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**NODA SCOTLAND**

*Magazine*

National Operatic and Dramatic Association  
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As I write this I have now almost recovered from another NODA Scotland Conference. Thank you to all those members who came along and supported the weekend. Next year's dates are 25-27 October and to help spread the cost the Committee has set up a savings account – please contact me for details. Numbers have been growing again over the past couple of years and it would be great to keep that going so please get the date in your diary and spread the word. The weekend is a great mix of workshops, networking and socializing with members from all over Scotland.

The Committee realises that attracting and retaining younger members is vital to the future of amateur theatre. To this end we have planned a number of *Dare to Dream* workshops over the coming year. Once dates and venues have been agreed, details will be sent out to all clubs as well as being posted on our Facebook page and the NODA website. The Committee is also looking into the possibility of a week-long non-residential Youth Summer School next year.

With the ever-increasing demands on those responsible for running clubs we are planning to run at least two *Business of Amateur Theatre* workshops covering administration, business planning and marketing as well as any topics members would like help with. Full details will be sent out in due course.

Congratulations to all the winners of this year's Programme and Poster Competition. It was great to see a healthy number of entries in each category although there is always room for more. Details about the criteria and how to enter can be found on the NODA website - <https://www.noda.org.uk/regions/scotland/noda-programme-poster-competition>

It's a busy time for shows over the coming months and I send best wishes to all clubs with upcoming productions. Thank you for the numerous invites Robbie and I have received – it is very much appreciated. Don't forget to list your show on the NODA website to gain additional free publicity and to be included in the weekly Facebook "break a leg" message.

*Stuart McCue-Dick, Councillor*

## NODA SCOTLAND MAGAZINE

*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 editions.

Please send advertising material to the Editor.

All copy for the March edition of the *NODA Scotland Magazine* should be with the Editor not later than **Thursday 28 February 2019**. Earlier receipt of material will be welcome.

## NODA SCOTLAND COMMITTEE

Addresses and telephone numbers are given on the NODA website.

Generic e-mail address: [firstname.secondname@noda.org.uk](mailto:firstname.secondname@noda.org.uk)

Councillor	Stuart McCue-Dick
District No 1 (Glasgow Area)	Ian M Gray (until 28 October 2018) Elizabeth Daniels (from 28 October 2018)
District No 2 (Dundee & Perthshire)	Roger Buist
District No 3 (Central Scotland)	Elizabeth Donald
District No 4 (Renfrewshire, Ayrshire & Bute)	Craig Inglis
District No 5 (Lanarkshire)	David Black
District No 6 (Edinburgh Area)	Dorothy Johnstone
District No 7 (Fife)	Mike Pendlowski
District No 8 (Borders Area)	Deborah Lyons
District No 9 (Grampian & Highland)	Douglas Clark
District No 10 (Angus & Kincardine)	Gordon Smith
District No 11 (South West Scotland) & Treasurer	Stewart Cameron
Youth Adviser	Calum Campbell
Web Manager	Vacancy
Editor	Alan C Jones

## NODA TODAY

*NODA Today* is a UK-wide magazine published in April, August and November.

The content of the magazine comprises features about societies, individuals, shows, NODA corporate activities and any outstanding achievements or activities in the region. NODA Head Office has asked that 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 March 2019 edition are welcomed from societies and individual members and should be submitted by e-mail to the Editor by **Monday 17 December 2018**.

### **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.**

Ian Gray retired as Regional Representative for the Glasgow Area at the NODA Scotland Annual General Meeting on 28 October 2018. I am sure all Societies and Individual Members in District No 1 will wish to thank Ian for his 29 years of service in post and extend their best wishes for the future.

*Stuart McCue-Dick (Councillor)*

Apparently always singing, my first stage experiences were with the Life Boys — now renamed as Boys' Brigade Junior Section. In later years, BB meant pantomime or 'sketches', allowing what we called 'acting'! It also meant *BB Fanfare*, the equivalent of the Scouts' Gang Show, and my first big stage, in the Theatre Royal, Glasgow, just before Scottish Television took that theatre over. The second year was in the Glasgow Empire, dreaded by Mike and Bernie Winters and other professionals, and now destroyed, as was the third year's Alhambra Theatre. The bug had bitten hard, and when my dentist suggested joining Glasgow's Lyric Club (he was President), I jumped at the chance. *Oklahoma!* was my first show, joining with performers I had watched from the audience for years. In tears after the final performance, I asked "What'll I do next week?" and someone said "Come to Glasgow Light", which I did, doing both Clubs' shows for many years.

Eventually, work pressure meant sacrificing one Club, and Glasgow Light Opera Club (GLOC) became my main society, and still is, 50 and more years later, mainly in the King's Theatre, Glasgow. Job-wise, one boss was heavily into the Pantheon Club, and suggested that I also join that for a year or two, with a slightly different stable of shows, all adding to experience. A vacancy as NODA's Regional Representative came up, and that altered direction again, to an extent, but I still try, health permitting, to perform with GLOC, whilst still thoroughly enjoying attending other shows as the 'NODA man'. The welcome from other companies to fellow aficionados never ceases to please me. So keep it up, folks – it helps us all.

*Ian M Gray*



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**noda**  
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We welcome Liz Daniels as Regional Representative for the Glasgow Area. As you will see below, Liz brings a wealth of experience to the position and we wish her well for the future.

*Stuart McCue-Dick (Councillor)*

I am delighted to be given the opportunity to become the District 1 representative for the Scotland Region and thank everyone who supported me through the nomination and election process. I have been involved in amateur theatre for many years and have been lucky enough to have performed both as a principal and member of the ensemble, and have loved every minute of it. My main focus now is directing shows; other roles I have undertaken include production manager, stage management, crew, programme compilation and wardrobe. I have been a committee member and have life membership of The Minerva Club, Glasgow. Like many of you, I greatly enjoy visiting the theatre regularly and support both amateur and professional companies.

I have always been associated with societies who are affiliated to NODA, and for several years I have been an individual member of NODA to ensure I remain up to date with current news, events and information. My experience of NODA also extends to performing in the late-night cabaret at the NODA Scotland Conference.

For the past twenty years I have directed musical theatre shows and concerts, working with both adults and children. Directing shows and managing productions, I have gained a wide understanding of the work required to stage a performance. This includes budgeting, all aspects of artistic and technical requirements, and the ability to deliver a show on time, within budget and with high performance values. Having this range of experience will enable me to write show reports with an understanding of the time, commitment, hard work and effort that is required to stage a production.

From 2010 to 2013 I was the artistic director for a number of concerts in The Glasgow Royal Concert Hall, and in 2012 was invited to direct *Young Variety*, also in The Glasgow Royal Concert Hall, which showcased the wonderful talent that is out there among our young people.

Issues such as rising production costs, availability of shows and legislation including GDPR and Child Protection and safeguarding are all important issues that affect every theatre company. Positive and encouraging developments are that over the last few years new clubs are emerging, and musical theatre is flourishing among our young people.

I look forward to working closely with companies, alongside the other Regional Representatives and the Youth Adviser in order to share information from NODA. This would facilitate a process by which amateur companies can be more involved in and influence decisions that affect them.

In summary, I believe I have the experience and understanding to work with societies and individuals in promoting the work of NODA as a valuable partner in the world of amateur theatre. I consider it a privilege to be a Regional Representative and can assure you of my commitment to NODA.

*Liz Daniels*

## CELEBRATE YOUR TIME IN AMATEUR THEATRE!

How long have you been in amateur theatre?

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

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

Check out our long service awards on the NODA website.

