



*noda*

Be inspired by amateur theatre

**NODA SCOTLAND**

*Magazine*

National Operatic and Dramatic Association  
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Patrons: The Lord Lloyd Webber & Connie Fisher.



Annual subscription renewal notices have now been sent out to all our current society members. These are due by 31 March and I hope you will all continue your membership for the coming year. We are always keen to welcome back lapsed members or attract new groups into the NODA family. Please spread the word to groups you may be part of that are currently not members.

Being a member of NODA gives a range of benefits including:

1. A local rep to provide support and advice.
2. District meeting where members can provide support and advice to each other as well as promote forthcoming shows.
3. A show report for each production that is included in the NODA Scotland Magazine which is circulated electronically to all members as well as being available to download from the NODA website and Facebook page.
4. Show listings on the NODA website which are also included in the NODA Scotland Magazine.
5. Publicity on the NODA Scotland Facebook page for forthcoming shows, search for new cast or production team.
6. NODA Scotland Conference at Peebles Hydro. A weekend of workshops, networking and socialising with members from all over Scotland.
7. Factsheets available via the members' area of the website covering a range of topics including the Licensing of Children in Theatre.
8. Discounted insurance.
9. Special offers from a range of theatrical suppliers including discounted royalties on show licensing.
10. Long service awards to celebrate the contribution of club members to amateur theatre.
11. Training courses at a regional level including youth workshops and Business of Amateur Theatre to help those tasked with running clubs. Topics include club structure and management, budgeting and marketing – all designed to help clubs remain viable.
12. A knowledgeable staff team at NODA Head Office on hand to provide help and support.

Plans for this year's NODA Scotland Conference are now at an advanced stage and it is hoped to release final details in April. The NODA Scotland Committee is keen to encourage a greater representation of clubs from across the country so please spread the word. For those wishing to spread the cost there is still time to join the savings club – simply email the NODA Scotland Councillor for full details – [stuart.dick@noda.org.uk](mailto:stuart.dick@noda.org.uk)

The NODA Theatre Summer School takes place from 29 July to 5 August at Yarnfield Park, Stone. Bookings are now open and already several of the courses are full. However, there are a number of spaces still available and full details can be found on the NODA website –

<https://www.noda.org.uk/events/noda-theatre-summer-school-2023/summerschool>

The NODA Scotland Magazine contains lots of interesting articles as well as show reports, details of forthcoming productions and up to date contact details for the Committee. Please circulate the magazine round your club members to ensure they are all kept fully up to date with all that is going on both locally and nationally. It will also be available to download from the NODA website and Facebook page following publication. Our Editor Alan Jones is always looking for material for forthcoming editions. If you have any interesting news stories, society celebrations or the like, please email him details and if possible, include pictures – [alan.jones@noda.org.uk](mailto:alan.jones@noda.org.uk)

Thank you to everyone who took time to complete the survey on potential training workshops. The Committee will now analyse the results and begin to plan a programme of regional workshops over the coming months.

As always please do not hesitate to get in touch if I or your local Regional Rep can be of any help or support. Thank you for your continued support of NODA and I wish all those clubs with upcoming productions every success. I look forward to seeing many of them over the coming weeks – it's not too late to invite me if you haven't already done so.

*Stuart McCue-Dick, NODA Scotland Councillor*

NODA SCOTLAND CONFERENCE 2023

## NODA Scotland Conference 27-29 October 2023 Peebles Hydro



**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.**

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*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 **Friday 30 June 2023**. Earlier receipt of material will be welcome.

## NODA TODAY

*NODA Today* is a UK-wide magazine with three editions per year: Spring, Summer and Autumn.

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 Summer edition are welcomed from societies and individual members and should be submitted by e-mail to the NODA Scotland Editor by **Friday 26 May 2023**. Earlier receipt of material will be welcome.

## NODA SCOTLAND COMMITTEE

Councillor	Stuart McCue-Dick ( <a href="mailto:stuart.dick@noda.org.uk">stuart.dick@noda.org.uk</a> )
District No 1 (Glasgow Area)	Liz Daniels ( <a href="mailto:liz.daniels@noda.org.uk">liz.daniels@noda.org.uk</a> )
District No 2 (Dundee & Perthshire)	Donna Bell ( <a href="mailto:donna.bell@noda.org.uk">donna.bell@noda.org.uk</a> )
District No 3 (Central Scotland)	Elizabeth Donald ( <a href="mailto:elizabeth.donald@noda.org.uk">elizabeth.donald@noda.org.uk</a> )
District No 4 (Renfrewshire, Ayrshire & Bute)	Craig Inglis ( <a href="mailto:craig.inglis@noda.org.uk">craig.inglis@noda.org.uk</a> )
District No 5 (Lanarkshire) & Minute Secretary	David Black ( <a href="mailto:david.black@noda.org.uk">david.black@noda.org.uk</a> )
District No 6 (Edinburgh Area)	Dorothy Johnstone ( <a href="mailto:dorothy.johnstone@noda.org.uk">dorothy.johnstone@noda.org.uk</a> )
District No 7 (Fife) & Membership Secretary	Mike Pendlowski ( <a href="mailto:mike.pendlowski@noda.org.uk">mike.pendlowski@noda.org.uk</a> )
District No 8 (Borders Area)	Deborah Lyons ( <a href="mailto:deborah.lyons@noda.org.uk">deborah.lyons@noda.org.uk</a> )
District No 9 (Grampian & Highland)	Douglas Clark ( <a href="mailto:douglas.clark@noda.org.uk">douglas.clark@noda.org.uk</a> )
District No 10 (Angus & Kincardine)	Susan Kennedy ( <a href="mailto:sue.kennedy@noda.org.uk">sue.kennedy@noda.org.uk</a> )
District No 11 (South West Scotland) & Treasurer	Stewart Cameron ( <a href="mailto:stewart.cameron@noda.org.uk">stewart.cameron@noda.org.uk</a> )
Youth Coordinator	Neil Hartley ( <a href="mailto:neil.hartley@noda.org.uk">neil.hartley@noda.org.uk</a> )
Web Manager	Vacancy (covered by Councillor)
Awards Secretary	Gordon Smith ( <a href="mailto:gordon.smith@noda.org.uk">gordon.smith@noda.org.uk</a> )
Editor	Alan C Jones ( <a href="mailto:alan.jones@noda.org.uk">alan.jones@noda.org.uk</a> )

## Legal Advice

**NODA provides extensive advice on a wide range of contractual issues and guidance on subjects that would benefit from the advice of a qualified solicitor who understands the specific requirements of amateur theatre.**

**Email [info@noda.org.uk](mailto:info@noda.org.uk) with a clear description of the advice required.**

## LONG SERVICE AWARDS

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**

The graphic features a dark blue background with a light blue glow at the bottom. At the top, the word 'noda' is written in a white, cursive font, followed by 'Long Service Awards' in a white, sans-serif font. Below this, the text 'Visit [noda.org.uk/awards](http://noda.org.uk/awards) to apply today' is displayed in white. The main content consists of a grid of 25 circular icons, each containing a different award or badge. Each icon is accompanied by a white text label below it. The awards are arranged in five rows: the first row has five badges (5, 10, 15, 20, 25 years); the second row has five badges (30, 35, 40, 45, 50 years); the third row has five items (25 Year Medal, Silver Bar, 50 Year Medal, Gold Bar, Diamond Bar); the fourth row has four pins (55, 60, 65, 70 years); and the fifth row has five special awards (NODA Achievement Award, Individual Member, Society Life Member, Youth Award, Commendation Award).

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Long Service Awards

Visit [noda.org.uk/awards](http://noda.org.uk/awards) to apply today

5 Year Badge    10 Year Badge    15 Year Badge    20 Year Badge    25 Year Badge

30 Year Badge    35 Year Badge    40 Year Badge    45 Year Badge    50 Year Badge

25 Year Medal    Silver Bar    50 Year Medal    Gold Bar    Diamond Bar

55 Year Pin    60 Year Pin    65 Year Pin    70 Year Pin

NODA Achievement Award    Individual Member    Society Life Member    Youth Award    Commendation Award

## LONG SERVICE AWARDS

Please see the following awards presented in the period October 2022 to February 2023. As you would imagine, this is the really busy time of year and there were 148 awards presented in this period, including one 70 year, one 60 year and one 55 year award. Congratulations to all our recipients.

Dedication and commitment to our clubs and the hobby that we love is to be commended. Without such loyalty our clubs would not survive. Please encourage your clubs and members to participate and to apply for these esteemed awards.

Another reminder that the awards process is now online which is by far the easiest and quickest way to apply – especially if time is short. Unfortunately, due to postal delays, holidays and short notice a small number of awards did not arrive in time for the proposed presentation which is disappointing for all concerned. You just log-in to your membership account and navigate to the awards page. If you have any queries regarding awards, please don't hesitate to contact me.

*Gordon Smith, NODA Scotland Awards Secretary*

### **70 Year Pin**

Dundee Operatic Society	Murray Wood
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### **60 Year Badge/Pin**

Ayrshire Philharmonic Operatic Society	Ella Kerr
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### **55 Year Pin**

CAOS Musical Society	Isobel James
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### **50 Year Gold Bar**

Downfield Musical Society	Jennifer Petrie
Johnstone Phoenix Theatre Group	Gladys Peden
Markinch Amateur Operatic Society	Kenneth Wilkie

### **50 year gold badge (Hallmarked)**

Carpe Diem Productions	David Mitchinson
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### **45 year Silver Bar**

Kirkcaldy G & S Society	Michael Bannerman
Kirkcaldy G & S Society	Robert Peebles
Linlithgow Amateur Musical Productions	Alastair Brown
Markinch Amateur Operatic Society	Helen Wadell

### **40 year Silver Bar**

CAOS Musical Society	Jonathan Procter
Hamilton Operatic & Dramatic Club	Roland Russell
Markinch Amateur Operatic Society	Janine Hardie
Markinch Amateur Operatic Society	Catherine Murray

### **35 year Silver Bar**

Dundee Operatic Society	Lorraine Kidd
Markinch Amateur Operatic Society	Elaine Arnott
Scene 2	Alan Dewar
Theatre Guild Glasgow	David Brown
Theatre Guild Glasgow	Cameron Lowe

**35 year Silver Bar**

Theatre Guild Glasgow Suzanne Lowe

**35 Year Badge**

Arbroath Amateur Musical Society Marion Allan  
 Ayrshire Philharmonic Operatic Society Michael Gibb  
 Johnstone Phoenix Theatre Group Tracey Howe

**30 year Silver Bar**

CAOS Musical Society Clare Fisher  
 CAOS Musical Society Suzanne Gilliland  
 CAOS Musical Society Rosslyne Logan  
 Dundee Operatic Society Fiona Jeffrey  
 Hamilton Operatic & Dramatic Club Ann Gardiner  
 Kirkcaldy G & S Society Kathleen Brown

**30 year Silver Bar**

Linlithgow Amateur Musical Productions Jennifer Miller  
 Linlithgow Amateur Musical Productions Garry Withnell  
 Markinch Amateur Operatic Society Elaine Barlow  
 Theatre Guild Glasgow Karen Brown

**30 Year Badge**

Arbroath Amateur Musical Society Jill Bridges  
 Arbroath Amateur Musical Society Annette Fraser  
 Ayrshire Philharmonic Operatic Society Carolyn Monaghan  
 CAOS Musical Society Gillian Gardner  
 Combined Productions Brian Mathieson  
 Johnstone Phoenix Theatre Group June Dougan  
 Johnstone Phoenix Theatre Group Lesley McCormick

**25 Year Long Service Medal**

Arbroath Amateur Musical Society Susan Kennedy  
 CAOS Musical Society Irene Lister  
 Downfield Musical Society Carina Millar  
 Downfield Musical Society Matthew Millar  
 Dundee Operatic Society Sheila McGowan  
 Hamilton Operatic & Dramatic Club Lorna McGowan  
 Hamilton Operatic & Dramatic Club Gordon Watson  
 Harlequin Eastwood Theatre For Youth Anne Queen  
 Johnstone Phoenix Theatre Group Mhairi Anne Heron  
 Johnstone Phoenix Theatre Group Craig Gordon Inglis-McDonald  
 Markinch Amateur Operatic Society Neil McCallum  
 Thomson-Leng Musical Society Ryan Milne

**25 Year Badge**

Theatre Guild Glasgow

Louise Ellen McMurray

**20 Year Badge**

Allegro

Alison Wood

Arbroath Amateur Musical Society

David Walker

Big Bad Wolf Children's Theatre Company

Emma Connolly

CAOS Musical Society

Monica Jamieson

Cowdenbeath Community Theatre

Mary Alice Bak

Cowdenbeath Community Theatre

Melissa Davidson

Hamilton Operatic &amp; Dramatic Club

Jackie White

Kirkcaldy G &amp; S Society

Lia Penman

Kirkcaldy G &amp; S Society

David Smith

Linlithgow Amateur Musical Productions

Hayley Findlay

Linlithgow Amateur Musical Productions

Claire Withnell

Markinch Amateur Operatic Society

Craig Spence

Markinch Amateur Operatic Society

Janet Spittal

Thomson-Leng Musical Society

Rachel Hogg

Thomson-Leng Musical Society

Tom Richmond

Thomson-Leng Musical Society

Rachel Weir

**15 Year Badge**

Arbroath Amateur Musical Society

Iain Kennedy

Ayrshire Philharmonic Operatic Society

Jessica Rodger

Big Bad Wolf Children's Theatre Company

Heather Watkins

Combined Productions

Kay Robertson

Hamilton Operatic &amp; Dramatic Club

Euan Hamilton

Linlithgow Amateur Musical Productions

Hannah Easton

Linlithgow Amateur Musical Productions

Nicola Preston

Linlithgow Amateur Musical Productions

Janet Wilson

Theatre Guild Glasgow

Rachael Hepburn

Thomson-Leng Musical Society

Kirsty Beaumont

Thomson-Leng Musical Society

Paul Creegan

**10 Year Badge**

Big Bad Wolf Children's Theatre Company

Shirley Blackwood

Big Bad Wolf Children's Theatre Company

Susan Johnstone

Big Bad Wolf Children's Theatre Company

Agnes Law

Big Bad Wolf Children's Theatre Company

Gemma MacDonald

CAOS Musical Society

Megan Daly

CAOS Musical Society

Angela McGarry

Hamilton Operatic &amp; Dramatic Club

Allan Cochrane

Hamilton Operatic &amp; Dramatic Club

Chris Parker

Hamilton Operatic &amp; Dramatic Club

Carly Reilly

Harlequin Eastwood Theatre For Youth

Catherine Boyd



**10 Year Badge**

Harlequin Eastwood Theatre For Youth	Paul Cameron
Harlequin Eastwood Theatre For Youth	Jamie Dougall
Harlequin Eastwood Theatre For Youth	Kirsten West
Linlithgow Amateur Musical Productions	Janet Cameron
Linlithgow Amateur Musical Productions	Gregor Preston
Linlithgow Amateur Musical Productions	Caroline Steven
Markinch Amateur Operatic Society	Ashley Ferguson
Monklands Light Opera	John Bergin
Thomson-Leng Musical Society	Hannah Carr
Thomson-Leng Musical Society	Lauren Carr
Thomson-Leng Musical Society	Cara Gordon
Thomson-Leng Musical Society	Donna Gordon
Thomson-Leng Musical Society	Tamsin Holbrook
Thomson-Leng Musical Society	Madeleine Keningale
Thomson-Leng Musical Society	Billy Muir
Thomson-Leng Musical Society	Millie Turnbull
Thomson-Leng Musical Society	Connie Uribe
Thomson-Leng Musical Society	Jude Vandecasteele

**5 Year Badge**

Thomson-Leng Musical Society	Emily Easton
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**Youth Award**

Childrens Theatre Bo'ness Society	Eilidh Arthur
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**Youth Certificate**

Big Bad Wolf Children's Theatre Company	Carys Black
Big Bad Wolf Children's Theatre Company	Ryan Carlyle
Big Bad Wolf Children's Theatre Company	Ava Christie
Big Bad Wolf Children's Theatre Company	Gemma Dick
Big Bad Wolf Children's Theatre Company	Amy Gallacher
Big Bad Wolf Children's Theatre Company	Lauren Gardner
Big Bad Wolf Children's Theatre Company	Blair Hamilton
Big Bad Wolf Children's Theatre Company	Alexandra Hannah
Big Bad Wolf Children's Theatre Company	Ella Hawthorne
Big Bad Wolf Children's Theatre Company	Emma Johnston
Big Bad Wolf Children's Theatre Company	James Marshall
Big Bad Wolf Children's Theatre Company	Orla Martin
Big Bad Wolf Children's Theatre Company	Jorja McFadden
Big Bad Wolf Children's Theatre Company	Sarah Millar
Big Bad Wolf Children's Theatre Company	Zak Nicholson
Big Bad Wolf Children's Theatre Company	Holly O'Connor
Big Bad Wolf Children's Theatre Company	Oli Peattie-Hume
Big Bad Wolf Children's Theatre Company	Kayah Smith
Big Bad Wolf Children's Theatre Company	Sophia Smith

**Youth Certificate**

Big Bad Wolf Children's Theatre Company	Bethany Spowart
Big Bad Wolf Children's Theatre Company	Zara Tierney
Big Bad Wolf Children's Theatre Company	Ruby Walker
Childrens Theatre Bo'ness Society	Molly Fingland
Childrens Theatre Bo'ness Society	Lara Hain
Childrens Theatre Bo'ness Society	Caitlin Lee
Childrens Theatre Bo'ness Society	Isla Mcintosh
Childrens Theatre Bo'ness Society	Cody Rushford
Combined Productions	Harrison Cairney
Combined Productions	Eva Hutcheon
Combined Productions	Alannah MacLennan
Combined Productions	Becca Matheson
Combined Productions	Sarah Matheson
Combined Productions	Natasha McNaughton
Combined Productions	Samantha Middleton
Combined Productions	Alix Morland
Combined Productions	Leah Murray
Combined Productions	Sarah Todd



## Be inspired by amateur theatre

If you have been inspired by the work being done by NODA Scotland to support amateur theatre, why not consider becoming an individual or joint member.

Membership will give you access to benefits including your own copy of NODA Today, the NODA Scotland Magazine, access to the members area of the website with lots of useful factsheets and your own booking form for the NODA Scotland Conference.

Individual Membership - £28.00 per annum  
Joint Membership - £37.00 per annum

For full details about membership visit the NODA website -  
<https://www.noda.org.uk/membership/subscriptions>



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LOCHABER SHOW STOPPERS

Having almost folded in February 2022, Lochaber Show Stoppers were delighted that their pantomime was supported by 1,000 people over five performances. It was so inclusive for all the community and thrilling to have the group up and running and to see the excitement from all the people who came to watch.



