amused in the "Twelve days of Christmas". Hannah Rice and Stuart McMaster as the Princess and the Prince blended well together. King Ludo, Neil MacCowan, ably supported by Queen Monopoly, Megan Watt, played his role extremely well, maintaining his well know character throughout the entire production! Will Pollock, Teeny Tiddlewinks as always, brought humour in the right places, with the occasional wander into his own script!! He also displayed a fantastic range from his fashion wardrobe. An addition to this year's panto was the opening of the jokes box following the interval (from the audience), with many fun jokes being added to the already fun panto. While it is normal to see a synopsis of the theatrical tale in a programme, it was great to read the information in the programme, taking us back into the historical fairy tale of *Sleeping Beauty*. Music was well chosen and flowed well under the musical direction of David Dunlop. Choreography was slick and appropriate and the overall direction just perfect for a panto. The set was bright and colourful, and I particularly liked the opening scene and the Palace Ballroom. There are many aspects to getting any production to the stage and the many people behind the scenes play as important a role as those on the stage ensuring all runs smoothly. It just leaves me to say a big well done and congratulations for once again fulfilling our expectations of a good old fashioned traditional panto with sweets, jokes, music and dance.

DISTRICT No 2: Dundee & Perthshire

Alyth Musical Society: Jock And The Beanstalk **Director & Choreographer: Gemma Pryde**

This pantomime production was a "first" for this musical society but, having said that, this production, full of local quips and jokes, was a very successful venture for the company. Needless to say, the show's title gives one an insight into what this show was going to be all about! It contained all the usual panto characters, led by a frivolous Dame Mita Bean, (pronounced Mighta!) ably played by society President, Andrew Beckett, who was full of fun and energy and was a very good comic Dame indeed. Sadly the "sickness gremlins" struck the young cast for their final performance and a hastily, last minute, re-casting was necessary, moving players to cover newer and bigger roles, and this all worked perfectly, though with a cast of 39 named players, it was difficult to relate the programme names to the new players taking over other roles! This script, written by Dame Andrew, brought a new slant to the original tale. Gone was the pantomime cow and, in its place, was Gabble, the goose (Morven Moyes) who could lay golden eggs; no magic beans to haggle with; and a small Giant named Lord Blunderbore, (the perfect role for Ron Kirkpatrick) who was always irritated because he was shorter than other people! Then there was bossy Fairy Liquid (Sarah Beck), along with over-the-top Fairy Nuff (Elaine Murray) and Fairy Middlin (Dot Oudney) who both thwarted the evil and bad giant's henchman, Heinz (nasty Darren Gracey). Also, into the mix came two excellent comic cooks, Crosse and Blackwell (Dylan Wallace and Isla Beckett), plus a set of funny policemen, who all added to the funny story line. And, finally, our hero Jock, found Jodie Harden in excellent form and at total ease as principal boy, along with Rhiona Sidley making a super and delightful principal girl, Henrietta. Being a small rural society, it all came over in a small and easy manner, and staged according

to the facilities available, and the very young youth chorus performed well when required musically. Well done, Alyth, for your first foray into the world of panto – the Society should be well pleased with their first festive effort.

Broughty Ferry Amateur Operatic Society: Sunset Boulevard
Director & Choreographer: Frances Irons; Musical Director: Richard Waghorn

This show is a first for this NODA District and tells the story of down-on-his-luck screenwriter, Joe Gillis, who ends up outside the palatial, but dilapidated, mansion on Sunset Boulevard, belonging to Norma Desmond – the "greatest star of all", who ruled the silent film era, but didn't make the transition to sound movies. Both characters are the main protagonists in this tale set in 1949 Hollywood. Technically, the show is a great challenge for any society and, in particular, for the two main players. It is also entirely musically underscored throughout, adding another technical "headache" for these players and the production team! Thus, for the Joe and Norma roles, two very special people are required so, enter into the spotlight, Scott McRuvie and Lynn MacFarlane. Scott, was a faultless Joe Gillis, who never, ever, leaves the stage throughout the show's entire running time, and was simply superb in his screenwriter role. He was totally in control at all times of all his dramatic scenes and he carried off the show's title song in a strong, musical, and confident manner. In order to achieve all this, he must have the stamina to do so – and he did! Lynn MacFarlane was simply captivating, and utterly astounding, as Norma Desmond, convinced she is still beautiful and in demand as ever with her adoring public. This is one of showbiz's iconic roles and Lynn's Norma Desmond was all that it should be. It is a superb, dramatic role to play, because Norma is slowly growing insane and, eventually paranoid, but does not know it. Her musical numbers are Lloyd Webber at his best, and Lynn was capable of performing "With One Look" and the powerful "As If We Never Said Goodbye" with great feeling and all in a tremendous, powerful manner. Both the lead players were mesmerising to watch and deserved any Oscars that were going! We must not forget the excellent cast of additional characters to bring this tale alive – and Paul Campbell was the very model of perfection as Norma's faithful butler/chauffeur, Max, holding a mysterious secret; and, nicely brought to the stage was Joe's love interest, Betty Schaefer (Kirsten Smith), who was extremely sound and confident in her role and who, sadly, was told to go back to Joe's friend, Artie, an assured David Newton. In the studio film world, experienced Graeme Smith carried off the famed film director, Cecil B DeMille, with great aplomb; and Bruce Martin came over as a strong Sheldrake, a man with a penchant for flowery language! The company was not over-worked, and performed a fine job musically when required, as did the fine orchestra vital to perform at some length (congratulations to them), and the production moved nicely along to reach its dramatic, tragic finale. And how we enjoyed hearing the most "famous" film lines ever uttered – "I am big – it's the pictures that got small!", plus "And now, Mr DeMille, I am ready for my close-up." This was an extremely testing show, but accomplished very successfully!

Downfield Mains Church Panto Group: Snow White and The Seven Dwarfs
Director: Lyndsay Morrison; Musical Director: Fiona Gill; Choreographer: Rachel Thomson

Despite my vast pantomime experience, very seldom do I see this well-known tale performed as a panto! So, as this was quite unique, off we went to the land of Once Upon A Time. Rachel Miller was perfectly cast as the sweet, innocent-looking Snow White, winning the heart of her Prince and all the children, young and old, in the audience. As her handsome prince, Rachel Thomson looked an absolutely stunning and striking Prince Ferdinand and a great cheer went up when he awoke his beloved Snow White after she had eaten the poisoned apple, courtesy of her evil Stepmother, Queen Avarice. Bringing despicable sleaze as the queen of mean was Alyson Duff (who always delights in playing the "baddie" role) and she did so with enjoyable ease, bringing evil and torment to all the proceedings, helped along by the mysterious, Merlin (Paul Ross), the man in the Magic Mirror . . . until she was then finally disenchanted by the good and upright Fairy Fortune (Claire Streets). So much for the traditional story line, but hey, this was pantomime, so who supplied the corny, fun moments? Step forward panto dame Fiona Gill as the terribly outrageous Edna Bucket (pronounced bouquet!), and her sidekick, the likeable Chuckles the Jester (Graeme Hooper) – and, between the two of them, the jokes got worse and worse! Then there was the ever-so-correct Justice Quill (Keith Spottiswood) and his daft assistant, Scribbles (Pam McGrath). Their entire comic dialogue was truly up-to-date for it was based on technical computer jargon gags which made everybody groan! Another "nasty" was Slurp (Andy Mackay), the Queen's henchman - the drain cleaner - and, from his every entrance, one could almost smell him! Then we come to the Dwarfs . . . not the small kind, but ones with great "big" hearts – and how they all enjoyed their youthful cantrips! Thanks go to Kirsty Small, Jamie Tosh, Joyce McConnell, Josh McCallum, Allyson Smyth, Sharon Fox and Anne Lindsay – I hope you all enjoyed your "youth"! And, on that subject, well done to the six energetic, young lasses who made up the dance team and, not forgetting the six delightful young people playing the forest animals. This was just the prescription for a rather cold January night!

Visit the NODA website for up to date factsheets on Child Protection Guidelines (Scotland), Model Child Protection Policies, GDPR Privacy Policy for Children.

Thomson-Leng Musical Society: Aladdin**Director: Donna Bell; Musical Director: Billy Muir; Choreographers: Jenni Main, Donna Reilly**

This was the first of the festive pantomimes and we were transported to the Far East to meet Aladdin, and all the magical wonders, which go with this much-loved tale. All the successful panto elements were on show in this production – stupid gags, magic, colourful costumes, tuneful songs, goodies and baddies, but, a break with traditional panto – for gone was the thigh-slapping, “leggy” Principal Boy, Aladdin, and he was now played by talented young lad Andrew Watson and, as his zany sister, Wishee Washee, this was now played by a girl, Karla Geekie. A sign of the times (?) but it all worked out perfectly well. Andrew was a happy-go-lucky and likeable Aladdin, determined to find fame and fortune, whilst Karla had all the necessary attributes as the fall guy (girl?) as the daft, stupid Wishee. Congrats to both. Running about as daft as a brush was Thomas Richmond, enjoying his role of panto dame, in an outrageous manner as the scourge of Peking, but making himself loved by all in the audience. His “Washin’ Machine” comic song was tremendously funny and the scene, after he wrongly drinks the love potion and falls in love with the evil Abanazar, was another gleesome moment! Abanazar, (Ewan Phillip) commonly called throughout as “ava banana!”, drew all the boos and groans for being the nasty of nasties! Poor man! The love interest was provided by Terri Milne, as Princess Jasmine, and she was a loveable and likeable person, whilst Nick Brown blustered around as the Emperor – and looked a dead ringer for the Emperor Ming! His chaotic police force came in the shape of Sergeant Ping (Zac Brownlow) and PC Pong (Kelsie Boland), who supplied the knockabout comedy, as did the adorable Nobby the Panda, played perfectly by Josh Horne. The magic element had powerful Jude Vandecasteele as an American accented Genie of the Lamp, and the Genie(s) of the Ring (you got two for the price one!) were delightfully played by Georgina Middleton and Leia Reilly. There were lots to look at – the Flying Carpet, simple and effective, Chinese Dragon, chorus line girls in feathers and sequins, and lots of work for the exuberant chorus with lots of dance routines. Yes, it was all perfect for the lead up to Christmas!

DISTRICT No 3: Central Scotland**Alternative Company Entertainers: Panto-Monium****Director: Erin Murtagh; Choreographer: Mhairi Steel**

As we all know pantomime is a strange piece of theatre allowing all sorts of combinations of characters from a variety of fairy stories and children's books. Well, in this particular pantomime, written and directed by Erin Murtagh it manages to include just about every character from almost every pantomime this writer has ever witnessed! Gladly, it comes together beautifully to provide a classic piece of this type of entertainment. The “story” begins with The Fairy setting the scene, ably assisted by little Starshine, and of course introduces the cornerstone of most pantos, in this instance Dame Dottie assisted by one of her sons, Handy Andy – we later meet the other son, Silly Billy. In true panto style the storyline is outlined by these characters informing us there is an Evil Queen who with her magic potions threatens the village and somehow plans must be made to see her off! The evil Queen however captures and imprisons the four Princesses – Cinderella, Rapunzel, Sleeping Beauty and Snow White. This situation of course angers the villagers and super heroes Prince Charming 1, 2, 3 and 4 set off to the forest to try and save the Princesses. Their decision to seek the help of Robin Hood doesn't really work well as Robin keeps them in the forest for strange reasons but at least while being hospitable! Meanwhile the other villagers, Sleepy, Alice, Goldilocks, Red Riding Hood, Dorothy and Pinocchio with a few other friends including the Pied Piper and the Mad Hatter request Dame Dottie and her sons to set out also on a rescue mission. The crazy antics in the woods with Handy Andy having to bring the bench to allow Dame Dottie to rest caused quite some hilarity and of course along the way some Ghosties were encountered which allowed the popular panto cast “disappearing scene” to be played to the usual audience delight. Meanwhile Alice, Goldilocks, Red Riding Hood and Dorothy decided that they would be the better team to go and rescue the four Princesses. After some hiccups along the way the four characters do in fact reach the princesses and successfully release them from their prison cell. With the usual panto heroics, they also manage to capture the Evil Witch and somehow make her disappear – supposedly using only water – but I think using one of her own magic potions! The Princesses were of course delighted to be released but were left wondering what had happened to Prince Charming 1, 2, 3 and 4. Anyway – a happy ending had been reached and all went trooping back to the village – to allow Dame Dottie to enjoy her can of Guinness! The writer thoroughly enjoyed this very different pantomime and congratulations to all for a delightful evening's entertainment. All parts were well played giving life to the various characters ensuring contribution to the overall storyline. From the cast list it could be seen that doubling up was the norm for this show – not an easy thing to do especially for the younger cast members. Well done. The musical numbers were well performed with solo voices showing the company has a wealth of talent in the adults and importantly in the youngsters who hopefully will keep this company alive for many years to come. Choreography by Mhairi Steel was excellent with nice disciplined routines as well as some more demanding for the adult players – all well performed. From the opening Princesses number “America” and Dame Dottie's “I'm All Alone”, we had a wide range of fine songs all well sung. I really liked “Holding Out for A Hero” and I loved the Ceilidh Dance – Celtic Rondo. All good stuff with “Uptown Funk” giving a great end to a great evening's entertainment.

Jim Allardyce

Big Bad Wolf Children's Theatre Company: The Wiz**Director: Lindsay Dowell; Musical Director: Jonathon Graham; Choreographer: Emma Watkins Connolly**

This show was packed with colour, liveliness and talent. The fast pace was due to well choreographed numbers and slick dialogue. The retelling of the Old Wizard of Oz story of Dorothy being spirited away by a tornado to Munchkin Land and her efforts to return home was enlivened by uplifting musical numbers. The tornado was depicted in a visual and carefully thought out Tornado Ballet swirling round a bewildered Dorothy. Indeed, all the big dance and company numbers were imaginatively set like the Kalidah Battle, the soporific Poppies, the Funky Monkeys and Emerald City Ballet. Energetic and visually exciting movement by the dance core and cast reflected the moves of the character/animals roles. Amazing too were the dancing and acrobatics of principal dancer Sophie MacDonald. Impressive were the wonderfully attired and mischievous Munchkins in their rainbow colours and sparkle. Then on to a feast of principals who did not put a foot wrong. Jessica Riddoch as Dorothy versatile in song and dance used determination and common sense against all the setbacks and was pivotal on stage. She was ably assisted by Freddie Bang as the supple Scarecrow getting lots of laughs as he toppled over time and again; by Robbie Allan as Tinman articulate in word and movement as he sang his story and by Euan Arthur as the Lion gaining sympathy with his antics for his loveable, cowardly character. All four were in fine voice individually and together. The Wiz is a difficult role so much resting on his credibility but Aidan Harland took it in his stride being the confident trickster and fixer and delivering a powerful "Believe in Yourself". Bethany Spowart as Glinda (on the Thursday night I was there) brought her powers and charm to bring things together and singing a telling "A Rested Body in a Rested Mind" (Amy Allan shared this role), while Alyssa Cannon as a credible wicked Evillene made the most of her role and the testing "No Bad News". Entering the spirit of their roles were the busy Aunt Em (Erin MacInnes and Daisy Campbell) and Uncle Henry (Lochlan Black), Addaperle (Ella Dowell), the forceful Gatekeeper (Iona Kelly), the imperious Lord High Underling (Adam Stewart), The Messenger (Findlay Currie) and Winged Monkey (Alessandro Sportelli) as well as the Chief Winkie (Gregor Jack) and the cute Field Mice (Alexander Marjoribanks and Alyssa Allan). The Pit Singers were instrumental in keeping up the atmosphere. Costumes and makeup were a highlight throughout, particularly the scenes of black and white and the spectacle of all the sumptuous greens. Everyone had a part to play and operated as a team obviously enjoying themselves and conveying that to their audience. Congratulations on first class entertainment.

Children's Theatre Bo'ness Society: Mother Goose**Director: Jamie O'Rourke; Musical Director: Tracy Gilland; Choreographer: Jade Nixon**

The repartee, the slickness, the singing, the colour, the nonstop humour and up to date allusions combined to make this a memorable pantomime. In his last year with the company, Kieran West excelled as panto dame Mother Goose with his female mannerisms, exaggerated responses, his clever timing and command of the stage. His confidence and ability to ad lib to unexpected calls from the audience drew admiration and respect. His costumes were suitably outrageous but also fittingly apt. He worked well with all characters especially Eva Miller Watt as his son the cheery and silly Billy Gosling who always caught the young audience's attention. The principal girl and boy, namely Amy McIntosh as Jill and Isla Cadman as Colin, were well matched and sang beautifully together. Their unaccompanied duet was a well harmonised delight. The evil stakes were well raised by Cayla Rushford as the unashamedly grasping and greedy Squire who was undermined by his ambitious but stupid henchmen, the likeable Bill Bumkin and Ben Bogtrotter, namely Isla McIntosh and Jessie McLeod. Charley Manger as elegant Fairy Friendship looked at first as if she would be no match for the scheming Demon Discontent a role nicely caught by Robyn Gilbertson, a wonderful voice in her own right, and who, the audience were happy to see, got her rightful comeuppance. Lucy Shanks as Priscilla the Goose portrayed a likeable and capable layer of golden eggs and managed the hampering costume with ease, while Liam Hain and Sylvie Wyzgowski as regal King Proper-Gander and Queen Goosegog got their ridiculous mispronunciations spot on. From the outset the chorus moved and sang as one, with clear diction and movement so well drilled their actions looked natural. Costumes were lovely especially in one of the dance sequences. The special effects and fluorescent scene contributed to the whole. But the show belonged to the youngsters with lots of talent on stage. Well done to all involved.