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



### LONG SERVICE AWARDS: July to September 2018

#### 65 Year Pin

William Anderson

Hamilton Operatic & Dramatic Club

#### 45 Year Silver Bar

Anne Morrison

Hamilton Operatic & Dramatic Club

**40 Year Silver Bar**

Shirley Reid  
Martin Smith

The Lyric Club  
The Lyric Club

**35 Year Silver Bar**

Cathie Brannigan  
Roland Russell  
Margaret Thomson

Glenrothes Amateur Musical Association  
Hamilton Operatic & Dramatic Club  
Hamilton Operatic & Dramatic Club

**25 Year Long Service Medal**

Karen Fleming  
Ann Gardiner  
Linsey McDonald

Carnoustie Musical Society  
Hamilton Operatic & Dramatic Club  
Carnoustie Musical Society

**20 Year Badge**

Alistair Laing  
Lorna McGowan  
Gordon Watson

Carnoustie Musical Society  
Hamilton Operatic & Dramatic Club  
Hamilton Operatic & Dramatic Club

**15 Year Badge**

Colin Hyslop  
Elaine Scougal  
Caroline Thomson

Hamilton Operatic & Dramatic Club  
Carnoustie Musical Society  
Scene 2

**10 Year Badge**

Maxine Dingwall  
Janette Gray  
Euan Hamilton  
Elaine Paterson

Hamilton Operatic & Dramatic Club  
Carnoustie Musical Society  
Hamilton Operatic & Dramatic Club  
Hamilton Operatic & Dramatic Club

**Youth Award - 6 years**

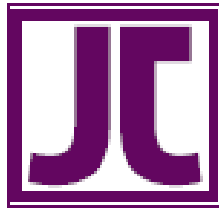
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Millie Anderson  
Abby Cameron  
Christie Cotterill  
Kirsty Crabb  
Hannah Henderson  
Orla Jones  
Sophie Williams  
Holly Wilson

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**Youth Award - 3 years**

Benjamin Anderson  
Millie Anderson  
Oliver Anderson  
Abby Cameron  
Christie Cotterill  
Frazer Crabb  
Kirsty Crabb  
Zoe Crabb  
Ellie Fraser  
Elidh Geddes  
Eilidh Gough  
Hannah Henderson  
Kirsten Henderson  
Orla Jones  
Lisa Kemp  
Maisie Kitchen  
Luci Laing  
Louise McDill  
Erin Moodie  
Sophie Williams  
Holly Wilson

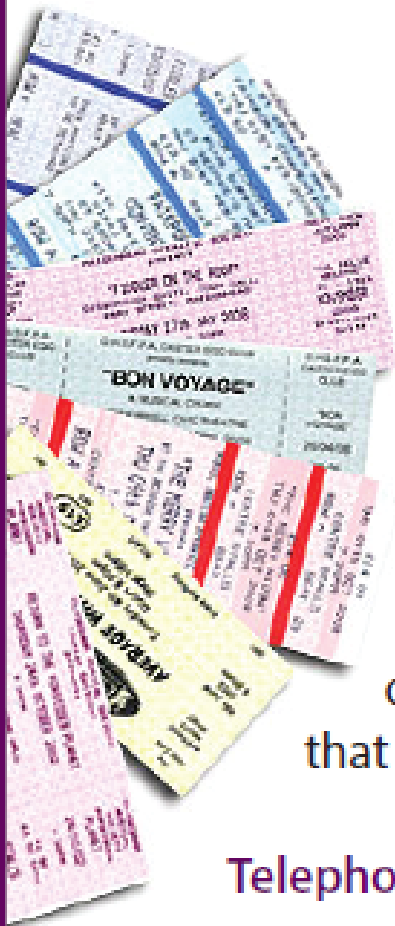
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# NODA THEATRE SUMMER SCHOOL 2019

## NODA Theatre Summer School

### Why attend?

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**Fully residential experience in a purpose-built training centre  
An opportunity to meet and socialise with like-minded people who are  
passionate about theatre**

### How do I Book?

**17th November** - Course titles are released on our website

**30th November** - Full course details released on our website

**1st December 12 Noon** - Booking opens our website

**NODA Theatre Summer School will run from  
Saturday 27 July to Saturday 3 August 2019 at  
Yarnfield Park, Stone, Staffordshire.**



I was delighted to be able to make my first visit to the NODA Theatre Summer School this year – albeit as a day visitor – on Wednesday 1 August.

There were 16 of us day visitors – a mix of NODA Councillors, Regional Reps and society members – from all parts of the country. The day started with an introduction from Jacquie Stedman, the organising committee chairman, and Sarah Osborne, the new director of the school. They gave us a bit of background to the school and what they hoped each of the classes would bring to the students. To give us a taster of what the students were experiencing we had two short workshops – a music one led by Pam Rudge from Bristol Old Vic Theatre School with songs from WW1 and the Music Hall era and the other led by Sarah Osborne on the use of improvisation and how it can be used for rehearsal warm-ups. In the afternoon we split into three groups and paid short visits to six of the classes to see the students and tutors in action – Dance, Physical Theatre, Musical Theatre in Rehearsal, *Hamilton*, Stage Combat and Ballroom Dance – a truly diverse range of subjects. The age range in each class went from 18 year olds to, shall I say, the more mature members of societies – even our venerable NODA President Nick Lawrence was swash-buckling with the best of them in the Stage Combat class – proving you are never too old to learn new skills. Each of the students and the excellent and enthusiastic tutors proved how much fun they were having whilst learning in the few days they had been together. If I were to pick my highlight it would be the visit to the Physical Theatre class where we saw three groups of students work together to improvise a short scene in which they had to operate and interact with a make-shift puppet. Who knew you could have such fun with a couple of black bin liners!

The day ended with all us visitors getting back together with Jacquie Stedman to share our views on what we had seen and done. To a man and a woman we agreed that the day had been an exciting and enjoyable exploration into the Summer School “Bubble”. Can I please urge you – no matter what age – to look carefully at the courses which will be on offer for the 2019 Theatre Summer School and to give serious consideration to attending? I’m sure you will not regret it!

*Douglas J Clark, Regional Representative, District No 9*

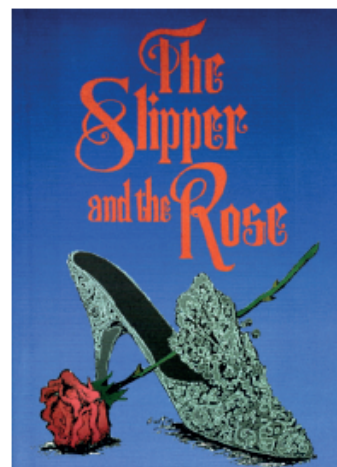
Many once popular musicals are losing their natural audiences. Here are some alternatives...



Based on the true story of what happened (with a bit of artistic licence) when a ship containing 50,000 cases of whisky runs aground on a remote Scottish island in 1943. This musical delights and amuses audiences whenever it is staged.



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



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



A comedic drama musical with contemporary upbeat songs and dance. In a British 'Fame' school two student girls grapple with their abilities, self-confidence and fears then compete to see who will go on to represent their academy at an audition for a West End musical.



Students at Grangebourne School celebrate their last day, then move on in life with unrequited love, recollection and reminiscence, betrayal and forgiveness, as they are re-united through a tragedy over 20 years later, together with a reunion of another sort entirely.