Lochaber Show Stoppers – cast of *Hansel and Gretel* 2023



Lochaber Show Stoppers – members advertising the show on Nevis Radio

**A MONSTROUS PRODUCTION, SURE TO MAKE YOU CORPSE!**

Pantheon are delighted to return to our second home in Glasgow... the Websters Theatre.

From the creators of the record-breaking Broadway sensation *The Producers* comes this monster musical comedy. The comedy genius Mel Brooks adapts his legendarily funny film into a brilliant stage creation - *Young Frankenstein!*

Grandson of the infamous Victor Frankenstein, Frederick Frankenstein (pronounced "Fronk-en-steen") inherits his family's estate in Transylvania. With the help of a hunchbacked side-kick, Igor (pronounced "Eye-gore"), and a leggy lab assistant, Inga (pronounced normally), Frederick finds himself in the mad scientist shoes of his ancestors. "It's alive!" he exclaims as he brings to life a creature to rival his grandfather's. Eventually, of course, the monster escapes and hilarity continuously abounds.

Every bit as relevant to audience members who will remember the original as it will be to newcomers, *Young Frankenstein* has all the panache of the screen sensation with a little extra theatrical flair added. It will surely be the perfect opportunity for a production company to showcase an array of talents. With such memorable tunes as 'The Transylvania Mania,' 'He Vas My Boyfriend' and 'Puttin' On The Ritz'. Come and join us, and leave your inhibitions at the door!

Tickets for *Young Frankenstein* from £19 via Websters Glasgow <https://webstersglasgow.com/whats-on/event/young-frankenstein/>



**CAST LIST**

<b>DR FREDERICK FRANKENSTEIN</b>	<b>Neil Campbell</b>
<b>THE MONSTER</b>	<b>David Robertson</b>
<b>IGOR</b>	<b>Fraser Shand</b>
<b>INGA</b>	<b>Reece Cavanagh</b>
<b>ELIZABETH BENNING</b>	<b>Erin Duffy</b>
<b>FRAU BLÜCHER</b>	<b>Patricia Welch</b>
<b>THE HERMIT</b>	<b>Adair Murray</b>
<b>INSPECTOR HANS KEMP</b>	<b>Kris Morrison</b>
<b>FEATURED ROLES</b>	<b>Verity Brown, Susan Cunningham, Ben Di Mambro, Ashleigh Wilson, Hazel Mears, Donna Walton, Helene Holman</b>

**Helensburgh Savoy Club: Calamity Jane**

Director: Roz Philips; Musical Director: Pamela Frew; Choreographer: Grace Hepworth

It was lovely to be back seeing Helensburgh Savoy in full swing with their production of the well-known *Calamity Jane*. As always, a very warm welcome was received from the front of house team, and even before the show began there was a real atmosphere that reminded us that we were back enjoying theatre. The show was well staged and the role of Calamity Jane played by Emily MacGillivray was energetic as she brought a strong rounded performance to the role. Wild Bill Hickock, played by Michael Doyle was a good match for Calamity and they blended well together. Allan McLaren as Lt Danny Gilmartin and Louise McCahery as Katie Brown were also well matched and Henry Miller, played by David McMaster never ceased to be busy and portrayed the role well. With a strong supporting cast of principals, ensemble and dancers, this small cast brought the show to life around The Golden Garter, where a lot of the action happens. I am always impressed when I visit the Helensburgh Savoy shows at how they make use of the stage and space available, and the creative team should be congratulated for this. The Stage Manager, Julia Irvine and the stage crew ensured that scene changes were executed with ease, and the use of projection brought a positive added dimension to the overall production. The music and small band was once again well directed under the musical direction of Pamela Frew and with Roz Philips, in a new role as Director and Grace Hepworth a long-time chorus member now Choreographer, they showed their commitment to ensuring their hard work paid off in bringing this lively production to the stage. Thank you once again for inviting me to your show, and for bringing pleasure to the audiences during the run of *Calamity Jane*. Well done!

**The Pantheon Club: Nativity! – The Musical**

Director: Catriona Cumming; Musical Director: Cerys Reading; Choreographer: Lynne Bustard

Well known as a film, the stage musical version certainly keeps audiences entertained. Transferring film to stage is not new and audiences often attend with high expectations, and this stage version of *Nativity! The Musical* did not in any way disappoint the audience. With an extremely strong principal cast we experienced a production of a very high standard. The talent of Mark Long in the role of Paul Maddens the teacher and Graeme Wallace as Mr. Poppy were portrayed with excellent acting and timing highlighting the contrast in their characters. Jeni Mills brought her talents to the fore in the role of the Jennifer Lore as she tried to follow her dream as a Hollywood star. Kris Morrison's vocal ability and acting were strong in equal measure as he brought the role of Gordon Shakespeare to life. His team of children from Oakmore Prep were well drilled and their rivals from St Bernadette's performed to an equally high standard. I saw Team Sparkle and that is indeed what they did, and I'm in no doubt that Team Shine duly shone. Mrs. Bevan, played by Marie Jo McCrossan kept everyone on their toes, and with a talented supporting cast of principals and ensemble this show moved along at a good pace. Technical aspects of the show including projection and flying children worked well, and all in all the audience was entertained as they sat back to enjoy all the aspects of *Nativity! The Musical*. The work that goes on backstage and off stage in support of the performing cast doesn't happen without the hard work of the production team. It was evident that Catriona Cumming, Director, Cerys Reading, Musical Director and Lynne Bustard, Choreographer along with their associates and production team had obviously put a huge amount of hard work into this production, and I'm sure a lot of fun was also had rehearsing this lively, funny and at times very technical show. It was great to see that the Pantheon Club were playing to full houses, and it is also great to see so many talented young people involved in the production where I'm sure they enjoyed learning new theatre skills and making new friends. All in all, an enjoyable production. Thank you!

**Runway Theatre Company: Everyone Loves Pantomime**

Director & Choreographer: Greg Robertson; Musical Director: David Dunlop

When you can't do your annual pantomime, what better choice to make than to do an all singing, all dancing concert celebrating 55 years of pantomime, and that's exactly what Runway did! Not being able to perform their annual pantomime in their usual venue didn't put Runway off from bringing fun, happiness, and joy to their audiences in this well constructed concert scripted by Neil McCowan. Opening the concert saw Robert Fyfe reprising his pantomime Dame role in getting the concert off to a great start. Not forgetting the good fairy, the baddy, the young Prince, and the usual slapstick comedy duo we enjoyed an afternoon of music, dance and storytelling. As with all good pantomimes the audience got their chance to sing along and join in the fun. The concert was filled with a range of music from this talented group that took us on a journey filled with memories from traditional musicals to the more modern musical, with some great popular tunes in the mix. Included in the concert was original music and lyrics by Eric Gould the founder member of Runway Theatre (formerly Glasgow Airport Players) and who wrote all the pantomimes that Runway have performed over their 55 years. There were lots of highlights in the concert displaying a wide range of talent, and there was something for everyone. The concert was well balanced and flowed smoothly. Staging and choreography by Greg Robertson was slick and effective, and with the live band under the direction of David Dunlop, the concert was of a very high standard. Backstage and front of house as always ran like clockwork and all in all the audience did what we always do at a Runway event which is to sit back, relax and enjoy the show! Once again Runway supported Glasgow Children's Hospital Charity, a charity they have been supporting for the last 10 years. Thank you to Runway for ensuring we all had a good time and while you were not able to bring us a full-scale pantomime, we enjoyed the many elements of pantomime in this well structured concert. Well done!

# Supporting amateur theatre in times of need...

“ Our claim was dealt with efficiently. I sent in the relevant paperwork as requested with a covering letter and that was it! ”



“ Procedure was swift, simple and effective - pleasantly surprised ”

“ This is the first claim we have had over many years and the staff were most helpful. We will remain with Lloyd & Whyte and recommend them to other drama groups. ”

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**Alloa Musical Players: Little Shop of Horrors**  
 Director: Kaye Finlay; Musical Director: Lesley Easton

The curtain lifted on the opening number and the company presented us with a busy and attractive song and dance introduction to Skid Row, the place where Mushnik's flower shop was dying on its feet for want of customers. Audrey one of the shop assistants suggested displaying the strange plant the other assistant Seymour was nurturing. They did so and immediately customers were drawn into the shop. Business grew just like the plant which became something of a monster. The love Seymour had for Audrey was obvious in his manner and in naming the plant Audrey II after her. The role of Seymour was played and sung with ease by Joseph Young who developed the shy assistant into confident shop partner until he realised the horror of the monster's need for human blood. Caitlin Smith as Audrey played to a nicety the sweet but bullied victim of her boyfriend dentist. Her pure voice delighted with songs like 'Somewhere That's Green'. Together they carried the story along. Michael Coyne as the bullying dentist Orin Scrivello gave an exuberant performance as he fascinated, entertained and repelled in equal measure. Good to see George Marcinkiewicz on stage again creating the grumpy but far from naive role of Mr Mushnik. Richard Cook in his inimitable way was the marvellous voice of the monster plant Audrey II especially with an excellent and scary 'Feed Me'. The almost Greek chorus trio was well delivered by Lesley Kettles as Crystal, Jennie Spowage as Ronnette and Kirsty Gillies as Chiffon, all presenting great harmonies and synchronised movement. All the other named roles were well characterised with special mention of Ann Pearston for her delivery of Mrs Bernstein. The chorus of the Skid Row residents resonated the times and place in behaviour and in costume. One of the highlights for me was the beautifully sung 'Suddenly Seymour'. The show was well produced and cast, and the singing and orchestra well directed. It had one main set – of the shop with the monster plant – which was fab – and had an upper level which was used to advantage by the chorus observing the action and by Rob McDermott in his roles. The dentist chair scene in front of the black cloth contributed to the menace and horror of the dentist's behaviour. All the scenes and changes ran smoothly. This was an enthusiastic company with a real belief in the show and which pulled out all the stops to entertain. Very successfully. It is also the company's 70th year. Congratulations to all.

**Big Bad Wolf Children's Theatre Company: School of Rock**  
 Director: Lindsay Jenkins; Musical Director: Jonathan Graham; Choreographer: Emma Connolly

This UK Amateur Premiere did not disappoint. In fact it was a tour de force. The not wholly partisan audience was blown away by the talent displayed by this wonderful young group. Held together by, and totalling revolving around the leading role of Dewey Finn the mad for rock good for nothing, Lochlan Black entered fully into the character with mannerisms, stance, body language and dynamic singing, modelled on Jack Black of the film. At the start, he presented this self-centred idler who sponged off his friends. To make some money, he took a teaching job under an assumed name at the private Horace Green School and started to undermine the ethos of the school with his laissez-faire attitude until he found that his enthusiasm for rock could be channelled into training his pupils in the genre and motivating them to be in the band and entering The Battle of the Bands. Lochlan excelled himself in this role. Up against him was the head teacher Rosalie Mullins. Lauren Gardner successfully portrayed the disciplined and respected leader focussed on ensuring her pupils achieve their best though hard pressed by demanding parents. Lauren balanced this side of her persona with the softer and emotional one revealed movingly in the bar scene. Her beautiful voice soared, dipped and swooped in 'Where Did The Rock Go?' As Dewey's friend and fellow rock enthusiast Ned Schneebyly, Ryan Carlyle made his mark as a loveable Dewey disciple but he too matured and found his voice. Bethany Spowart played his partner Patti Di Marco in a feisty, practical interpretation and helped him see through the difficult Dewey. The younger ones also showed their talents. Katie Walker as the sceptical pupil Summer Hathaway was won over. Her audition for singing failed but she morphed into a wonderful organising manager whose timing, delivery and facial expressions were impressive for her years. Whether delivering her lines or moving and singing with the rest, she was mesmerising. Her fellow pupils for the band all had their strengths: Findlay Currie playing Zak the boy trying to get his father to appreciate his talent; Blair Hamilton who was the classical geek transported into rock; Oli Peattie Hume as Freddy on the drums; Morna Brown as Katie on the guitar; Chloe Robertson as Billy the designer; and then Eva Melville unfolding the character of Tamika, the shy girl who blossomed into a confident singer. What a voice - moving in a hymn and electric in rock. Meanwhile the chorus of pupils impressed from their opening school song where their diction and articulation were extraordinary and later their attacking, high powered 'Stick It To The Man' resounded. Older youngsters acted as parents, No Vacancy the rock bandrocked, the dancers engaged and the other ensembles all contributed to the show's success. Whatever their role, each exuded their commitment and talent. With well over 70 young folk filling the stage, the choreography was concise, apt and well managed. The scenery of school, classroom, lounge bar and theatre - all, including the desks, made by parents and helpers - set the backdrop for the action including extended side stages for home scenes. The costume ladies did a sterling job with the school uniforms, rock attire and quick changes. The music, though unfamiliar, caught on and stimulated, never missing a beat despite the musicians being located upstairs in the Studio, and carried the show forward. By the end, everyone was excited by and appreciative of the professionalism and dynamism they witnessed. Due tribute has to be made to the production officials and committee. This cast truly brought the house down and made a memorable conclusion to amateur musicals in Falkirk Town Hall. Congratulations to all.



**Children's Theatre Bo'ness Society: The Wizard of Oz (Lazy Bee version)**

Director: Jamie O'Rourke; Musical Director: Tracy Gilland; Choreographer: Caitlin O'Malley

This version by *Lazy Bee* was light hearted and panto like. The Munchkin youngsters burst on to the stage in a riot of colour, fantastic wigs and enthusiasm – and so it continued throughout. Here was a new influx of youngsters keen to be on stage and looking up to the older named characters. Isla McIntosh brought all her experience to the role of Dorothy, delighting in her opening song and giving us a determined and feisty character. The two witches were a great contrast to each other with Bobbie-Jo Marston characterising the good Glenda with grace and friendly helpfulness while Roni Sneddon made a wonderful Wicked Witch who had the audience booing at her every appearance and cheering as she got her comeuppance. Their duet was one of the highlights. Willow Murtagh, the Witch's sidekick Riff Raff, showed himself as a bullied, malleable tool, and gained the audience's sympathy and confidence. Sophie Gilland as the Scottish 'without a brain' Scarecrow delighted all with her cheery aspect and down to earth comments, timing her lines nicely and always eliciting a laugh. Carice Baillie made a fine Tin Man with a lovely true voice, matching the Scarecrow in his determined search for a real 'heart' and strong enough to catch the loveable and 'cowardly Lion' portrayed by an assured Cody Rushford. All three had good clear voices and supported Dorothy as she outwitted the Witch and outed The Wizard. The seeming pair of Gate Keepers were suitably superior and obstructive. Lara Hain was wonderfully haughty as the gatekeeper while Eilidh Arthur was revealed as a kind of bewildered and put upon Wizard out of his depth with the responsibility laid on him. Everyone played their parts well, the chorus, the well drilled Guards, the energetic Monkeys, the fluorescent movers and the Dancers - all performing their moves of an imaginative choreography well suited to their abilities. The movement and singing gave energy to the performance, finishing with a heartening and uplifting finale. The costumes were a delight. Of note too were the backcloths especially that of the Witch's home. The whole production gelled together, provided opportunities for youngsters to display their talents and gave parents and friends a thoroughly entertaining evening.

**Falkirk Bohemians Amateur Operatic & Dramatic Society: Sunshine on Leith**

Director: Malcolm J Burnett; Musical Director: Crawford Moyes; Choreographer: Aleisha McColl

This was a passionate and well executed show. The whole cast gelled together, moving with ease and creating the story from the opening war sequence to the anniversary celebrations to the troubled relationships through to the heartfelt conclusion. The singing was excellent with some well matched harmonies and every word clearly articulated. Each scene was aided by the video wall, particularly helpful for the opening scene and later resonances of Leith itself. The Proclaimers' songs were popular with the audience but the delivery by all the principals lifted the show to new heights. Paul Allison Thompson gave a solid performance of the character Davy, bringing out the humour in the training scene and bewilderment when his love interest went awry and learning that his dad could still teach him a thing or two. Comradeship is everything in war as seen in his relationship with Ally played by young newcomer, Aidan Harland. He rounded out an optimistic young man coming home from war. His naivety in surprising Liz with an engagement ring in such a public arena was palpable. Both young men showed quality in their singing and agility. Another slick mover was Amy Campbell as Liz who developed her part as daughter but more tellingly as a character of free and determined spirit. Embracing her singing role with growing confidence she took control of her own life. Olivia Donnet as Yvonne was well matched with Davy conveying the niceties and complexities of their relationship and treating us to fine singing of her own in 'Then I Met You'. Then who could fail to be moved by the predicament of Rab and Jean? Andrew McAteer in his first major role with this company captured the horror and integrity of Rab a man who discovers he has a daughter from a youthful fling. As Jean, Katie Gardiner gained in stature as events unfolded. Her shock of finding this out, undermining her confidence in life, resonated in her singing and body language, especially in 'Hate My Love', 'Should Have Been Loved' and 'Sunshine on Leith'. Supporting these: in minor roles were Michael Coyne as a wonderfully camp figure, David Young as the glue to several scenes as barman and security guard, and Graeme Scott and Lisa Goldie with a well sung duet; not to mention the energetic Cleaners' number and a well choreographed fight scene. This show had so much going for it - well known songs, heart rending situations - but enhanced here by a talented cast and memorable for itself, notwithstanding the emotional tug of it being their last performance in this venue. Wonderful entertainment. Congratulations to all.

**Larbert Musical Theatre: Robin Hood**

Directors: Derek D Easton, Yolande Borthwick; Musical Director: Jan Cunningham

I had much pleasure in attending Larbert's annual pantomime. The whole performance was a riot of fun and colour. The songs were all Christmas based and well known so putting everyone in a cheerful mood from the start. The story of Robin Hood combatting the evil Sheriff of Nottingham who planned to get rid of the King's sons so he could claim total power is well known. Claire Coyne as the worthy Robin Hood and Chloe Kennedy as the courageous Maid Marion sang and worked well together with their shared determination to defeat the Sheriff especially in the face of a forced marriage. However, their efforts were a bit hampered by their intended helpers Dame Dolly, mentor of the young princes, and her companion Simon. The comic duo of Derek D Easton as Dame Dolly and Stewart Borthwick as Simon established

rapport with the audience at once as they supported Robin Hood against the Sheriff. Their jokes were traditional and topical, suitable for all age ranges with fun and play on words to the fore especially in the clock lesson while the scenes with the deflating horses and the pie-making slapstick were classic. The Dame's startling costumes and wigs were a continuous stream of delight. Meanwhile John-Ross Weir gave us a villainous Sheriff who threatened to cancel Christmas thereby getting our young sections of the audience fired up then, in planning to poison the young princes, the adults joined in too. Yet this was a somewhat attractive villain at times and he certainly could sing. His henchmen Block and Tackle, namely Lucy Andrew and Lynsey Craig were wonderful with their blundering execution of the Sheriff's orders which contributed to his downfall. Another successful duo of the King's sons Bip and Pip-a mischievous and unruly pair-were John Coe and Robbie Landsman showing another side to their talents. Keeping us all cheery was the cheerful singing of the chorus. They had lots of dancing moves to remember too and gave a specially good account of themselves as the fluorescent ghosts and skeletons. Their village dress in the opening scenes and the red and white costumes for the finale were striking. These were well set off against the colourful backcloths. All aspects, good lighting, good sound and supportive musicians, contributed to a thoroughly entertaining evening where everyone departed with spirits lifted. Well done to all involved.