Falkirk Bohemians Amateur Operatic & Dramatic Society: Summer Holiday**Director: Malcolm Burnett; Musical Director: Harry Thomson; Choreographer: Hannah Foley**

Well known songs from the film of the same name, confident principals and a fast moving chorus were all ingredients for a successful show. The bus mechanics from London Transport got hold of an old bus to take them on a holiday on the continent. They met up with girls, whose car had broken down and who were focussed on reaching Greece to star in a singing contest, and took them along. Then they also picked up an American pop star escaping stardom and her dominant mother. The mechanics were well fronted by lead Michael Coyne as Don, who sang and gelled well with fellow mechanics, Colin Fawkes as redoubtable Steve, David Young giving a solid performance as Edwin and Iain Davidson as irrepressible Cyril. The lively girls, Olivia Donnett as Mimsie, Lisa Goldie as Angie and Lois McNinch as Alma, looked every inch of their era and presented some lovely harmonies – although almost upstaged by the broken down Morris

Minor. Laura Stewart gave a convincing performance as the troubled runaway and sang a well matched duet "The Next Time" with Don. The unaccompanied "Living Doll" with them all was excellent. Meanwhile Kirsty Meikle as her mother Stella and her long suffering side kick Kenny Walker as Jerry took their parts by the scruff of the neck giving lots of comedic moments. Minor principals Lindsay Karwowski as the wedding singer, Rebecca Anderson and Dominic Carr as border officials gave good accounts of themselves. Songs like "Foot Tapper", "Do you Wanna Dance?" and "Dancing Shoes" were great company numbers. Indeed the choreography overall was impressive with moves suiting tempo and action and maintaining the energy of the show. Mention must be made of the wonderful miniature bus which developed a character all of its own as well as performing the useful linkage between the destinations on their route. The orchestra on stage behind the action worked well and along with the scenery and costumes contributed to the enjoyment of this colourful and light-hearted show.

Larbert Amateur Operatic Society: Jack and The Beanstalk
Directors: Derek D Easton, Yolande Borthwick; Musical Director: Jan Cunningham

A great pantomime! Reality touched us with the villagers facing hardship when the bully Giant increased taxes. In the role of Fleshcreep - what a wonderful name - Daniel Baillie with deep patrician tones was the unrelenting tormentor of the King and his villagers. Trying to keep the peace, John Coe as King Rollo was a conciliator but even so too nice to combat Fleshcreep. His daughter Princess Jill had more fire. In her first leading role Jennifer Brisbane revealed a gentle steeliness and showed a fine voice in her lovely duet with her husband to be Jack. Leading man Claire Coyne portrayed Jack in suitably swashbuckling style, rebelling from the beginning at the unjust impositions of Fleshcreep. Assisting with her fairy magic was Dale Henry as Floral Fairy who had her own fun with her forgetfulness over names. Central to humour of the show were Derek D Easton as Dame Trot and Stewart Borthwick as his chief farmhand. With ease they established immediate rapport with the audience delivering jokes thick and fast, with some subtle and topical references. Their scene in the inflatable pig costumes brought the house down. Dame Trot's costumes, with sparkly shoes or kinky boots, and wigs were outrageous. Humour continued with the likeable duo Andrew Gibson and Kirsten McConnachie, who as Guards 1 and 2 supposed to protect the princess, failed through their own amusing ineptitude. Mention must be made of Daisy the Cow and her wonderful co-ordination of movement. Yolande Borthwick and Jo Malik had us loving Daisy especially when she refused to be milked. But the show was not all about the principals. With notes true and words absolutely clear, The Villagers did themselves proud. They moved with precision and as one and were a real strength in consolidating the liveliness of the show. The fluorescent scene worked well resonating with the youngsters, and impressive was the video wall which changed the scenes slickly, depicted the street scenes vividly and created instant magic of the Beanstalk. This was a show for everyone - pure entertainment.

The Livingston Players: Stepping Out
Director: John Hutchinson; Choreographer: Pam Murray

This was a wonderfully entertaining play and so well executed. We were taken on a journey of a tap dance class containing a group of troubled characters who started from no experience to putting on a polished tap dance at the end. The work and choreography that have gone into this is phenomenal. The replication of the stages of learning the tap moves was marvellous. A special note of congratulations is due to choreographer Pam Murray who played one of the inept characters herself. And this show was funny even with all the problems the dancers had in their own lives. Lynne Hurst commanded the stage in the role of dance teacher Mavis, now accepting that she wouldn't make a big break on stage. She was ably assisted by Niccy Angus as Mrs Fraser the old fashioned, superior and huffy accompanist. Gill Sullivan set up the laughs as the gum chewing, figure conscious Sylvia and Judith Hutchinson gave an experienced, well timed and thoughtful performance as the sympathetic Maxine. Contrasting were the loners: Susie Smail giving a heartfelt performance hiding her husband's abuse; and Alastair Thomas the only man, inarticulate in his loneliness but setting up the humour too. The energetic and determined Pam Murray as Dorothy and Kate Halliday as the bewigged and brave Rose were sympathetically played but also raised the laughs. In her first performance here, Katy Smith as Lynne the nurse blended in well with more seasoned performers and developed a sympathetic character. The odd one out, the compulsive tidier and managing role of Vera was well explored by Chris Mitchell. All came to the class to escape their own problems and ended up working so well as a team that they created the final polished tap routine. And let's not forget Josh Ure in a small part as Stage Manager but catching the essence of the role. The set of a hired community hall with raised platform and functional chairs and piano at the side worked well. The set was aptly dressed, costumes reflected ordinary folk then surprised in their theatrical extravagance and props were used judiciously. The lighting was apt and unobtrusive. Another success for this talented group.



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Ayrshire Philharmonic Operatic Society: *Oliver!*

Directors: Linda Ormiston, Andrew Nicol; Choreographer: Gwyneth Grant

As I said to the cast when I popped backstage after the show, in the midst of clubs doing newly released shows which is great, you sometimes just can't beat a 'golden oldie' to look forward to, and that's exactly what we got with APOS's production of *Oliver!* Surprisingly it was a first for the club to present this classic in their long history. Playing the title role on the evening I was there was Jamie Wardrop who captured an innocent Oliver very well with strong character acting and singing. His rendition of "Where is Love?" had the audience melting. The opposite to Jamie's sensible Oliver was Hugh McCulloch as a cheeky and energetic Artful Dodger. The talent in these two young leads was excellent and matched by the full children's ensemble who each had their own wee characters, expressive faces and mastered their group choreography. Leading the children's ensemble was Ron Swanson as Fagin. His enthusiasm was infectious and he used his strong comic timing, vocals and connection with Fagin's gang and other cast members to create his take on this well-loved character. Within the Fagin gang scenes we get introduced to Nancy and Bet. Mari McCrindle's performance of Nancy was just wonderful. Balancing the vulnerable yet gutsy character, she captured an enchanting and real character, bringing a breath of fresh air to the role, backed by fantastic vocals in all her numbers. A huge well done! She was ably assisted by Jessica Rodger as Bet, who had lovely connections with the younger ensemble in particular and echoed the warmth and realness of Nancy. Bet and Nancy's relationship was lovely and believable. Bringing a dark cloud over these joyful characters was Adam Dawson as Bill Sykes. His menacing, tough and dark characterisation earned him the fear from the other characters and had the audience flinching in their seats when he was on the stage. Comedy was given throughout their scenes by Graeme Strawhorn and Olive Lindsay as Mr Bumble and Widow Corney. Their connection was great, humour faultless and it resulted in very strong performances. Continuing the comedy, but in a very creepy way when we moved into the funeral parlour scenes, were the Sowerberrys. Allan Ward's eerie physical characterisation and demure delivery of the dialogue and song was excellent. In contrast to this, and dominating Mr Sowerberry was his wife Mrs Sowerberry, played by Lisa MacMillan. Lisa's crabbiness and screeching were very entertaining, had the audience laughing heartily and brought a depth to this character, which can sometimes be lost in amongst the large number of principal roles. Neil Kerr and Emily McPhail brought the gutsy and mischievous characters of Noah Claypole and Charlotte to life and complemented the rest of the players in these scenes very well. The other characters in this talented principal line up of David Russell (Mr Brownlow), Margaret Nicol (Mrs Bedwin and Old Sally), Robert Flynn (Dr Grimwig) and Lilian O'Pray (Annie) were all well rounded and all helped move the story forward within their scenes. A brilliant adult ensemble completed a very experienced and capable cast which brought this classic story to life. Credit of course must go to Directors Linda Ormiston and Andrew Nicol and Choreographer Gwyneth Grant for producing a lively and energetic show and breathing some new life into this 'golden oldie' classic.

Greenock Light Opera Club: *Nativity – The Musical*

Director & Choreographer: Ruairidh Forde; Musical Director: Sian Campbell

This was my first time seeing *Nativity – The Musical*, and after watching Greenock Light's production it has become a firm favourite with the soundtrack playing in the car a lot since!! The whole tone of the show is just so charming and cheerful you could not help but fall in love with it and all the characters. The musical follows Coventry based primary schools Oakmoor and St Bernadette's as they stage their annual nativities. At St Bernadette's, teacher Mr Maddens and his assistant, Mr Poppy, mount their own inspired musical version of the nativity with the students, promising them that it will be adapted into a Hollywood movie. At Oakmoor, Mr Shakespeare takes a different rocky route, basing his on the story of King Herod. The question is who will get the best review from the local theatre critic. Leading the story are the characters of Mr Maddens, Gordon Shakespeare and Jennifer. The three are childhood friends who all dream of being involved in the theatre and movie business, which we discover early on are dreams not fully fulfilled. Jennifer ends up landing a job in Hollywood, but as an assistant instead of a producer, and for the two boys they become primary teachers for rival primary schools. The three characters were captured perfectly by the warm and endearing Gerard Gordon (Mr Maddens), dramatic and 'baddie you love to hate' Michael Lyden (Gordon Shakespeare) and the gentle and charming Hattie Doherty (Jennifer). All three gave strong performances and formed believable relationships between each of their characters. Hattie and Gerard's vocals in the song "Wrapped in a Rainbow" were particularly beautiful. The other key character to the story, who also acts as the narrator at the start and gets the audience involved, is that of the high-spirited and cheerful classroom assistant Mr Poppy played by Calum McVittie. Calum's childlike, fun and joyful characterisation meant he had the audience in the palm of his hands with an instant connection. His interactions and scenes with Gerard's Mr Maddens were a joy to watch and faultlessly performed. Also, his opening song "Very First Day at School" and scene with the children was excellent and too funny, Mr Poppy lifting one of the smaller boys up while singing the start of *The Lion King* had me laughing out loud for a while, startling the people around me. Bringing some control to St Bernadette's is head teacher Mrs Beven played by Sharon Tucker. Sharon balanced a firm but fair character in Mrs Beven which made both her journey through the story, her personal feelings for Mr Maddens and Mr Poppy battling against trying to protect the children, and getting carried away about Hollywood coming to her wee school, all the more enjoyable to watch. Other adult parts which completed the principal list were Mary Goodwin (The Critic), Jim

Brown (Mayor / Priest), Elaine Graham (Hollywood Producer), Linda Mitchell (Mrs Rye) and Hollywood Receptionist (Aileen McQuillan), all giving brilliant performances. Stealing the show however, and I don't think the adults will mind me saying this, were the fantastic cast of children portraying the pupils of Oakmoor School and St Bernadette's Primary. Each of them gave strong individual characters and brought their own talents across in solo singing, dancing and acting pieces stealing the scenes they were in with funny one liners, amazing facial expressions and faultless performances. Each of the younger performers held their own, even while flying across the stage! The interactions between the children and the adult performers, both principal and in the adult ensemble was lovely to watch and I had a tear in my eye when one of the younger characters and Mr Poppy shared a conversation after Mr Poppy is asked to leave his post. It was very sweet and excellently done. It also spurred on a younger member of the audience near me to tell her Mum, who like me was obviously shedding a tear, "It's ok Mum it's just a story, Mr Poppy will be ok". My heart melted. Other moments which spurred on a loud 'aww' from the majority of the audience and me, were the scenes with Cracker the dog, played very well by Winnie Crossan. I hope Winnie got extra treats for doing so well. After some ups and downs throughout the story, which I won't spoil for people reading who have not seen this newer show yet, all as expected turns out well in the end with the St. Bernadette's nativity being a resounding success, friends Mr Maddens, Gordon Shakespeare and Jennifer reuniting, Mrs Beven getting a revived buzz for her teaching job and the comical Mr Poppy regaining his lovable happy nature. I could not rave about this production enough; it was happy, warm and just adorable. It had the audience laughing, crying (for all the right reasons) and putting everyone in a lovely festive spirit. I would like to thank the Club's treasurer Adrian for his warm welcome, company and hospitality, and to congratulate the entire Club once again on a truly fantastic show.

Harlequin – Eastwood Theatre For Youth: Beauty and the Beast – The Panto

**Director: Alasdair Hawthorn; Musical Director: Karen McKay; Assistant Musical Director: Ewan Pringle;
Choreographer: Sarah McLaughlin**

This lively Harlequin pantomime did not disappoint an eager and full audience. Writer Alan McHugh's extremely funny and clever script was genius, with the production team of Alasdair, Karen, Ewan, Sarah and Hannah delivered it with great success. The French village of Grand Derrière, located within Pantoland, was bursting with larger than life characters and villagers who kept the energy alive throughout this fun-filled panto. The story follows the Marquis (who latterly becomes The Beast) played confidently by Emile Sibile, as he tries to find true love to break the curse placed on him. Emile showed strong characterisation to present all sides of this character very well and gave a resolute performance. Helping him realise that true beauty lies within was Abbie Aziz as a delightful and spirited Belle. Abbie brought a strength to this panto leading lady which was superb and proved she was a worthy match for Emile's Beast. Helping the Beast run his castle were his sibling servants Michel and Michelle, played by Matthew King and Heather Williams. Both brought great levels of humour to their characters and worked exceptionally well together. Heather in particular was very funny with Michelle's determined fight against the mushiness of falling in love, but eventually succumbed to the charms of Marcel. Marcel, the son of the baddie Madame De Testable, was captured fantastically by Paul Cameron. The audience was rooting for him throughout as he was commanded about by his overbearing mother and were delighted when he helped save the day. The baddie of the panto, Madam De Testable, was just an exceptional performance by Sophie Aziz. She commanded the stage, worked the audience and gave us nastiness and humour all wrapped up in the one package. Her comic timing and vocals in solo numbers were brilliant, with the lip-sync mash-up a perfect combination of both things. She executed this faultlessly and had the audience in tears of laughter, deserving the impressive reaction. Every time she left the stage saying "I hate you all" got a lot of boos from the audience but kept making me chuckle as well with her French accent which was a delight. A huge well done to Sophie on this excellent role. Bringing more humour to the story was Aimee Mejury as Belle's friend Bibi. Aimee's bright and bubbly personality beamed from the stage as she led the bigger ensemble numbers with excellent vocals and dancing. Her comedy timing and work with the audience was great and she brought a lot of happiness to the part. Helping Bibi with the comedy was Iain Shearer as her mum Bette Bouffant. No panto is complete without a dame and Iain did not disappoint in this role. Using strong physical characterisation, a deep voice and excellent comic timing resulted in a great performance which seemed to come to Iain with ease. Aimee and Iain worked exceptionally well together and kept the energy alive during the story. The principal line up were supported by a brilliant ensemble of junior and senior players, all of whom displayed impeccable choreography, booming vocals and an infectious liveliness. It was clear that each and every member of the cast and ensemble were enjoying every moment on the stage, and having fun which is just a lovely thing to see from a youth theatre production. A huge well done to the full team at Harlequin on another successful panto.

Johnstone Phoenix Theatre Group: Alice in Pantoland

Director: Carol McLaughlan; Musical Director: Cat Clark; Choreographer: Amy Carrigan

The Johnstone Phoenix are well known for their pantomimes within the local community with tickets flying out the door as early as seven months before the show opens. This resulted in a full house for the cast to perform in front of and a great buzz in the audience as the panto started. A sparkling opening number by a talented ensemble kick-started the

story and set the level of the energy we were to expect throughout the show. *Alice in Pantoland* as a story is based on and follows a similar tale to *Alice in Wonderland* with lots of characters introduced keeping the story moving and audience engaged. The story followed Alice and her best friend Susie as they accidentally follow the White Rabbit into pantoland, to return his lost shopping bag. The bag's contents are key to the story as it holds more jam for the Queen, as all her jam has been eaten by the Jammerwocky monster. On their arrival, Alice and Susie are quickly set on a task to rid pantoland of the Jammerwocky and as their quest progresses, they meet lots of interesting friends. Alice was played by Jennifer Scott, who gave a brilliant performance, capturing the sweet, enchanting leading lady. Robyn Crawford was excellent and well-cast as the confident, gutsy Essex accented Susie, who balanced the sweetness of Alice with her sass in their duo. Jennifer and Robyn complemented each other and worked well together. The reason they reach pantoland is because of Ross White's droll White Rabbit who appears entertainingly at intervals within the story as different characters in the wrong panto. Ross's lethargic character walk, slow speech delivery and snobbish accent brought a lot of comedy to the role and he had the audience laughing on each of his entrances. Jam is key to the story, and in charge of making the jam is our dame, The Duchess (Stuart MacKay). Stuart commanded the stage and audience with ease, with his comic timing shining through. It was a brilliant performance aided by the numerous conversations with his unsuspecting audience victim, which were hilarious and well controlled throughout the show. The Duchess' sons, Tweedle Dee (Sarah Carruthers) and Tweedle Dum (Jessica Kerr) gave a great double act with silly comedy both in dialogue and physicality. Their scenes with Susie in particular were very entertaining. The Duchess's main jam customer is The Queen, who was captured brilliantly by Shiranne Burns. Shiranne brought us the baddie role of the panto, spurring the audience on to boo her and using her strong stage presence and experience to rule her scenes. In particular the vocals within her solo number were fantastic. Plotting behind The Queen's back to take her throne was the eerie and mischievous Knave, played by Wynter Elliot. Wynter's creepy characterisation was well delivered and merited the audience reactions. Linking the story together was the lovely Kirsty Reid as Fairy Know It All. Kirsty's fairy character was beautiful, delightful and ditzzy as she helped Alice on her quest with impeccable fairy characterisation. Completing this talented principal line up were Daniel McDonald as the eccentric, animated and hilarious Mad Hatter, Jennifer Scott as the expressive and crazy March Hare and Jessica Logan as the cheeky and witty Dormouse. Daniel, Jennifer and Jessica worked well together and produced a very entertaining trio in their comical scenes. The tea party number and gag, with Alice and The Duchess, was well executed and energetic. One of the lovely benefits of this show for the club was that every member of the cast had a named character part, too many to list in the report, but it allowed every member to show their talent as triple threat: actors, singers and dancers. The staging and use of video screens as a backdrop and as portals were brilliantly used, especially for encouraging the audience to shout out at the right times throughout. A huge well done to the production team of Carol, Cat and Amy on an entertaining panto with great characterisation, lively / cheesy music and energetic dances. A great panto to add to the club's panto repertoire.