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#### Hoovering on The Edge by Hilary Spiers

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



#### Agatha Crusty And The Health Spa Murders by Derek Webb

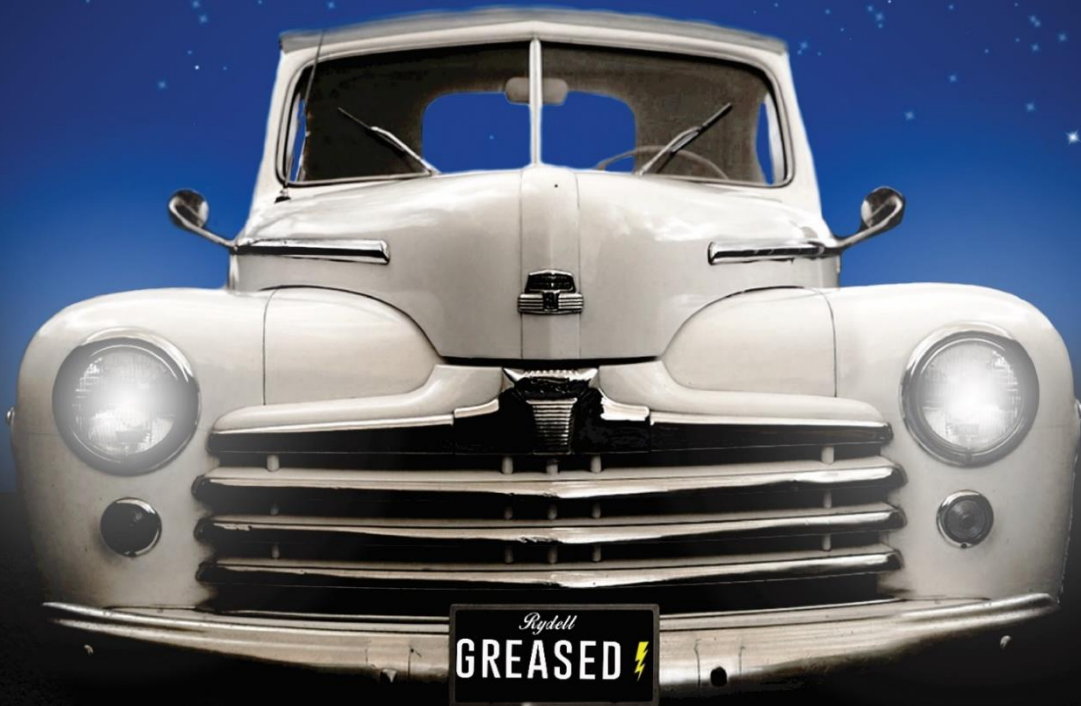
(3m, 7f) Amateur detective Agatha Crusty decides that a spell at a health spa is just what she needs to recharge her batteries. At first things go swimmingly, but soon, when a body is found in the mud bath, Agatha finds herself yet again, due to the inept DI Simon Aster, having to swap pleasure for business and 'assist' his enquiries by doing the job herself. There's humour throughout, but there is also a genuine mystery with an ingenious plot to tax the little grey cells of the audience. (This is the third play in the Agatha Crusty series)

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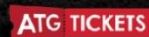
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### **Theatre Guild Glasgow: The Producers**

Director: Jon Cuthbertson; Musical Director: David Fisher; Choreographer: Greg Robertson

I was delighted to be invited by Theatre Guild Glasgow to my first official outing as the new NODA Representative for District 1. The opening number from the Usherettes played by Lisa Dutch and Ashleigh Fry got the show off to a great start. Moving swiftly on with the introduction of Max Bialystock (Jim McPhee) and Leo Bloom (Bobby Weston), they brought excellent story telling, comedy timing and musicality and talent to the stage, drawing the audience into a world of musical theatre and entertainment. Adding a well cast Ulla (Claire Robertson) into the mix led to no end of fun. Roger De Bris (Robert Marshall) and his assistant Carmen Ghia (Robin Cameron), brought glitz and glamour, while Franz Liebkind (Gordon Muir) and his stage pigeons brought additional humour to the show. There was never a dull moment with the funny, witty and often risqué script, well delivered with excellent timing and ability from the entire cast. Direction and choreography were slick and it was great to see an entire cast being challenged in all aspects of the production, bringing energy and enthusiasm to the stage. *The Producers* like many shows can be a technical challenge. However, this was well under control by the dedicated stage crew under the direction of Stage Manager, Stuart Poole, with Tess Byrne “on the book” making sure the show ran smoothly. MD David Fisher led an excellent band, and on this occasion they did not use the orchestra pit, but played from a room somewhere else in the theatre. It can be challenging to maintain continuity linking sound to the stage and the auditorium. While at times I would have preferred to hear the band live in the pit, this did not take away from an overall excellent production that fully entertained the audience. Well done to all involved in this very entertaining and well presented production of *The Producers*.

Liz Daniels

### **DISTRICT No 2: Dundee & Perthshire**

#### **Comedy Girls: Girls, Just For Laughs**

Director: Lorraine Kidd

I welcome this new society into the NODA family and I was delighted to attend the gala evening performance of their first stage presentation as a group. Formed from the ranks of the now no longer, but excellent, Act IV fund-raising company, this group have risen like a phoenix from their ashes! And here they were performing comedy, written by women, for women, and showcasing the best of female characters. Making their première appearance, they were now performing on the stage of Dundee Dramatic Society's own Little Theatre! Before the curtain, well-known Dundee “wife” comedienne Mary-Anne, (aka Helen Wylie) entered through the audience and on to the stage to welcome everyone and regaled all with tales of her acting exploits and that there was nothing like a live show ... only to be dragged off the stage because she had not bought a ticket for the performance! The evening then got under way and the first half of the show found the large cast of women (plus a few men) acting their hearts out in comedy pieces from well-known TV comedy shows *Golden Girls*, *Absolutely Fabulous* and *Dinner Ladies*. Needless to say, the laughs came thick and fast from the talented cast and the audience really appreciated their efforts. *Give A Little Love*, a comedy drama, found four old school friends meeting up again at a Bay City Rollers tribute concert after thirty years. Bedecked in tartan, Hilary Tasker (Debbie), Ann Sutherland (Bev), Paula-Jane Wales (Liz), and Helen Shearer (Karen) all excelled in their roles and reminisced about the past years in comedy and, at times, rather lengthy poignant monologues, which did hold the audience's attention. Summing up, this first outing for the Comedy Girls company was performed extremely well by all and produced some outstanding comedy performances.

#### **Dundee Dramatic Society: Entertaining Angels**

Director: Graeme Murdoch

On previous visits to see their play productions, I have always been impressed by the stage sets which the DDS backstage team design, build, and put together. On this visit, when the lights came up, I was totally taken aback by the most wonderful stage set the team had put together for this play! It was a cracker! The set, a lush vicarage garden, with a stream bankside, was superb. So, to the oft-forgotten backstage team, credit where credit's due – great job, congratulations! And so, to the play – it reveals Grace, a vicar's wife, has spent a lifetime on her best behaviour. After the death of her husband, Bardolph, she enjoys her new-found freedom. But the return of her eccentric missionary sister, Ruth, puts paid to that with some devastating revelations leading to extremely funny situations! Playing the vicar's wife, Grace, (a part originally written for Penelope Keith) was the very experienced Dorothy Culloch whose acting skill shone throughout her extremely large playing role. She went through many emotions and portrayed them perfectly, all with great ease, and well deserved the plaudits. She was the only person who could “see” and “speak” to her late vicar husband, Bardolph, played by Sinclair Ross with great sincerity and dignity as he potted about the potting shed and garden areas. Jane Campbell savoured the part of Grace's sister, Ruth, the missionary from abroad, who really did put the cat among the pigeons when she revealed, to much great hilarity, a family secret she had kept hidden for over thirty years! Two newcomers made their DDS stage début in fine style – Esmee Gallagher was absolutely perfect as the daughter, Jo, vainly trying to halt the warring factions of her mother and aunt and smooth events out; and more good work came from Gillian McCabe (another one holding a secret) playing the troubled female curate extremely undecided what her purpose was in life. This is a very well-written and funny play and the cast delivered it all perfectly.