**The Livingston Players (SCIO): The Steamie**  
Director: John Doonan; Musical Director: Sue Rankine

It is nearly ten years since I last reviewed this play for this company and it has lost none of its bite. A tight knit cast and well directed, this was a production to savour. Capturing the life and culture of Glasgow in the 1950s with the last washing on Hogmanay, the ladies' banter and gossip created laughter and pathos from the outset. Louise Fairnie cracked the down-to-earth Magrit with her caustic comments, facial expressions and excellent timing especially in the scene discussing the mince. This moment also highlighted the unconscious humour of Mrs Culfeather timed so well by Kate Halliday who also conveyed the character's loneliness and use of hard work to cover that her family was far away at this time of year. Then Gillian Sullivan gave us a Dolly full of helpfulness yet still a scream. She had us in stitches with the imaginary phone conversation and then trying to wash behind a sheet to get rid of the germs she might have picked up. Again, everything was well timed and delivered. The younger Doreen keen on modernity and dancing was brought to life by Charmain Leitch, life so far having dealt her and her marriage more fortune than the others. All ladies maintained their 'Glesca' accents and reminded us of a time of community and respect. Their singing, raucous yet fine, was in keeping with the times. The only man in the play, Ewan Hepburn, showed us Andy the Handyman as one who wanted to be big and be liked. He held his own against all these larger than life characters and delighted with his later drunken behaviour after all the secret drams. Other members of the company coming in and out of the steamie added authenticity to the whole. The realistic set took us straight to those lost times with the tiled walls, the washing stalls, sinks and water, the props of prams and OMO washing powder - wonderful attention to detail. This was a great evening's entertainment. Congratulations on a fine production.

**Project Theatre: Christmas Cabaret 2022**  
Directors: Jamie O'Rourke & Youth Theatre Members; Musical Director: Tracy Gilland;  
Choreographers: Zoe Thomson, Michelle Murray

This evening's display was a cheerful and informal presentation of the work this group does. Over 100 youngsters took part with 5 sections, Tots, Kids, Junior, Junior Youth Theatre and Senior Youth Theatre showing how far and successful this company has come catering for youngster of all talents. The show opened with all youngsters performing 'Life is a Cabaret' before moving to the delightful Tots with Three Snowflakes building a snowman. The Kids enthusiastically gave us 'Let It Snow' - little knowing that this was about to really happen this week! Smiling happy faces went through their paces here and with the Juniors singing 'Let It Go' before concluding the first half with everyone performing 'Feed The World'. Presentations were made to all the little ones by myself. Then the second part of the evening moved on to a clever set of box building done to 'When Christmas Comes to Town' before dismantling it again to 'All I want for Christmas' and a clear soloist almost bedevilled by the Santa with the Green Face! The older ones entertained with a Strictly Come Dancing format where all the contestants achieved 10. Numbers such as 'Rocking Round The Christmas Tree', 'Deck The Roof Tops' and a sweetly sung 'Snowman' showcased the talent. The evening rounded off with a heartfelt 'Merry Christmas Everyone' from all the players. The evening was characterised by an excellent choice of music for their voices in each section balanced with enthusiastic movement and fun. The evening continued with more presentations from Hon. Pres. Pat Reid to individuals for their development and to adults for their roles in fundraising and marketing, before being rounded off with a disco. Well done to all for a grand fun evening.

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



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Be inspired by amateur theatre

**Ayr Amateur Opera Company: The Wedding Singer**

Director: Martin Christie; Musical Director: Cammy Hill; Choreographer: Lynne Christie

Walking into the Gaiety Theatre is always a wonderful experience, and this time it was boosted by the impact of the open set staging with the band under the walkway at the back of the stage and the bright colours of the show logo on the digital screen. This was extremely effective and set the right level of high energy that the production provided during the evening. Being transported back to the 80s is always fun, everyone loves the 80s right?! Well, this production of *The Wedding Singer* did not disappoint. From the costumes, hairstyles and dance moves, the 80s came alive in Ayr for sure. The simple staging was used successfully, and all scene changes were very slick which kept a fast pace on this lively show. Powerful vocals from the impressive ensemble and talented principal cast were consistent throughout and never faltered. MD Cammy Hill led the cast and band incredibly, and even made a small cameo appearance in the Vegas Wedding at the end. Lynne Christie's choreography was on point for every number, cleverly moving a full stage with ease and creating lovely moments in the solo features; it was a joy to watch. Being a fan of the show, I also enjoyed the wonderful little touches in Martin Christie's direction and couldn't list them all, but highlights were certainly; the way the bouquet was thrown at the end of 'Someday', the waitresses appearing with the roses, and Julia's reaction to them at the end of 'Pop!', the use of the video wall for Glen's phone call and Julia pushing Robbie back into the dumpster at the end of the song. Leading the audience through the story is the main character of Robbie Hart, played fantastically well by Greg Philp. Greg not only tackled the many varying styles of songs he had during the show effortlessly, but also played the guitar live, pulled out the dance moves and gave a full range of emotions during his characterisation. Playing opposite Greg was Lynne Kenmuir as Julia Sullivan. Lynne's singing voice in every number was controlled, powerful, beautiful ... just perfection. She gave us a sweet and warm character in Julia with good comedy as well in a cleverly subtle way which was hinting to the Drew Barrymore portrayal of the character from the film, but with her own twist. Completing Robbie's band 'Simply Wed' were Mikey McCabe as Sammy and Evan Warrander as George. The scenes when all three were together flowed so well with a natural friendship and connection. Mikey's featured singing parts in 'Right in Front of Your Eyes' and 'Single' were excellent and his laid back character contrasted like a dream with the more neurotic sides from Robbie and the eccentric George. Evan's George was lovable; he had the audience laughing with him in every scene and featured good comedy moments. Playing Julia's cousin Holly was Laurin Campbell. Laurin's dancing was amazing; the splits during 'Saturday Night in the City' was a wow moment and her stage presence leading the dance numbers was superb. I loved her take on the character, again balancing vulnerable moments in her relationship with Sammy with full on comedy. More comedy was provided by Helen Petrie as Grandma Rosie. This is a great part with lots of "steal the show moments" and Helen did not miss any of them. Her delivery of the witty lines, performance on 'A Note from Grandma' and dancing in 'Move That Thang' were all genius and had the full theatre in stitches. David Cannell delivered the "baddie" of the piece very well. The charming, smooth talker the audience cringe at and love to hate. His character work, dancing and singing were all great and I loved all the wee flirty looks and moments when interacting with other characters which built up a well-rounded slimy character. Ciara Brady as Linda was another genius character. After years of watching AAOC's shows this was a massive contrast to other parts I have seen Ciara play and she delivered exceptionally well. Her husky speaking voice, big belting vocals and movements were all perfect for the rock-chick Linda and walking in those heels was a talent itself. Her opening number 'Note from Linda' was exceptional. Completing the main principal line up was Carol Ann McKinlay as Angie. She brought comedy into the part of the interfering mum and had great family chemistry with Julia and Holly in their scenes together. A show like this gives the full ensemble a chance to shine with smaller principal roles and all were delivered wonderfully. Some of the big showstopper moments of the show for me have to be the opening number 'When It's Your Wedding Day' with special mention to the bride and groom for their featured dancing, the energy in 'Saturday Night in the City' with the pyrotechnics at the end, 'Casualty of Love' with lovely character moments especially from those at table 9, the guys strutting their stuff in 'Single' and 'All About the Green' featuring smooth dancing from Robbie and Glen. I have almost mentioned every number in the show, but it was all just so enjoyable. Congrats to AAOC on another great performance this year.

**Ayrshire Philharmonic Operatic Society: 9-5 the Musical**

Directors: Linda Ormiston, Andrew Nicol; Choreographers: Heather Rennie, Jillian Rennie

I am always impressed by the powerful ensemble singing that APOS can produce and 9-5 lends itself very well to this. The big ensemble numbers; 'Shine Like the Sun', 'Change It' and the title song '9-5', were wonderful, punchy and strong. They manage all this while performing the clever choreography which transitioned effortless in and out of the scenes. Leading this great ensemble and driving the story were Lorna McColm as Violet, Sharon McDonald as Doralee and Mairi McCrindle as Judy. All three brought humour, charm and strength to these roles each showing different sides to their character development which helped drive the story. All three handled their solo songs very well and when they came together it was wonderful, especially 'I Just Might' which sent tingles up my arm, just beautiful and the scene before the dream songs which was full of comedy. They all brought a warmth to the scenes together which made their strong bond and love even more believable. In a show like 9-5 the old saying "behind every strong man there is a strong woman" can certainly be flipped as the female principals lead the show, however they were strong supporting male

principals especially Ron Swanson as Franklin Hart Jr, Graeme Strawhorn as Joe, Colin McDonald as Dick, Neil Kerr as Dwayne and Laughlan Watt as Josh. All giving great performances and supporting the three main principles well. In particular Ron's sleezy and cocky Franklin Hart had the right balance of comedy and unpleasantness, making the audience laugh and hate him all at the same time. The scenes in particular that stood out were the office scenes with Sharon as Doralee and Ron as Franklin Hart Jr, Mairi as Judy and Colin as Dick and Lorna as Violet with Lillian as Roz. The latter offering lots of comedy in the dry repertoire of wit that and looks that go back and forth between the characters. Following on from that, Lillian's take on Roz Keith was hilarious. A powerful voice to handle the songs, along with facial expressions and physicality to bring extra humour to the role. The ensemble and minor characters were all excellent and worked well in this big cast. The scene changes were slick, keeping the story moving which kept the audience engaged throughout. Another success for APOS, the cast and production team.

### **Eastwood Entertainers: Snow White**

**Director: Roy McGregor; Musical Director: Andrew Scott; Choreographer: Aly Lamond**

A change of setting for Eastwood Entertainers this panto season, but the club managed to maximise the challenging space extremely well and present an excellent panto for their audiences. The script written by Director Roy McGregor was full of comedy, traditional panto business and a lovely take on the traditional story of Snow White. It was great to see a good mix of newer musical numbers which allowed MD Andrew and Choreographer Aly a chance to show their skills off between modern songs, ballads, and a little touch of a musical. The opening number 'Treat People with Kindness' gave the show a punchy start with some Harry Styles ... I mean who couldn't enjoy some Harry Styles in a panto! The principal cast and ensemble were all strong in their roles. The ensemble in particular should be commended as they might have been small in number, but filled the stage with good presence and handled each number and scene well. I did enjoy the Jean cameo being a little bigger this year in her cleaner role ... if you know you know!! Taking on the title role of Snow White was Holly Killin, who balanced a softness with bravery in her sweet princess character. Her solo song in Act II, 'Love is a Compass' was just beautiful. It isn't all happiness for Snow White and bringing the dark cloud over to rain on her parade was Jen McNair's Queen Grimelda. Jen used her comic timing and powerful presence to give a nasty baddie the audience loved to boo, but also laugh at. Jen's song 'No Time to Die' was outstanding and filled the Clarkston Halls impressively. Her comedy was amplified even more in the scenes with Maurice the Mirror, played by Raymond Caffrey and Hamish the Huntsman, played by Murray Constable. The banter between Jen and Raymond was great and full of energy, while the contrast of her losing her mind with a very silly Hamish was funny to watch. Raymond's character transition when we discovered his background as a hairdresser before being trapped in the mirror was a highlight and had the audience in stitches. Murray's picnic gag left me with tears running down my face, very well done. Keeping up the energy and humour throughout the show was Jennifer McKay as Muddles. She did exactly what is loved in this character; engaged the audience, cracked a constant stream of jokes and had an energetic physicality. Bringing some royalty and more banter to the show was Caitlin McGrory as Prince William and Dawn Carlos as Dandini. The relationship between these two was lovely, and they merged the traditional panto principal boy characters with some modern touches to make the characters more endearing. Keeping the story going was Aimee Mejury as a gorgeous Fairy Diamond, and extra credit to Aimee who only stepped into the role very close to curtain up, but that didn't tell in her confident performance. The Seven Miners who help rescue Snow White were a great team; Laura Minto (Gaffer), Cheryl Easton (Crabbit), Iain Denham (Joker), Helen Waugh (Snotrag), Carol Burns (Kipper), Sam Allam (Beamer) and Lindsay Frame (Glakit). All worked well together and brought their individual characters to life with good physicality and accents. Now what is a panto without a Dame?! Stuart McKay brought us a bold, hilarious, and sassy Dame Dolly Dumpling to keep the cast and audience on their toes. He gave an excellent comedic performance and in particular his chat with the audience was superb and got them involved in the story ... especially the man friend he found on Sunday night who was nearly away home with more than the programme! I would also like to mention the costumes which were very colourful, they certainly lit well and filled the smaller stage with vibrance. A fab panto for Eastwood, and again congratulations to the club for handling the change in venue very well.

### **Harlequin Eastwood Theatre For Youth: Aladdin**

**Director: Alasdair Hawthorn; Musical Director: David Zochowski; Choreographer: Sarah McLaughlin**

As always with a Harlequin panto, there was a lot of energy flowing off the stage throughout the show from an impressively talented cast. The big musical and dance numbers just kept on coming, each just as sparkling as the last. These numbers complemented the hilarious script written by Alan McHugh which was very clever and incorporated local settings into traditional story without losing the charm *Aladdin* has as a panto. Opening the show in the cutest way possible were the narrators Darcy Capaldi and Martha McKenzie who had the audience eating out the palm of their hands. This set the scene for a very fun and entertaining night ahead. I loved the narrators taking a Doctor Who theme and transitioning into; Matthew Penman, Noah Shaw, Sam Martin and Ciaran Hayes along the way. This was a delightful touch and allowed more talent to be showcased outwith the main character line up. Leading the story was Mark McLaughlin as the title role of Alan ... Adam ... no wait ... Aladdin (borrowing a joke from the show) who brought this hero to life, with comedy and charm. The audience were definitely on his side and Mark's engagement with them

was fab. The love of Aladdin's life Princess Jasmin played by Meghan Burns. Meghan balanced the sweetness of the panto princess with a feistiness that saw her saving the day in the end against the baddie. Proving Princess Jasmin was every bit as much of a hero as Aladdin. Bringing comedy and high levels of energy to the story were Aaron Bastable as Widow Twanky and Michael Cameron as Wishee Washee. Both worked very well together and had a strong connection with audience. Their entrance business with the audience was fab and was met with a great response every time. The cooking scene was very well done, and the stage crew should be credited for making this work ... I was scared that Wishee Washee was going to end up in the bowl too!! Wishee Washee also had excellent scenes ... with So Shy / Sharon. A genius way to bring this character into a modern panto world and the delivery of announcing her name by Kara McQueen was terrific. I could not stop laughing. Kara and Michael had great timing together and oozed comedy in their roles. Bringing a royal flare, in a very comic way were Matthew King and Lara Sabharwal as the King and Queen Consort. Their modern outfits very fitting as a nod to the current King and Queen Consort, and them having a copy of Harry's autobiography Spare with them at all times was too funny. Rounding up the characters were Christopher Ralph as Genie and Sophie Lawson as Scherezade / Spirit of the Ring. These younger cast members gave fantastic, confident performances and characterisation throughout and helped bring the magic to the story. The full cast were supported by a great backstage team covering props, costumes, set and make up which demonstrates perfectly the family spirit of Harlequin. This was also evident from the large amount of Harlequin alumni who were in the audience to support their former club. Their energy matching that coming from the stage was a great mix. *Aladdin* was another fantastic success for this talented youth theatre.

**Paisley Musical & Operatic Society: Chitty Chitty Bang Bang**

**Director: Alasdair Hawthorn; Musical Director: James O'Neil; Choreographer: Lisa McConnell**

*Chitty Chitty Bang Bang* isn't often seen on the amateur theatre circuit so it was a delight to watch PMOS perform this magical show as their comeback production in their home theatre of the King's Glasgow. The production team of Alasdair, James and Lisa should be commended for creating a fabulous show full of energy, humour, and warmth. From the second James and his impressive orchestra started to play the overture, the audience was singing along to the well known tunes. This continued throughout the show as the audience stayed engaged with every dance number, song and all the characters they encountered throughout the evening. The story following Caractacus, Jeremy and Jemima Potts and Grandpa Potts as they undertake the restoration of an old race car and then embark on a magical adventure was a little different from the 1968 film but was just, if not more enjoyable. Playing the leading part of Caractacus was Antony Carter who showed his versatile performance with confident dancing, singing and character acting in a role full of warmth. This was showcased as he moved from a sensitive father singing 'Hushabye Mountain', to energetic dancing in 'Me Ol' Bamboo' and finally the comedic acting as the rag doll in 'Doll On A Music Box'. His relationship and scenes with Augustus Sweeny and Ava Hurley (the Potts children Jeremy and Jemima) were lovely and very sweet. Augustus and Ava were consistently great throughout as the Potts children. Their clear diction during the dialogue (with an impressive number of lines to learn), sweet singing and confident stage presence was fab to see and I am sure that Noah McSkimming and Lily Wedlock who are playing the roles on the alternate nights would have been equally as brilliant. Bringing humour to the Potts family was Grandpa Potts played by the dynamic Jonathan Proctor. With the accent and movement reminiscent of the loved character in the film, he had the audience hanging on his every word and gave a very powerful performance throughout ... maybe one day he will get to India!! Playing opposite Caractacus, and the Potts children off course, was the enchanting Zoe Tennant as Truly Scrumptious. With a crisp, clear accent and charming characterisation Zoe gave Truly a lovely warmth adding in her own signature comedy moments which just created the most enchanting character. Her solo 'Lovely, Lonely Man' was gorgeous and her characterisation as the doll on the music box, just perfection! A superb performance throughout. This show is full of comedy and this was exemplified by the powerhouse duo of J Campbell Kerr as Baron Bomburst and Aileen Johnston as Baroness Bomburst. Laugh out moments galore in all their scenes generated from their accents, physicality, and chemistry. Their fabulous song 'Chu-Chi Face' was a cherry on top of a genius performance ... I also can't stop hearing Campbell saying "My Party"!! More comedy was created by another excellent pairing of Ryan Wink as Goran (Gordon) and Stephen Rattigan as Boris (Doris). Ryan and Stephen worked so well together and handle their interaction with the audience superbly well. Their rapport and line delivery, especially the innuendo lines, was perfect. Although the show has a lot of happiness, bringing the scare factor to the story was Iain G Condie as the iconic Childcatcher. Iain's unnerving physicality and characterisation was flawless and I am not ashamed to say that as a near 40 year old, I was still feeling as frightened during his scenes as I did while watching the film as a kid. All the smaller roles that appeared as the story developed were played so well by a very talented ensemble, with key moments featuring Laura Shields-Wulff as Miss Philips, Robert Fyfe as The Toymaker, Robert Sharp as Lord Scrumptious and Russell Martin as Mr Coggins. Stand out moments for sure were the larger ensemble numbers: 'Toot Sweets', 'Me Ol' Bamboo' and 'The Bombie Samba'. These scenes and all the others to be honest were enhanced by the beautiful costumes and an amazing, colourful set which created a stunning visual feast. Another star of the show, which I obviously could not forget, was the title character Chitty Chitty Bang Bang. The gasps of excitement when the curtain lifted to reveal the car for the first time was magical and the sheer size of this piece of set was impressive. Impressively sized set pieces were a theme for the show and massive congrats and huge recognition should be given to the stage crew who must be working exceptionally hard behind the scenes to make this show come to life. The quick turnarounds to get the car in place for the flying moment were impressive and I'm sure not easy. An excellent production for all the cast, crew, Committee and club to be proud of.