Minerva Youth Theatre: Sister Act - The Musical

Director: Susan B Russell; Musical Director: Chris Pugh; Choreographer: Donna Reilly

Director Susan B Russell, Musical Director Chris Pugh, Choreographer Donna Reilly and the fabulous members of MYT really worked their magic with this production of *Sister Act*. The characterisation and comedy timing throughout the show was excellent from every member of the cast and they worked hard to develop and maintain their characters as the story progressed. With so much talent in the club they were lucky enough to double cast four parts and although I didn't see Emily Gough (Deloris), Emma Cluckie (Mother Superior), Lily Deery (Sister Mary Roberts) and Samantha Barr (Sister Mary Teresa) on stage at the performance I attended, I have every confidence they would have given equally fantastic performances during the week. At the Saturday Matinee performance the part of Deloris was confidently played by Molly McNair. Molly gave a very impressive and mature performance with strong vocals that seemed effortless even in the bigger belt numbers. Her characterisation in all scenes was fantastically consistent, showcasing a strong triple threat of acting, singing and dancing during this demanding role. Monica Taggart was infectious in her enthusiasm and energy for her comedy role as Sister Mary Patrick and Katie Flavin as Sister Mary Robert gave a great performance, both girls working well together. In particular Katie's "The Life I Never Led" was beautiful and when she hit the key note in "Raise Your Voice" I got tingles. The part of Mother Superior was brilliantly played by Samantha Barr, who gave a very well-rounded performance and commanded the stage during her solo numbers with an impressive and flawless voice. Ellie Shaw as Sister Mary Lazarus truly captured the comedy in this role with her dancing and stage presence a joy to watch and very commendable. Hayley Ferguson (Sister Mary Martin), Emma Cluckie (Sister Mary Teresa) and Adam S Stewart (Monsignor O'Hara) completed the talent line up in the convent. The unlikely hero of the show, 'sweaty' Eddie was faultlessly played by Adam Stewart who captured the geeky and shy side of the character beautifully and his impressive vocals in all number were just extraordinary. "I Could Be That Guy" in particular stood out like a singing masterclass. Benji England as the imposing gangster Curtis was brilliant, with great stage presence and a controlled performance in all scenes. He was aided by Lewis Kerr, Conor Manley and Kevin Kirson (TJ, Joey and Pablo respectively) who were fabulous in their numbers as the band of chaotic gangsters. They were very entertaining in their excellently choreographed routines and the comedy brought out in the characters was infectious making them true crowd pleasers. Michelle and Tina were played by Christie McEwen and Isla Howie, who together with Ryan McEnaney

as Ernie ensured that the opening scenes let the audience know they were in for a treat. Everyone on stage demonstrated real enthusiasm for this production and the ensemble performed all numbers with passion. The talent of performances was backed by a minimal set, which consisted of a large video screen along the back complemented by smaller moving pieces. The stage management and swift changing of the scenes worked very well and kept the show moving at a fast pace. At this visit it was an honour to present NODA awards to Susan and Tom along with NODA youth awards to some members, along with the club's own trophies for commitment. Impressively, two members received recognition for 10 continuous years with the club. This is a rare achievement within youth societies and I would like to extend a huge well done again to Monica Taggart and Isla Howie for this. Congratulations to everyone involved on an excellently entertaining and up beat production, and thank you for making myself and Daniel feel so welcome as always.

NODA TODAY



Does your society have something exciting to tell?

We are looking for interesting articles for our July edition of NODA Today.

Does your society have an exciting story to tell?

Have you pulled a show off completely out of your comfort zone?

Do you perform in a quirky venue?

Does your society have famous alumni?

Then let us know!

We are always looking for stories for every edition of NODA Today and our online blog. If you think you have one of those stories then please get in touch.

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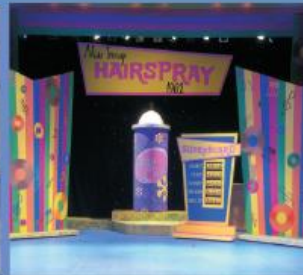
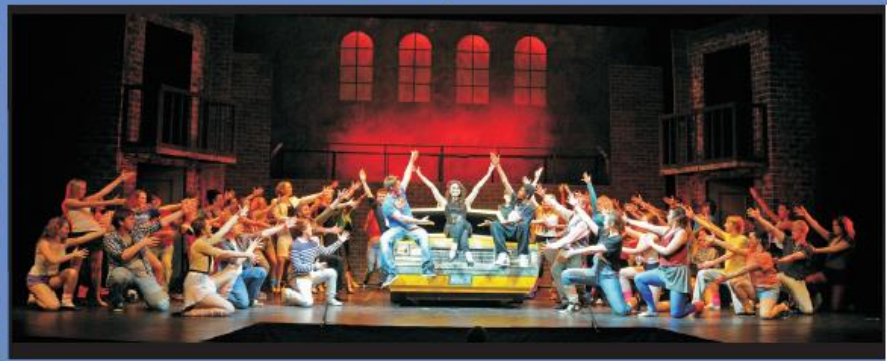
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Airdrie Arts Guild Drama Group: Aladdin**Director: Ronnie Mackie; Musical Director: Blair Wilkie; Choreographer: Cat Gemmell**

Aladdin is a popular pantomime and this version was full of eastern promise, with fun, frolics, song, dance and magic, telling the story of Aladdin and his journey of finding true love with Princess Mandarin, the daughter of the Emperor of Peking, until the wicked wizard Abanazar tricks her to handing over the magic lamp. As the adventure unfolds, Aladdin comes to the rescue and they all get their wishes granted. Gayle Reid performed faultlessly as Aladdin and was well paired with Morgan Sloan who sang beautifully as Princess Mandarin. Playing dame, Bill McCloy took to the stage in his usual style portraying the conniving Widow Twankee donning the expected outrageous costumes. Eddie Gouther never missed an opportunity to engage with the audience in providing a highly entertaining performance as Wishee Washee, with intent of wooing So-Shy, appropriately played by Karry McKellar. Liam McKinstry commanded the stage as the intimidating Abanazer, Colin Archibald made a fine Emperor and Giovanna Tweedie and Helen McAleer were well paired as Yu-Dun-Wong and Hu-Dun-Pong providing the predictable level of humour! Linda Gouther made a very graceful Spirit of the Lamp which contrasted well with Cat Gemmell's entertaining Genie, or should I say Isa of the Lamp who was definitely 'still game'! Choreography was well pitched and the children with the citizens of Peking, spirits of the cave and laundry workers performed to the usual standard. The pantomime was well costumed with vibrant colours and the finale walk down was a reminder that Christmas was now only around the corner. This was a great family pantomime which incorporated great visual comedy, slapstick and audience participation.

Cumbernauld Musical Theatre Society: Titanic, The Musical**Director: Fraser Morrison; Musical Director: Ian Monteith-Mathie; Choreographer: Kirstin Stewart**

This was my first visit on board *Titanic* and despite the tragic outcome in the final hours of her maiden voyage from Southampton to New York on 14th April 1912, this production provided a stirring tribute to those who sailed on the ill-fated ship of dreams. Based on the stories of actual passengers who boarded the most legendary ship in the world, the company brilliantly portrayed the personal ambitions of those seeking a better life in America, innocently unaware of the catastrophic disaster awaiting them. This was a wonderfully atmospheric production displaying excitement, emotion and sentiment. The show was well costumed with all passengers dressed according to their social class. In recognition of the quality of the production, it would be unfair to single out any one performer, as all on stage had an important part in portraying their experience. Vocal performances of principals were first class and were tremendously supported by the entire cast throughout. I congratulate Fraser Morrison for his creative stage design and direction, Ian Monteith-Mathie for his musical direction and Kirstin Stewart for choreography who all collectively influenced and attained the best from the entire cast. Well done!

Greenhills Pantomime Society: Rapunzel**Directors: Joy Eunson, Paul Eunson; Musical Director: Paul Eunson;
Choreographers: Kate Downie, Nicola Houston**

This pantomime is based on the Grimm brothers' fairy tale which tells the story of Rapunzel locked up in a tower for almost eighteen years by witch Gothel, who Rapunzel believes is her mother but her real parents are actually the King and Queen who are hopeful that one day she will return to them. Rapunzel was ably portrayed by Emma Taylor with John Brewster and Susan Livingston cast as King Ralph and Queen Rose. This was Stuart Carey's first year with the club and as dame he entertained the audience as Nurse Hetty Hairspray supported by Brian Shields as Willie Widdle. Rebecca Johnson, Jodi Walker and Katie Anderson played fairies Good, Well and Nuff, who transported Rapunzel to experience the outside world much to the fury of witch Gothel, sinisterly portrayed by resident baddie Anne-Marie Simpson who had the audience booing and jeering. Veronica Wharton and Paul Eunson worked well together providing slapstick comedy as double-act Ball and Socket with the usual enthusiasm and audience engagement. Emma Hamilton and Liesa Carey provided good performances as the handsome Prince George and Sergeant Hawkeye. Choreography was well pitched and appropriate for the children and the adult chorus provided a tap routine which were all set to well known songs and music. It was a colourful display and the costumes made by company members were splendid and fitting for each character. This show had all the ingredients to entertain families at Christmas time.

Monklands Light Opera: Annie**Director: Steph O'Raw; Musical Director: Patrick McClair; Choreographer: Steph O'Raw**

This was a great family show which, for the first time, brought together both the junior and adult sections of the company. Ruby Tucker confidently played the optimistic orphan Annie bringing great characterisation and fine singing to the performance I attended which I understand was equally matched by Cassiah Fitzpatrick whom she shared the title role with in alternate performances. Liam McKinstry provided a flawless performance as the billionaire Oliver (Daddy) Warbucks, ably supported by Claire-Marie Taggart as his caring and faithful secretary Grace Farrell. Angela Ball provided a strong performance as the drunken matron of the orphanage Miss Hannigan alongside David O'Brien, her scheming brother Rooster Hannigan and Jennifer Greenhill as his girlfriend Lily St Regis. All three presented a great

rendition of "Easy Street". The principal orphans were well played by Mischa Brown (Tessie), Alina Boyle (Molly), Christy Bullock-Walker (Pepper), Rosa O'Hanlon (Duffy), Ava Boyle (July) and Caoimhe Donnelly (Kate), who were well supported by the entire youth cast. The dancing numbers were fairly energetic and singing was of a high standard. All remaining principals, dancers and those in the chorus, not forgetting Sandy the dog, alternated between Carrie an Old English Sheepdog and Sparky a Yorkshire Terrier, contributed to what was a most enjoyable evening's entertainment.

Our Lady's Musical Society: Kiss Me Kate

Director: Alan C Jones; Musical Director: Rebecca Keay; Choreographer: Sarah Booth

Although this backstage musical based on Shakespeare's *The Taming of The Shrew*, has recently been revamped and revived, it has not lost the wit of the original. Written by husband and wife team Bella and Sam Spewack, it inspired great memorable numbers by Cole Porter ranging from comedy to haunting ballads. In opening at Ford's Theatre, Baltimore, Marie Hannigan provided a strong lead as Hattie in "Another Op'nin' Another Show", effortlessly tackling the various key changes. James Cassidy and Maureen Todd took centre stage as Fred (Petruchio) and Lilli (Katherine, the 'Shrew') both characterising their parts well and together provided a romantic "Wunderbar". I also particularly enjoyed Maureen's beautiful presentation of "So in Love". Jennifer McGowan provided a charming performance as Lois (Bianca) and was joined by Ray O'Sullivan as her ne'er-do-well gambler and boyfriend Bill Calhoun who runs foul of two dim gangsters played by Robert Kirkham and Craig Prentice, who gave an entertaining "Brush Up Your Shakespeare" with a soft shoe shuffle. Hortensio and Gremio were well played by Stephen Rattigan and Gary Young. John McKenzie presented a dignified Harrison Howell and Laurie Thompson made a suitably Shakespearean Baptista with Anne-Marie Simpson cast as the Stage Manager. Although this show may not have the popularity that it once enjoyed, the audience certainly responded well by acknowledging the performances provided from the entire company, ably supported by an accomplished group of musicians in the pit.

NODASafe

NODASafe is run by people who understand theatre and have personal activity in the community theatre environment, so we know what pressures and challenges face NODA societies on a show-to-show basis. Support includes - telephone and email support with production safety queries, general advice on all health and safety queries, dealing with serious accidents, generic risk assessments and coming soon will be online training.

Legal Advice

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GETTING IN TOUCH

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Allegro: Made in Dagenham**Director & Choreographer: Felicity Thomas; Musical Director: James McCutcheon**

What a fabulous show! Based on real life events in 1968, this dynamic musical tells the story of the fight for women's right to equal pay. Women working in the Ford Factory in Dagenham sewing seats for cars were downgraded to unskilled workers and were incensed that they were being paid much less than the male factory workers. Determined to do something about it, they took their case to the union but eventually were driven to taking strike action in order to achieve a positive outcome. This compelling storyline was brought to life by an exuberant cast who, under the direction of an excellent production team, created a stirring piece of musical theatre. Choreography throughout was slick and true to the 60s style and beautifully executed by every cast member who appeared confident and at ease with the extremely well thought out routines. Big production numbers were moved and sung with real energy. The strike scenes, "Storm Clouds" and "Everybody Out" with the women brandishing their banners, were especially hard hitting, conveying the ruthlessness and determination these women had. Musical numbers throughout were vivacious with some excellent solo singing. The angst between the men and women came across particularly well. The main characters were very well cast, each one portraying a believable character. Zoe Brookes gave a wonderful performance as Rita who has been nominated as the somewhat reluctant spokeswoman for the female factory workers. She showed real power and strength both vocally and in her characterisation. Her dilemma in juggling her family relationships and domestic commitment with her passion for her job in getting things sorted for the workers showed a real feeling of split loyalty no more so than in "Nearly Had it All". There was real chemistry between Rita and her husband Eddie (Alex Matthews) a real family man who, when feeling he has lost his wife, gives up and leaves with the children. "The Letter" was sung with genuine, raw emotion. Eddie's eventual recognition of his wife's achievement and realisation of their true love showed immense tenderness. The two O'Grady children Sharon (Freya Reid) and Graham (Luke Murray) were quite charming. Rita has the support of all of the factory girls but especially Sandra, Cass, Clare and Beryl. This was a strong line up with each creating a convincing character. The sexy Sandra (Ali Wood), the feisty Cass (Ruth Harris), the somewhat ditzy Clare (Caitlin Davis) who led the girls in the most entertaining "Wassname" and the mouthy Beryl (Chrissie Thornton) who just said it as it was! These girls provided many comic moments with their well timed one liners. The Ford UK boss Jeremy Hopkins (Paul Inglis) and his stylish wife Lisa (Rachel Allison) established the contrast in class distinction, Jeremy trying to stand his ground in the dispute, while his wife showed a genuine compassion in supporting the women's rights and befriending and encouraging Rita in a most moving scene. Judith Walker gave a strong portrayal of Barbara Castle with a sharp yet sympathetic manner and gave a great interpretation of her number "Ideal World". Dominic Lewis had the audience eating out of his hand as the most amusing Harold Wilson with perfect timing in his mannerisms and distinctive walk. "Always a Problem" with Harold and his aides was a very good song and dance routine. Phil Dobson was a sympathetic union rep Monty, Audrey Jones a strong Connie and Jonny Farley a somewhat showy all American boss man Tooley. An interesting set which was transformed to depict a dated, modest kitchen, the factory floor, offices, House of Commons, and TUC Conference was well lit to highlight the appropriate playing area. The many, many scene changes were smooth and non-intrusive. Excellent costumes reflected the style and fashion of the period with some glamorous, glitzy disco costumes. The final "Viva Eastbourne" and "Stand Up" showed the strength of the company singing and had the capacity audience on its feet ending the show on a real high. From the opening number to the final number it was obvious that this production was being enjoyed by all on and off stage. This was a bold, brash, pacy and energetic production well deserving of the standing ovation it received. A tremendous evening and a memorable production which could match many professional productions. Fab-u-lous!

Edinburgh Gang Show: Edinburgh Gang Show 2019 – The 60th Show!