**The Stepping Stone Theatre Company: Freedom To Dance**  
Director: Matt Hogg; Choreographers: Wendy Reid, Caroline Brown

It has been some time since this group of very special people took to the stage but I am happy to say they have now come bouncing (literally) back with their new show ...which, this time, the writers, who religiously come up with new ideas every year, loosely based on *Footloose*. I know a great amount of work goes on behind the scenes and into their stage productions and it is a delight to see how much the cast enjoy and enter into the spirit of things throughout their performance. So, this year's story line went as follows – in a small American town called Banrock the local parish minister, backed up by the local town council, has banned loud music and dancing because four teenagers were killed in a car crash on the way back from a dance. Hence the reason the minister decided his duty was to protect the young townspeople. Now, Ben, our hero, just loves to dance – and dance he did, in fine style, in the local post office where he finds a job. Soon, Ben soon gets all the postal workers dancing along with him ...until the minister arrives, in person, and stops it. Nothing daunted, our hero, plus his friends, set out to continue to dance and find out the reason behind the ban. Through more dance routines and some fine songs from the soloists, everything sorts itself out at the end. The finale to the show had many fine people singing and dancing along to musical accompaniment in a fairly frenzied style. In fact, every single member appearing on stage did themselves proud in front of their family and friends who applauded them for all their efforts. And, like all good stories, everything worked out well and everyone lived happily ever after. To all you very special people - this was a job well done!

**Thomson-Leng Musical Society: Chitty Chitty Bang Bang**  
Director: Ewan Campbell; Musical Director: Billy Muir; Choreographer: Donna Reilly;  
Assistant Choreographer: Kenny Christie

Everybody knows this children's' story, now a stage musical, which has a big pantomime feel about it. Then there is the Flying Car itself! Nothing daunted, the company tackled it all with verve and determination and, in doing so, brought out all the magic elements required for this famous tale. Two of the most important characters in the show are Jeremy and Jemima Potts – get them right, and the show will jolly itself along in fine style. And we had a cracking pair of young leads! Take a bow Roman Baradhi and Maeve Murray who filled the shoes of Jeremy and Jemima Potts without putting a foot wrong. Both showed excellent stage presence and they were secure in their songs with total verve and assurance. Two great performances! Then the further two leads – the wonderfully named Truly Scrumptious and the eccentric Caractacus Potts, the children's father. They were deservedly on the honours list as well! Louise Middleton was truly delightful and delectable in her part and had a happy-go-lucky attitude showing a light-hearted touch to her performance. Caractacus, an eccentric inventor, found the multi-talented Thomas Richmond proving to be an all-rounder in song, dance, music and acting. His "Me Ol' Bamboo" number was a real humdinger – and an exhausting one too, as it crackled along at a great rate, but he carried it all off with total ease throughout the show. Then Grandpa Potts, an engaging Hugh Johnstone, made a great success in his "Roses Of Success" along with all his inventor buddies. The show is full of funny pantomime characters who all played their roles perfectly. Kieron Bole and Connor Wilson were the zany and inane duo of Boris and Goran; in a part that could almost have been written for him, Craig Rose was fantastic as the bombastic, and childish, Baron Bomburst, with Zoe Glen playing his alluring Baroness, doing so with verve and vivacity – and don't use the C word (children!) in front of her. Dave Mitchell was the understanding and kindly Toymaker and Stuart Whyte, in an all too short appearance made the most of the sly, conniving, devious, Child Catcher. And the flying car Chitty – it flew superbly in London – and it did here too, in spectacular fashion, an amazing sight! The show was colourful throughout and the ensemble made the most of all the show's big song numbers! It was all just a great night out!

**Thomson-Leng Musical Society: Les Misérables (School Edition)**  
Director: Billy Muir; Musical Director: Bill Muir; Choreographer: Jenni Main

WOW! Congratulations are in order for the young members of this cast who played and sang the main roles in this very difficult musical score. It is a "heavy" sing for them and, listening and seeing them perform their arduous roles, one really cannot believe that people so young (all under the age of 18!) can pull off these difficult stage characters with immaculate success! It was "House Full" for the entire run, showing how popular this show is. From the moment the curtain rose on the opening scene, one was immediately drawn into this tale of love, revenge, death, and revolution. The show has two very challenging roles and, in the part of Jean Valjean, Robbie Lamond excelled himself. He was strong and steady and dependable throughout and his "Bring Him Home" was well controlled and a delight to the ears. Running him close for stage honours was Andrew Watson as the unyielding Police Inspector Javert bent on revenge, and always turning up like a bad penny to thwart Valjean's civilian, peaceful, life. His "Stars" and "Suicide" were dramatically outstanding. Esme Anderson outshone as life's "hopeless" Fantine, hoping to better herself in life for her daughter, Cosette, with "I Dreamed A Dream". Eponine, was brought wistfully to the stage with a real boyish charm by Georgina Middleton, who had "A Heart Full Of Love". When the love story takes over, the lovers were robustly played by Nathan Browne as Marius and Sarah Lamont as Cosette. Both players were true to their roles and acted and sang their parts with total conviction. What comedy there is in the show is supplied by the "dreadful" duo, the innkeeping Thenardiers! Zac Brownlow was faultless as the sly, slimy, "Master Of The House" Innkeeper, and Connie Uribe was flawless in her role as the equally

nasty innkeeper's wife! And both looked to be having a great time performing their roles! There was a tremendous stage presence shown by Roman Baradhi as revolutionary Enjolras, and the audience's hearts went out to young Imogen McConville as the badly-treated Young Cosette, and to cheeky Gavroche, a super cameo from Louis McGregor. His "death" was the signal for "tissue time", as was the finale of the show when all the ghosts of the past reappear. There was an enthusiastic singing company of revolutionaries, the chain gang, and the lovely ladies of the night! The famous musical song numbers were greeted by sustained applause throughout and the continued long-standing ovation the entire company received at the end of the show was well and truly deserved! Job well done!

### DISTRICT No 3: Central Scotland

#### BILL NOLAN



The District 3 family lost a pillar of its community with the passing of Bill Nolan on 12 August 2018. "Uncle Bill" as he was known to many was a member of NODA for over 60 years and was an institution backstage in District 3 shows. He began his stage career way back in the 60s performing onstage with the Falkirk Bohemians before moving into a backstage role with his own company, Falkirk Players and LAOS some years later. In 1985 together with three of his stage crew friends he formed OPUS, a unique NODA society dedicated to providing backstage technical support to other societies in the area and he was their stage manager for over 30 years. Bill was a gentle, kind and caring man who was known for wanting things done just right. He would patiently educate new recruits on the proper way to do things and took great pride in getting the job done and done well. He was an excellent problem solver and companies always felt secure in the knowledge that if there was an issue Bill was the man to solve it, usually by producing some tool, device or gizmo from his trusty Aer Lingus bag. The world of amateur stage in Central Scotland will never be quite the same again and the stage manager's chair at The Dobbie Hall, Falkirk Town Hall and Linlithgow Academy Theatre will forever seem empty without him.

***The vision of NODA is that amateur theatre is successful and sustainable, providing a range of opportunities for people to develop their skills and enjoy taking part, at all levels.***



### **Falkirk Operatic Society: Heirs and Graces**

Director: Amy Sutherland; Musical Director: Jon-Luke Kirton

This revue was devised and very cleverly written by Amy Sutherland set in a Chicago Night Club based around the upper-crust character Lucas Du Mont losing his jacket and wallet which was later found by the unscrupulous Mikey Morton who temporarily claimed his identity and enjoyed the financial gain. Of course there are bad guys and, as one would expect, boy meets girl which turns interesting when true identities are eventually revealed. Chris Hogg and Grant-Scott Johnston provided excellent performances as Lucan and Mikey. Nikki Johnstone played night club singer Camille with great ease performing well with Willie Cunningham as Stephano, the owner of the club. The bad guys provided some amusement played by Ray O'Sullivan, Dylan Allison, Julia Shaw and Malcolm McNulty. Tom Keeble provided a fine Detective O'Connell with Victoria Daley as his beautiful niece Diane. Hannah Gillies gave an enjoyable performance as Officer Willis with Diane Brisbane and Robert Wardrop equally fitting the bill as Maria and George, the well-to-do parents of Lucas. Stephano's girls, dancers and the remaining ensemble all supported the principals, collectively entertaining us with carefully selected numbers from well known musicals to fit the storyline, as well as some popular songs, all delivered with great conviction. I must congratulate Amy on her achievement in writing, directing and choreographing the revue, and to Jon-Luke for his musical direction and also the company for providing an entertaining evening.