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LANARK AMATEUR MUSICAL SOCIETY

Last month we announced that we had selected Guide Dogs Scotland as our charity partner for our upcoming production, *Legally Blonde*, in Lanark Memorial Hall.

Here we see Autumn the guide dog attending her first on-stage rehearsal.





**CAOS Musical Society: Sunshine on Leith**

Director: Jane Robertson; Musical Director: Chris Bensalem; Choreographer: Suzanne Gilliland

In marking 100 years of CAOS Musical Society (formerly Carluke Amateur Operatic Society) the society had much to be pleased about in their success with *Sunshine on Leith*. Following the highs and lows of servicemen Ally and Davy on their journey to normality on returning home from a tour in Afghanistan, it was not all plain sailing but nevertheless provided great amusement as the story centred around family relationships, love and life. From curtain up, the entire company were on top form with flawless performances from start to finish. The principal cast were simply outstanding with best friends Ally and Davy played by Alistair Morton and Dale Crombie, playing against love interests Liz (Davy's sister) and Yvonne (whom Liz introduced to Davy) portrayed by Jenny Carmichael and Monica Jamieson. Eileen Clifford was brilliantly cast as Jean playing opposite Jonathan Proctor as her long suffering on stage husband Rab with Eilidh, the daughter he never knew he had, played by Laura Kilpatrick. From the musical numbers to the drama and choreography, this production was well staged with all genuinely enjoying themselves as were those in the audience - including the band of musicians in the orchestra pit! The production team, cast and those working backstage and front of house should be really pleased with this production in what was a wonderful evening's entertainment in this their centenary year.

**Cumbernauld Musical Theatre Society: The Secret Garden**

Director: Fraser Morrison; Musical Director: Ronan Corkey; Choreographer: Kirstin Stewart

This is a wonderful piece of musical theatre rarely performed and beautifully presented by the company. The musical is based on the 1911 novel by Frances Hodgson Burnett with the script and lyrics by Marsha Norman and music Lucy Simon, providing a charming story about the healing power of love and the miracle of rebirth. The story is centred around Mary Lennox, a sickly 10 year old girl who lived in isolation in India and following the death of her parents to cholera, is sent to Yorkshire to live with her mysterious uncle Archibald Craven when she then discovers she has a secret cousin Colin, who has been confined to bed since his birth, when his mother Lily died. April Macauley took centre stage in providing what was an exceptional performance as Mary Lennox, joined by Matteo Campbell who was equally outstanding as the young disabled Colin Craven. Both are stars in the making! As the story developed, all principals portrayed their parts with brilliant characterisation through drama, music and choreography with Bobby Mitchell cast as Archibald Craven; Katherine Mitchell his deceased wife Lilly; Gregor Duthie as Dr Neville Craven - Archibald's brother; Catherine Mackenzie, Martha the chambermaid who introduces Mary and Colin to the magical Secret Garden; Paul Kelly-Copeland, Martha's mystical brother Dickon and Julie Cassells as the housekeeper Mrs Medlock. All remaining principals and ensemble added to the quality of this production which was faultless from start to finish providing wonderful musical solos, quartets and ensembles throughout. Well done!

**Greenhills Pantomime Society: Sleeping Beauty**

Directors: Paul Eunson, Joy Eunson; Musical Director: Paul Eunson; Choreographer: Eleanor Hamilton

After an absence of three years, the Panto Club marked its return in this their 30th production with *Sleeping Beauty* which was the very first pantomime performed by the club when it was established in 1991. This version of the fairy tale was centred around Princess Katrina (Abbie Bellingham) who is cursed by the evil Wasere (Anne-Marie Simpson) to sleep for 100 years unless Wasere's spell can be broken by the Princess being awoken by her true love's kiss - Prince Stephan (Jodie Harris). Lords Now and Then (Paul Eunson and Veronica Wharton) provided a great comedic double act and were joined by Susan Livingstone (Prince Arfer), Douglas Wallace (King Justa) and Stuart Carey (Queen Gotta). In true seasonal style Liesa Carey, Jodie Walker and Maggie Mooney were cast as Fairy Lights, Fairy Ultra and Fairy Nuff with Lynn Meldrum as the Christmas Fairy. Other principals included Kirsty Lowden as Teresa, Craig Maxwell as the Landlord and Scott Munro as the Frogman with the retired Rev John Brewster returning to make a cameo appearance as Old Father Time. Last but by no means least, we should not forget Janet Todd and Irene Wilson as the Pantomime cow. I was particularly pleased to see a strong junior chorus perform throughout the show. As we have come to expect in the world of pantomime, there is much fun and comedy throughout with many familiar songs interspersed and this production was no different. Overall, donning colourful costumes, the company displayed great enthusiasm through comedy, song and dance routines providing fun and laughter leaving the audience thoroughly entertained.

**Hamilton Operatic & Dramatic Club: 9 to 5**

Director: Liz Daniels; Musical Director: Elizabeth Pearson; Choreographer: Paula McGilvray

Well cast characters took us through the story of three female workers getting their own back on a lying, self centred, arrogant boss. This boss, Franklin Hart Jr played by Brian Toward certainly gave the ladies cause for revenge with his brash characterisation and breathtaking actions of bullying and discrimination. Emma Rodger capably took on the role of Office Administrator frustrated by the "hartless" treatment - obvious in her overlooked promotion, and brought great

comedic effect to the mix up of the coffee and rat poison packets. Nicole Duthie as new start Judy nicely balanced the fragility of her broken marriage and office inexperience with a determination to try new horizons. Humiliation by Hart on her first day gathered her all the sympathy she needed. Clare McVicar embraced the lively Dolly Parton like character of Doralee dealing with the lascivious attentions of Hart as she bent down or climbed steps. All three were strong and talented singers shown especially in the wonderful drug induced scene where they sang and danced their numbers 'Dance of Death', 'Cowgirl's Revenge' and 'Potion Notion', each of which was dramatically supported by appropriately costumed chorus and dance. Roz the Secretary aka the office snoop - even into the toilets - played by Louise McSmith entertained with her earthy song where she revealed her infatuation for Hart. In a minor role Cathy Taylor excelled as the inebriated office worker. The male roles were not so meaty but Jamie McCaw as Joe the helpful accountant and Declan Gorman as Dwayne, Doralee's supportive husband were ably carried out while David Black captured the larger than life money making owner who, recognising the talent the ladies had in improving the business, neatly tied up the story by side lining Hart in a job abroad. The music like the signature number '9 to 5' is stirring and with it and other songs, the chorus contributed to the liveliness of the show. In well staged movement redolent of 1970s era the dancers sang and moved with conviction. Scene changes were smooth with backstage crew and cast sliding trucks and flats from office to head office to bedroom and back again. You could sense everyone's determination and enthusiasm to deliver their best after a three year absence. The result was a thoroughly entertaining and enjoyable show. Congratulations to all.

*Elizabeth Donald*

**Our Lady's Musical Society: Evita**

**Director: Tom Gemmell; Musical Director: David Fisher; Choreographer: Liam McGrath**

After a break of three years and celebrating the Society's 60th anniversary, the Society took us on a musical journey to Argentina with the story of Eva Perón in her meteoric rise to power. Kirsten MacDonald provided a great performance in the demanding lead role as Eva Duarte which took her on the journey from poverty to ambitious actress, rising to become the wife of President Perón and ultimately Argentina's spiritual leader. One of the musical highlights from the show was Kirsten's rendition of the moving 'You Must Love Me'. James Cassidy brought his own personal style to the role as the ambitious politician President Colonel Juan Perón as did Jonathan Procter in his portrayal of tango nightclub singer Augustin Magaldi. Ray O'Sullivan was suitably cast as Ché the narrator who guided us through the rise and fall of the beloved matriarch of the Argentinian people. The role of Perón's Mistress was rotated between Louise Barry, Cols Young and Kirsty Logan who ably performed in the performance I attended. Cat Gemmell, Kirsteen Keenan, Lorna Lee and Mia Cochrane all brought attitude and character to the production as Eva's girls. All on stage connected well through music, drama and choreography from the 'Requiem' at the start, to the 'Lament' at the end, supported by a well-balanced orchestra. I really enjoyed the show which I am sure the cast and production team will be pleased with. The Society has been entertaining audiences in Lanarkshire since 1962 and I look forward to many more.

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**Allegro: Legally Blonde**

Director: Dominic Lewis; Musical Director: James McCutcheon; Choreographer: Felicity Halfpenny

It is difficult to find enough superlatives to describe this production. The opening number 'Omigod You Guys' immediately established what was to be a vibrant, vivacious, dynamic production. This was a high energy show which moved along at a fantastic pace with everyone on stage totally committed to their own performance whether it be as one of the main characters or as an ensemble member. The choreography throughout was quite outstanding and delivered with real passion and slickness. 'Whipped Into Shape' was particularly memorable where congratulations must go to the vocally strong Brooke (Louise Everett), the fitness instructor who skipped and sang her way through the number with apparent ease - no mean feat! I didn't see anyone falter when skipping either. The Irish dance 'Flatley style' was also amazing and delivered confidently. Indeed, all the dance numbers were intricate and effervescent and yet looked effortless. The so called 'dumb blonde' Elle Woods is dumped by her boyfriend Warner for not being serious enough but she is determined to follow him to Harvard Law School where Elle educates herself and not only finds the right man but establishes herself in a career in law. Laura Green was perfectly cast as Elle. She revelled and shone in this demanding role portraying a determined, sassy, stylish Elle. Vocally strong, she absolutely nailed the big song and dance numbers and coped expertly with her many costume changes. The ambitious Warner, the boyfriend, was convincingly played by Greg McCafferty Thomson contrasting his quite unlikeable, supercilious character with the latterly somewhat crestfallen, defeated Warner. With a great stage presence and natural lyrical voice, he was well suited to this role. When things aren't going to plan, Elle finds a soulmate in Emmett. Jo Purcell was a most gentle, supportive Emmett who displayed a real warmth in his characterisation and his lovely singing voice. He and Elle blended very well in the title song 'Legally Blonde'. Another outstanding character was the love sick Paulette (Rachael Anderson). Supportive of Elle, she gave a wonderful performance full of humour and perfect comedic timing. 'Ireland' was fabulous and showed off her amazing, powerful voice. Initially timid due to unfortunate past relationships, there was no hiding her delight in meeting the swaggering Kyle (Cameron Kirby)! Jo Heinemeier developed the character of Vivienne from the snooty, judgemental almost nasty Vivienne to the Vivienne eventually mellowing towards Elle very successfully. Russell Coid, an intimidating Professor Callahan, commanded the stage and his number 'Blood in the Water' was one of the many highlights of the evening. Elle was most ably supported by her friends Margo (Anna Spence), Serena (Monica Fowler) and Pilar (Rebecca Drever) and the Greek chorus all portraying their own individual characters with ease and confidence with outstanding energy and commitment in every scene. There are many cameo roles in this show and each was played extremely well with not a weak link anywhere. Congratulations to the two dogs who behaved and performed beautifully. This was a very well directed production which was not just about individual soloists or star performances but about obvious coherent team work. Every member of this hugely talented cast put their stamp on their individual character. From the dynamic opening to the final curtain this was a production full of energy from a vibrant cast who were well nigh flawless. The catchy musical numbers were well sung and supported by a strong orchestra who may on occasions have become a little over exuberant. Excellent lighting and very colourful, interesting costumes all enhanced this most uplifting production which I'm sure could challenge many professional productions of the same show. Standing ovations and full houses were well deserved. A terrific production.

**Bohemians Lyric Opera Company: All Shook Up**

Director: Scott Coltman; Musical Director: Finlay Turnbull; Choreographer: Fiona Burns

I think it would be fair to say that this production of *All Shook Up* by the Bohemians might be described in one word - Spectacular. The story revolves around Roustabout Chad, a guitar player who sweeps into a somewhat straight laced town where nothing much happens. When Chad brings an old juke box back to life, the community also finds a new lease of life with the townspeople finding themselves in many love tangles which fortunately are all teased out with all couples eventually finding true love. This fabulous, light hearted, fun, Juke Box Musical which takes us back to the swinging 50s has some wonderful arrangements of Elvis numbers and these were delivered without exception with style and panache by the main characters and the entire company. Colourful 50s style costumes also brought the production to life. A full throttle opening 'Jail House Rock' oozed an infectious energy which was maintained throughout this high energy, vibrant and pacey production. The creative choreography was mind blowing and was delivered with such ease and precision by all on stage. Imaginative direction, as well as incorporating dynamic movement, had most effective moments of stillness and tranquillity. The ensemble singing throughout was most impressive with some wonderful harmonies coming through strongly perhaps no more so than in the Act I finale 'Can't Help Falling In Love' with the principal characters on stage and the ensemble lining the auditorium. This was one of the highlights of the evening which was emotional and spine chilling. All of the main characters gave outstanding performances, comfortable and confident in both vocals and dialogue which was crisp and well timed so that the comedy was never lost. Every character was extremely well defined. Colin Sutherland was perfectly cast as Chad. His good looks, swagger, swivelling hips and wonderful voice certainly captured the spirit of the era. It was no wonder he had the ladies swooning at his feet. All of his many musical numbers were sung with aplomb and assurance. Chad is a real thorn in the flesh of the Mayor of the town who rules this somewhat conservative town in such a way that the residents are bullied against the pleasures of life. However, the Mayor herself wasn't afraid to let her guard down when she received a proposal of marriage! Felicity

Halfpenny created a fabulous caricature with wonderful comedic timing and facial expressions. She and Neil Lavin, the 'silent' sheriff, were a formidable pairing and really went to town in their number 'Devil in Disguise.' Although the sheriff has virtually nothing to say, Neil had a real stage presence in this cameo role and deserved the applause received when he was eventually permitted to speak. Linzi Devers gave a vivacious, uplifting performance both vocally and in her characterisation of Natalie who dreams of love. 'Love Me Tender' was indeed tender. In order to gain Chad's attention, she disguises herself as a boy, Ed. Her change of voice and mannerisms from girl to boy were very well done. Jim, Natalie's caring dad, was played with great warmth and assurance by Sean Quinn. His transition from the somewhat depressed widower to the cool, rocking dad was fabulous. The overprotective, bossy cafe owner Sylvia was played to perfection by Cathy Geddie. Behind her often austere exterior, she portrayed a vulnerability in her support and feelings for Jim which were conveyed in the heart wrenching 'There's Always Me'. It was heart warming to see the relationship between Jim and Sylvia unfold. Tara McCullough was absolutely charming as Sylvia's daughter Lorraine who just wants some fun and romance in her life. She eventually does find love with Dean, the Mayor's son. Dean McAvoy was most convincing as the naive, love struck Dean who wants to break away from his mother and is afraid to do so but eventually finds the strength to follow his heart. A delightful young couple. Fraser Jamieson gave a perfect performance as the lovable, insecure Dennis, a loser in love, desperate to tell Natalie that he loves her but too shy to do so. He certainly gained the support and sympathy of the audience with his first class comic timing and his timid, endearing body language. 'It Hurts Me' certainly pulled at the heart strings. Dennis does eventually find unexpected love with Sandra, the glamorous, sexy museum owner. Christine Mills was a most effervescent Sandra. Energetic with a powerful singing voice and striking personality she absolutely commanded the stage and nailed the part. This really was a brilliant production which was engaging from start to finish. Outstanding principals, impressive ensemble singing, brilliant choreography, fabulous orchestra, strong direction, excellent lighting, staging and costumes. What more can I say? A flawless, exciting production which captivated the audience and was well deserving of the standing ovations. 'Burning Love' really had the audience buzzing. The Bohemians may be an amateur company but this production could undoubtedly rival any professional production. Huge congratulations to everyone involved. It was brilliant.