Directors: Andy Johnston, Jemma Crawford; Musical Directors: Andrew Thomson, Caitlin Morgan;
Choreographers: Louise Williamson, Jemma Crawford

As a regular attender at *Gang Show* I am always blown away by the freshness and spectacle which is *Gang Show*. Celebrating their 60th show, the team of 250 youngsters and the numerous adults who have worked tirelessly with them presented a real extravaganza of song, dance and comedy sketches. The opening "Celebration" which brought together the main and junior gang bursting on to the stage, sparkled and certainly conveyed an idea of what was to be an evening full of energy, enthusiasm and fun. This was a most imaginative programme with such variety in musical numbers, different dance styles and cleverly scripted sketches which these youngsters presented with real vitality singing confidently and constantly moving around creating various tableaux and well staged pictures. There appeared to be more dancing this year than in previous years and I applaud all of the cast but particularly the principal dancers who relentlessly performed tap, ballet, jazz, contemporary and ballroom with real style and conviction. "Wide Open Spaces" with a group of cowgirls continually interrupted by Ellie Roeling on 'horseback' singing "Shotgun" was most amusing and led into a lively all singing all dancing "Kansasland" complete with hoedown and strong soloist Angus Taylor. "Singin' & Dancin'" offered another dazzling section with its show girls and lively "Dancin' Fool" led by Ruben Binney. Huge praise to the Junior Gang who were in great form, powerful and enthusiastic in their medley of West End musical numbers. They certainly belted out "Revoltin' Children" and coped admirably with the intricate moves and routines in their section, never phased by any minor mishaps. A more subdued mood followed in "Seasons" with "Falling Slowly" beautifully sung by Ava McCaffer and Cameron Armstrong backed by a more sentimental group of singers and dancers in a moving "Seasons of Love". The final musical section of Act I was a selection of numbers by Queen where more

youngsters shared their vocal talents. Lewis Boyd sang with real meaning "Is This The World We Created?" followed by the trio Alice Bailey, Allie Cochrane and Emma Clarkson in an animated "Crazy Little Thing Called Love". Esme Prosser's "Love of My Life" was sung with purity and sincerity with Katie Kistruck rounding off this section leading the cast in a dynamic, upbeat "I Was Born To Love You". The full-on song and dance numbers were punctuated with well delivered, humorous sketches. "House Of Wax" had a group of less than enthusiastic school children visiting the Edinburgh Waxworks where they met some ancient Scots – Robert the Bruce, William and Mary and more modern icons – Lorraine Kelly, Nicola Sturgeon and Lewis Capaldi. This was an inspired sketch with each character giving the personality they deserved to create the scene. Another hugely amusing scene was "A Musical Interlude" with Ailsa McLean singing "Memory" from *Cats* while stage hands used props to depict every word of the song. This was so slick and clever. Well done Ailsa for continuing to sing so well throughout the mayhem! Vigour and vitality continued into Act II with a most impressive tap routine in "Born To Boogie". The splendour continued in "Wanna Dance" where Tatiana Honeywell gave a stunning, mature vocal performance providing a pin drop audience moment. More fun and nonsense in "Medieval Mayhem" and more first rate singing by Kelsey Main in the beautiful "Speechless" and Jessica Lyall in the upbeat "Shine Like The Sun". The party atmosphere continued with the spirited "Come So Far" fronted by Megan MacLean and Maria MacDonald where I thought the words "Every year we get stronger" was a fitting tribute to the *Gang Show*. Emily Johnstone and Amy Camfield with the other cast members finished off the party with panache. "The Choir" with their exuberant "Haggis Song" inevitably involved audience participation and rounded off the programme in real panto style before the finale. Matthew Knowles gave a stirring rendition of "I'll Always Remember This Way" with Millie Ironside and Will Rennie having the honour of leading Ralph Reader's "Thankful". It is always very touching to see all of these young people in their respective uniforms proudly standing and singing about the true meaning behind being a scout or a guide. The solemnity and sincerity in "Caledonia" are most emotive. This was a visually spectacular production with wonderfully lavish sets and lighting and fabulous costumes which were so colourful and pertinent to the style and setting of the action. So many costume and scene changes must present a real challenge for all on stage and behind the scenes, yet the smoothness in transition is remarkable. Presenting a show of the very high standard that this requires utter dedication by the cast who have so much to learn and remember, the production team and the many others behind the scenes. *Gang Show* is an outstanding example of team work as individuals are supported by those around them on and off stage having fun, making memories and developing skills and friendships for life. Congratulations on a superb *Gang Show – The 60th Show!* You certainly did have an outstanding production and celebrated in style. I enjoyed every minute of it and very much look forward to future productions.

Forth Dimension Musical Productions: Pantostein

Director: Melanie Smith; Musical Directors: Caty Kerr, Cameron Aitchison;

Choreographers: Zoe Hogg, Joanne Hogg

This was a most unusual and different pantomime for this young cast but one which worked well and was highly entertaining. The town of Cemeteria in the heart of Transylvania holds a competition which attracts some mad scientists resulting in some very strange antics and science inventions where even the locals are turned into zombies. The pantomime got off to a great start with Dracula (Yiorgos Perris) setting the scene. This young man is an absolute natural on stage and gave a strong performance in every way knowing exactly how to work an audience. Zoe Wanwick also gave a convincing performance as Dracula's bride, animated and forceful throughout. Investigating the creepy goings on in Cemeteria and trying to pacify people are Boris Von Rental (Joe Burnett) and the commanding Bertha Tidfyl (Lexi Lane). Here was another convincing partnership, both players confident in their role and working well together. Much of the action takes place in the local Guts and Garter Hotel run by Dame Bloodengutz and her lovely daughter Ophelia. Keith Bowden is an experienced 'dame' and never fails to bring humour to the plot with his spontaneous actions and flamboyant costume. Caty Kerr was a charming daughter who kept things moving along at a good pace and singing well. The arrival of the baddies Dr Frank N. Stein (Cameron Aitchison) and his side kick Igor (Bryan McMinn) certainly put a spanner in the works but eventually their experiment in bringing their monster to life wins through. Holly Whitehead, the monster, looked fantastic in her green outfit and stomped around the stage emphatically. Findlay McCourt was a scary Werewolf turning into a delightful Fairy Godmother. The ensemble of youngsters was lively, always reacting to the action on stage and moving and singing confidently. There was some very good choral and part singing with numbers like "The Monster Mash" and "I Can Read the Riot" performed with real conviction. As in true panto fashion, all ended well with everyone finding love and romance. Good sound effects and the use of a smoke machine created a spooky atmosphere and the simple set was used to good effect. Everyone looked splendid too in their colourful costumes. Although this was an unusual script, it still had all the ingredients of a traditional panto with lively songs, slapstick, subtle topical humour and audience interaction. The final community sing-a-long bringing youngsters from the audience on to the stage and sweeties thrown out to the audience rounded off this most entertaining, fun pantomime. I was delighted to present so many awards ranging from several youth certificates, 5 and 10 year badges to two 35 year badges. Well done, Forth Dimension. This was a most enjoyable way to spend a Saturday afternoon and I left feeling quite festive.

Musselburgh Amateur Musical Association: Revue 2020

Director & Choreographer: Caroline Inglis; Musical Director: David Gibson

This was a well constructed programme mixing a selection of numbers from well known and not so well known musicals with rock and popular favourites. An impressive male chorus got the evening off to a strong start with "Skye Takes The

Soul" followed by the full chorus with a rousing "500 miles". The company sang very well throughout and were particularly strong and defiant in "Once We Were Kings" (*Billy Elliot*), "Stand Up" (*Made in Dagenham*) and "At the End of the Day" (*Les Misérables*) with its line up of powerful soloists. The company is fortunate in having some very good male and female soloists and small ensembles who performed confidently and with style. Musical numbers had been well chosen to suit the different style of voices. There was lots of variety in pace and emotion throughout the production. Big numbers like the gutsy Tina Turner's "Nutbush City Limits/Proud Mary", the glitzy "Copacabana" and "Heads Will Roll/Thriller" contrasted well with "You Walk With Me" sung with true feeling and serenity by Bob and the male chorus and the haunting "Wild Mountain Thyme" delivered so innocently by Chiara accompanying herself on the guitar. The youngsters in the company were very well drilled and enthusiastic. They coped admirably with the imaginative choreography particularly in TEAM ("You're a Good Man Charlie Brown") "Waka Waka" and "Dancing Dan" (*Me and My Shadow*). The company had obviously been worked hard by the choreographer/director resulting in a lively, dynamic show which flowed well and was interesting to watch as well as listen to. "Two Ladies", a fun number from *Cabaret*, went down well with the audience as did "Big Spender" (*Sweet Charity*). "Spread the Love" (*Sister Act*) was a dynamic ending to the evening. MAMA's spring production is *Chess* and Alison and the chorus were an excellent advert for the show with a powerful and engaging "Nobody's Side". MAMA is undoubtedly a big family with the youngsters and the adult company complementing each other and making an excellent harmonious sound. This was a most enjoyable and entertaining revue which I very much enjoyed. I look forward to seeing *Chess* in the spring.

Showcase Musical Productions: A December to Remember
Director: Andy Johnston; Musical Director: David McFarlane

I always feel that Christmas has arrived after attending a Showcase Christmas Concert. The strong chorus and many talented soloists were all in good voice delivering a medley of traditional songs and carols alongside more contemporary numbers. "Bring A Little Jingle" got the evening off to a jolly start and was followed by a most varied selection of interesting songs. It was very refreshing to hear numbers which were totally unfamiliar to me. I had never heard "Deck the Nutcracker Hall" to the tune of Tchaikovsky's "Dance of the Sugar Plum Fairy" nor Mozart's "Jingle Bell Rondo". Both were a real treat. "Into the Unknown" a most difficult duet from *Frozen 2* was another engaging addition to the programme. Following the tradition of including the song used in the John Lewis Christmas advert, we heard a very well sung "Can't Fight This Feeling". This eclectic selection of Christmas music with intricate vocal arrangements included such lively numbers as "Santa's Crazy Reindeer", "Rejoice and Be Merry", "Jingle Bells" and the boisterous "All I Want for Christmas Is You" which were sung with great gusto. These contrasted well with the more tranquil numbers including the duets "White Christmas", "Little Drummer Boy", "Peace On Earth/Do You Hear What I Hear?" and my favourite Christmas song "O Holy Night". Fun numbers "All I Want For Christmas" and "Run Rudolph Run" lightened the mood. All of the well chosen soloists sang with sincerity with the final "Have Yourself A Merry Little Christmas" most emotive. Each section of this diverse programme of frivolity, fun and meaningful numbers was introduced by the compere A.J. who gave some interesting background to each song as well as amusing quips about the soloists. His humour and spontaneity always go down well with an audience. Mulled wine and Christmas pies at the interval added real Christmas cheer to this most relaxing and enjoyable concert. As always, proceeds from the evening go to Macmillan Cancer Support, the charity Showcase has supported for 30 years and whose contribution has risen to almost £300,000 – an amazing achievement by a committed, talented company who always deliver a challenging, stimulating programme. I'm sure that, like me, the audience left feeling happy and festive.

Threepenny Theatricals: The Hollow
Director: Fiona Main

Who doesn't love a good 'Who dunnit'? And what better writer than the world-famous Agatha Christie? With so few drama clubs in NODA Scotland it is always a pleasure to visit Threepenny Theatricals. This year's choice, *The Hollow*, by Agatha Christie had all the ingredients for a great evening – a weekend at a country house, friends and family with secret pasts, a glamorous Hollywood film star and of course the inevitable murder. Through all the twists and turns the audience are kept guessing until the very end. Who committed the crime? I won't spoil the surprise but safe to say I didn't guess correctly! To be a success any play requires a number of key ingredients: (i) A great story. Given the author that was a guarantee with plenty of plot twist to keep us all guessing. (ii) A varied selection of characters. It was clear that every member of the cast had worked hard to understand the demands and nuances of their character. Everyone was believable and truthful, drawing the audience ever deeper into the action and making us want to find out more. It was great to watch the interaction between the actors as their characters' relationship with others developed and changed over the course of the play. It would be wrong of me to single out any one performer because there were truly no weak links. (iii) A set and costumes that evoked the time and place. Once again, the set built and dressed by club members was perfect with great attention to detail and designed to ensure the pace of the play was maintained. I particularly liked the use of the butler and housemaid to make changes between scenes. Costumes were of the time period and appropriate to each character. *The Hollow* was once again a triumph for the company and I was delighted to see increased support for this relatively new club. Congratulation to everyone on and off stage and I look forward to next year as the club continues to grow and develop.

Stuart McCue-Dick

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Artistic Concert Experiences: ACE Chorus Entertains
Director: Rona McKenzie; Musical Director: Richard Johnstone

After a break of a few years when I was unable to attend, I was delighted to see that the standards of the ACE Chorus and Orchestra remain high. There was the usual mix of chorus, solo and small group numbers. The first half got off to a flying start with two Irving Berlin songs that were followed by Ben Brown and Karan Darroch singing "Baby, It's Cold Outside", always a favourite. The gents chorus then serenaded us with "Bachelor Boy". The remainder of the first half was made up with songs from *The Lion King*, *New York New York* and *God Only Knows* by Brian Wilson. A quartet of ladies also gave us a lively rendition of "Making Your Mind Up". Richard Johnston, Musical Director, and Rona McKenzie, Director, have the difficult task of deciding what songs should be chosen and again this year the selection showed off the variety of styles of music the chorus and orchestra can cope with. The second half ranged through songs from *Miss Saigon*, *Phantom* and *South Pacific* to a beautiful rendition of "Blow the Wind Southerly", Lorna Brown, Lorna Girvin and Alan Mctee providing the solo numbers to great acclaim. The orchestra got their usual chance to show off their skills playing "Summer of 42" by Michel Le Grand. We were treated to a pop mix by a small group of singers followed by the company taking us home via John Denver's "Country Roads". The concert was brought to its conclusion with the ever popular "Sit Down Your Rockin' the Boat" with a well executed solo by Robert Brogan. A rousing encore sent us home happy. I look forward to hearing what next year's concert brings.

Cupar Amateur Musical Society: Kipps
Director: Scott Melvin; Musical Director: Stuart Murray; Choreographer: Lorna Lewis

This is an up dated version of *Half a Sixpence* and although it is many years since I saw it, I cannot say that I noticed much difference in the storyline although some of the music has been revised. It still has the memorable numbers "Half a Sixpence", "Flash Bang Wallop" and "If the Rain's Got to Fall" and all were well delivered here. The cast gave a polished performance maintaining the upper class and cockney accents and along with set and costumes provided a clear division between the classes. The opening scene where the young couple express their love and share the sixpence was a tender one contrasting with the next in the draper's shop where the discipline and ruthlessness of business life was clear. Likewise, the friendly atmosphere of the pottery class jarred against the sophisticated rigidity and self interest of high society life. Such contrasts underlined throughout how the main character struggled with his changes in lifestyle. Coming into fortune was the overworked and innocent draper's assistant Kipps played admirably by Andrew Doig who displayed through song and dialogue an optimism for a brighter future that was gradually clouded by the discomfort of social etiquette. It is an enormous role which he took in his stride. Lauren Smith as young girlfriend Ann showed her love for Kipps all along and had the audience sympathise with her as she was left behind. The poignancy of her solo "Long Ago" was clear. Helen Knowles-Ventners as Helen Walsingham, Kipps' new attraction, captured the sophistication and elegance of society with a kindly demeanour which Kipps found entrancing. Ruth Anderson successfully came across as the glamorous, grasping and socially-conscious mother Mrs Walsingham and Neil Jarrett as her son James, an appropriately slippery confidence trickster. Larger than life was Craig Spence in the role of Chitterlow, likeably revelling in the role of fortune finder and exotic playwright. David Mitchinson made his mark as the authoritarian draper Mr Shalford while Raymond Young chameleon-like filled a range of minor roles. All were ably supported by family concern, draper assistants' camaraderie and society ladies' gentility. The orchestra had a good tone and complemented the singing. Lighting at first seemed to have the principals' faces in the shade but this sorted itself in the course of the show. Costumes and scenery resonated the period and scene changes went smoothly. All in all, this was a thoroughly enjoyable evening's entertainment.

Elizabeth Donald

Cupar Youth Musical Theatre: Calamity Jane
Director: Jude Vandecasteele; Musical Director: Emily Middleton; Choreographer: Rachel McNicol

Calamity Jane has been captivating audiences since its first performance on the big screen in the 1950s. Many will recall the late Doris Day earning well deserved plaudits for "Secret Love". Tonight, Cupar has seen Charlotte Henry taking on the title role in this much loved musical – and didn't she do well? Apart from excellent singing the clarity of her diction was spot on! Joining Charlotte as Wild Bill Hickock was equally expressive Shane Franks. Shane's take on Wild Bill was extremely characterful, and, again, singing and dialogue were excellent. Lucy McCallum offered a lovely Katie Brown and was joined by Adam Jeffrey (Lieutenant Danny Gilmartin) who fitted the role perfectly. As comedy duo Francis Fryer and Adelaide Adams, Joshua Sinclair and Abbie Cook gave spirited performances, blending well with each other's contrasting characters. Congratulations to Dane Johnstone as Henry Miller – a very polished performance, comparable to the many Henry Millers I've seen over the years! Minor principals were no less polished in their performances. So, full marks to Susan (Freya Hoy), Joe (Luca Taddei), Doc Pierce (Rosie Wilson), Rattlesnake (Phoebe Ferris), Hank (Andrew Gibson) and Pete (Andrew Scott), each in their own way added the icing on the cake to this well performed show. The Cupar Youth chorus obviously enjoyed the opportunity to perform in this wonderful musical, and the well-rehearsed singing and lively dancing was well-appreciated by the pretty near full house. Congratulations must obviously go to the production team of Jude Vandecasteele (Director), Emily Middleton (Musical Director) and Rachel McNicol (Choreographer). As a team, they have brought out the talents of these young people and raised what could have been a mediocre show to one which any adult company would be proud of. Sets by John Urquhart were ideal for

this small stage and were handled well by the show technical crew. A few problems with one of the cloths in Act II – but we will forgive them for that! Good sound as always made sure nothing was missed and lighting made sure that everyone was seen! Can't ask for anymore! Many thanks for inviting me along to your 2019 show!