*David Black*

### **Linlithgow Amateur Musical Productions: Summer Holiday**

Director: Sandy Queenan; Musical Director: Eddie MacLennan; Choreographer: Claire Withnell

Based on the film of the same name the stage adaptation includes all the well know Cliff Richard songs, "In The Country", "Bachelor Boy", "On The Beach" and the title song "Summer Holiday". The show follows Don and his fellow London Transport bus mechanics as they journey through Paris, the Alps, Italy and then Greece, along the way picking up three young girls in a clapped-out Morris Minor and a young American pop star on the run from her domineering mother. As the mechanics Don, Steve, Edwin and Cyril, Darren Tasker, Graeme Scott, Neil Gordon and Josh Ure made a formidable team working well together and they captured the individual characters perfectly. As singing group Do-Re-Mi (Mimsie, Alma and Angie) Hannah Easton, Karine Stalker and Rebecca Gillies blended well to create a nice sound and looked every inch the girl group of the time. Siobhan Smith as the disguised runaway Barbara gave a convincing performance who eventually finds love. The comedy in the show was provided by Barbara's domineering mother Stella (Carol Fraser) and her assistant Jerry (Eric Brown). They took every opportunity to play the laughs as they tried to track down the runaway Barbara. The chorus sang and moved well and it was nice to see the addition of some of the members of the youth section. Director Sandy Queenan made good use of the stage available, even managing to fit a London bus on it without making it look crowded. The orchestra never overpowered and movement was appropriate and added to the overall enjoyment. A show that everyone involved both on and off stage can be very pleased with – well done on bringing a touch of summer to a drab October night.

*Stuart McCue-Dick*

### **The Livingston Players (Youth Section): Grease**

Director & Choreographer: Lynne Hurst; Musical Director: Crawford Moyes

Set in Rydell High School in 1959 the show follows the trials, tribulations and loves of the "Greasers" and Pink Ladies as they go through the school year. In the leading roles of Danny and Sandy, Brandon Delaney and Emily McInally were the perfect couple capturing the emotions of the characters and with great singing voices to carry off the many well known songs from the score. They were both well supported by their respective groups of "Greasers" and Pink Ladies, each member creating their own individual character that never slipped throughout the show. All other roles were well portrayed and it was obvious that the large supporting chorus was really enjoying the show and made the most of each appearance on stage. The choreography was in keeping with the era of the show and was delivered with precision and passion in equal measure. Singing was to a high standard and was accompanied by a great sounding orchestra that never over powered. A simple but well used set and appropriate period costumes completed all that was needed for a great show. Congratulations to everyone involved in the show – it's safe to say the future of amateur theatre is in safe hands and I look forward to the next show.

*Stuart McCue-Dick*

### **Project Theatre: The Little Mermaid Jr**

Director: Jamie O'Rourke; Musical Director: Calum Campbell; Choreographer: Louise Brown

Based on the classic tale by Hans Christian Andersen about a mermaid's dreams to join the human world and trading her voice to find love, this charming show was a good choice for this youth group. Everyone put on their best efforts and showed how far all their hard work had taken them – assured movement, increasing spatial awareness and no prompts. The opening scenes with the human Prince Eric in search of a bride in the sailing boat and the rebellious mermaid missing the concert, set the tone for the whole show. Olivia Leishman as Mermaid Ariel both looked and acted the part, delighting us with her fine, pure voice. Later, after she has bargained with the Sea Witch for her love and voiceless as

she competes in a contest, she shows her dancing skills as well. Aaron Ross showed Prince Eric first as an aimless seeker of his future then motivated by the entrancing voice of Ariel as a stubborn pursuer of his love. The part of King Triton was given a huffy twist by Ben Martin as he pettishly destroyed his daughter Ariel's desire for contacting humans but he redeemed himself by taking her place and losing his power to the Sea Witch. Robyn Gilbertson gave a fine performance of the wicked Sea Witch Ursula, suitably attractive and evil in her trickery of Ariel. She sang "Poor Unfortunate Souls" strongly and convincingly. She was aided by the eels Flotsam and Jetsam, Erin Mackintosh and Lily Harvey – both deliciously sinuous and devious. The principals were supported by the more experienced Eilidh Smith as Sebastian the Crab given difficult tasks like chaperoning Ariel, and Rebecca Hardy as Grimsby the long suffering minder of Eric with his attempts to find him a bride. Jessica Bradley as Flounder, Becca Tait as Scuttle and Isla O'Rourke as Carlotta all created recognisable characters while the Mersisters/Princesses and Kharys Findley created atmosphere and humour with their songs "Daughters of Triton" and "Les Poissons". The dressing of the stage was apt and in terms of all the sea items impressive. The costumes complemented the characterisations, especially the black spooky dress of Ursula. Overall all the cast played their parts well and entertained us all.

### **Scene 2: Ring Them Bells**

Directors: Douglas Bloomer, Alison Alcock; Musical Director: Alex Knox; Choreographer: Karen Forrester

From the opening "Piano Man" (Billy Joel) to the final "Shangalang" (Bay City Rollers) this was a varied and well put together programme. The first half set in a café moved along at a great pace with many well know songs with my favourites including "Bad Romance" (Lady Gaga), "The Boxer" (Simon & Garfunkel), "Big Spender" (*Sweet Charity*) and "Diamonds Are A Girl's Best Friend" (*Gentlemen Prefer Blondes*). The songs were well linked which kept the show moving along at pace. The second half with an open stage was no less enjoyable with another varied selection of songs with favourites including "Bosom Buddies" (*Mame*), "Mama, I'm A Big Girl Now" (*Hairspray*) and "Mein Herr" (*Cabaret*). This was very much a team effort with everyone on stage getting the chance to shine as a soloist, member of a small group or featured dancer. The small band set to the side of the stage provided appropriate backing that never over powered soloists or chorus. Movement added to the enjoyment and costumes added the finishing touch. Well done to everyone on and off stage for a most enjoyable evening and for the very warm welcome on my first visit to Scene 2.

*Stuart McCue-Dick*

## **NODA SCOTLAND CONFERENCE 2019**

**25 – 27 OCTOBER**

**PEEBLES HYDRO**



# **NODA Scotland Conference**

## **25-27 October 2019**

### **Savings Account**

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

As a guide, £25 per month from 1 November will be sufficient to cover the cost of your weekend package plus a little towards any extras.

#### **Package Prices – Weekend**

2 nights accommodation inclusive of all meals from Friday dinner to Sunday lunch including the Gala Dinner, workshops, welcome drinks reception and all entertainment:

Single Room £286.00  
Double Room £275.00 (2 sharing)  
Triple Room £258.50 (3 sharing)  
Multi Room £235.00 (4+ sharing)  
Extra Nights £60.50 per person

#### **Account Rules**

The account will operate under the following rules:

1. Payments can be made at any time and for any amount.
2. Include your name as a reference when making payments to the account.
3. When making your first payment email your name and contact email address to the NODA Scotland Councillor – [stuart.dick@noda.org.uk](mailto:stuart.dick@noda.org.uk)
4. The last date for paying into the account each year will be 15 October.
5. Should you be unable to attend the conference savings can be returned in advance of the normal pay out date.