### **Edinburgh Gang Show: Edinburgh Gang Show**

**Director: Andy Johnston; Musical Director: Andrew Thomson; Choreographers: Louise Williamson, Jemma Crawford**

It has been three years since Edinburgh Gang Show was on stage and the joy of being back was very evident. More than 200 young people graced the stage, many of the younger brownies and cubs never even having seen a Gang Show before. Together the junior team along with the main gang presented an evening of most enjoyable entertainment, fun and nostalgia. This huge cast was certainly 'Back in Business' with a colourful and exuberant opening as brownies, cubs, guides and scouts made their entrances gradually building up to a filled stage singing the opening number, 'Gang Show's Back In Town'. The very diverse programme was a well balanced compilation of song, dance and well directed sketches which showcased the wealth of talent in this group. There was a real variety of musical styles and dances with beautiful balletic routines and stunning tap dancing involving the whole cast in 'We're Born to Boogie'. The well choreographed movement was slick, polished and executed with real precision as the cast moved convincingly from one position to the next. The whole company sang with great enthusiasm and it was wonderful to hear such fantastic soloists of all ages. Whether it was a few lines or a whole number these youngsters sang with real confidence. The section 'Alone' combined fun and humour with fabulous singing from the two divas Charlotte Dickson and Honor Dobbie vying for stardom. Two young ladies who I'm sure we will hear more from in the future. Another exceptional voice was that of Matthew Knowles whose 'Empty Chairs and Empty Tables' was sung with such maturity and emotion. 'Man Was Born To Be Free' led by Lewis Boyd was another extremely emotive number with the blue and yellow costumes and staging depicting the poignancy of this number and its relevance to Ukraine. It appeared that all on stage had a real understanding of what they were singing about. This section 'Together' really summed up what Gang Show is all about. An amusing history lesson delivered most distinctly by the teacher depicted historical moments and well played characters from Scottish history with very impressive backdrops setting the scene. The junior gang are always a delight to watch. So natural and with no inhibitions looking to each other for help and support if unsure. Their enthusiasm, determination and enjoyment in getting it right is wonderful. 'Animal Magic' was the time for audience participation with a very strong compere taking charge of the proceedings on stage and making sure that the audience joined in. Here there were excellent animal costumes and I did like the peeping giraffe. As always the finale is when we really hear the strong singing and harmonies from these Gang members. It is stirring to see them all proudly wearing their uniforms singing with determination and genuine sincerity that they 'have a lot to be thankful for'. Of course a spectacular production like this involving such a large cast doesn't happen without a huge amount of work and commitment not only from the cast members but the skilled production team and the many helpers behind the scenes. It requires a dedicated team back stage for the numerous costume changes for 200 youngsters. I often wonder what it must be like back stage! Credit must go not only to everyone on stage for their hard work and commitment but to all of the adults who support and encourage these youngsters providing them with the brilliant opportunity to appear in a Gang Show. This must surely be teamwork and camaraderie at its very best. Amazing scenery, lighting and costumes all added to the splendour of an evening of vibrant song, dance and humorous sketches. Gang Show was certainly back with a bang and I already look forward to next year's production.

**Edinburgh Gilbert & Sullivan Society: *Patience in Concert***

Director: Alan Borthwick; Musical Director: David Lyle

EDGAS' production of *Patience* was ready to take to the stage in March 2020 but due to Covid and lockdown it had to be cancelled on the day they moved into the Kings Theatre. Determined not to forget all the hard work which had been done, EDGAS made the decision to present a one off *Patience in Concert* in the beautiful Canongate Kirk on Edinburgh's Royal Mile. The company very successfully captured the balance between a straightforward concert and a full scale production. With the use of a few costumes and props, the principals all established very believable characters. Some narration combined with bits of the dialogue from the script allowed the whole story to unfold smoothly. Most of the main characters were from the original cast but there were a couple of new faces. Ian Lawson really went for it as the aesthetic poet Reginald Bunthorne with his long wig and velvet jacket delivering his numbers with vitality and animation. The dashing William Costello has a superb voice and played well as Bunthorne's rival poet Archibald Grosvenor who all the girls fall for. 'When I go out of Door' was delivered crisply by these two poets. Bunthorne, who is thwarted by the milkmaid Patience as she falls for Grosvenor, eventually finds love in the formidable Lady Jane. Rae Lamond gave a strong portrayal of the austere Lady Jane and her duet with Bunthorne was bouncy and well moved in the small acting area. The somewhat naive Patience was convincingly played by Annabel Hamid whilst the three Ladies Angela, Saphir and Ella were well portrayed by Claire Lumsden, Emma Barker and Caroline Hood a vocally strong, animated trio. The Colonel, Major and Duke (Zorbey Turkalp, Craig Macbeth and Peter Cushley) had an excellent blend of voices. Initially upright military men they had no hesitation in striking a pose as poets, with an addition of wigs and flowers, realising that this was the only way to attract the attention of the ladies. Whilst the principal characters played at the front, the chorus of love sick maidens and dragoons were positioned well behind the 23 piece orchestra but were heard clearly. The quality of the ensemble singing was as always with EDGAS very powerful and harmonious as was the wonderful sound of this well controlled orchestra. *Patience* may not be the most popular or well known G&S operetta but it has the most delightful score and it was a real pleasure to hear this music sung so well and supported by this fabulous orchestra. A performance like this is very different from performing on a theatre stage but this production was very much alive and paid a real tribute to the operetta. A most relaxing, fun and enjoyable evening's entertainment.

**Edinburgh Gilbert & Sullivan Society: *The Yeomen of the Guard***

Director: Alan Borthwick; Musical Director: David Lyle

*The Yeomen of the Guard*, a tragic comic opera, was considered by Gilbert and Sullivan to be their best work and it is certainly one of my favourites, Sullivan's score is arguably considered by many to be his finest score. The stirring overture was superbly played by the very large, well controlled orchestra who immediately settled the audience. So often an audience talks over an overture but not in this case. This purpose built open set built specifically for the large Festival Theatre stage was most impressive giving an excellent representation of Tower Green. The many levels, heights and entrances gave scope for movement and picturesque well spaced groupings and were used to advantage. The chorus as always with EDGAS were strong and powerful, this large cast making a glorious sound. The production was well staged with the company constantly moving to create effective tableaux. The double chorus 'Tower warders under orders' with its first class harmonious singing was wonderful to listen to. As was the finale of Act I with its sense of urgency, clamour and foreboding at the realisation of Colonel Fairfax escape from the tower. Thunder, lightning, flashing lights and the ghostly silhouette of the executioner were most effective and very much brought the scene alive. The complete change of lighting at the beginning of Act II created a totally different ambience and calmness with the company in fine voice singing 'Night has spread her pall once more.' Leah Kincer-Christie gave a coquettish, flirtatious performance as Phoebe in love with Colonel Fairfax who is locked up in the Tower. She uses her charm and wit teasing Wilfred Shadbolt the jailer in order to get his keys to free Fairfax in the cheeky 'Were I thy bride'. Nathan Auerbach came over well as the gormless, clumsy Wilfred easily taken in by Phoebe's charms extracting the comedy from his role in a bumbling manner. This is not a 'happy ever after' story but one of confusion and heartache. Lorna Murray who played the part of Elsie Maynard at the performance I attended (the role was shared with Gillian Robertson) has a wonderful soprano voice which had the audience captivated as she soared to her top notes in the number 'Tis done I am a bride' when she has secretly married Fairfax. Elsie's strolling jester partner Jack Point lives in the hope that he will gain Elsie's love. Chris Cotter portrayed Jack Point admirably. Agile and nimble, he was energetic throughout. His patter songs were excellently articulated. Alas all is not well for poor Jack Point and Chris successfully developed the character from the lively jester through his many mixed emotions to the pathetic, tragic ending portraying absolute anguish and gaining real sympathy. Colonel Fairfax, the condemned prisoner who takes on the identity of Leonard Meryll in order to escape his execution, was very well played by Sebastian Davidson who charmed Elsie but perhaps he wasn't such a good guy as he scoffed and sneered at Jack Point! Craig Macbeth was an imposing Lieutenant of the Tower with his fine voice and grand stature. Brian Boardman, Sergeant Meryll, was another strong performer with an excellent stage presence and rich voice. He paired well with Mairi Coyle a formidable Dame, the housekeeper of the Tower, who has her eye on Sergeant Meryll. These two revelled in the duet, 'Rapture rapture' with Meryll eventually succumbing to Dame Carruthers' charms. Arielle Firestone has a most natural soprano voice and was perfectly suited to the cameo role of Kate, Dame Carruthers' niece. All of the other named Yeomen, citizens and supporting roles were in fine voice and

portrayed believable characters. As well as gutsy choral singing and some superb solo numbers there were some particularly memorable ensemble pieces. The a capella 'Strange adventure' had a true blend of voices and the quartet 'When a wooer goes a-wooing' with the forlorn image of Jack Point sitting in his corner was particularly emotive. The finale when Jack Point eventually comes to terms with his fate as others rejoice was another heart wrenching moment. The bright red resplendent uniforms of the Yeomen combined with colourful villagers costumes and striking lighting resulted in a production with a real visual impact. I admire the fact that this company perform without the use of radio mics. It is so refreshing not to hear over amplification which so often is the case with more modern shows. I attended the opening performance and there were a few occasions when the dialogue or singing was lost when principals were right at the back or at the sides of the stage but generally the cast projected very well indeed and made a wonderful sound. This was yet another polished, slick, noteworthy production with superb singing and a magnificent orchestra which I enjoyed immensely and was much appreciated by the audience.

**Musselburgh Amateur Musical Association: JET SET**  
 Director: Caroline Inglis; Musical Directors: David Gibson, Maddy Barron;  
 Choreographers: Caroline Inglis, Claire Riddoch

A group of air stewardesses led by head steward Graeme welcomed the 'passengers' i.e. the audience on board the flight which was about to take off on a world tour. The pilots on the flight, Euan and Becky, kept the passengers well informed throughout the journey with their slick, humorous continuity as the plane moved from one country to the next. This was a well chosen, diverse programme which incorporated comedy, music and well directed choreography. The cast from the very young to the more mature were all given the opportunity to share in the spotlight. It was indeed an inclusive team effort. The big production numbers involving the full company were very well moved and sung with much enthusiasm. 'Jet Set' was bouncy and got the show off to a great start. 'Livin La Vida Loca' led by Marina was bright and lively. 'Let's Get Loud' with Angela as soloist certainly got the company going. In contrast 'Welcome to The Rock' was powerful and delivered with real conviction and meaning. The inclusion of an ABBA medley is always a winner and went down well with the audience. 'Raise You Up/Just Be' was rousing and entertaining. 'Rockin' All Over The World' created a real party atmosphere finishing the show on a high. The Youth Company were in fine form performing 'Don't Stop Me Now' and 'Surfing USA.' I particularly enjoyed 'One Jump' led by a spirited young lad who looks like an up and coming star. As well as a strong ensemble group MAMA is fortunate in having some excellent soloists of all ages. Chiara's 'Valerie' was very sweetly sung while Alison and Justine had a lovely blend of voices. 'In His Eyes' was extremely emotive. Euan was a fabulous King George bringing out all the fun in 'You'll Be Back.' The brides of King Henry VIII were a vivacious 'Six'. It was good to hear Robert enjoying 'Fly Me To The Moon.' I did enjoy Nicola's excellent, engaging song and dance performance of 'It's So Quiet'. This was an exciting revue which was refreshing, joyous and had some lovely moments. The company throughout were energetic delivering the musical numbers and the vivacious, varied choreography. I have mentioned only a few individual numbers but in truth every number in the programme was appealing and thoroughly enjoyable with excellent soloists, small ensembles and dancers. There was great attention to detail in costumes and props resulting in a most colourful, entertaining production. A most proficient stage band supported the singers well. Congratulations to the cast and production team for a thoroughly enjoyable, lively well prepared revue which I was pleased to see was well attended.

**YOUTH THEATRE IN GLENROTHES**

This month Glenrothes Amateur Musical Association (GAMA) Youth are performing *Seussical The Musical*. We have many ex-members involved in the production including our director/choreographer who was a founding member in 2006. We also have ex-members on our committee, in our orchestra, helping with props, and chaperoning. We think this is a brilliant example of what Youth Theatre and forming a community is all about!

**Cupar Amateur Musical Society: All Shook Up**  
 Director: Scott Melvin; Musical Director: Kate Doig; Choreographer: Rachel McNicol

Elvis's music came to Cupar this week in this, CAMS fast moving production featuring well known tunes by one of the greatest music influencers of the 1950s. The scene is set in a small American town where Natalie is mending cars. In rides "bad boy" Chad who wants his motor bike repaired. He introduces wild music into the town, contrary to a banning order by the Mayor. Andrew Doig and Katy Holligan were well cast as Chad and Natalie. Whilst, over the years, every superlative in the book has been used in relation to Andrew's performances, it was a pleasure to listen to Katy's singing and watch her acting talents. I am sure the audience would notice, just as I did, the chemistry between the two. Lorraine (Brodi Orkney) and Dean Hyde (Mitchell-Jay Walton) also gave fine performances as their romance developed. Their duet 'It's Now or Never' being one of the highlights of the show. Miss Sandra, the new museum curator in town, and also the object of affection for most of the male characters in the show was played with strong stage presence, by Helen

Knowles-Venters. Helen's experience on the musical stage came to the fore throughout, together with her vocal ability. Logan Booth's portrayal of Dennis, the young lad secretly in love with Natalie was excellent, with perfect comic timing. Sylvia (Laura Spence), Jim Haller (Neil Jarrett), Mayor Matilda (Shona Gardner) and Sheriff Earl (Mitch Scott-Bell) all added exceptional acting and musical skills to what was already an exciting show. As always, CAMS' chorus was a joy to listen to. They and all the principals benefitting from the expert musical direction of Kate Doig. The set was simple, but well used – scenes flowing seamlessly between each other. Costuming was very effective. Overall, Scott Melvin's direction and Rachel McNicol's choreography combined to make for a most enjoyable evening's entertainment. Well done CAMS!

### **Cupar Youth Musical Theatre: Here We Go Again**

**Director: Jude Vandecastille; Musical Director: Emily Middleton; Choreographer: Rachel McNicol**

As the title of tonight's show implies, we see Cupar Youth Musical Theatre (CYMT) returning to the stage after an enforced break of two years. They return with a cast of twenty-two, with an age range of 13 – 16 years, only four of whom have trodden the boards before! A varied and nicely balanced programme was offered, with songs taken from some of the newer musicals eg *Hamilton*, *Juliet* and *Six*, combined with a good helping of the classics from *Grease*, *Fame*, *Hairspray* and *Bugsy Malone* amongst several others. After a slightly tentative start, the cast soon discovered that the audience was very much on their side, and any nerves were soon to disappear. Particular congratulations to all the newbies to CYMT, all of whom gave very creditable performances in each and every CYMT debut. Dancers too, under the watchful eye of choreographer Rachel McNicol, added further interest to the evening – again new members showing that their talents did not stop at singing! Numbers in the concert were interspersed with short sketches that cleverly helped introduced the following items in the programme. It must also be noted how the ensemble singing and dancing was full of life. I'm sure this was partly due to "safety in numbers", but, whatever the reason, the frequent appearance of the CYMT ensemble was always most welcome. Finally, the production team of Jude Vandecastille - Director, Emily Middleton - Musical Director, and Rachel McNicol - Choreographer, must be commended on sterling work with their young stars of the future. I'm sure rehearsals brought about many sleepless nights for these three, but was it worth it – YES! Of course, it was!! Many thanks CYMT for inviting us along and, too, for the hospitality shown at the interval.

### **Dunfermline Gilbert & Sullivan Society: The Pirates of Penzance**

**Director: Robin O'zóg; Musical Director: Eddie MacLennan**

Arguably the most popular G&S operetta with audiences, *The Pirates of Penzance* never fails to please, and allows patrons to depart singing or humming one of many of their favourite songs. On the afternoon of our visit this was no exception. During the overture we were treated to a video montage featuring pictures from the Society archives, expertly arranged by Val McManus. Aaah.....memories! The curtain rises on a rocky seashore with the male chorus in fine voice and soon to be matched by Jack Archibald as Samuel. Director, Robin O'zóg's portrayal of the Pirate King was as expected, as over the top as it should be – no disappointment here! In this scene too we meet Frederic (Gordon Horne) who provided us with a very acceptable leading tenor character. Enter the chorus of daughters matching the gents in their vocal talents. Angie Fowler made a lovely Edith and when joined by the other two minor principal daughters formed a super trio in preparation for the arrival of big sister Mabel (Jennifer Murray). Jen's soaring soprano voice would, I am sure, have drawn as much praise from Sir Arthur Sullivan as it did from the assembled audience today. This was no less the case when joined in duet with Frederic. The first act would be incomplete without mention of Ruth – the Piratical Maid of all Work, played with obvious experience by Liz Landsman and sung no less confidently throughout. Act II transfers to a ruined chapel by moonlight. The ruined chapel forming a very attractive set under the experienced management of SM, Margaret Cooze, and the moonlight well-handled as always by designer John Allen. Major General Stanley (Michael Scott) transfers too from his resplendent red officer uniform in Act I to a more dowdy, dressing gown and slippers. Michael's patter song in Act I, is only matched in Act II by 'When the Foeman bares his Steel' ably sung by the Cornish accented Sergeant of Police (Martin Tarr). These two songs most surely be the choice of many audience members as they leave the theatre (irrespective of their knowledge of the lyrics!). Song of the show for me? Without doubt, the unaccompanied 'Hail Poetry' from Act I. Four lines which forever please! Great work, production team! From interesting nuances from Director Robin O'zóg, to fine musical handling by MD Eddie MacLennan a completely enjoyable afternoon was had. I was so happy that I managed to get along to see DGASS, during what was an absolutely manic week show-wise! Congratulations on a safe return after three years!

### **Glenrothes Amateur Musical Association: Seussical the Musical**

**Director & Choreographer: Mahri Smith; Musical Director: Alan Gibson**

I feel this review should be written in rhyming couplets but as I am not Dr Seuss I won't inflict that on you. GAMA Youth are keeping up with their usual high standards with this colourful and energetic show. Olivia M and Martha lead from the front as the boy/JoJo and the Cat in the Hat, confident and secure in their roles. Inis, playing Horton, really connected



with the audience and made us believe 'a person's a person no matter how small'. There are too many people that played other parts to mention individually but the depth of talent on display bodes well for the future of this company. The whole cast were obviously well rehearsed in both the music and direction. Credit goes to Alan Gibson, musical director and Mahri Smith, director and choreographer for all their hard work. The set worked well with the small set changes being handled efficiently by the back stage crew, helping to keep the show's momentum going. The show never dipped in energy levels and all the cast appeared to be enjoying themselves which is as it should be.

'Then the curtain came down  
And he said "That is that"  
And then he was gone  
With a tip of his hat.'

Well done GAMA (Youth).