Dalgety Players: Robin Dude

Director: Kat Bowman; Musical Director: Izzy Brown; Choreographers: RacNatasha Ferguson, Emily Power

Nearly at the end of January, and another panto opens! "Oh no it doesn't" I hear you say – "Oh yes it does" in Dalgety Bay! Dalgety Players help to brighten the dark evenings in January with their latest offering by writer Derek Bowman, who also amuses us in the role of Friar Tuck in this production of *Robin Dude*. The show included plenty numbers to get the audience clapping along, together with early encouragement by Robin (Euan Bell) and the token fairy, Token Fairy (Heather Henderson), to shout out when sinister music was heard, or "Turn Your Phone Off" when a cast member produced said object. Would be a useful shout to audience members in several shows (not pantomimes) that I have visited recently! Music in the show, played live by the keyboard/drums duo, comprised a good selection of recent and not-so-recent pop numbers, allowing the principals and chorus plenty opportunity to show off their vocal talents, and the audience to reciprocate – well at least to try! Singing-wise the female principals definitely took the lead, and in particular, Maid Marion (Morvern Fyffe), Brown Nose (Hazel Hudson) and Token Fairy certainly made the most of the numbers they were allocated. There was comedy-a-plenty led of course by the dame Lady Dude (Stephen McShane), and ably assisted by Friar Tuck and PCs Plod (Amy Logan/Cameron Kruger) and Plonk (Lucy Parish /Ciaran Owens). Other characters were all well played, adding up to a fun filled night for all the families attending. Roll on 2020 for Dalgety Players with their production of *Big* in September. Many thanks for the invite!

Dunfermline Gilbert & Sullivan Society: HMS Pinafore

Director: Fiona Main; Musical Director: Eddie MacLennan

An open stage revealed a stunning set with a group of sailors setting the scene meandering across the quarter deck of *HMS Pinafore*. These sailors then danced throughout the overture treating us to hornpipes and more balletic styles of dance. A novel concept which worked really well. The multi-level set, with its many barrels and boxes strategically placed was used to great advantage. Although stylised in many ways in the manner of Gilbert and Sullivan there was a real freshness and originality about this production especially in the use of props. Everything Little Buttercup sang about in her opening number was produced from her basket, inflatable ice cream cones and unicorn life belts appeared in the ever popular "Never Mind The Why and Wherefore" and particularly impressive was the ever changing hats worn by Sir Joseph Porter corresponding to his status as he climbed the ladder from office boy to "Ruler of the Queen's Navy". Clever! The raucous group of sailors were in fine voice in the opening number and were disciplined and light footed in their moves and routines using their hats. An appealing and sparkling Ralph Rackstraw (Geoff Lee) immediately gained the sympathy of the audience as he sang of his hopeless love for Josephine (Gillian Robertson) his captain's daughter. There was a real rapport between these two, both convincing in conveying the turmoil of their feelings for each other in their duet "Refrain Audacious Tar" and in Josephine's aria "The Hours Creep On Apace" which was wonderful and so effortless. Another clever touch here was the subtle setting left and right depicting rich and poor as Josephine weighs up the pros and cons of her future in matrimony. Josephine's other suitor Sir Joseph Porter (Robin Ozog) gave a spirited performance with perfect diction and articulation in both spoken and sung word. Her father Captain Corcoran (Ross Main) looked well as a dignified upper crust captain meaningfully expressing his emotions in the lovely "Fair Moon To Thee I Sing". Good lighting added real atmosphere to this scene. Buttercup (Liz Landsman) was obviously well loved by the crew and came across as a warm, caring woman who maintained her accent throughout and was quite mystical in her duet with Corcoran telling him that "Things Are Seldom What They Seem" and finally revealing what she had done "Many Years Ago" The motley crew members, including the scheming almost loathsome Dick Deadeye (Nathan Maccaulay-Dicks), Bill Bobstay (Jack Archibald) and Bob Becket (Willie Campbell) gave believable performances. Cousin Hebe doesn't have a great deal to sing or say but Sinéad Black injected real character into the part and looked quite charming. This was a well-directed production with an accomplished principal cast and a very well vocally balanced chorus of sailors, sisters, cousins and aunts. There is certainly more for the men to do in *HMS Pinafore* than there is for women but it is rare to see a bigger male than female chorus as was the case here. There was a real blend of voices in duets, ensembles and big chorus numbers particularly in the finale of Act I and the rousing "He Is An Englishman" where the part singing was most evident. A sympathetic orchestra supported the singers. The well-choreographed company movement and business using hats was well drilled and executed in a slick, confident manner. Colourful costumes and effective lighting enhanced this most enjoyable and well thought out production. Thank you so much for inviting me along.

Dorothy Johnstone

Fife Opera: La Traviata

Director: Vanessa Codutti; Musical Director: Alistair Digges; Choreographer: Allison Quigley

Arguably, Verdi's best known opera, opened at La Fenice, Venice, in 1853. Coming up to date, we also know that *La Traviata* was the most frequently performed opera in 2017/18. Fife Opera's version takes a different slant on the original version, thanks to Director, Vanessa Codutti. Being a hardened traditionalist, I must admit to being a bit sceptical when

hearing about this change. However, once again, I was proved totally wrong! Vanessa opens the opera with Violetta already sick on her deathbed. This, her last night, allows for recollections of her memories, enacted by another (young) Violetta. Foremost in her recollections is the true love of her life, Alfredo. Principal singers in this opera have been double-cast, and the night I attended, the sick Violetta was performed by Frances Taylor, while the Violetta in her earlier years was played by Sarah Neally. Both singers did extreme justice to their respective characters, while Alfredo (Connor Smith) gave us a superlative tenor performance. All three singers provided a standard to which the remainder of the cast aspired to, without fail. As Giorgio Germont, Alfredo's father, Ivor Klayman brought his substantial (I'm sure he won't mind me saying this!) years of experience to the benefit of the cast. Ivor's wonderful bass/baritone voice always is a great pleasure to listen to. Violetta's friend Flora was sung by Katie Forest, and she, together with Violetta's maid Annina (Héloïse Bernard) also added memorable soprano/mezzo moments in the arias in which they were involved. Minor principals in the opera together with the Fife Opera chorus all worked together to make this a memorable production of *La Traviata*. The evening could quite easily have been another run-of-the-mill *Traviata*, but, thanks to Director Codutti's fresh conceptions and Musical Director Alistair Digges' masterful control of his orchestra and singers, the evening became a refreshing change from the norm. Stage settings, conceived by Vanessa Codutti and realised by John Urquhart were quite inspired and, although simple, allowed believable movement from one house to the other, with the interchange of items of furniture and numerous doorways formed appropriately in an upstage gauze. Well done Fife Opera for continuing to excel in Grand Opera, in the Kingdom!

Glenrothes Amateur Musical Association: Footloose

Director: Jackie Beatson; Musical Director: Alan Gibson; Choreographer: Amy Elder

Footloose, based on the 1980s film, tells the story of Ren and his family moving from Chicago to small town Belmont, where rock music and dancing are illegal. Ren has eyes for Ariel, whose father, the local minister, is the instigator of the aforementioned ban. Thanks to Ren and his friends, this ban is eventually overturned. Ren (Ewan James) is excellent in the role, giving a confident performance, while the chemistry between him and Ariel (Jessica Begley) was evident throughout. Ariel's father, bible-thumping minister Shaw Moore (Grant Haddow) has to move though a huge range of emotions in the course of the musical, and Grant makes these changes completely believable. Vi, Rev Moore's wife, added to the quality of singing in this show with her delightful voice. Willard Hewitt (Niall Jowitt) had obvious fun particularly in the second act "Mama Says", with the rest of the guys. The moody Chuck Cranston (Lauchlan Graham) was well played and the many minor characters were well cast too. Mention must be made of Cowboy Bob (Joel Allsopp), who, despite his diminutive size, held the stage whenever he appeared. Technically, sound was well operated, and lighting worked for the show. Sets, although minimal, allowed the action to flow well. Many thanks for the invite to your 2020 show!

Kirkcaldy Amateur Operatic Society: Big Fish

Director: James Cassidy; Assistant Director & Choreographer: Kay Dickson; Musical Director: Ronan Corkey

Possibly to many people, like myself, *Big Fish* is a new musical. However, what I can now say is, it is a wonderful musical, full of lovely songs and tunes, lively and, much of the time, sentimental. The story's main character, Edward Bloom, is on his deathbed, and reliving his life-long tall tales to his son Will. The role of Edward is massive and is played with outstanding skill and unending liveliness by Tony Livingston. Tony's vocal talents shone in no less than a dozen numbers in the show. He was joined here by Erin Sammut as his wife Sandra, whose love story with Edward was relived from the present day to the past and back again. Erin's singing voice completely suited the part, with her rendition of "I don't need a Roof" being both beautiful and heart breaking. A fine performance was also achieved by Scott Binnie as Edward's son Will, whose life was plagued by his father's exaggerated stories – largely about himself! Will as a young boy was portrayed at alternate performances by Jack Kitchen and Joseph Paton, and I was lucky enough to hear both of them this week, and being amazed by the clear and confident singing voices that emerged from these young performers. Smaller, but no less important parts, abound in this show. In the course of Edward's stories, we hear of him meeting The Witch (Claire Johnstone), leading her coven of witches in the swamp scene, and also a Mermaid (Michelle Winter) who emerged, complete with tail, from the stage right section of the orchestra pit. These characters, together with Karl the agoraphobic, intellectual Giant (Clark Graham) – who spent the whole show on stilts, until the final scene – all added to the make-believe emanating from Edward's mind. Other roles just as worthy of mention are Jenny Hill (Jennifer Durie), Will's school friends, Don (Adam Campbell) and Zacky (Lee McPherson) – loved the facial expressions Lee!, Will's wife, Josephine (Keri Henderson), Will & Josephine's son (Owen Plimmer), Amos (Graham Ronald), the Mayor (Ian Brown), and last but not least, Dr Bennett played in outstanding fashion by the ever present Ian Davidson. Congratulations to all. The Kirkcaldy AOS chorus was, as usual, in fine voice, thanks to the first class musical direction of Ronan Corkey, and choreography involving several forms of dance was in the safe hands of Kay Dickson. Sets were designed by John Urquhart, and enabled the many scene changes to be effected quickly and smoothly, with minimum lag between scenes – all thanks to the skill of John's stage technical & props team. I think the less said about the number of times the bed came on and off the better! Finally, artistic direction by James Cassidy brought this lesser known musical to life here in Fife, countering the necessarily sad nature of the show with moments of humour, all of which made excellent use of this very talented company. Congratulations to Kirkcaldy AOS for adding a new show to your repertoire (and to mine!).

Kirkcaldy Youth Music Theatre: Shrek**Director: John Urquhart; Musical Director: Alan Urquhart; Choreographer: Jillian Peggie**

Now in its 61st year, KYMT has put together quite a stunning show. In a change from my normal review style, I feel I must start with the costumes, which, without exception could only be described as spectacular. From the title character to the least seen member of the chorus, attention was given to ensure that each and every cast member looked – and I am sure, felt – that they were part of a very special performance. As many will know, the story revolves around our hero Shrek, who finds himself on a life-changing journey, in the company of a wisecracking Donkey and a (very) feisty princess! Shrek (Daniel Hirst) is rarely offstage, but Daniel handled this with consummate ease both in the spoken word and singing. His interaction with short-legged Lord Farquaad (David Scott) was particularly entertaining towards the end of Act II. The lovable Donkey (Camryn Smart) kept up her characterisations supremely well, and the chemistry between Donkey and Shrek was always noticeable. By the way, Donkey wore my favourite costume in the whole show! Princess Fiona (Cara Hayes) reigned supreme in this role. Her mannerisms and facial expressions were a delight to watch. This, together with some lovely singing, added in no small way to this first class production. Dragon (Dominika Valente), Pinocchio (Cerys Paton) and Gingy (Kirsty Tollick) all provided their own individual characterisations – just one of the beauties of this wonderful musical. Scenery by the KYMT Workshops worked well throughout, allowing the numerous scenes to progress with the minimum of down time. The orchestra, under the leadership of MD Alan Urquhart, was equally as polished as the on-stage performers, never at any time drowning the singers. Many thanks for an excellent show!

St Andrews Musical Society: Dirty Rotten Scoundrels**Director: Kris Mordente; Musical Director: Lynn Smith; Choreographer: Donna Reilly**

Dirty Rotten Scoundrels based on the 1988 film of the same name perhaps lacks the toe-tapping rhythms and hum-on-the-way-home tunes evident in many previous SAMS productions, but it does offer a huge scope for quality male and female principals. Tonight, Lawrence Jamieson (Craig Rose) excelled as the “resident Scoundrel”. Craig was joined by two further comen, Freddy Benson (Colin Sutherland) and André Thibault (Andrew Kyle), both of whom formed excellent characterisations in their bid to extort money from rich women in this farce set in the French Riviera. A trio of ladies became the fall-girls for the afore-mentioned scoundrels. Muriel Eubanks (Jane Campbell) gave a fine performance, especially in “Like Zis / Like Zat” with André. The parts of Christine Colgate and Jolene Oakes were double cast and on the night I attended Christine was played by Rachel Nee. As the American heiress who becomes the ultimate target for the Scoundrels, Rachel provided a stunning performance – don’t believe any of the “butter wouldn’t melt in her mouth” implications! As Jolene, Kendra Rough portrayed the Oklahoma girl who attempts to get Lawrence to marry her. Kendra’s character truly came to life in “All About Ruprecht”. The rather male-light ensemble comprising 4 men and 16 ladies, coped well not only with their sung numbers but also the busy choreography devised for this production by Donna Reilly. The orchestra, set on a rostrum upstage, was excellent. Under the baton of Lynn Smith, they took us through the show at a fair old pace. Technically, however, this show could have been improved. Sound featured a huge number of missed entries, and lighting was, in many cases, leaving the cast in darkness, and also demonstrated some rather careless live moves – always a problem when using moving lights, but one which can easily be solved with a bit of thought. I would urge Director Kris Mordente to pay attention to the technical side of the production just as much as he does to the direction of the cast, and this would raise the standard of the production immeasurably. Also, if a show must use follow spots, please put these in the hands of experienced operators, who would not come off an actor by lifting the beam to the flys! Costumes, on the other hand, were spectacular and perfectly in keeping with the location and period of the piece!

DISTRICT No 8: Borders Area

Act 1 Youth: A Christmas Carol**Director: Deborah Lyons; Musical Director: James Letham; Choreographer: Rachel Inglis**

Act 1 Youth have only been in existence for a few years and each year they have set the bar higher as they gain experience. This year’s production of *A Christmas Carol* goes to prove that when you make the effort you achieve success. Despite a few technical hitches on the opening night, this was a well put together and slick running show. The obvious enjoyment from the whole cast transmitted to the audience who enjoyed the experience immensely. You felt part of the show from the first step into the theatre with the open setting of The Royal Exchange in London. The chorus opening number was well put together and built up very well as the various individuals joined in. There are too many cast numbers to name them individually but suffice to say that every member was very good in the portrayal of their on-stage characters. Having said that, I must commend Ross Aitken as Scrooge. His portrayal was excellent and he held the suspense throughout until his epiphany on Christmas Day when he became a nice man. Cratchit played by Joseph Wear, had that put upon feel to him and was suitably gracious when Scrooge allows him Christmas Day off. I liked Fred’s rendition of “Come for Christmas Uncle” when he arrives to invite Scrooge for dinner. The scene in Scrooge’s house when Marley comes to warn him “Link by Link” of his impending visitors was well done and the subsequent visitations were well handled especially the arrival of Christmas Past (Marli Kiore). I liked the ghouls and demons. The scene at Mr Fezziwig’s Ball was a good chorus number and young Scrooge (Joseph Wear) and Emily (Hope Stewart) were well matched. The volume from the chorus was tremendous and the choreography well rehearsed. The opening

of Act II with the visitation of Christmas Present was a good start to the act and Niamh Scott has a lovely voice. Her singing was excellent. The transition into the streets of London went well but there appeared to be a sound fault in the graveyard scene which was almost done in silence and we missed some of the singing. However, in saying that it worked well with the back lighting and the sombre atmosphere as Christmas Future was showing Scrooge what was going to happen to him unless he changed his ways. We are then transported back to Scrooge's house and his "Hear the Bells" was uplifting and of course it all turns out well in the end when he goes out and shares his wealth with others and especially the Cratchit family. The finale numbers "Nothing to do with me". "Christmas Together" and "God Bless us, Everyone" were all excellent and the chorus sent us home with a happy and enjoyable feeling that we had had a good time, which we did. Thank you, Act 1 Youth. Another triumph and I look forward to coming to see you again in the future!

Stewart Cameron

Duns & District Amateur Operatic Society: Snow White and the Seven Dwarfs

Directors: Lynn Gray, Kevin Purvis; Musical Director: Alexandra Wood; Choreographer: Sarah Aitkin

In true pantomime fashion we were introduced to the good and evil who bring light and shade to the story. Wonder Wing (Lynn Gray) and Fairy Good Heart (Lauren Bennett) are the good conscience and a helpful wand to dilute and stop the forces from drifting to the dark side. Both give a great performance. Wicked Queen Grimmelza (Fiona Drewery) and grovelling Black Wing (Carrick Henderson), her feathery servant, are the perfect duo, scary enough to incite boos and hisses from the audience as they comfortably inhabited their role throughout. When Queen Grimmelza realised her plan was foiled to kill Snow White in Act II, she gave a very convincing rendition of "Love Doesn't Stand a Chance". The opening scene introduced us to the lovely Snow White: a role perfectly suited to the talented young Grace Henderson. The lively and colourful "Hand Jive" gave the young cast a chance to show their movement skills and featured the larger than life Danny Dumpling (Finna Hardy). Top marks for her characterisation. A touching "Reflection" from Snow White preceded the secret birthday celebration, also featuring Dolly Dumpling (Kevin Purvis) and Prince Frederick (Hannah Tucker). It was easily seen that both their contributions to the big number "Celebrate" was an indication of their importance within the cast and throughout the show. Dolly sounded like she had a slight cold that night but she soldiered on regardless and drew her audience on board at every opportunity, wowing us with even more colourful outfits. Well done to the fairy leader and woodland characters for a charming, atmospheric dance scene in Act I. Cute and definitely cuddly was Fang the Dog, who was superbly characterised by young Jaimie Meine. Top marks for his doggy make-up. Very worthy of their applause, on all accounts, were Stinkwart (DC) and Bogwart (Rachel Gray) alias Titch and Shorty. A natural comic duo, who confidently delivered their duet "Couple of Swells". A very dynamic group of youngsters were excellently cast as the dwarfs. Aisle Renton, Alexa McKenzie, Rhea Simpson, Erin Blaikie, Fin Birchall, Joseph McEwan and Orla Finnie superbly enthralled the audience as Cheerful, Grouchy, Sniffy, Top Dog, Snoozy, Dis'n'y and Dozy. In their enthusiastic introduction to Snow White, Top Dog led the "Welcome to the Forest" number in reminiscent *Hairspray* style, which was sung and danced with style and pizzazz. The Act II opening scene in the dwarfs' cottage was highlighted by Snow White's lovely, lyrical rendition of the "Happy Working Song" while encouraging the dwarfs' homely tidy up. When disaster strikes in the shape of a poison apple, the Prince's rescue makes Snow White realise she is "The Luckiest Girl in the World". In the finale the popular Prince Frederick leads a happy cast in celebration that love will always find you. This was a fabulous example of a small group of youngsters and only a few adults who presented a wonderful team effort to light up the festive season. Well done, everyone.