#### **Account Details**

Bank Royal Bank of Scotland  
Account Name Conference Account  
Sort Code 83-25-45  
Account Number 16109819

#### **Questions**

For any questions contact:  
Stuart McCue-Dick  
NODA Scotland Councillor

*[stuart.dick@noda.org.uk](mailto:stuart.dick@noda.org.uk)*

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**Loudoun Musical Society: Joseph and the Amazing Technicolor Dreamcoat**  
Director: Ruth Kelly; Musical Director: Darren Ramsay; Choreographer: Steven Swan

This was my first official trip to Loudoun Musical Society as their NODA Regional Representative, which nicely marked my first show visit of the 2018/2019 season, and what a way to start! The one word I have to use to describe each element of this production is outstanding. *Joseph and the Amazing Technicolor Dreamcoat* is already a firm favourite for me, and as it is a show which has just been released for a short time to adult societies, I was very excited to watch this production. It seemed a like a challenge for an adult group to stage such a production, and Loudoun certainly pulled it off in style. The show was pre-set with a dull wash of colour over the stage and a single spotlight focussing on an open story book, and once the book was picked up by one of the Narrators during the Prologue, the entire stage was flooded with colour through lighting and impressive digital screens on the proscenium and back wall to the stage area. The simple split levelled stage structure was complemented by the floor of the whole stage area being hand painted in a sandy colour brick design which was very effective and fitting for the setting of the show. Well done to the stage crew and all those behind the scenes for this success. Guiding us through the story were three Narrators; Mhairi Anderson, Lynsey Campbell and Laura Hynds. Throughout the show all three confidently took on each musical number with stunning solo vocals, beautiful harmonies and a strong individual characterisation. Mhairi's strength, Laura's warmth and Lynsey's humour worked very well together. Wearing the Amazing Dreamcoat and taking on the title role of Joseph, in an effortless and superb portrayal was David McIlwraith. David's mix of soft and warm vocals in the early musical numbers, combined with an impressively controlled belt in the more commanding ballads was a joy to listen to, and captured the character's journey from shy to confident perfectly. In particular "Close Every Door" was a vocal delight. He wore the coat of many colours ... and his loin cloth fantastically well and should be commended for this role. The roles of the brothers were skilfully played by Steven Swan (Reuben), Craig Love (Simeon), David Mutch (Levi), Kerr McKinlay (Naphtali), Toby Wilson (Issachar), Hugh Wallace (Asher), Calum Peter (Dan), John McGill (Zebulun), Kaius Ross (Gad), Fraser Chapman (Benjamin) and Stephen McIlwraith (Judah). Special mentions to Steven, Craig and Stephen for their solo numbers. The other supporting principals kept the story moving and comedy was provided by David Mutch as a commanding Pharaoh and Kevin Kelly as the hysterical Potiphar, who both proved themselves strong comedic character actors in these roles. John Goodwin (Jacob), Lesley Ann Bolton (Mrs Potiphar), Toby Wilson (Butler) and Maureen Powell (Baker) completed the principal line up, all excelling in their roles. Behind a wonderful cast, crew and staging are the production team. Director Ruth's clever touches included the way the Narrators interacted with the characters including sometimes flirting with the brothers and taking selfies on their phones, the use of costume and digital images for scene setting and how could I not mention that the sheep being played by tiny kids were all fab? The choreography by Steven was very clever, captivating and imaginative. It also matched the changing moods and styles of the scenes very successfully. "Benjamin's Calypso", "Go Go Go Joseph" and "One More Angel" in particular stood out and utilised a talented ensemble. In an all sung production the Musical Director certainly has a big task, no down time for them or the band, and Darren certainly handled this fantastically. The ensemble harmonies, solo numbers and scene / background music throughout was first-rate. A huge well done must also go to the wardrobe team led by Erin Grace, and the costumiers for their attention to detail throughout. At the end of the show Jacob very movingly placed the story book back in its pre-set position, and as he left the stage the colour left and the single spotlight returned leaving us with the stage the way it had been at the beginning. A lovely touch to finish this outstanding show. The full house giving the cast a standing ovation proved how well the production had been received by the audience, and a huge well done must go to everyone at Loudoun for this fantastic achievement.

**Note to Society Committees:**

**The members' area of the NODA website contains a large number of very useful factsheets. Should you have any questions, the NODA Head Office staff are there along with Regional Reps and the Councillor to provide support and advice.**

**Note to Marketing Managers:**

**You can promote your future productions with an advert in the NODA Scotland Magazine.**

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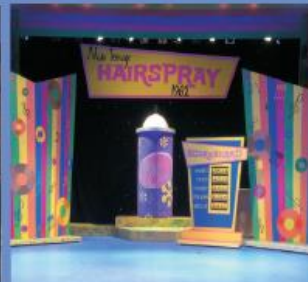
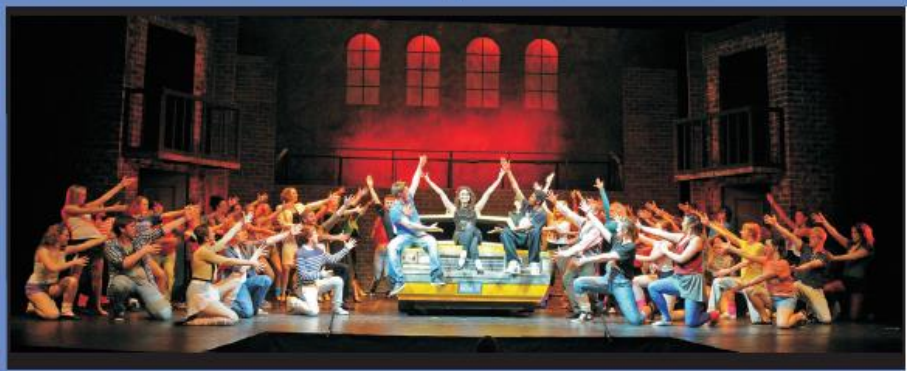
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## CELEBRATION IN HAMILTON



Hamilton Operatic & Dramatic Club (HODC) are delighted to be celebrating the success of their Musical Director, Elizabeth Pearson, who was recently awarded the British Empire Medal in the Queen's Birthday Honours List for services to music and education in Lanarkshire. Describing the reaction to receiving this prestigious award as "unbelievable", Elizabeth said, "I only wish my mum and dad had been here to see it. They would have been thrilled."

Away from teaching, she has been involved over many years in musically directing shows with HODC in particular, Our Lady's Musical Society and Carlisle Operatic Society.

HODC secretary Ann Gardiner was full of praise for Elizabeth's work. "It couldn't happen to a nicer person," said Ann. "Anyone who knows her will tell you that. No one was surprised when we found out the news."

*Christopher Costello, Marketing & Advertising Manager, Hamilton Operatic & Dramatic Club*

**Airdrie and Coatbridge Amateur Operatic Society: Rent**

Director: Julie Brown; Musical Director: Ross Angus; Choreographer: Lisa Kennedy

The rock musical *Rent* with music, lyrics, and book by Jonathan Larson is loosely based on Puccini's opera *La Bohème*, telling a moving story of the relationships of a group of impoverished young artists struggling to survive and create a life in New York City's East Village in the thriving days of Bohemian Alphabet City, under the shadow of HIV and AIDS. Richard Leach was well cast in the part of Roger, a formerly successful but now struggling musician and ex-junkie who is HIV positive. Dale Crombie played the part of Mark, the struggling Jewish-American documentary filmmaker, recently dumped by his girlfriend Maureen played by Julieann Smith who becomes the girlfriend of lesbian lawyer Joanne, ably portrayed by Katie Angus. Andrew Davidson made a fine Benjamin, landlord of the apartment block and Elish Brand was well cast as club dancer Mimi and Roger's love interest, also HIV positive. Dominic Spencer excelled as drag queen Angel and the love interest of Tom Collins, competently played by Craig Carter. The vocals and drama provided by the entire company had great attack throughout and were supported by a well balanced band of musicians on stage. This show was well cast and, although it presented certain challenges to the company, a high standard was maintained and was well received by the audience.