### **Kirkcaldy Amateur Operatic Society: The Addams Family**

**Director: Iain Rowbotham; Musical Director: Alan Gibson; Choreographer: Liam Nardone**

Barely one musical bar into the overture, and the audience (of a certain age!) were responding with the double finger-snaps, so well-known from the TV comedy. Favourable audience reaction continued throughout this modern take on the well-loved TV/film creation. If I may be so bold as to suggest however, one thing the show lacks is chorus work. Knowing the quality of the KAOS chorus, it would have been nice to hear more from them, nevertheless, Iain Rowbotham's inventive direction found the chorus throughout, in various nooks and crannies of John Urquhart's superb set, as ghostly ancestors viewing the action from above, behind and to the side of a scene. On to the principals, and really all I can say is hearty congratulations to all, for excellent eccentricity and maintaining a high vocal and acting standard throughout. Kay Dickson's "Morticia" was a lesson in stagecraft as she glided back and forth across the stage. This, combined with vocals which suited the character down to the ground, left a hard act to follow. She, in addition to other principals, were a definite aid to Nigel Orkney's Gomez. The part of Gomez is sizeable in the stage show, but, accepting a few little blips in the spoken word, I really enjoyed Nigel's performance as the patriarch of the family. Wednesday and Pugsley Addams (Ann-Marie Miller and Grant Duffus) made the most of their unconventional behaviour – their torture scene being a case in point – and well executed (pun intended!). Fester Addams (Andrew Lowrie) emulated the much loved character from the television just as I would have envisaged. His 'Moon and Me' with the female ancestors was touching and amusing at the same time. Well Fiona Brodie, Grandma Addams was certainly a change for you, but just showed how versatile an actress you really are, with lovely characterisations and expressions throughout. The Bieneske Family of Mal (Clark Graham), Alice (Deirdre McFarlane) and Lucas (Adam Campbell), excelled as a family, bringing a (slight!) sense of normality to the show. Last, but definitely not least, was "Urgh" Lurch! Barry Corkey demonstrated fine effect, just how to make the most of a part using only a few guttural sounds – this, combined with his height, was a first class piece of casting. Then, to crown all, we get a verse sung by Lurch in the finale of the show. Excellent! All this praise to the cast must be echoed to the production team! As mentioned already, Iain Rowbotham's thoughtful direction used a wonderful set to its maximum, while Alan Gibson's musical direction brought out fine vocals from principals and chorus alike. Finally, Liam Nardone's choreography was the icing on the cake of a first class show! Well done KAOS, and roll on next year, hopefully back in your home theatre!

### **Kirkcaldy Youth Music Theatre: Joseph and the Amazing Technicolour Dreamcoat**

**Director: John Urquhart; Musical Director: Alan Urquhart; Choreographer: Sophie Penman**

*Joseph and the Amazing Technicolor Dreamcoat* has been around for 50 years but still provides companies with a fresh, lively and enjoyable show to this day. It was a great choice for KYMT who, due to the renovations happening in their normal home theatre, had to move to a nearby church venue with all the staging challenges that provided. KYMT rose to those challenges admirably with curtained off areas at each side of the stage for costume changes and benches in front of the curtains where those not on stage could sit and still feel part of the production and add to the singing. The show from the start was energetic and colourful with the stage area used well by the 40 plus cast. The costumes and lighting added to the colour with the white ceiling of the church being used to good effect for moving, colour changing lighting effects. The sound, although loud, was well balanced with the singers heard against the music backing track. It is difficult to include all the principals in a show but in this instance, several need to be named. On the evening I was there, Joseph Paton played the part of Joseph with a quiet confidence and a strong singing voice. Jack Kitchen and Gabe Gilfillan played Jacob and Reuben respectively. Again, singing and acting with obvious enjoyment. It is noted that they swap roles on alternate nights, hopefully not getting mixed up by mistake. Emilie Hastie and Grace Gilfillan played the roles of Potiphar and his wife superbly. All credit also goes to a gyrating, gold lamé embellished, Elvis impersonating Pharaoh, Cerys Paton. I'm sure as my friend who was with me commented; when this Elvis leaves the building it will be to much greater things. Splitting the role of narrator between four people worked well with Emma and Louise Balfour, Sophie Fenelon and Kristy Tollick providing clear links between the various scenes. All the principals were well supported by the other brothers, wives and young people with well thought out choreography which managed to fit the stage area without it seeming overcrowded. Congratulations to the production team as a whole! Mention has to be

made of the camel who managed to walk across the stage twice without tripping up. Great costume! A thoroughly enjoyable evening had by all as was evidenced by the standing ovation at the end and the huge smiles of all on stage. Well done and I look forward to seeing what you do next year.

Alison Pendlowski

**Leven Amateur Musical Association: Matilda the Musical Jr**

Director: Ian Hughes; Assistant Director: Andrew Doig; Musical Director: Katy Holligan; Choreographer: Amy Elder

What an energy packed piece of youth theatre we enjoyed this evening! A simple set of lettered boxes and several pieces of furniture provided the palette on which the scenes (and there were several!) were played. This, together with good sound and lighting, all added to a memorable evening for cast and audience alike. Key to the whole show is, of course, Matilda – played here with excellent dialogue and singing by Mia Brown. Thankfully, the part calls for frequent stage appearances which allowed us to make the most of this young lady's acting talents. There were many named characters in the show – too many to name individually here, but suffice to say each and every one of them took their character to heart and combined to form an exciting production of this well-known musical. Some characters must however receive mention. Lewis Walker as the terrible Agatha Trunchbull maintained his grip on this feisty headmistress who hates children – his excellent costume and wig adding so much to the part. Trunchbull contrasted well with the lovely Miss Honey (Lorelle Brodie), Matilda's schoolteacher, whom she does not fail to impress. The LAMA Youth chorus, as in previous shows, performed with gusto, and praise must also be levelled here at the production team of Director Ian Hughes, Asst Director Andrew Doig, Musical Director Katy Holligan and Choreographer Amy Elder. With absolutely no disrespect for the talents of the cast, this excellent production team brought out every ounce of theatre artistry from their young cast. Two full company numbers also deserve special mention, 'When I Grow Up' and 'Revoltin' Children'; however it was very obvious from all the numbers in the show just how much the cast were enjoying themselves, and this passes on to the audience. I can't wait to see several members of this Youth Group join their parent adult company in the years to come! Well done one and all!

**St Andrews Musical Society: Calendar Girls the Musical**

Directors: Liam Vincent-Kilbride, Robert Nee; Musical Director: Robert Nee

It was a great feeling sitting among a full house waiting for this production to start, although I felt slightly outnumbered as most of the audience were women. This was the first time I had seen the musical version of *Calendar Girls* having already seen the play. Even from the start the music for this show was challenging but the company were up for it. Almost every person on the stage had a solo part to play. Their lines coming in quick succession from one character to another in both dialogue and songs. Credit must go to Robert Nee, Musical Director for ensuring everyone kept to time. I know the company's original director had to leave mid-way through the rehearsal period and that Robert also took over the role of director, ably supported by Rachel Nee. They did a great job. The production moved along at a good pace using all areas on the stage well. The set looked good and the backstage crew must be complimented on their quick and efficient set changes. It is difficult to single out any one person amongst the cast for praise as all fitted their parts. The Calendar Girls themselves worked very well together obviously enjoying their roles and supporting each other with the difficult themes of story. It's good to see the younger members of the cast also stepping up into solo roles with confidence. This bodes well for the future of the company. Well done to all involved and I look forward to seeing the next SAMS production.

## NODASafe

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**Eyemouth & District Community Youth Theatre: Aladdin**

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

A very welcome return to one of my favourite Border companies who have been sorely missed during the long period of lost production time. Many of the youngsters have now progressed into adulthood and many tots are taking the junior roles. How much three years can change a company of young people... it's incredible! The opening introduction by the iconic baddie Abanazer, could not have been in better hands than Monty McNeil. His experience shone through, now as a young adult of the company, holding and antagonising the audience with expressive gestures and super clear diction. His side kick, Baba Ganoush (Stuart Haddow) was stupendous in his role too, both working well together throughout the show. The Spirit of The Ring was carefully guarded and well portrayed by Sophie Crowe. The opening number was colourfully and beautifully costumed to epitomise the magic of pantomime and the show's opening chorus, 'Dance all Night', with Aladdin! Aladdin, superbly played by Kayla Aitchison, owned the title role like a true star, and proved to have a wonderful singing voice. The partnering with Princess Mandarin Holly Drummond-Cowe, with an equally beautiful voice, worked to perfection. The special, harmonic friendship between So-Shy (Emily Brunton) and Princess Mandarin was lovely also and especially evident in their Bruno Mars duet 'You can Count on Me Like 1-2-3'. Well done girls! The audience call, "no Hanky Panky!" for Widow Twanky! (Andrew Calder) and Ah-So! for Wishee Washee (Josh Campion), engaged the audience young and old. As an inspired duo and with excellent characterisation of their roles they achieved loads of audience participation and applause. The kitchen capers with So-Shy and Police duo Hu-Dun-Pong (Aaron Allan) and Yu-Dun-Wong (Sebastian Aitchison) created an hilarious outcome. The Genie of the Lamp (Cameron Haddow) came in to his own during the glittering cave scene with 'You've never had a Friend like Me', to complement the wonderful toe tapping, dancing jewels (Eilidh Oliver, Carly Robertson and Courtney White) and supported in many other numbers by (Kaylin Davie, Abigail Potts, Lily Pringle, Kelsey Shell and Flora Sidney) A massive well done! The cute 'mini' Executioner (Micah Davie), The Emperor (Kenny Combe) and the scintillating Temptress (Dawn Matthews) all engaged in their small, but important cameo roles. From Abba, *The Lion King*, popular pop and 'Is This the Way to Use a Brillo?' (community song), we had no end of well known tunes, culminating in a stunning, double wedding finale and a rousing 'Firework'. The stage dressings and costumes were a well thought-out wow factor of colour with glitter, sparkle, silver and gold to add to the overall pizzaz. Shining 'Bright like a Diamond' was true in all of the choral scenes. The production team, back and front of house and all the cast have to take a huge bow and be so proud of the excellent teamwork which resulted in you all achieving an outstandingly successful show. It was lovely to see Howie back home too to light up the stage for you all. Huge Congratulations and Thank You for your hospitality!

**Right Angle Theatre Company: Cinderella**

Director & Musical Director: Derek Calder; Choreographers: Stuart Mitchell, Julie Smith

Here we are again to packed halls with the wonderful RATC for their ever exciting and inclusive pantomime to herald in the Christmas season. The lively, colourful company with busy choreography, appropriately opens to 'Born With a Smile on Your Face'. Fairy G (Amanda Blacklock) taking centre stage welcomes us and introduces Cinderella and Buttons. Her fabulous performance throughout indicates an experienced and seasoned performer with a stunning singing voice, evident in 'Magic' and the fabulous, up-beat 'One Night Only'. The iconic role of Buttons was masterfully played by Billy Rooney. Full of life and always engaging the audience, even to introduce Hagan the pantomime horse (Carrie Smith & Donna McGlasson). Babe 1, Grizelda (Jodie Millar) and Babe 2, Gertrude (Stuart Mitchell) never failed to impress with costumes, hair-dos and outrageous behaviour, going the extra mile for a laugh and of course a wicked taunt towards their lovely step sister Cinderella. 'We Are Family' was superb! Cinderella (Amy Thomson) epitomised the sweet character and paired perfectly with Prince Charming (John Turnbull), showing their vocal prowess in the duet 'Suddenly' and "How Deep is Your Love". Her support and interaction with the youngsters for 'Being a Fox' gave the wee ones a lovely chance to shine. The kids also had a ball with the fabulous slapstick duo Bodget (Julie Smith) and Leggett (Craig Douglas) in the superb rendition of 'This Ole House'. The kids also shone in the *Me and My Girl* classic 'The Sun Has Got His Hat On'. The Kitchen Capers was a huge hit and got the audience well and truly joining in with 'I Love Sausage Rolls'. Fabulous! Who doesn't love a sausage roll? The surprisingly sexy number 'Big Spender!' was rolled out with ease by The Baroness (Julie Noble) which was followed by a memorable company & band number through the audience, "Come Follow The Band", led by Baron Hardup (Tracey Borthwick) and Chambers (Ally Turnbull) That's how to get the audience clapping! 'Once a Year Day' similarly shone as a great choral number led by The Prince, Dandini (Leanne Robinson) and Chambers. With popular hits like, 'I'll Be There For You', 'Fame' and 'Let's Get Loud' the audience were well and truly part of the celebration. The Christmas songs were an added bonus to send us home on a total 'high. Thank You RATC for a fabulous, pre Christmas party! You're all amazing!

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**Attic Theatre: Goldilocks and the Three Bears**

Director: Scott Jamieson; Musical Director: Craig McDermott; Choreographer: Sarah MacNay

Once again Attic Theatre, with this script by Scott Jamieson, delivered a show filled with song, dance and laughter from the full cast opening number to the sparkling finale rendition of 'Shut Up and Dance'. Zoe Frieslick was a lovely Goldilocks with a good stage presence and a delightful voice shown to its best in her rendition of the reflective Joni Mitchell song 'Both Sides Now' in Act II. Steven Reid, in his panto debut, played the doric spikkin' dame Tina Trott (owner of Trott's Circus) as to the manner born with just the right amount of sauciness. He made a good comedy pairing with (another actor making his panto debut) Sam Allan as her accident prone daft laddie apprentice ringmaster Feil Neil. His attempts to win the love of Goldilocks had the full backing of the appreciative audience. Matthew Walker relished every boo and hiss elicited in his role as the evil Raven, determined to take over Dame Trott's circus with the aid of his side kick Buck Star played with oily charm by Max Paterson. He even went as far as kidnapping the baddies from six other pantos – Aladdin, Cinderella, Peter Pan, Sleeping Beauty, Dick Whittington and Snow White - who performed a pastiche on the 'Cell Block Tango' from *Chicago*, so he could harness their powers! Thankfully Michelle Bruce's sparkling Fairy G with her magic wand was on Panto Patrol Officer duties to thwart his every move and along with the help of the singing and dancing Bear family – Papa Bear (Graeme Massie), Mama Bear (Jill Shearer) and the cute Baby Bear (Chloe Balfour) – ensured Trott's Circus was a success and everyone could live happily ever after. The 16 strong chorus of circus performers, along with the young dancers from the Aberdeen Academy of Dance, added much to the show with their excellent singing and step perfect dance routines. With top rate performances from everyone on stage, colourful sets and magnificent costumes this production was of a truly professional standard. Congratulations all at Attic Theatre for a most enjoyable evening.

**Aurora Productions: Aladdin**

Director: Hannah McGinlay; Musical Director: Hugh Johnstone;  
Choreographers: Hannah McGinlay, Alicia Riddell and Carrie Simpson

This version of the well known pantomime, written by company members Hannah McGinlay and Lauren MacAskill, was full of witty dialogue, traditional panto gags and puns and lots of local references which had the audience giggling and laughing from the outset. The opening song and dance 'Can't Stop the Feeling' was fast paced and this was kept up throughout the show right up to the finale 'I'm Still Standing' – I'm not sure where the cast members got their energy from! Aladdin was played by the elfin-like Mallory Black with great aplomb – even when flying around the stage and over the orchestra pit on the Magic Carpet! Her strong voice was shown at its best in the Act I finale 'Roar'. Princess Jasmine was played by the delightful Kirsten Rennie portraying her loving and wilful characteristics equally well. Her beautiful voice blended well with Aladdin's in their love duet 'At the Beginning' and was shown to its full strength in her solo 'If I Were A Man' in Act II. Comedy was in the safe hands of Lewis Moggach's larger than life Widow Twankey and Ciara Adams as her silly-billy son Wishee Washee. Their "behind you" song – appropriately called 'A Song To Scare Mummies' – was hilarious as was Widow Twankey's 'Huntly Girls' with the ensemble. James Watt was suitably evil as Abanazar in his attempts to get the lamp aided by his inept side-kick Dave played by Neil Bell-Forsyth. Good was always going to triumph over evil when June Cranna as the Spirit of the Ring and Lauren MacAskill as the Genie of the Lamp were there to lend a hand. Strong support was given by Peet Michielsen as Jasmine's over protective father the Emperor and Elizabeth Ingram as the interfering – and sometimes gallus – Empress. The singing and dancing of the eight members of the ensemble was faultless as was the playing of the orchestra. The costumes were colourful and appropriate to the characters. The set too was colourful and appropriate to the Middle Eastern setting of the piece. Congratulations to everyone on an excellent production.

**Culter Theatre Club: Beauty and the Beast**

Director: Colin Jones; Musical Director: Lindsey Masson; Choreographer: Matthew Bruce

For his pantomime directorial debut, and the group's 30th annual pantomime, Colin Jones could not have picked a better script. It was full of humour and pathos in equal measure with a generous sprinkling of good old fashioned panto gags mixed with local and topical references. There was also an excellent range of music from ABBA to songs from shows such as *Hairspray*, *Lion King*, *Chitty Chitty Bang Bang* and of course *Beauty and the Beast* to now traditional Christmas songs like 'Merry Christmas Everyone', played by the 5-piece band. Young Suren Jayasinghe was outstanding as Prince Rowan/Beast with both a strong stage presence and singing voice. Zoe Meldrum was his equal in every aspect in the part of Beauty. Grahame Whyte as Madam Lotte made a perfect dame with just the right amount of sauciness and in ever increasingly spectacular costumes as the show progressed. She made a good comedy pairing with cheeky Charlie (her son) played by Paula Milne and their baking whilst singing slapstick routine had the audience in stitches. Another strong comedy character was Fifi the French chambermaid, the object of Charlie's affections, with her flirtations with the gentlemen of the chorus! Good and evil were represented by Hilary Esson's sparkling Rose Fairy and the eminently boo-able sorceress Horridana played by Stephanie Wild. Strong support was given by Stewart McMain, in a trousered role for a change, as Beauty's father Panisse, Sara Stewart as the Prince's valet Thomas and Ashley Mildon as

innkeeper Yvette. Every one of the principals had excellent singing voices which were put to good effect in the solos, duets and ensemble numbers. Chorus singing and movement were also very good. The set was colourful and appropriate to each scene and well lit. Costuming was good with the principals' costumes reflecting those used in the films so each character was instantly recognisable. Congratulation to all at Culter Theatre Club on an excellent production.

**Elgin Amateur Dramatic Society: Dick Whittington**

**Director: Lindsay Knight; Musical Director: Angus Hull; Choreographer: Allwyn Valentine**

Once again EADS brought to the people of Elgin a delightful traditional pantomime with this version of the well loved story of Dick Whittington and his cat. The bright and breezy tone of the evening was set with the opening number 'Life's a Happy Song' and continued throughout with the use of well known music such as 'Reach' to the Act I Finale 'Show Me The Way to (Amarillo) Skull Island' to 'You Got A Friend in Me' and to the very appropriate 'Sleigh Ride' finale. Dick Whittington was strongly played by Andrew Sutherland ably supported by Kim McIntyre's cheeky Tabby Cat. Robyn Lean was a delightful Alice Fitzwarren. Comedy was in the safe hands of Ben Mortimer's couthy Sarah the Cook and Aidan Hyndman as her son Idle Jack. Their slapstick baking scene was a joy to watch as was their ghost scene with Professor Fitzwarren (Dominic Myers) to the singing of 'Bright Side of Life'. Tiarnan Clarke and Naomi Bunyan, as King Rat and his domineering side kick Regina the Rat respectively, were evil personified and truly worthy of the boos received from the first night audience. Strong support was given by Katy Rodway-Swanson as learner fairy Bluebell and Amanda Craib as The Sultan. Singing by principals and chorus alike was strong and the choreography though simple was perfectly executed. The set was simple and colourful and the use of revolving flats made the scene changes flow well. Costuming too was colourful and appropriate to each character. The four piece band under Angus Hull's leadership added greatly to the piece supporting but never overpowering the actors. Congratulations everyone at EADS for a delightfully entertaining evening.