Eymouth & District Community Youth Theatre: Hansel and Gretel

**Director: Pauline Greive; Musical Directors: Pauline Greive, Andrea Thacker;
Choreographers: Andrea Thacker, Carly Roberson**

To take a company of over sixty youths through their paces and to achieve such a spectacular result is without doubt a massive reason to celebrate. This company has gone from strength to strength under the superb directorship of a very supportive and willing team of adults. They have put in hundreds of volunteer hours to find funding to upgrade their venue, perfectly utilising an old school stage, building a formidable wardrobe and coaching a huge number of enthusiastic youngsters towards their dreams of taking to the stage. This year's pantomime extravaganza had the right balance of comedy, pathos, music and dancing to keep the audience totally captivated. The opening feud of Bluebell (Kayla Aitchison) and Nightshade (Max McNeil), both superbly oversee the good and bad in pantomime by setting the scene and playing a strong role throughout. The lively opening village scene of Munchen Luncheon was beautifully costumed and introduced us to three very strong characters, portrayed by Kenny Combe, Rosie Mitchell and Paige Hawrylewicz in the guise of Fritz, Hildegard and Heather, the latter becoming Prince Johann's love interest and a role perfectly suited to the young Monty McNeil. They were both vocally attuned and totally comfortable in their partnership. Wally (Rose McTavish) gave a superb, larger than life performance, proving that her "gimme five!" never missed an audience reaction and she also proved to be a pretty cool mover. The title characters of Hansel and Gretel were not only cute but acted and sang to a standard way beyond their years – quite obviously senior stars of the future. The posh Basil (Sebastian Aitchison) and partner Nut-Meg (Alisha Coolidge) worked really well together featuring in the great *Jungle Book* favourite "I wanna be like you". The woodland scene of nymphs and animals feature well in colour and movement as did the spectacular Act I finale, "Join The Circus" – an immense scene to choreograph which included clowns, acrobats, dancers, magicians, jugglers, cheerleaders and cowboys and Indians. Imagine that! Quite a spectacle!

Peggy Pumpnickel (Campbell McNeil) held his own as the colourful dame, achieving hilarious interaction with the audience, especially the kids, giving a star performance throughout. The excited screams from the engaged youngsters as the big bad wolf (Josh Campion) chased his victims around the stage, could have been heard at the other end of Eyemouth. Special commendation to Nightshade and the two accomplices, Russell and Sheryl Crow, (Mack Blackie and Abi O'Neill) for their rendition of the favourite number from *Bugsy Malone*, "We Could Have Been Anything We Wanted to Be". Clown (Aaron Allan) took centre stage with his solo spotlight, chasing the alluding white dot, to the enthralled audience – a lovely touch! Klaus (Sonny Cowe-Lough), Wolfgang (Mason Skene) and Otto (Leah Turkington) all gave strong performances with a special mention for the company's main singer who led the spectacular and beautifully costumed finale to "From Now On" from *The Greatest Showman*. To tapping feet and audience participation the whole show concluded with rousing applause. Huge congratulations to everyone involved!

Innerleithen and District Amateur Operatic Society: Getting to Know...Oklahoma!

Youth Theatre Team Leaders: Shirley Bean, Roger Brydon, Ross McGinn, Douglas Russell, Nicola Watt

This adaptation of the well-loved classic was ideal for the members of KIYT, containing all the main characters and songs in just four scenes. The addition of the excellent backing tracks, simple but effective set and colourful costumes all added to a great show. As Curly, Fin Price had a great voice and good stage presence contrasting well with the feisty character of Laurey played beautifully by Neve Scott. Angela Grant as Aunt Eller brought a warmth to the role while her farm hand Jud Fry (Nathan Pirie) had just the right amount of menace. Will Parker was confidently played by George Brydon as he set about winning over Ado Annie (Kirsty Macdonald) who captured the character perfectly. Much of the comedy in the show was provided by Owen Quayle as Ali Hakim the peddler whilst Emma Humphreys had the Gertie Cummings laugh captured just perfectly. The line-up was completed by Oliver Kennedy playing Andrew Carnes with confidence. The chorus of farmers, cowmen and townsfolk all played their part in the success of the show singing well and moving with confidence. I particularly enjoyed "Out of My Dreams" and the ballet that was beautifully portrayed as a playlet. All too soon the show came to an end with a rousing rendition of the title song. Well done to KIYT for another great show and for inviting me along. Congratulations to the Youth Theatre Leaders for giving local children the chance to experience the magic of being on stage. Keep up the excellent work.

Stuart McCue-Dick

Right Angle Theatre Company: Beauty and the Beast

Directors: Derek Calder, Julie Smith; Musical Director: Derek Calder;

Choreographers: Stuart Mitchell, Julie Smith

In true pantomime style, once again RATC are on to a winner this year, playing to a sell out house every night. The company delivered Christmas spirit and enthusiastic audience participation, by cramming the evening full of excellent chorus numbers, trios, duets and solos. The standard as usual was dazzling, including a star-studded cast and excited youth members to make any parent proud. The "behind you" sequence to the ghostbusters theme, had the kids in the audience screaming out in excitement. The scene changes were slick and the band was a flawless accompaniment. The prologue introduced the good and evil characters Flora (Rachel Falconer) and Belladonna (Amy Welsh). I'll leave you to guess who was good and who was evil. Both held the audience in their spell and they accomplished everything that their role required. The awakening village of Franglais-sur-Mer was the perfect bright and colourful scene to introduce Belle (Aimee Richardson) the heroine of the story. She gave a lovely, engaging performance throughout, proving how worthy she was to take such a large demanding role. Her pairing with Prince Danton (Sam Johnston) worked really well, and also with The Beast (Steve Hartley-Oliver). Both men, very different in stature, which was appropriate, were perfectly cast and produced excellent solos, "I'm on my Way" and "Someone You Loved". Comedy came in numerous forms in this show. An excellent duo as sisters to Belle, Whitney (Tracey Borthwick) with I think a Yorkshire accent and Britney (Emma Wilson), in a more squeaky tone, in their quest for a man contributed greatly to the show's overall success. Marcel and Monique (Stewart Mitchell and Amanda Blacklock), both stalwarts with exceptional singing, acting, dancing talent, including 'reading the news', proved to be a tour de force, by never missing an opportunity to take the frontline in OTT psychedelic colour. Their salon shenanigans, while "Putting on the Ritz" were a colourful highlight as they endeavoured to give Madame Fifi (Jodie Miller) a new pantomime hairdo. Fifi was the epitome of a comic pantomime dame. Taking charge; running the show; engaging the audience; mistress of quick changes; scaring the ghost and even arranging the Beast's hairdo and dancing lessons! What more could we ask for? Superb! The popular and bouncy Jacques (Billy Rooney), was a reliable, constant character from start to finish, as was the father figure Alphonse, perfectly suited to Scott Robertson. In a RATC debut performance as Gustave, Craig Douglas was perfect for the role. In professing, "I'm Your Man", he strutted his stuff as the arrogant womaniser, desperate to woo Belle. Amongst the many highlights in Act I, RATC's excellent group of youngsters performed "The Ugly Bug Ball" in the guise of bees, ladybirds, butterflies and spiders. In Act II the youngsters stepped back in time where there was even an Oor Wullie look-a-like as part of an homage to the old games and songs which included "Coulter's Candy". As the pace stepped up towards the finale, with a well choreographed fight between Gustave and The Beast, the effective transformation of the Prince gave the whole cast a reason to celebrate with "I'm Still Standing". A wow for Fifi's Christmas tree dress! Thank you for a fabulous night's entertainment. Congratulations everyone!

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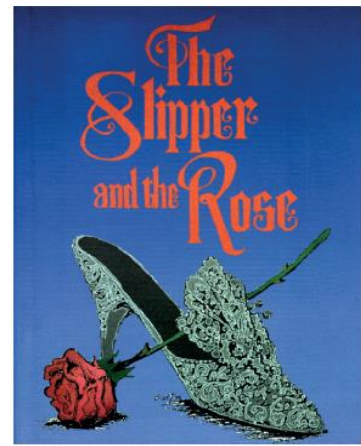
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Two collectors converge on a Highland distillery to compete for the last remaining bottle of the fabled Glenigma malt. The stakes are high, but is this a battle for a bottle, or will the Scottish experience change everyone's lives forever?



The libretto for this glorious musical tale of Cinderella and her Prince has recently been updated and revised to make it more easily staged. Taken from the smash hit film of 1976 with music and lyrics by the **Sherman Brothers** ('Mary Poppins' and 'Chitty Chitty Bang Bang') it is a truly family friendly piece.



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Hoovering on The Edge a full length drama by Hilary Spiers

(1m, 7f) Discover the unlikely friendships that develop between seven very different women, tutored by one hapless male, on a summer writing holiday. Sun, sangria and story-telling, what could possibly go wrong! Meet Moira the tactless hypochondriac, Clare the dippy yoga teacher, and feisty Rita, to name but a few, as the women embark on a voyage of discovery about themselves, their hopes and their dreams... and uncover some surprising home truths.



Past Forward a full length drama by Carolyn Pertwee

(2m, 2f) Can the past ever let us go? Liz and Tom Fielding are poised to change their present life by selling up and moving to the coast for a brave new future, little knowing that a chance meeting with Sam Rutland, a long lost friend from their youthful past, will challenge the very foundations of their lives. What happened all those years ago when Sam shared their flat in those heady carefree days? Why is Liz so desperate to keep Sam and their daughter apart, and then so anxious when they not only meet at the family home, but become lovers?

Stage scripts www.stagescripts.com sales@stagescripts.com 0345 686 0611

END OF THE LINE

Mitchell School of Drama performed a brand-new site specific, promenade piece to mark the 50th anniversary of the Inverurie Locomotive Works on 31 December 1969. The building used was the Garioch Heritage Centre, which was once part of the engineering works. I approached the centre in summer 2019 with the idea, and they were as keen as I was that a huge part of Inverurie's local history should be celebrated. For me, it was also a personal journey as my father had been employed there as a train driver, and my mother worked at Taits Papermill which featured too.

The heritage centre is a wonderful building, with massive opportunities for a cast to move their audience around in. I wanted to start with the signing of the contract, concentrate on its heyday in the 1940s and then address the closure, which Inverurie at the time thought it might not recover from. (Thanks to the oil boom this of course didn't happen!)



I was also aware that to pull it off, we needed a large cast and one of varied ages. So, ex-students were called upon and all the teachers in the school became cast members as well as our regular performing youth group. Even our regular band members became characters who happened not only to be employed at the works, but also to play in the local dance band! So, with a cast of over 30 we started to rehearse, using some snatches of script written many years ago by Greg Dawson Allen, and a lot of improvisation which was scripted. We were fortunate to have plenty of rehearsal time in the venue, as moving the cast as well as audience was tricky. As well as live drama we were lucky to get a news report from STV, which was from the time of the closure, along with many slides from the Locoworks long history.



Tickets went on sale for our five performances (limited to 40 audience per show) and they sold out extremely fast. An extra performance also sold out ... and we were very excited to see what reactions would be.

The audience trooped through the Garioch Centre and visited workshops, the factory girls working in Tait's papermill, the Colony women hanging their washing out and finishing at the dancehall with a live band, singers and some choreographed waltzing after a marriage proposal!

This was a project I thoroughly enjoyed and our audiences of many ages appreciated.

The Inverurie Locomotive and Carriage Works played a significant part in the development and history of Inverurie and the wider industrial and economic history of the North East. In 1898 the Great North of Scotland Railway began construction of a new locomotive works to replace their works at Kittybrewster, which were considered too small and out-of-date to cope with the company's needs for manufacture and repair of locomotives and rolling stock. The new works were located on a 25-acre site in Inverurie.



William Pickersgill, GNSR's locomotive superintendent, designed the complex. The works were completed by 1905 and provided half of all employment in Inverurie. The works at Inverurie were, for their time, advanced in terms of layout and equipment and included a 60 ton electric travelling crane for easy movement of locomotives over each other in the erecting shop, and a very wide use of electricity for lighting and powering various machines (electricity, taken from the works' current, was also supplied to the workers' homes, an unusual luxury for houses of this class at the turn of the century).

By the mid 60s, due to many closures of railway lines in the area, Inverurie loco works became redundant, finally closing in 1969.

Rhona Mitchell, Director, Mitchell School of Drama

Attic Theatre: Snow White

**Director: Scott Jamieson; Musical Directors: Craig McDermott And Matthew Rose;
Choreographer: Sarah McNay**

From the moment I entered the auditorium to be met by the bright pink and sparkling front cloth I knew we were in for magical evening. The sets, especially those for the Queen's Chambers and the Dwarfs' Cottage, were masterpieces. Costumes were bold and bright and appropriate to each character. Sarah Gillanders in the title role of Snow White looked every inch the Disneyesque Princess with good acting skills and a beautiful voice. She was well-matched by Megan Matheson as the thigh-slapping Prince who certainly was able to hold her own in the singing stakes. Irene Johnson was outstanding as the wicked Queen Evilynne, treating the audience to wonderfully delivered putdowns, a glance that could have turned you to ice and a powerful singing voice. The comedy in the piece was supplied in buckets by Emma Gibb as the larger than life dame Wilma Washclout and her dim son Muddles played by the effervescent Emily MacIver. In this they were often assisted by Igor, played by Hannah Smith, the Queen's soft-hearted henchman. The dwarfs in this production took the form of colourful puppets voiced and operated by members of the cast – Vikki Davidson (Gaffer), Amber Richardson (Snocher), Beth Jaffray (Crabbit), Kayleigh O'Grady (Tricket), Grace McArthur (Pugglt), Letitia Wahedally (Clype) and Tiana Mudkavi (Gype) and such was the expertise of the handlers you soon forget they were there! Matthew Walker gave strong support in his role as the magic Mirror. The chorus of "rising stars" (the Red Team the evening of my visit) as villagers and forest animals sang and moved beautifully. A production to professional standards in every way! Congratulations to everyone involved.

Aurora Productions: Cinderella

**Director: Hannah McGinlay; Musical Director: Hugh Johnstone;
Choreographers: Hannah McGinlay, Carrie Simpson, Alicia Riddell, Sophie Orr**

From the moment you entered the hall you felt (and heard) a buzz of excitement amongst the audience. The sides and front of the stage were covered in a mass of twinkling white lights which set the tone for the sparkling costumes and colourful sets to follow. The script – written by two of the company members – was full of local references and humour and much was made of the rivalry between the town and its nearest neighbour Keith! Molly Riddell (in her first leading role) made a delightful Cinderella with a beautiful singing voice (and she coped well with a wardrobe malfunction in the transformation scene!) Matthew Patman was a strikingly handsome Prince Charming, again with a good singing voice, and the pairing of him and Cinders was entirely believable. Neil Bell-Forsyth (Rubella) and Lauren MacAskill (Angina) were a hilarious pair of Ugly Sisters of the old school variety with lots of innuendoes and winks to the men in the audience. They wore each of their outrageous sparkly costumes with ease. Lewis Moggach was a loveable Buttons who had the audience on side from his first appearance. Mallory Peter was a magnificent Fairy Godmother in her sparkling white gown and tiara with a singing voice to match. Elizabeth Ingram was elegantly evil in the role of Cinderella's stepmother Baroness Hardup. Much of the laughter in the show was derived from the antics of the hapless henchmen Nickel and Dime (June Cranna and Colin Black). Strong support was given by Frankie Gillespie as the Prince's Aide-de-Camp Dandini. The principals were assisted by a bevy of ten excellently choreographed chorus girls/dancers. The nine piece orchestra, under the leadership of Hugh Johnstone, provided a wide variety of music fully sympathetic to the cast. An excellent show – oh yes it was!

Broch Drama Group: An Evening Celebration

Director: Nicola Henderson; Musical Director: Patricia Marr

This was an evening celebration of all things Christmas involving all 35 members of the group from Primary 1 age through to adults. The first part of the evening was a short play *Fits it ah about?* (or for those without the Doric *What is it all about?*) where we find the cast of the Nativity play backstage just before they go on – a different perspective on the traditional story. Some of the actors are not sure what the play is supposed to be about or what part their characters play in the telling and they are put right by one of the young boys playing a guard. All is resolved in the end and the tabs open on a traditional nativity scene complete with Mary, Joseph and the baby Jesus surrounded by a host of shining little stars, angels, shepherds and kings and we were given a delightful rendition of the carol "Away in a Manger". The second part of the evening was a concert by the whole ensemble of ten Christmas songs – a mixture of traditional (such as "Frosty the Snowman", "White Christmas") and modern (such as "Put A Little Love In Your Heart", "Hallelujah") - and ending with a beautiful rendition of "When You Believe" sung in Hebrew. Thank you to everyone at Broch Drama Group for sprinkling a little Christmas magic over the very appreciative audience on a chilly evening.