## CAOS Musical Society: This is Us

Musical Director: Jack Thomson

In their first production under their new name (formerly Carluke Amateur Operatic Society) the company captured the audience, taking us on a musical journey through three sections looking back at classic shows previously presented, current shows recently performed whilst looking to the future at shows they aspire to showcase. Presenting a wealth of iconic numbers this was indeed an evening of musicals! Space does not permit me to name each musical number, soloist or ensemble but particular highlights for me include Elaine Mitchell's moving rendition of "As Long As He Needs Me" (*Oliver!*) and Eileen Clifford putting her own stamp on "I Know Where I've Been" (*Hairspray*). Gerry Jamieson took us back to *Whistle Down The Wind* by presenting the title song and there was a superb medley from *The Witches Of Eastwick* brilliantly performed by Kim McCluskie, Jenny Carmichael and Monica Jamieson. Patrick Rafferty, Todd Forrest, Derrick Pearce and Claire Wheatley with the entire company brought us *Sunshine on Leith*, with Jenny Carmichael and Kim McCluskie delivering a touching "I Still Believe" from *Miss Saigon*. Todd Forrest and Monica Jamieson entertained us with "Suddenly Seymour" (*Little Shop of Horrors*), Claire Friary presented "Raise Your Voice" (*Sister Act*) and Claire Foster and Nicola Duthie provided a wonderful rendition of "What Is This Felling" (*Wicked*). The company also presented great choral arrangements of "Edelweiss" (*The Sound of Music*) and "The Black Hills Of Dakota" (*Calamity Jane*) to the highest standard. This was a wonderful evening's entertainment and Jack Thomson must be congratulated on this his first production with the Society.

## Cumbernauld Musical Theatre Society: West End At The Westerwood

Director & Musical Director: Fraser Morrison

The musicals of London's West End were certainly brought to the Westerwood Hotel with glitz and glamour under the baton and direction of Fraser Morrison assisted by the highly accomplished accompanist, Ian Monteith-Mathie. The show opened with great impact presenting "Bless our Show" from *Sister Act*, which is the next production to be performed by the company followed by familiar, and some less familiar, numbers from musicals too numerous to mention. There were countless wonderful musical moments throughout the evening and particular highlights for me included choral arrangements of "Edelweiss" (*The Sound of Music*), "What I Did For Love" (*A Chorus Line*) and "Make Them Hear You" (*Ragtime*). The youth cast were equally well drilled in providing powerful presentations of "When Children Rule The World" (*Whistle Down the Wind*), "When I Grow Up" and "Revolting Children" (*Matilda*). The entire company including the numerous soloists and small ensembles provided a musical feast to the highest standard. Unfortunately, in the absence of soloists and ensembles being listed in the programme I cannot name particular individuals. However, I must congratulate Fraser for his energy and enthusiasm which was mirrored by the performers on stage and I look forward to their next production in March.

### Note to Secretaries:

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### **Bohemians Lyric Opera Company: Bohemians Reimagined!**

Director: Dominic Lewis; Musical Director: Finlay Turnbull;  
Choreographers: Christopher Cameron, Kirsty Hogg, Stephanie Knowles. Lauren Scott

This was an extremely well constructed programme of musical numbers, many familiar but also several which were less well known to me. It is always refreshing to hear something different and this was certainly the case here as songs traditionally sung by female characters were sung by men and vice versa hence the fitting title *Reimagined*. What was most striking was the tremendous wealth of talent and versatility in this company. With every number as impressive as the one before and with so many excellent soloists it is impossible almost unfair to single out any individual or number. "Hello" (*Book of Mormon*) got the evening off to an interesting start and was followed by a well choreographed "I'll Make a Man" (*Mulan*). The three gents blended so well vocally "At the Ballet" (*A Chorus Line*) while "Elephant Love Medley" (*Moulin Rouge*) soloists had a real chemistry and connection. "Once We Were Kings" (*Billy Elliot*) showcasing the strength of the choral singing was extremely emotive and contrasted with "Sit Down You're Rockin' The Boat" (*Guys and Dolls*) with its dynamic singing and dancing. "Not a Day Goes By" (*Merrily We Roll Along*) was sung with real sincerity as was "Burn" (*Hamilton*), a new one to me. One of the most amusing numbers was the men in "Cell Block Tango" (*Chicago*) delivered with panache. The powerful "New Music" (*Ragtime*) and "You'll Be Found" (*Dear Evan Hansen*), another unfamiliar number, once again demonstrated a wonderful blend of voices. "You and I" (*Chess*) was beautifully sung and calmed the moment before the energetic, boisterous "This is Me" (*The Greatest Showman*) where the entire company had a real blast closing the first act. The male soloists, complete with high heeled shoes and moving through the auditorium, delivered a most interesting arrangement of "You'll Never Walk Alone" (*Carousel*) and more fun was to follow with "Summer Nights" (*Grease*) with the male Sandys and female Dannys. I did enjoy "Natural Woman" (*Beautiful*) with a strong soloist and backing group. *Avenue Q* is a show I haven't seen but the most exuberant two gents in "Schadenfreude" were a real treat. The pace was changed with "You Matter To Me" (*Waitress*) sung with great feeling, and a haunting "Being Alive" (*Company*). One of the most difficult numbers – "You're Gonna Love Tomorrow" (*Follies*) – was very well put across as was the jazzy "Summertime" (*Porgy and Bess*) and "Fine" (*Ordinary Days*) where the duo oozed personality. "I Got Rhythm" (*Crazy For You*) also demonstrated some fine dancing as did "You're The Top" (*Anything Goes*). "Blue Skies" (*White Christmas*) went with a swing and the final two numbers "Boulevard of Broken Dreams" (*American Idol*) and "It's Your Wedding Day" (*The Wedding Singer*) once again showcased the fabulous choral sound and energy apparent throughout the evening. This was a most impressive production of a consistently high standard both vocally and in performance. Orchestrations and vocal arrangements are to be applauded as is the imaginative, energetic choreography by the team of four choreographers. Excellent soloists, strong choral work and slick choreography resulted in a fabulous, polished evening's entertainment obviously enjoyed by both performers and audience.

### **Edinburgh Gilbert & Sullivan Society: Jesus Christ Superstar**

Director: Alan Borthwick; Musical Director: David Lyle; Choreographer: Peter Tomassi

This iconic 1970s rock musical tells the story of the last week of Jesus' life and the struggle he faces on various levels. A well directed orchestra belted out the fabulous score, finding the balance of sound between the pit and the talented singers on stage. A fixed set which allowed movement on various levels was used to advantage. This is an emotionally charged piece with a strong story line. The focus is very much on how things are seen by Judas, and Paul Lyall gave a dynamic performance in this vocally challenging role. From his opening "Heaven On Their Minds" as he questions the crowd's enthusiasm and curiosity in meeting Jesus to his eventual betrayal of Jesus and guilt at what he has done, he convinced us of his ever conflicting feelings and emotions. Garry Hall also gave a good performance as Jesus, a man with simple needs but yet in turmoil. "Gethsemane" as he questions God and begs understanding conveyed his anguish, compassion and anger and also a fine voice. Cara Blaikie conveyed a soulful, heartfelt portrayal of Mary Magdalene who struggles with her relationship with Jesus. "Everything's All Right" as she tries to relax Jesus and "I Don't Know How To Love Him" were quite beautiful and sung with genuine feeling and emotion. Caiaphas (Andrew Crawford) with his rich bass voice and Annas (Gordon Horne) were a menacing, authoritative duo plotting to arrest and destroy Jesus. "This Jesus Must Die" was indeed most threatening. Jesus' prediction of his betrayal and denial at "The Last Supper" was a particularly moving scene and showed off the vocal strength of the apostles. Both Simon (Andrew Knox) and Peter (Colin Povey) established their roles well. I did enjoy "Simon Zealotes" and the duet "Could We Start Again Please?" Donald Budge is an accomplished performer and was an impressive Pilate trying to cope with his inner turmoil as he is pushed by the crowds to crucify Jesus, while he is feeling compassion in realising this is no ordinary man. It is good to find some comedy in such a dark situation and this came in "Herod's Song" with the resplendent Herod (Richard Tebbutt) and the dancers providing some light relief. Choreography in the show was simple but effective. EDGAS is renowned for its excellent choral singing and this was very evident throughout. The crowd scenes anticipating the arrival of Jesus "Hosanna", the mob in the temple and demanding a crucifixion were delivered with confidence both vocally and in characterisation. Most effective lighting was both colourful and moody, highlighting the central figures particularly Jesus glowing as the lepers crawled at his feet and the final crucifixion. Costumes were well suited to the period and situation. There were a few technical difficulties on the opening night but I'm sure these would have been easily resolved. This was certainly a very different style of music and production for this company but it all worked well resulting in a most enjoyable production.