**The Florians Dramatic Society: Snow White**

**Director: Morag Russell; Musical Director: Heidi Gordon; Choreographer: Alan Banner**

This version of the well known story, written by Inverness based comedian Kieran J E Lochore, as well as being full of local references (loved by the full house audience) and traditional panto gags also had a few modern twists suited to the youngsters. Lauren Walker's Snow White was strongly played as a feisty, red Doc Martin-ed Princess for the modern day more interested in computer games than courtly activities and definitely not impressed by Sebastian Robertson's vain Prince Davey or Michael O'Neill's strongman Prince Norman. More to her taste was Lawrence Robins-Bird's delightfully geeky Prince Harmless who, with a little coaching from the Fairy Godmother, became the unlikely hero of the day. Another strongly played character was Lisa Senior's Fairy Godmother - a beacon of common sense in pink. Comedy was in the hands of TJ Cameron as bouncy Jackie the Jester and Darren McMillan's gallus glesca dame Bertha the Cook in a series of outrageous outfits. The star of the show however was Alison Ozog's Evil Queen - malevolence personified - with a chilling cackle deserving of every boo and hiss elicited. Her interactions with Matthais Kremer's silver clad, French-accented Mirror were a witty delight. Strong support was given by Donald Kennedy (hen-pecked King Harwood), Luna Rose Kathryn Douglas (Huntsman) and youngsters Maddison Cameron and Evie Donnelly (court lackies To-Do and To-Da). Mention too must be made of the members of Junior Florians who played the Seven Drams - Jess Davidson (Morangie), Erin Scott (Livet), Maisie Martin (Dronach), Adam Bodie (Fiddich), Alex Loynd (Coe), Molly Douglas (Moray) and Niamh Monaghan (Roths). Singing and movement by the principals and chorus of villagers and woodland creatures was excellent. Lyrics for the songs had been specially written to music by the likes of Elvis Presley, ABBA, The Proclaimers and I was particularly impressed by the principals' rendition of the song to Queen's 'Bohemian Rhapsody'. The set was bold and colourful and made good use of the small stage. Well done The Florians for an enjoyable evening.

**Kirkwall Amateur Operatic Society: Sunshine on Leith the Musical**

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

For their first post-pandemic production the company chose Stephen Greenhorn's modern Scottish classic featuring the songs of The Proclaimers. The script now sets the action in and around Leith in 2019 so there were plenty of references to public figures and events which the audience recognised and reacted to. The story being about the return of two young men to civilian life, and their friends and family, after a period in the army and how they adjust (or not) also resonated strongly with the full house audience many of whom probably experienced similar feelings if they had spent a period away from the Islands (say at University on the mainland) and then returned. The two young men playing the returning soldiers Davy (Sean Young) and Ally (Rajmund Olah) were first class - with strong singing voices and good acting skills. Their portrayal of the strong bond that grows between military comrades was spot on. They were equally matched by the young women in their lives - Liz (Isla Flett) who doesn't want to settle with Ally but to see more of the world and Yvonne (Amy Bilcliffe) who wants to settle but is afraid to commit to Davy after having been hurt in a previous

relationship. The couples' duets – 'Make My Heart Fly' (Ally and Liz) and 'Then I Met You' (Davy and Yvonne) were beautifully delivered. Davy and Liz's parents Rab (Graham Garson) and Jean (Kirsti Jones) were another strong pairing portraying the typical working class marriage to perfection – sniping at each other and arguing fiercely – but bolstered by a deep seated love as shown in Rab's rendition of 'Oh Jean' at their anniversary party and Jean's emotional rendition of 'Sunshine on Leith' as she holds his hand in hospital after his heart attack. Strong support was given by Savannah Sutherland as Eilidh, Rab's illegitimate daughter. The ensemble too were in fine form in the company numbers like the drunken 'Over and Done With', Jean's cleaner colleagues in the hilarious 'Should Have Been Loved' and the rousing finale 'I'm Gonna Be (500 miles)'. The seven piece orchestra under the baton of Michael Bell played the varied genres of music with consummate ease – supporting but never overpowering the singers. The set was simple and effective allowing the changes between the 40 scenes to be carried out seamlessly. Well done everyone at KAOS on an excellent production.

### **Tain Pantomime Group: Humpty Dumpty - The Egg's Factor**

**Director: Peter Whiteley; Musical Director: Sharon Macleod; Choreographer: Barbara Moore**

This was the first time I had seen the story of Humpty Dumpty told in pantomime form. It tells how a curse was put on the country of Eggshellia by a sorcerer but, before it could take effect, the curse was encased in a giant egg by the Court Magician. The egg was placed on the castle wall and as long as it remained there the country would be safe. A guardian, Humpty Dumpty, was appointed to ensure the eggs safety. The action takes place some 20 years after the spell was cast when the evil sorceress Salmonella comes to Eggshellia to revenge her brother who was banished and to take over the kingdom. Salmonella was played with great malevolence by Dawn Gregory eliciting boos and hisses from the audience at her every entrance. Needless to say, she got her comeuppance when her assistant Snivel (he of the permanent cold) played by Sean MacIvor to get the sympathy vote, sneezed and blew her magic powder all over her making her disappear and thus becoming the hero of the hour. Humpty Dumpty, played by Claire Daniels, quickly established a rapport with the audience with her catch phrase and made a good comedy pairing with Martin MacKenzie's sharp tongued dame Mother Hubbard. Her attempts to win over Ian Shearer's bumbling King Egbert with her beautiful pastries and buns went down well with the audience. Tracy Chatten gave a strong performance as Mystic Myrtle who, with her crystal ball and predictions of doom to come, tried to warn the townspeople about Salmonella. Jane Milne was delightful as Princess Rosanna and her budding romance with Tommy Tucker, Mother Hubbard's Assistant (played by Denis Macdonald) finally got the King's approval when Tommy showed his bravery in rescuing her from the swamp's custodian Boggart (played by Jade Green). Strong support was given by Sarah Macdonald as maidservant Polly Flinders and by William MacDonald and Brett Plumridge as the King's men Sergeant Lock and Private Bolt respectively. Music used in the show ranged from 'The Teddy Bears' Picnic' through 'Matchmaker' (from *Fiddler on the Roof*) and 'Blue Skies' to 'Don't Stop Me Now'. The set, due to the size of the stage, was simple but colourful and effective as were the costumes. This was truly a piece of community theatre with a chorus of 20 school children and even the local Member of Parliament Jamie Stone taking on the small role of The Curator in the Prologue. Well done everyone!

### **Ury Players: Sleeping Beauty**

**Director: Tim Roberts; Choreographers: Georgia Lanning, Meaghan Peters**

This script by first time pantomime writer, and company stalwart, Timothy Roberts was a telling of the traditional tale with a few twists – a Prince who falls foul of the cursed spinning wheel then gets awakened by a kiss from a fairy dame and a Princess who saves the day by slaying the evil dragon! As well as the twists the script was packed with the usual groan inducing panto gags, local references and slapstick humour. From the opening company number 'Twistin' The Night Away' to the Act I finale 'Tragedy' to the now traditional finale rendition of 'Reach' the fast pace never faltered. Meaghan Peters played the feisty, modern-minded Princess Rose to perfection with good stage presence and a delightful voice shown to its best in her duet 'It Must Be Love' with Fiona Goss's thigh slapping principal boy squire Samson. Heather Adams Officer as Fairy Tulip did a sterling job in keeping her two fairy dame colleagues Crocus (Andrew Dart) and Hogweed (Garry Brindley) – I told you there were twists – in check. She was fighting a losing battle however with Hogweed when it came to her exploits to woo Murray Lawson's handsome but dim Prince Maximilian. Their antics during their rendition of 'It's Not Unusual' had the full house audience in stitches. Elizabeth Levy was a truly scary wicked fairy Malice fully deserving of the boos and hisses elicited as was Joshua Horsfall as her side-kick Raven, who showed his versatility as lead dancer in the speciality dance 'Monster'. Strong support was given by Bill Williamson (King Oak), Liz Forrest (Queen Rowan), Drew Mitchell (Forest Guardian) and Kirsty Lockhart and Tim Roberts as the Guards. The singing from the principals and chorus was excellent and the dancing from the company and speciality dancers was step perfect. The set was simple but effective with the scene changes carried out speedily. The costumes were colourful and added a touch of sparkle to every scene. Congratulations to Tim on his directorial debut and to everyone at the Ury Players for another fun-filled evening.



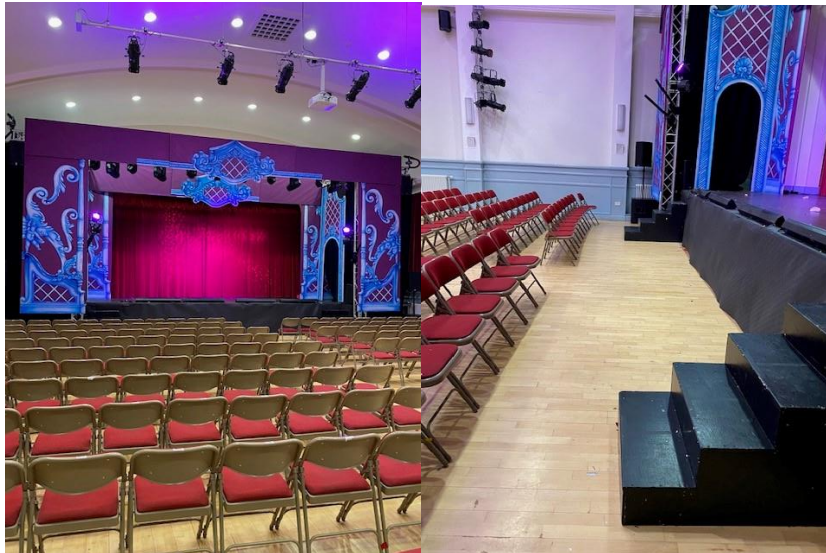
**RELAXED  
PERFORMANCE**  
#Theatre4all

Kirrie Panto Group were delighted to perform our third Relaxed Performance – 2022 Cinderella. Having heard Jason Gardiner on 'This Morning' back in January 2019 talking about making theatre accessible to all with a Relaxed Performance – essentially aimed at anyone with Autism – I thought this would be a great idea to pitch to the panto committee.

Remembering how scared my own daughter was the first time she was brought along to panto – I thought about how terrifying this must be for anyone with additional needs.

Relaxed Performances are basically the same performance as normal – but with the house lights up slightly so that the audience see us and we can see them, and all loud bangs, crashes and flashing lights are removed.

This is our hall prior to any changes that we made.



The committee then thought about the wider range of additional requirements and felt we would like to open this up to anyone with additional needs including mobility and anyone in nursing care. We also want to encourage families with very young children, who usually don't like to sit still or babes in arms. We hope to encourage these little ones as these little ones will be our audiences or indeed our cast members for future productions.

We reduced the capacity of seating downstairs by taking out the first three rows on either side of the hall (60 seats in total) this allowed us the room to put down our colourful new mats which were donated by Parental & Family Engagement, Children and Learning Directorate, of Angus Council, everyone is welcome to come and sit on the mats – seating is not allocated so anyone is free to sit wherever they wish.

The cost of our tickets for this performance are greatly reduced too.





The show was signed again in Makaton by Sarah Lawson, who works at Communication Support for the Deaf Education in Dundee, we are delighted that she gave up her time willingly to support us again. You can see her sitting at the front of the stage.

We have a small supply of ear defenders to cut out noise which were borrowed for the duration of our show and we were happy for anyone to wander around, we did not want anyone to feel they had to remain seated. Making a noise is also ok too, in fact we encourage it, after all this is panto! Oh Yes, It Is..... 😊

I approached our local Co-Op to ask if they would consider donating fruit to our performance which they kindly did. Local Cllr Jools Bell and Tracy from the Co-Op manned the fruit station.

We also received a donation of 120 bottles of water from one of our hard-working committee members. Everything was offered free of charge to our relaxed audience – we also purchased glow sticks which were given out to all the children.

These small changes allowed parents and carers to feel more relaxed about their visit to our show too. We introduced ourselves before the show so that the audience saw the person behind the character and hopefully this put them at their ease. Kirrie Panto Group are a dedicated bunch, and we all know the buzz of performing and putting on a show, we want to share this experience with everyone, especially those who feel this type of outing would just be too much for them and are normally not thought of as a general rule.

We at Kirrie Panto Group are extremely proud of this relaxed show which has grown in the 3 years we have been offering it.

This year our Relaxed Performance was Sold Out for the first time, this further proves that there is a huge demand for this special type of show.

Here are some of the lovely comments we have received for Cinderella 2022.

"It was a fabulous morning, warms the heart seeing so many relaxed and happy families. Kris and the pantomime Team were amazing!"

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"Thank you so much for all your support in connecting us with those who would benefit the most. Have a lovely Christmas when it comes"

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"Huge thank you to you on behalf of all of our Parents and Carers of children with additional support needs in Angus who attended the panto on Saturday morning.

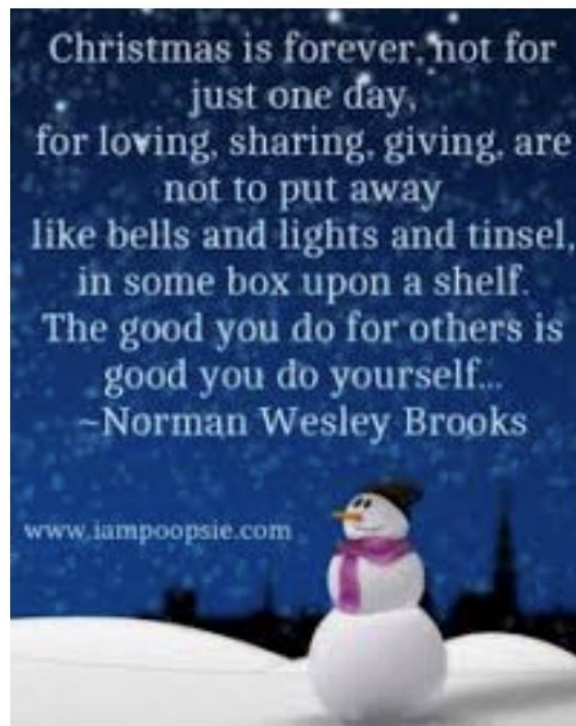
I have had a fabulous response from our families to say that they had an amazing time!"

~~~

"(.....) had the freedom to walk around and screech when needed to without feeling judged or as if (.....) was interrupting the show, and with the parents there, most being in the same position! The whole cast and helpers were great and we all really enjoyed the show! (.....) even sat down and watched the show at some points! so again thank you so so much! we've come away with huge smiles!

Thank you.

Hope you all have a very Merry Christmas!"



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"Thank you for the opportunity to share this with our families!"

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"Went to see Cinderella this morning what a great panto. Characters were brilliant, panto had great music and it was really funny. Everyone was so good and all the children loved it as well as the adults.

Well done to everyone you were all amazing xxx"

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"Outstanding!!! loved every minute of it. well done 🍷 my husband, my 94 yr old mum and myself were lucky enough to get tickets this performance!! Really spectacular show very professional from everyone.!!! Costume changes superb roll on next year !!!"

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"Thank you all! A brilliant morning, so many relaxed and happy families enjoying a fabulous show"

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"Relaxed Performances #Theatre4all

This makes us SO happy. Well done everyone and Thank You!! 🍷 #Theatre4all

Was such a great show, we all enjoyed it!"

~~~



Hunter (with our ear defenders on) & his mum

“Lovely atmosphere, so relaxed good show, Characters coming to meet the kids makes them feel really involved in it all”



Evie & her mum Stacey

It's nice to come to a place and not have to worry about how your child is perceived, no one bats an eyelid”

*Paula Milne, Relaxed Co-Ordinator, Kirrie Panto Group  
Permission to use all photos has been sought & given*

### **Arbroath Amateur Musical Society: Sunshine on Leith**

**Director: Alan Christison; Musical Director: Richard Allan; Choreographer: Darren-Paul Handy**

This was my first visit to this society, deputising for my colleague Susan Kennedy who is a member of the group, and I was very impressed by the very high standards of the production. As most people know Stephen Greenhorn's script tells the story of two lads, Ally and Davy, returning home to Leith after a period of Army service in Afghanistan and how they integrate (or not) back into civilian life. Ruaridh Mathieson as Ally was excellent at portraying the struggles of adapting back into a life where he no longer feels needed. He also had a strong singing voice shown to it's best in the numbers such as 'Make My Heart Fly' and the Act Two opening 'Life With You' trio with Davy and Rab. Jamie Thomson as Davy too gave an excellent performance as he tries to support his friend through his trials whilst having his own relationship problems to deal with. His singing voice shone through in his love duets 'Misty Blue' and 'Then I Met You'. The young women in their lives Liz, played by Shannon McKenzie, and Yvonne, by Megan Cassidy, were equally strong in both their acting and singing abilities as they portrayed the struggles with their stressful jobs in the modern day NHS and their personal emotions. As Davy's parents Rab (Kenny Cathro) and Jean (Janet Irving) gave very strong portrayals of a typical Scottish working class couple who had been through the ups and downs over their 30 years of marriage but supported by a deep-seated love for each other were determined to see it through. This was shown to its best in Jean's emotional rendition of 'Sunshine on Leith' at Rab's hospital bedside and Rab's rumbustious but heartfelt 'Oh Jean' at their anniversary bash. Lucy Flight as Eilidh, Rab's illegitimate daughter from an affair early in his marriage, gave strong support. The ensemble sang and moved well in the company numbers, including the rousing 'I Would Walk 500 Miles'

finale and I particularly enjoyed the more humorous numbers 'Throw the 'R' Away' in the Call Centre training session and 'Should Have Been Loved' with Jean and her cleaning colleagues. The set was simple but effective and the sunshine yellow wing masking flats with silhouettes of Edinburgh landmarks added a pop of colour. The 8 piece band under the baton of Richard Allan handled the varied genres of The Proclaimers music with great skill supporting but never overpowering the cast. Congratulations to everyone involved, both on and off stage, for an excellent production enjoyed by myself and the rest of the first night audience.