Culter Theatre Club: Jack and his Amazing Beanstalk

Director: Jen Cowie; Musical Director: Lindsey Masson; Choreographer: Susan Davis

Written by company stalwarts Kerwin Robertson and Mary Baird Somerville, this version of the popular pantomime was traditional in style and content with lots of local references which were greatly appreciated by the first night audience. Music played by the 5-piece band was well known, ranging from songs by The Proclaimers to Dolly Parton via Monty Python, and had everyone's feet tapping. Robyn McRitchie made a fiercely independent Princess Jill and was well matched by Kirsty Delaney's adventurous Jack Lumber. Stuart McMain was a gallous, tattooed Dame Lumber with an eye for the men! Colin Jones played the evil land-grabbing Baron Landscape with Donald Trumpesque glee and as such was eminently booable. Much of the laughter in the piece was brought about by the mis-matched Daisy the Cow, played by the indomitable Linda Hector and Sandra Bain, as the Baron's undercover spies. Strong support was given by Simon Winstanley (Simon Lumber), Graham Whyte (Dave the Henchman) Alex Busch (King Lee), Ashley Mildon (Queen Bea) and Paula Milne (Fairy Godmother). The 24 strong chorus filled the small stage with enthusiastic singing and movement. The highlight of the show was the number "If I Were Not In Pantomime" sung as a round by all of the principals – it had the audience in stitches! Thank you all at Culter Theatre Club for an enjoyable evening.

Elgin Amateur Dramatic Society: A Christmas Carol – The Pantomime

Director: Amanda Craib; Musical Director: Angus Hull; Choreographer: Kirsty Anderson

This seasonal Charles Dickens story with its dark subject matter is not easy to imbue with pantomime elements but Amanda Craib in her script and direction managed to do so admirably. Ian Glover was very convincing as the miserly Ebenezer Scrooge as we followed him through his Christmas Eve ghostly visitations and eventual conversion to philanthropist. Tiarnan Clarke as his faithful clerk Bob Cratchit and Kirsty Anderson as his long-suffering wife Emily both played strongly. Ben Mortimer as Dame Belle, Scrooge's long lost love, made the most of the comic elements of the part and built up a good rapport with the audience. In this he was aided by three new characters Em, Bezz and Elle, Scrooge's junior clerks, played by Grace Nicoll, Aidan Hyndman and Katy Rodway-Swanson. Scrooge's ghostly visitors were well portrayed by Lindsey Knight (Jacob Marley), Adrienne Lean (Christmas Past), Naomi Bunyan (Christmas Present) and Kenny Craib (Christmas Yet to Come). Andrew Sutherland made an elegant Fred Scrooge and was supported well by Lee Whitley as his wife Sarah. Strong support was given by Darren McKinnon (Mr Fezziwig), Kim

McIntyre (Mrs Fezziwig) and Harry Bunyan, Kieran McPhee, Iona Jack, Corvin Kelly, Emma Russell and Abbie Sims (the Cratchit Children). The large chorus of villagers and dancers sang and moved well. Good use was made of the multi-level set which allowed for free-flowing changes of scene. Well done everyone.

The Florians Dramatic Society: Ali Baba and the Forty Thieves

Director: Ria Devey; Musical Director: Julia de Meillon; Choreographer: Fiona McDonald

For their seasonal offering this year The Florians whisked the audience from a dreich winter's evening to the warmth of Old Baghdad. Eileen Barr was an elegant Scheherazade the Storyteller leading us through the twists and turns of the Arabian Nights tale. Lisa Senior was a strong Ali Baba with a lovely smile and twinkling eyes, equally matched by Kayleith MacAskill as his fiancée Safiya. Jason Hasson played the dame Mum Baba with just the right amount of flirtation and sauciness. Darren McMillan as Ali's hen-pecked brother Cassim and Fiona McDonald as his money-grabbing wife Sharon were well matched. Cassim's change of attitude after his "resurrection" had the audience roaring with laughter. David Saunders made a swaggering Sheikh Mustafa Leikh, the robber band's leader – it was no wonder Mum Baba couldn't keep her hands off him in Act III! Brian Howlett and Aimee Ironside as his side-kicks Yessah and Nossah made a delightful comic pairing. Liam & Ben Hasson as Kamil, Ali's cute pet camel, brought a smile to everyone's faces at his every appearance. Strong support was given by Heather-Jane Davidson (Huma), Ian Shearer (Fab Rick the Tailor / Loonah), Jimmy McNaughton (Moonah) and Carla Kelly (Noonah). The singing and movement, to music from Abba to Gypsy to Michael Jackson's *Thriller*, by principals and chorus of citizens, servants and thieves alike were well performed. Thank you Florians for a most enjoyable evening.

Kirkwall Amateur Operatic Society: Sister Act

Director & Choreographer: Melanie Slater; Musical Director: Michael Bell

On a cold, gale-blowing evening the members of Kirkwall AOS left the full-house audience with smiling faces and a lovely warm feeling inside with their excellent production. With a simple but very effective set comprised of arched cloisters (designed and built by members of the company) as a background, the ensemble of nuns delivered up joyous and (mostly) harmonious singing of the company numbers such as "It's Good To Be A Nun", "Take Me To Heaven" and "Raise Your Voice", all accompanied by MD Michael Bell and his hard working orchestra, along with well executed choreography. Isla Flett as Delores Van Cartier was perfect as the sassy nightclub singer on the run with a strong voice and excellent acting skills – she was truly "fabulous baby". Lesley Howard as the serene but worldly-wise Mother Superior was a lovely contrast, delivering her delightful one-liners and barbs with aplomb and I particularly liked her rendition of "I Haven't Got A Prayer". Nyree Gunn as the young postulant Sister Mary Roberts may have been petite in stature but what a powerful voice – shown to its best in her solo in the second act "The Life I Never Led". Fiona Fraser as the ebullient Sister Mary Patrick and Emma Laughton as the sardonic but twinkle-eyed Sister Mary Lazarus added much comedy to the piece. Graham Macdonald was suitably sleazy as Curtis, Delores's gangster boyfriend. His trio of inept sidekicks TJ (Dominic Buttifant), Joey (Kevin Coffey) and Pablo (Rajmund Olah) had the audience in stitches with their rendition of "Lady in the Long Black Dress". Scott Gilmour as Detective Eddie (better known as "Sweaty" Eddie), Delores's long-time admirer, had the audience on side from his first appearance – his Travoltaesque "I Could Be That Guy" was a delight. Strong support was given by Christopher Matthews as Monsignor O'Hara (who took over the part at a few weeks' notice), Cathy Lyner (Sister Mary Martin-of-Tours), Sandra Shearer (Sister Mary Theresa) and Erin Watson and Erika Miller as Delores's backing singers Michelle and Tina. Congratulations to everyone involved!

MSD Productions: End of the Line

Director: Rhona Mitchell; Assistant Director: Rosalind Watt; Musical Director: Ashley Forbes

This was a new venture for this group in two ways – a site specific project and a promenade performance. The play was devised to "celebrate" the closure of the Inverurie Locomotive Works on 31 December 1969 – the venue was once part of the engineering works. We were taken by the talented cast from the signing of the contract to build the works in 1898 to the opening in 1902 and then to its heyday in 1944 where we were introduced to some of the men and apprentices – particularly to George (Scott Sambrook) whom we see on his first day and follow throughout the piece. We next encountered a group of Colony women (Alison Sandison, Pamela Green, Imogen Vickers, Alex Kelman and Arwen Scott) gossiping as they hang out their washing and beat their carpets on the balcony of their homes – a salacious bunch of women! Moving upstairs we see the young men (Bruce Baillie, Greg Stewart, Scott Sambrook, Josh Simpson, Andrew Saunders and Mikey Nicol) getting ready to go to the local dance. We are then introduced to The Tait Girls (Olivia Watt, Ruby Harrison, Imogen Watt, Emily Brown, Molly Robertson, Rowan Gane and Eilidh Swanston) – a saucy bunch of lassies who work in the local paper mill – as they discuss what they are going to wear to the dance (and who they might pair up with!) Moving back downstairs the groups of young men and women meet up and proceed to the dance hall where music of the 40s was played by a local band (saxophonist Greg Stewart, drummer Bruce Baillie, pianist Ashley Forbes, singers Alex Kelman and Imogen Vickers and fiddlers Imogen Vickers and Alison Sandison). As was usual at such affairs the women danced with each other while the men stood around the edge of the hall looking uncomfortable until the shy Fred (Greg Stewart) plucked up the courage to ask Nancy (Imogen Watt) to dance and proceeded to woo her by telling her he was "seeking a wife and a hoose" to which her reply of "which am I – the wife or the hoose?" elicited a roar of laughter from the audience. The piece ended with a depiction of the demonstrations held

DISTRICT No 9: Grampian & Highlands

against the closure of the works in 1969 with the cast parading round the room with placards and being assured by the local politicians represented by Mr Davidson (Josh Simpson) that everything would be done to secure new jobs for the area – nothing seems to change in that respect. Good use was made of the artefacts in the Heritage Centre as backdrops to the scenarios and of audio-visual projections of the loco works and archive news footage of the demonstrations. This was another excellent evening by this group being both entertaining and informative. Well done everyone!

Tain Pantomime Group: Ali Baba and the Forty Thieves **Director: Kirsty Gordon; Musical Director: Sharon Macleod**

I don't know if it was by accident or design but this production of the popular panto actually had 40 thieves – a leader, two chief thieves and 37 juniors! Iain McKenzie as the storyteller Scheherazade, had a good strong singing voice and clear diction as required of the narrator of the piece. Lisa Stewart and Dawn Gregory made a delightful pairing as Ali Baba and his fiancée Safiya. Martin MacKenzie was delightfully camp as Ali's mother Babs Baba – the Babs Kebab scene was a hoot! William MacDonald and Roslyn Oliver-Jones as Ali's hen-pecked brother Cassim and money-grabbing sister-in-law Sharon were another well matched pair. Paco Morera was a blustering Sheikh Mustafa Leikh, leader of the thieves, whose constant threats to cut off the heads of his gang made him definitely boo-able. Jane Milne and Tracy Chatten as his side-kicks Yessah and Nossah were a loveable pair of numpties. John Gunn and Denis Macdonald made Ali's pet camel Kamil an adorable addition to any scene he appeared in. Strong support was given by Jade Green (Huma), Derek Brown (Fab Rick the Tailor) and John Gunn, John F Kennedy and Denis Macdonald (drag backing singers Loonah, Moonah and Noonah). The large chorus sang and moved as well as the restricted space on stage would allow, to music ranging from Abba and Queen classics to The Weather Girls' "Raining Men". The first night audience certainly enjoyed themselves as was indicated by the appreciative applause at the walk down. Well done everyone!

Ury Players: The Snow Queen **Director: Heather Adams Officer; Choreographer: Georgia Lanning**

Heather Adams Officer's adaptation of the Hans Christian Andersen story was a well written script full of witty one-liners, local references and well known songs. Gordon Smith and his team had produced a colourful and sparkling set, including a Santa's Sleigh which glided through the auditorium to end Act I, augmented by Al Watt and team's lighting effects. Liz Forrest was malevolently cold hearted as the titular Snow Queen as she tried to stop Christmas and fully deserved every hiss and boo. Andrew Dart as her aide-de-camp Jack Frost elicited both boos and laughter at his attempts to capture Gerda. The two young friends at the centre of the story, Gerda (Heather Smith) and Kai (Lewis Maitland), were an extremely strong pairing. Kai's change in character after coming under the Snow Queen's power was well handled. Leading the party to rescue Kai and Gerda was Garry Brindley's outrageous Granny Rose who had a passion for handsome Santa Claus (played by Murray Lawson) – their duet "Santa Baby" was a hoot. Assisting in the rescue were the wise Vel the Crow (Tim Roberts) and the adorable Bae the Reindeer (Freda Adams and Catriona Ball). Strong support was given by Kirsty Lockhart as Prince Erik, who led the company in a rumbustious "Supercalifragilisticexpialidocious", Lois Donaldson (Princess Christina), Martha Roseweir (Girl), Abbey Patterson (Eddie the Elf) and Bill Williamson (Ice Captain). The highlight of the performance was the hilarious rendition of "The Twelve Days of Christmas" by Granny, Jack Frost and Vel Crow which had the audience in stitches and yelling for an encore! The well drilled chorus sang and danced well whether in their guise as villagers, courtiers or Santa's Elves. Congratulations to all at Ury Players for another excellent production.

DISTRICT No 10: Angus & Kincardine

Carnoustie Theatre Club: Hansel and Gretel **Director: George Doherty; Musical Director: Jo Fitzgerald;** **Choreographers: Cerys Fitzgerald, Kim Brymer, Gill Duncan, Sarah Oliphant, Linzy Evatt**

A lively chorus of youngsters introduced us to the town of Pleasantville, home of Ma Kipling, baker extraordinaire and her dippy son Oswald. David Cheape as Ma and Mike Burns as Oswald keep the storyline tumbling along providing many of the laughs. Cerys Fitzgerald plays Ulrika Kipling, Ma's vivacious daughter, perfectly and is soon spotted by the nicely played Prince Oliver (Kim Brymer). Hansel and Gretel appear quite early on as their mother, Ma's sister, has died, running away from their new-stepmother to stay with their aunt. Hamish Kendall is a very natural Hansel well matched with a sweet-voiced Carly Geddes as his sister, Gretel. Local bobbies Flip and Flop, Jerry Swinley and Charlie Ferrier, and Connor Berg as Hugh Handitover contribute well to the ongoing nonsense. A local baking competition is instrumental in announcing the arrival of the baddies with Andy Gilbride as the suitably surly Barry Bagel, determined to steal Ma's light-as-air fairy cake recipe to win the competition. His "henchmen", Gary and Baldi, are played energetically by Eve Swinley and Linzy Evatt. They kidnap Hansel and Gretel, take them to the woods and hold them to ransom till Ma hands over her recipe (hidden in her knickers, of course). But when the baddies are scared off by a wolf man, the kids make their escape only to find themselves lost and starving in the woods. Meantime the audience is treated to a delightfully costumed gingerbreadmen chorus. When the children see the gingerbread house for the first time, they can't resist taking a piece. Cue the entrance of Amelia Allspice, thankfully a good witch who doesn't want to

eat them. Cath Eddie is great fun in the role ably supported by Sarah Oliphant as her daughter Saffron. The children are rescued and a Great British Bake Off competition takes place between Ma and Barry with Ma winning and "Paul Hollywood" and "Prue Leith" taking cameo roles. Throughout we are treated to lively up to date chorus numbers ranging from "The Greatest Showman" to "Thriller", catchy choreography, and well rehearsed dances all colourfully enhanced by bright costumes and clever touches.

Combined Productions: Dick Whittington And His Cat

Director: Graeme W. Baird; Musical Director: Ron Stewart; Choreographers: Laura Ferguson, Emma Ferguson

A vivacious Fairy Bow Bells, played with charm and elegance by Emma Ferguson, introduces the storyline, closely followed by her evil counterpart, King Rat, a very nasty piece of work performed with style and conviction by Millar Young. Then onto the streets of London where we meet the lively chorus with the first of some traditional but fun musical numbers. As soon as Brian Mathieson as Sarah Cook makes his/her entrance the fun begins with more than a little help from Captain Cuttle played delightfully by Ali Niven. If Brian is the quintessential dame (and he is!) then surely Dick Whittington (Eleanor Kinninmonth) and Alice Fitzwarren (Becca Matheson) are the perfect principal boy and girl, with clear diction and lovely singing throughout. When Dick and his cute moggy Tommy (Tigerlily Toley) arrive in London to seek their fortune, Dick falls for Alice immediately and scrounges a job from her father Alderman Fitzwarren played nicely by Jim Ramsay. Dick soon meets the rest of the staff: Sarah possibly the worst cook ever and her son Idle Jack (good comedy timing from Ross Robertson) who lives up to his name. There is more fun and frolics when the whole gang sets sail with Captain Cuttle for foreign parts. A highlight has to be their well rehearsed "drill" on board. In Morocco, they make their name, with Tommy ridding the kingdom of rats to the delight of the Sultan (nicely characterised by Alix Morland). Notable performances by Harrison Cairney as Gnawbone and Ailsa Arbuthnott as Gnashfang (King Rat's henchrats) added to an already strong cast of principals. This was a real team effort with seemingly effortless fun always at the forefront. Add to that a lively entertaining chorus, catchy choreography and more and more unusually these days a live band; and you undoubtedly have a winning production.

Forfar Musical Society: The Grinch

Director: Kris Mordente; Musical Director: Vicki White; Choreographer: Tori Barclay

With a cheery festive set to open the show we were straight into the village of Whoville and the threat of the Grinch trying to destroy the spirit of Christmas. The chorus consisting of adults and children, sang a very catchy selection of both Christmas and pop songs throughout with enthusiasm. The Grinch played by Kris Forrester displayed the right amount of Bah Humbugness. Playing the goodies to his baddie were Colin played well by Hannah Pinner and Annie Good performed with ease and style by Abbie Ogilvy. Her delightful voice and consistent characterisation were the glue which held the show together. When the Grinch brings out the bad side of Colin, he creates an actual person in the shape of Pinchet (Fiona Retalic) who is the perfect sidekick for his grinchiness. When the Spirit of Christmas performed nicely by Louise Rioch can do no more to help save Christmas, Colin, Annie and Ewan Campbell as a believable dame Nora Good, set off to enlist the help of a very commanding Snow Queen (Kirsteen Coventry). After many high jinks and a visit to Santa's grotto where we meet the cutest elves and a real Santa lookalike (Donald Frank Ross) the Grinch is finally won over by a kiss from a small child. Other performers, Louise Cumming as Widget, Polly Wyatt as Jemima Gow and Jeremy Gow as the Mayor all complete this hard working cast. There were, however, a few silences when lines were forgotten but they didn't detract from the catchy choreography by Tori Barclay, colourful sets and costumes and rousing singing. All praise to the dedicated committee of three young women who brought this company together in their determination to make it all happen!