Douglas J Clark

**Carnoustie Musical Society: Comrie Cabaret**  
Director: Roger Brunton; Musical Director: Paul Clancy

To perform in a large theatre can be daunting but in a small intimate venue it must be even moreso. Carnoustie Musical Society rose to the challenge producing an evening of song and laughter of a high standard. The event was introduced by Roger, who with help from a delightful young man called James and his Dad, set the standard of what was to follow. The gentlemen then performed a selection from *Les Miserables* which included solos from Roger, Kevin and Mike. They were joined on stage by the ladies and treated us to a rendition of Jersey Boys hits. I was delighted it included my personal favourite 'December 1963'. This was followed by Gary on guitar singing 'Driftwood' by Travis and Lesley with 'Someone to Watch Over Me'. The company then came back on and gave a spirited performance of a number of pop hits from the past finishing with 'Loch Lomond'. The soloists were Kevin, Claire and Mike. 'Send in the Clowns', always a crowd pleaser, was sung by Liz followed by Dave and Roger and jokes. The evening was finished off by a selection from present and past shows. The soloists were Gavin and Grant. All the soloists performed with charm and the company with confidence. The design of the production was simple but effective with good use of costume to ring the changes. Paul Clancy worked his usual magic on the piano and the whole event left the audience with a warm glow of pleasure and a promise of more to come. Well done Carnoustie Musical Society for this successful fundraising event. I love these events which give everyone an opportunity to shine. Roll on *The Wedding Singer* for more of the same!

**Carnoustie Theatre Club: A Christmas Carol**  
Musical Director: Joanne Fitzgerald; Choreographers: Kym Brymer, Susan Murphy, Fiona Forbes

I love this story so I was excited to see how it worked as a pantomime. I was not disappointed. The cast were engaged and helped the story along with a number of well-choreographed musical numbers. I especially liked the way that the younger cast members showed their enjoyment with lovely smiles. The dancing sequences were especially stylish. Scrooge the villain, yet principal character, was perfectly interpreted by George Docherty. His mannerisms and sneering voice were on par with all the Scrooges I have seen. The Dame, Belle, in a clever twist of the tale, was once the love of Scrooge and now works in a poultry shop was played by Andy Gilbride with class and excellent timing. He was helped along by 3 new characters El, Bez and Elle Ment (Lily Docherty, Kim Brymer and Carly Geddes). They interacted with the Dame and the Cratchit family and all were well cast displaying confidence and blending effortlessly together. The Cratchit family Grant Wilson, Eve Swinley, Molly Perrott, Aaron Law, Cara Hoon, Beth Geddes, Kate Goodlad and Jackson Reid (Tiny Tim) were the epitome of a happy family. Well done to you all! The other cheerful characters Fred (Graeme Waggott) Mr and Mrs Fezziwig (Sam Ruddell and Muriel Gordon) gave the story a lovely sense of familiarity. Special mention must go to the Ghosts. Marley (Jerry Swinley) cranked his chains and with the help of clever makeup looked and acted the part. Ghost of the Past and Future (Nikki Doig) gave two stylish performances, complete opposites, but very effective. David Cheape the Ghost of the Present completed the trio with a charming portrayal. Well done for a clever set. The simple black and white flats were enough to set the scenes. The special effects with the coloured lights around the pros and the flashes for the Ghost of the Future scene were clever and demonstrated the producer's vision for the production. Producers, Musical Director and Choreographers are to be congratulated in bringing the story to life. As always, I congratulate the back stage crew for their hard work and the front of house helpers for a warm welcome. Well done Carnoustie Theatre Group!

**Combined Productions: Sleeping Beauty**  
Director: Graeme W Baird; Musical Directors: Graeme W Baird, Colin Grant;  
Choreographers: Laura McKay/Emma Ferguson

My first pantomime visit as an area rep set a high standard. I was welcomed warmly and entertained royally as I settled down to enjoy my evening. The show opened with an introduction by the Lilac Fairy (Emma Ferguson) I was impressed by her excellent diction and projection. She set the scene for the story and continued to do so throughout the production. We then met the chorus who started the singing with an old standard 'On a Wonderful Day Like Today'. The singing and dancing were polished and the smiles were warm. They maintained this with every musical number. The comic duo of the Dame Nanny Cranny (Brian Mathieson) and Pickles (Harrison Cairney) played the audience with confidence and style. I especially enjoyed the song sheet at the end. The King (Ross Robertson) and the Queen (Ali Niven) were well suited to their roles. A highlight of the production was their dance routine in Act II; it had the audience in stitches. The

excellent singing of Beauty (Becca Mathieson) and Prince Michael (Alix Morland) proved they were well matched as the romantic leads. Their romance was almost foiled by the villain of the story, Carabolic, played in a wonderfully camp manner by Millar Young who sneered and taunted the audience in suitable panto fashion. Mention must be given to the input from the Gold and Silver Fairies (Kirsty Denoon, Eva Hutcheon) and Mini Pickles (Campbell Waddell). Well done! The clever use of projections, lighting effects, pyrotechnics and set gave distinction to the production. The sound and music were in harmony with the story and venue. The whole was a well organised event enjoyed by all. I know this is enhanced by the backstage and front of house helpers. Thanks again for my welcome and I look forward to visiting Brechin again soon.

**Kirriemuir Panto Group: Cinderella**

**Directors: Thomas S Baxter, Paula Milne; Musical Director: Thomas S Baxter; Choreographer: Drew Knox**

Curtains rose on a sparkly welcoming Fairy Godmother (Paula Milne) setting the scene and telling the story in a wonderfully unique way throughout the performance. We then met the company in a bouncy colourful first number 'Reach'. I was immediately impressed by the choreography and this high standard was maintained throughout the show. 'The Gallop' was very clever, well done company! Next to burst on to the stage were the trio of wicked stepmother (Jennifer Bruce), Verruca (Ewan Campbell) and Haemorrhoid (Neil Stewart). What a team! You rocked your roles, singing, comic timing and interaction with the audience. I especially enjoyed the banter and ad libs. Mention must be given to the Baron (James Dobbie) who, as a downtrodden husband, played the part with aplomb and his musical solo in Act II 'More I Cannot Wish You' was very moving. Another exceptional, well cast trio was the 'goodies'. Cinderella (Abbie Ogilvy), Prince Charming (Ellen Wakem) and comic Buttons (Darren II) was spine tingling. Dandini (Nikki Taylor) the Prince's servant, who as the straight character, interacted very well with all the comic capers and kept her professionalism as the tale concluded. Then we have loveable Dobbin, handled with professionalism by Daniel Craib and Stewart Marshall, delighting the audience when allowed to do his dance routine at the song sheet. This traditional pantomime was given a new life by a clever script, lots of jokes, slick choreography and a great selection of musical numbers. The production was tailored and suited to the venue and the set and costumes enhanced the talent on stage. All productions require backstage and front of house staff. In Cinderella they all worked efficiently and I was aware of a strong team spirit. I enjoyed my visit to Kirriemuir and thank you all for my welcome and the shout out. Well done for pulling together to put this show on. I hope you take pride in what you have achieved. You all deserve it!

**Spotlight's Community Youth Theatre: Rapunzel**

**Director: Marley Hunter; Musical Director: Colin Grant; Choreographer: Lisa Callander**

This was my fourth pantomime since taking on the NODA role and was a very different but extremely pleasurable experience. The setting was innovative and the cast, all under 18 years were delightful. We opened with a very articulate Fairy, Louise Cook, who introduced the story while handling the rhyming script with confidence. The company then treated us to the first of many numbers sung with enthusiasm, I was so impressed by their obvious enjoyment. All of the principals played their parts with style and the singing was melodic and sweet. Prince Richard, Kaya Hunter, was a thigh slapping prince. Rapunzel, Karissa Lovegrove, was a feisty, sweet captive of the Witch, Cairo Smith, who roused the audience to multiple boos. Special mention must go to Mini Witch, Lorelei Thompson, who despite being the smallest and youngest principal was spot on with her lines and her portrayal. The comedy was in the hands of the Dame Hatty Hairfeather, Mark McGowan, Sassoon the assistant, Toby Sparrow, Attendant 1, Eilidh Donald, Attendant 2, Izzy Eggleton-Hunter and Horace Hairfeather, Lisa Callander. They kept the audience in pantomime land with their antics, audience encouragement and jokes. Well done to you all. My lasting impression will be of a company who are enjoying theatre. Writing, producing, designing and making set, writing and arranging music, designing the programme, working backstage all with an ethos of encouraging the participation of the children. I know this is the work of a production and society team who give freely of their time and talents. They will be rewarded by the engagement of the children and audience but I name them now as my tribute to them. Producer and Writer Marley Hunter, Composer Christopher Hewitson, Musical director Colin Grant, Stage Manager Barry Eggleston, Lighting Joe Hawk, Sound David, Stage crew Seb Eggleton-Hunter and Drums Gordon Andrew. Good luck for the rest of your run. I am looking forward to visiting you all again soon.

**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 have been made.**

# NODA GROUP MEMBER BENEFITS



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**Dumfries Musical Theatre Company: A Century of Song**  
Director: Stewart Cameron; Musical Director: Christopher Watt;  
Choreographers: Amy McCreddie, Sharon F W Mitchell

What a lovely way to celebrate being back in the theatre! This centenary of song was certainly a night to remember, with members new, young and stalwart all coming together to produce a varied and memorable programme. In a classic Act I, smartly dressed in black and red, the company opened with 'The Cider Song' from the comic opera, *Les Cloches de Corneville* performed in 1923 & 1932. Although I was unfamiliar with the song and the opera, it was certainly a lively, well-choreographed number to open the show, followed by a wonderful selection from popular Gilbert & Sullivan productions. With DMTC's experienced nod to *Iolanthe* in 'Bow, Bow', I was taken right back to my own school days of G&S productions. A beautifully sung 'Poor Wandering One' (Katy van der Burgh), and a model performance from Major General (John Neil) supported by a fabulous chorus, it felt like a great choice from *The Pirates of Penzance*. The two *Mikado* highlights were performed by the harmonic Three Little Maids (Rhona Johnstone, Anna Wilson and Katy van der Burgh) and featured a very comical and animated 'Little List' performed by Valerie Wilson, Audrey Marshall, Neil Webster and Neil Carruthers. From *Fiddler on the Roof*, *Kiss Me Kate*, *The Merry Widow*, *Brigadoon*, *My Fair Lady* and *Carousel* we were treated to tremendous solos by Neil Webster, Lindsay Nurney, Ren Forteath and Neil Carruthers. A special mention goes to Cath Radcliffe who outstandingly shone in her entrancingly beautiful solos from *The King and I* and *The Sound of Music*. The youngsters in the junior section also stepped up to the footlights with a rousing 'Do Ray Me' to prove their worth as the inspired company of the future. Act II, in colourful attire, brought even more sparkle to the production with excerpts from musicals still performed on the West End stages. *Anything Goes* strongly featured Rhona Johnstone, Valerie Wilson, Amy McCreddie, Emma Thomas and Christy Anderson (the latter being lost from Hawick to Dumfries) The Director, Stewart Cameron, also pulled out the stops to shine as MC in *Cabaret* and *Hello, Dolly!* Nina Rennie, Alison Donnelly and Jane Johnston joined forces with Christy and Rhona (previously mentioned) to give us 'Holier Than Thou' from *Nunsense*. Lindsay, Ren and Sharron Harper smashed their trio, 'Make Him Mine', from *The Witches of Eastwick* while the men proved that the old favourite, 'There's No Business Like Show Business' from *Annie Get Your Gun*, can always engage an audience. The company's 2015 show *The Addams Family* was a massive success. It seemed only right that the show was featured and rightfully gave Anna Wilson a chance to shine in 'Pulled'. Lindsay brilliantly led Jane, Valerie, Amy, Skye and Christy in 'Death Is Just Around the Corner'. The *9 to 5* and *Calamity Jane* sequence was loved by us all, but gave Rhona Johnstone her treasured opportunity in the iconic solo, 'Secret Love'. What better finale to a wonderful evening of song than a sneak preview of the next big production for 2023, *Chess*. Ren and Katy blew us away with the stunning duet, 'I Know Him So Well', while the 'Anthem', joined by Neil Webster and chorus, had us truly shouting for more! Bravo! Can't wait for your next production, DMTC. Many thanks for a truly memorable evening and fantastic hospitality.

Deborah Lyons

**FORTHCOMING PRODUCTIONS: April 2023 and beyond**

**Shrek the Musical**

Innerleithen and District Amateur Operatic Society  
Monday 27 March to Saturday 1 April 2023 (Matinee on Saturday)  
Memorial Hall, Innerleithen

**Made in Dagenham**

Sabos Musical Theatre  
Tuesday 28 March to Saturday 1 April 2023 (Matinee on Saturday)  
Macrobert Arts Centre, University of Stirling

**Death Trap by Ira Levin**

Monifieth Amateur Dramatics  
Thursday 30 March to Saturday 1 April 2023  
Monifieth Theatre

**9 to 5 - The Musical**

Edinburgh Music Theatre Company Ltd  
Tuesday 4 to Saturday 8 April 2023 (Matinee on Saturday)  
Church Hill Theatre, Edinburgh

**High School Musical**

Linlithgow Amateur Musical Productions  
Tuesday 4 to Saturday 8 April 2023 (Matinee on Saturday)  
Linlithgow Academy Theatre

**Legally Blonde**

Perth Amateur Operatic Society  
Wednesday 5 to Saturday 8 April 2023 (Matinee on Saturday)  
Perth Theatre

**Made In Dagenham**

Musselburgh Amateur Musical Association  
Wednesday 19 to Saturday 22 April 2023 (Matinee on Saturday)  
Brunton Theatre, Musselburgh

**Big Fish**

Runway Theatre Company  
Tuesday 25 to Saturday 29 April 2023 ((Matinee on Saturday)  
Eastwood Park Theatre, Giffnock, Glasgow

**Shrek the Musical**

Johnstone Phoenix Theatre Group  
Tuesday 25 to Saturday 29 April 2023 ((Matinee on Saturday)  
Johnstone Town Hall

**Sunshine on Leith**

Larbert Musical Theatre  
Tuesday 9 to Saturday 13 May 2023  
Dobbie Hall, Larbert

**The Little Mermaid the Musical**

Thomson-Leng Musical Society  
Wednesday 10 to Saturday 13 May 2023 (Matinee on Saturday)  
Whitehall Theatre, Dundee

**The Lady Vanishes**

Threepenny Theatricals  
Thursday 11 to Saturday 13 May 2023 (Matinee on Saturday)  
Church Hill Theatre, Edinburgh

**Chess The Musical**

Dumfries Musical Theatre Company  
Saturday 13 to Saturday 20 May 2023 (Matinee on Sunday)  
Theatre Royal, Dumfries

**Kinky Boots**

Downfield Musical Society  
Wednesday 17 to Saturday 20 May 2023  
Whitehall Theatre, Dundee

**Young Frankenstein**

Pantheon Club  
Tuesday 23 to Saturday 27 May 2023  
Websters Theatre, Glasgow

**9 to 5**

Cumbernauld Musical Theatre Society  
Tuesday 23 to Saturday 27 May 2023 (Matinee on Saturday)  
Cumbernauld Theatre

**Sister Act**

Lochgelly & District Amateur Musical Association  
Wednesday 24 to Saturday 27 May 2023 (Matinee on Saturday)  
Lochgelly Centre



**Forth Dimension Musical Productions**

Forth Dimension Musical Productions  
Friday 2 to Saturday 3 June 2023 (Matinee on Saturday)  
The Priory Church, South Queensbury

**Kinky Boots**

Lyric Musical Society  
Wednesday 28 June to Saturday 1 July 2023 (Matinee on Saturday)  
His Majesty's Theatre, Aberdeen

**Calendar Girls the Musical**

Johnstone Phoenix Theatre Group  
Wednesday 28 June to Saturday 1 July 2023 (Matinee on Saturday)  
Johnstone Town Hall

**Footloose**

The Livingston Players (SCIO)  
Wednesday 6 to Saturday 9 September 2023 (Matinee on Saturday)  
Howden Park Centre, Livingston

**Frozen Jr**

Leven Amateur Musical Association  
Wednesday 20 to Saturday 23 September 2023 (Matinee on Saturday)  
The Centre, Leven

**The Wedding Singer**

Glenrothes Amateur Musical Association  
Tuesday 26 to Saturday 30 September 2023 (Matinee on Saturday)  
Roths Halls, Glenrothes

**School of Rock**

Downfield Musical Society  
Wednesday 27 to Saturday 30 September 2023  
Whitehall Theatre, Dundee

**All Shook Up**

Hamilton Operatic & Dramatic Club  
Tuesday 3 to Saturday 7 October 2023  
Motherwell Concert Hall

**Legally Blonde**

Loudoun Musical Society  
Tuesday 3 to Saturday 7 October 2023 (Matinee on Saturday)  
Palace Theatre, Kilmarnock

**Into The Woods**

Cumbernauld Musical Theatre Society  
Tuesday 24 to Saturday 28 October 2023 (Matinee on Saturday)  
Cumbernauld Theatre

**Sunshine on Leith**

Pantheon Club  
Tuesday 31 October to Saturday 4 November 2023  
Glasgow

**The Sound of Music**

Our Lady's Musical Society  
Tuesday 31 October to Saturday 4 November 2023 (Matinee on Saturday)  
Motherwell Theatre

**The Wiz**

Clydebank Musical Society  
Wednesday 1 to Saturday 4 November 2023 (Matinee on Saturday)  
Clydebank Town Hall

**Priscilla Queen of the Desert**

Larbert Musical Theatre  
Tuesday 7 to Saturday 11 May 2024  
Dobbie Hall, Larbert

**Joseph and the Amazing Technicolor Dreamcoat**

Hamilton Operatic & Dramatic Club  
Tuesday 1 to Saturday 5 October 2024 (Matinee on Saturday)  
Motherwell Concert Hall

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Be inspired by amateur theatre

**Note to Secretaries:**

**To make sure all your society's contact details are up to date,  
please contact Head Office:**

**National Operatic and Dramatic Association  
15 The Metro Centre  
Peterborough PE2 7UH**

**Tel: 01733 374790**

**Facebook [www.facebook.com/NationalOperaticDramaticAssociation/](https://www.facebook.com/NationalOperaticDramaticAssociation/)**