Letham Drama Group: The Emperor's New Clothes

Directors: Maggie Fleming, Margaret Scott; Musical Directors: Steve Douglas, Yvonne Douglas

This was my first visit to Letham Drama Group and also my first view of *The Emperor's New Clothes*. In a village of less than 2000 population to see that they had a cast of over 30 and a crew of 40 just showed the support this group is able to gather. It is many years since I attended a musical show which did not have the benefit of sound equipment and this meant that although the hall was not large, the fact that we were attending a matinee performance meant that those unable to project their voices in traditional style, were competing with an audience containing a number of restless youngsters and some managed; some didn't quite make it! In the title role of Emperor Montague Preen, Alan Johnston was one who certainly did, filling the hall with his strong voice (singing as well as talking) and he carried the weight of a very wordy script in great style. Others who almost made it were his long-suffering wife Persephone (Sue Beaven), her maid Violet (Shannon Stewart) and their son Sean (Catherine Kay), while the narrator of the piece Footie (Kate Miller) was able to deal with the situation. Farmer's wife Nellie Nimby (Natalie Smith) and daughter Amelia (Jessie-Ann Skivington) also coped well and carried much of the comedy and romance of the piece. Angus Macfarlane in the flamboyant role of fashion designer Fabulozo Fettaccini was in energetic form and along with Mr Swindle (Eddie Hill) and Mr Fiddler (Rohan Banks-Hawley) made up the "baddy" team of the plot. A superb dancing cow, Clover and a

DISTRICT No 10: Angus & Kincardine

beautiful group of fairies were very entertaining and extremely well dressed, adding a real panto feeling to the whole affair. Mention must be made of the excellent scenery ably designed and built by stage manager Dawn Crichton and her hard-working crew and a great range of costumes also created "in house" completed this group's hard work and devotion to their craft. Well done, Letham.

Ron Stewart

Kirrie Panto Group: Mother Goose

Director & Musical Director: Thomas Baxter; Assistant Director: Paula Milne; Choreographer: Leah Robertson

A spectacular set and a huge variety of colourful costumes and characters made this a very glamorous panto. Mother Goose opens the show, reading nursery rhymes to her grandchildren. When the storybook characters come to life, they tell the story of Mother Goose who, unable to pay her rent, is sent Priscilla the golden goose by Damian Discontent. Paula Milne as Mother Goose was the perfect choice playing the part with ease while Lindsey Wilson was an attractive Blue Fairy. Priscilla (nicely performed by Pauline Cawdry) lays her golden eggs and suddenly Mother Goose is rich. But evil is afoot in the shape of the dastardly Damian Discontent who offers to give her youth in exchange for her storybook. Neil Stewart looks and plays this part with plenty of boo-appeal accompanied by his glamorous assistant Lola, stylishly performed by Jennifer Devaney. Mother Goose's friends, led by Jack and Jill, nicely sung and acted by Valerie Anderson and Ellen Wakem respectively, set out to help her. Along the way, laughs abound with an athletic Old Mother Hubbard (Dylan Mackay) and an equally energetic Daniel Craib as Georgie Porgie. Playing opposite him, Maddie Farquhar as Little Miss Muffet rightly earned audience acclaim for her Tina Turner impression. The children in the audience particularly loved Pete The Piddlin' Pup (Jake Mitchell) and James Dobbie as Simple Simon. Romance for Mother Goose in the unlikely form of miserly Dr Foster who was played credibly by Kris McWalter. Highlights included coin dancing tappers in the number "We're In the Money"; compelling chorus and principal singing and fun; imaginative choreography. Congratulations to the cast and production team. Also well done to the committee for researching the idea of theatre accessibility for all and providing "a relaxed performance" aimed at those with additional needs.

DISTRICT No 11: South West Scotland

Dumfries Musical Theatre Company: Milligan's Mausoleum

Director & Musical Director: Geoff Davidson; Choreographer: Amy McCreadie

Firstly, it's always an honour to be invited to review a new original piece of theatre and this was no exception. Geoff Davidson's hilarious musical comedy, recounts the unbelievable farce that ensued when the irascible John Milligan was engaged to build Burns' Mausoleum in the St. Michael's graveyard. Based on facts from the book, "Burns Lore of Dumfries & Galloway" by James Mackay, the script and music was penned through Geoff's inspired imagination. The shenanigans that accompanied the building of Burns' mausoleum results in another masterpiece from Geoff to accompany his previous triumphs *MacConnachie's Bus* and *Angel of The Tide*. The original music has a strong Scottish bent with the rhythmic use of reels, strathspeys and polkas which are very well interpreted in movement and dance by Amy McCreadie. A stand out comical performance by Roy Stairmand in the title role of John Milligan must be applauded. He shared many hilarious moments with his working colleague Davy Meechan, the equally comedic Dave Ford, who created a superbly timed 'Laurel and Hardy' type sketch within the graveyard, as they endeavoured to erect the mausoleum gates. With a massively strong presence and singing ability the role of John Syme was expertly portrayed by Kenny McCall, though not always in control of his gossiping wife Mrs Syme (Cath Ratcliffe). Another vocal force of many years' experience, she expressed humour with expression in equal measures as she dueted with the equally expressive Mrs Grierson (Ann Beaton) in "Noo I'm Never One Tae Gossip" – two very talented stalwarts of the company. Two equally talented male stalwarts played William Grierson (Stewart Cameron) and James Thomson (Neil Webster), proving themselves very worthy of their characters. As a part of Syme's committee they gave a fabulous rendition in trio of "Ye Should Have Let Me Speak". In a God-fearing time and with the nature of the play, Rev. Henry Duncan (John Neil) was also thoughtfully cast and gave a strong performance. The role of Burns' wife Jean, was beautifully captured by Lindsay Nurney, who brought a more sombre note to the musical. Her duet with Jessie Lewars (Anne Walter), whose voice blended perfectly with hers, provided a memorable and lyrical, "Ayrshire Boy". The character, Jessie, who in real life was a close friend of the family and nursed and sang to Robert Burns in his dying days, gave a spell-binding rendition of a new melody to "O Wert Thou in the Cauld Blast". Another electrifying performance was given by Andrew Twigg as Pietro Turnerelli, acting out the OTT Italian/Irish, artistic stonemason who is employed to create a fascia for the mausoleum and who is very much a thorn in Milligan's side. His dramatic and superbly sung, "God Help Me! I Cannot Sleep!" during his traumatic nightmare, included a ballet with dancing demons and ghouls (Amy McCreadie and Emma Thomas). The Vision of Burns' mythical goddess, Coila (Janette Davidson), appears during the ensuing surrealistic drama to provide inspiration and encouragement to Turnerelli by banishing his demons. Her vocal rendition of "Desist Ye Demons of the Night" was truly outstanding. The community committee, intent on their object of providing a fitting resting place for Scotland's Bard, engaged in many wonderful musical highlights throughout the musical. Their frustrations to conclude the works, despite the bumbling, drunken Milligan, also includes

the exhumation and reburial of Burns which spirals towards a farcical conclusion. Needless to say, a satisfactory outcome results in the peaceful strains of "Auld Lang Syne". Special mention to wardrobe, set design and lighting for their attention to detail. A very slick production of a unique new show. Many congratulations!

Deborah Lyons

Fledgling Musical Theatre Company: Labours of Love
Director & Choreographer: Ren Forteath; Musical Directors: Ren Forteath, Ewan Flint

I approached this show with a real sense of anticipation. Its gestation period was quite long in my mind, having had a conversation with writer Ren Forteath at the NODA Scotland Conference 2018 on its imminent birth! The show hits the ground running with a series of quick-fire numbers setting the scene for what's to follow. What is immediately apparent is the extremely high standard of song writing. Three or four numbers, which would all be candidates for stand-out song from any Andrew Lloyd Webber musical, opened the evening. We quickly find ourselves in Scene 4, Birthing Room 10, with the song "(New Life) In the Morning" and there is a palpable feeling of empathy and understanding from our largely female audience in recognition of a telling reminder of shared experience. Next is "Baby Now", where we find the character Judy Chandler (played by Ren) realising that her life was to change forever with the confirmation of her pregnancy and her subsequent dedication of her future to her unborn child. (And her obvious lack of support from her partner.) At this point in the show I felt that, despite the high standard of song writing, there was a danger that the story was drifting into what was, essentially, a loosely connected series of vignettes. I couldn't have been more wrong! With the song "Young Girl" we are introduced to the character of Ruth Shore, brilliantly played by Sabrina Wallace. She depicts the sometimes naive, but always emotionally attuned 3rd Year Student Midwife wonderfully. She is, quite clearly, the narrative thread and, in essence, the conscience which holds the whole story together. "They've Got it So Easy" finds our heroine Ruth frustrated at the attitude of patients in our relatively privileged NHS in comparison to some less fortunate parts of the world. Some stark statistical evidence from, in particular, the situation in Uganda highlights this, though she is reconciled to the fact that the act of giving birth is far from easy, no matter what your circumstance! Act II is, if anything, even more fast moving than the first act. Sparse, but effective lighting and inspired use of minimal staging both add to the overall impression of slick professionalism. "When the Buzzer Goes" cleverly interjects hospital buzzer sounds with the musical arrangement to emphasise the urgency of a hospital staff desperately working to save both mother and new-born child. Towards the second half of Act II the pace slows with some gentle, reflective lullabies, before we are hit squarely between the eyes with "The Ballad of Mhairi and Freida"! This song borrows, more than a little heavily, from "Let's Do It" by Victoria Wood. It also requires great acting ability and verbal dexterity from the cast members involved – which they carry off with great aplomb! Ending the show and squaring the circle, so to speak, is the song "Lutao Lwabakyale" – the Ugandan word for childbirth. It literally means 'a woman's battle'. Ren Forteath may have had her battles on her way to completing this musical but she has emerged victorious. And although it may be her baby as writer, director, producer and performer, it is certainly not a one woman show à la Victoria Wood. She has surrounded herself with a cast of brilliant performers – and, whether playing midwives or not, they all deliver! A triumph!

David Finnie

The Fullarton (Castle Douglas) Ltd: Cinderella
Director: Janet Scott; Choreographer: Morag Graham

The Fullarton's production this year was the iconic *Cinderella*. Over the years they have always produced a super Christmas pantomime offering and this year was no exception. This company has now got a great mix of excellent performers and this was evident in the performance I saw. The whole cast was full of enthusiasm which didn't slacken throughout from curtain up to finale. Technically, the Fullarton always put on a spectacle and along with the excellent use of the fixed set and the lighting, scene changes were simple but very effective. Congratulations to the unsung heroes of the back stage crew. Allan Scott is a master at utilising the stage space to the best effect. Caitlin Black played Cinderella simply but very effectively. She has a super singing voice and along with her love interest, Prince Charming, played excellently by Chiara McMorran they made a lovely couple. Both of them were obviously enjoying their parts. The Baron Fortune (Ian Gordon) was suitably put upon by his domineering wife, the Baroness Zelda who was superbly played by Joyce Reekie. She deserved every boo and hiss. She is an excellent actress and along with a great singing voice made this part her own. Her two daughters played by Idris Dean and Gavin Millar were the consummate ugly sisters. Their range of costumes was wonderful and they both played the haughty, spoilt sisters to great effect. The comedy duo of Trick and Treat added to the laughter and these two played by Alison Murdoch and Liz Black had the audience in stitches when they appeared. They all added to the enjoyment of the evening. Buttons, Cinderella's minder and unrequited love, was excellently played by Aiden Whan. He has good stage presence and his ad libs to the audience showed how comfortable he was in his role. The other support act of Dandini, was superbly played by Emma Middleton. She kept Prince Charming right and on the straight and narrow – a good part well played. Wanda the Fairy Godmother was very well cast and Eden Brown carried off this role simply but effectively. The support characters Pongo the dog and the Spider just added to the enjoyment of the evening. No panto could be complete without the chorus and this well rehearsed and excellently choreographed troupe did what they did very well. All in all, a very enjoyable, excellent pantomime superbly played. Thank you.

9 to 5 – The Musical

Innerleithen and District Amateur Operatic Society
Memorial Hall, Innerleithen
Monday 30 March to Saturday 4 April 2020 (Matinee on Saturday)

Blithe Spirit

Guild of Players Dumfries
Theatre Royal, Dumfries
Wednesday 1 to Saturday 4 April 2020

Bugsy Malone

Linlithgow Amateur Musical Productions
Linlithgow Academy
Monday 6 to Saturday 11 April 2020

Hello, Dolly!

Falkirk Operatic Society
Falkirk Town Hall
Tuesday 21 April to Saturday 25 April 2020 (Matinee on Saturday)

Ghost

Johnstone Phoenix Theatre Group
Johnstone Town Hall
Wednesday 29 April to Saturday 2 May 2020 (Matinee on Saturday)

The Drowsy Chaperone

Larbert Amateur Operatic Society
Dobbie Hall, Larbert
Tuesday 5 to Saturday 9 May 2020

Shrek – The Musical

Downfield Musical Society
Whitehall Theatre, Dundee
Tuesday 5 to Saturday 9 May 2020

Saturday Night Fever

Kelty Musical Association
Carnegie Hall, Dunfermline
Wednesday 6 to Saturday 9 May 2020 (Matinee on Saturday)

Chicago

Monklands Light Opera
Sir John Wilson Town Hall, Airdrie
Thursday 7 to Saturday 9 May 2020

Chess – The Musical

Dumfries Musical Theatre Company
Theatre Royal, Dumfries
Saturday 9 to Saturday 16 May 2020 (Matinee on Sunday)

It's Music

Hamilton Operatic & Dramatic Club
Hamilton Town House (Avon Room)
Tuesday 12 to Friday 15 May 2020

Big Fish

Runway Theatre Company
Eastwood Park Theatre, Giffnock, Glasgow
Wednesday 13 to Saturday 16 May 2020 (Matinee on Saturday)

Musical Harmony

Our Lady's Musical Society
Motherwell Concert Hall
Friday 15 May 2020

Legally Blonde

The Lyric Club
King's Theatre, Glasgow
Tuesday 19 to Saturday 23 May 2020 (Matinees on Friday & Saturday)

Cams in Concert

Cupar Amateur Musical Society
Corn Exchange, Cupar
Thursday 21 to Friday 22 May 2020

Die Fledermaus

Tayside Opera
Brechtin City Hall
Saturday 23 May 2020

Legally Blonde

Aurora Productions
Stewarts Hall, Huntly
Monday 25 to Saturday 30 May 2020 (Matinee on Saturday)

West Side Story

The Pantheon Club
Theatre Royal, Glasgow
Tuesday 26 to Saturday 30 May 2020

Curtains

Lochgelly & District Amateur Musical Association
Lochgelly Centre
Wednesday 27 to Saturday 30 May 2020 (Matinee on Saturday)

Die Fledermaus

Tayside Opera
Space Theatre, Dundee
Thursday 28 to Saturday 30 May 2020

Annie Jr

Harlequin – Eastwood Theatre For Youth
Eastwood Park Theatre, Glasgow
Wednesday 3 to Saturday 6 June 2020 (Matinee on Saturday)

Legally Blonde

Leven Amateur Musical Association
The Centre, Leven
Thursday 17 to Saturday 19 September 2020

50th Anniversary Concert

Minerva Youth Theatre
Eastwood Park Theatre, Giffnock, Glasgow
Thursday 17 to Saturday 19 September 2020 (Matinee on Saturday)

Kiss Me Kate

Glenrothes Amateur Musical Association
Rothes Hall, Glenrothes
Tuesday 22 to Saturday 26 September 2020 (Matinee on Saturday)

Kinky Boots

Loudoun Musical Society
Palace Theatre, Kilmarnock
Tuesday 29 September to Saturday 3 October 2020 (Matinee on Saturday)

Joseph and the Amazing Technicolor Dreamcoat

Theatre Guild Glasgow
Eastwood Park Theatre, Giffnock, Glasgow
Monday 5 to Saturday 10 October 2020 (Matinee on Saturday)

Joseph and the Amazing Technicolor Dreamcoat

St Patrick's Amateur Opera Group
Brian Duguid Theatre, Livingston
Tuesday 6 to Saturday 10 October 2020

9 to 5

Hamilton Operatic & Dramatic Club
Motherwell Concert Hall
Tuesday 6 to Saturday 10 October 2020

42nd Street

Glasgow Light Opera Club
Theatre Royal, Glasgow
Tuesday 27 to Saturday 31 October 2020 (Matinees on Wednesday & Saturday)

The Secret Garden

Cumbernauld Musical Theatre Society
Sir John Wilson Town Hall, Airdrie
Tuesday 27 to Saturday 31 October 2020 (Matinee on Saturday)

My Fair Lady

Our Lady's Musical Society
Motherwell Theatre
Tuesday 3 to Saturday 7 November 2020 (Matinee on Saturday)

Not known

The Minerva Club
Eastwood Park Theatre, Giffnock, Glasgow
Tuesday 3 to Saturday 7 November 2020 (Matinee on Saturday)

The Baker's Wife

Dumfries Musical Theatre Company
Brigend Theatre, Dumfries
Saturday 21 to Saturday 28 November 2020 (Matinee on Sunday)

Aladdin

Larbert Amateur Operatic Society
Dobbie Hall, Larbert
Tuesday 24 to Saturday 28 November 2020

Fame Jr

Monklands Light Opera
Sir John Wilson Town Hall, Airdrie
Friday 27 to Saturday 28 November 2020

We Will Rock You (Young@part)

Big Bad Wolf Children's Theatre Company
Falkirk Town Hall
Tuesday 2 to Saturday 6 February 2021 (Matinee on Saturday)

Kinky Boots

Hawick Amateur Operatic Society HAOS
Hawick Town Hall
Monday 8 to Saturday 13 March 2021 (Matinee on Saturday)

Kinky Boots

Larbert Amateur Operatic Society
Dobbie Hall, Larbert
Tuesday 4 to Saturday 8 May 2021

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