## **Lothian Youth Arts & Musicals Company: All Shook Up**

Director: Fraser Jamieson; Musical Director: James McCutcheon; Choreographer: Fiona Jackson

Light hearted, amusing and energetic would be a pertinent description of this juke box musical. Set in the 50s with the many well known melodies made famous by Elvis Presley, the story revolves around the roustabout Chad, a guitar player who on his motorcycle sweeps into a small town where not much happens. When he brings an old juke box back to life, the community also gets a new lease of life, the townspeople finding themselves involved in many love tangles which fortunately are all teased out with happy endings all round. The dynamic opening "Jail House Rock" with the company in striking black and white prison costumes got the show off to a rocking start and this momentum was maintained throughout with punchy big numbers which oozed energy. There are some wonderful arrangements of the many Elvis numbers and I was most impressed by the standard of singing and vocal harmonies which were so evident. "Can't Help Falling in Love", "Burning Love" and the finale were particularly memorable. The principal characters were all extremely well cast and very well played by these youngsters. Chad is a very demanding role and Joe Mooney gave a most charismatic performance singing well and displaying the moves and mannerisms of the 'teddy boys' of the 50s. Not much wonder Natalie the mechanic immediately fell for Chad. Claire Wooton gave an excellent performance as Lorraine, the daughter of the Honkey-Tonk's owner Sylvia, was most ably played by Emma Clarkson, a good all rounder with a winning smile. The contrast between the feisty and the emotional Lorraine when she falls in love was well portrayed. Dean (Matthew Steel) was also most believable in his love interest for Lorraine. I was surprised to read that Dennis (Bobby Duncan) was such a young lad. He was most convincing in the role of the somewhat gormless, 'loser in love' who gained the audience's sympathy and I for one was so glad he found love in the end. Sylvia (Ellie De Marco) the Honky-Tonk owner has a lovely singing voice and showed great warmth in her relationship with Jim (Nicolas Hann-Rengifo) who made an excellent transition from the somewhat sad, staid Jim to the cool man about town. Robin McGillvray was a most demure, sophisticated Sandra who is a real heart breaker. The snooty, domineering mayor Matilda (Emily Cooper) commanded the stage but was happy to let down her guard when she received a proposal of marriage. Sheriff Earl may be a small cameo role but Cameron Armstrong handled it well and deserved the round of applause he received when he was eventually permitted to speak! This was a first class production with very strong leads, a vivacious chorus who delivered the well directed choreography and musical numbers with style and confidence. They made a wonderful sound with a good balance between the stage and the pit. Colourful costumes and creative lighting all enhanced the production. This was a superb, feel good show which certainly rocked. Very well done indeed, LY. It is so encouraging to see so much young talent on stage.

## **Showcase: Showcase 2018**

Director: Andy Johnston; Musical Director: David McFarlane; Choreographer: Claire Smith

Once again this extremely talented group of singers and dancers entertained us with an eclectic programme of well chosen musical numbers with something to appeal to all musical tastes. A lively "Make Your Own Kind of Music" got the production off to a great start and was followed by a selection "The Lord At 70" paying tribute to Lord Andrew Lloyd Webber who this year celebrated his 70th birthday. A dynamic "Superstar" preceded two contrasting numbers from *School of Rock* with the cast suitably clad in gym slips and short trousers! Jimmy Redmond led the raucous "Stick It To The Man" and Clare Henderson's "Where Did The Rock Go?" was sung with sensitivity and was backed by two very graceful dancers. Thanks to David McFarlane, there were some outstanding vocal and orchestral arrangements throughout the programme. Andrew Edmonstone was in fine voice singing "Close Every Door" and the vocal arrangements in this number were wonderful. "God Of Glam" allowed the company to demonstrate the glamour and glitz of the 70s and was full of vitality particularly in "Spirit In The Sky" and "Tiger Feet". The closing section of the first act took us back to numbers "From The Stage". A well chosen selection of soloists delivered an excellent selection of numbers from one of the current West End hit musicals *Hamilton*. Harry Dozier and chorus were in in great form singing and dancing their way through "The Room Where It Happens". The vocal blend of the quintet of girls in "First Burn" was most impressive (loved their outfits too). "Found Tonight" was delivered with sincerity and emotion by Harry and Keith Kilgore and this section was rounded off with the fun number "You'll Be Back" with Craig Macbeth as the resplendent King George III. I don't know this show very well but this taster has inspired me to go and see it. Again I must congratulate David for his vocal arrangements in this section. "Maria" was absolutely fabulous to listen to, as were the arrangements of "Empty Chairs At Empty Tables" and "Stars" from *Les Misérables* which highlighted the strength of the choral singing. The act concluded with a rousing "One Day More" which raised the roof and left the audience ready for more. The orchestra were in sparkling form playing the well know circus tune "Entry Of The Gladiators" and we were transported to *The Greatest Showman*, one of this year's best love films. This was a particularly well directed section with great singing, colourful costumes, plenty of life and animation and slick choreography. The opening "The Greatest Showman" had the audience enthralled and was followed by Emma Clarkson and David Bartholomew's strong "Rewrite The Stars" and the emotive "Tightrope" performed by Jacqui Mills and "Never Enough" most expressively sung by Cassie Dougal. "From Now On" brought this section to a powerful ending with the company giving it their all. A selection of numbers attributed to Scottish song writers provided opportunities to hear some more fine solo and chorus work. The finale of any Showcase programme reminds us what Showcase is all about and the reason they are so dedicated in raising awareness and money for Macmillan. To date they have raised over £270.000. "You Are The Reason" was meaningfully

sung by Jennifer McIntosh and Andy McGarry as was “Stand By Me” with Harry and the chorus in full voice. The mood changed with a bouncy “Shang-A-Lang and then the moving, poignant “Love And Mercy” beautifully sung by Toni MacFarlane and the company. This very well balanced programme was rounded off with the resounding “This Is Me”. Whilst I have mentioned only some of the very talented soloists and the many fine moments in this production, the ‘stars’ of the show were the chorus and the wonderful ensemble work. A concert like this requires so much learning and commitment. This was an extremely busy production for the entire company who must have felt quite exhausted at the end of each performance. With minimal stage settings, the atmosphere was very successfully created with impressive lighting, interesting groupings and energetic choreography which was polished and well executed. I have nothing but admiration for the enthusiasm, energy and commitment of this cast and production team whose hard work reaps excellent rewards for Macmillan Cancer Support.

#### DISTRICT No 7: Fife

#### THE BELLES OF ROSYTH



These two lovely ladies, Janette MacDonald and Irene Cook, have 105 years of musical theatre between them. Janette has been a loyal member of Rosyth and District Musical Society for all of her 45 years’ service taking leading roles in many productions, the part of Ado Annie being among one of her favourites closely followed by Bloody Mary in *South Pacific*. Irene has clocked up 55 years in musical theatre mostly with Rosyth and District Musical Society but also with other local and Edinburgh companies. Irene is renowned for her portrayal of Anna in *The King and I*. Her latest role was in this year’s production of *The Wedding Singer* when she played the part of Rosie. These two ladies are still very much active members of the company serving on the committee and helping with events.

### **Anstruther & District Amateur Musical Society: Oliver!**

Director: Scott Melvin; Musical Director: Lynn Smith; Choreographer: Angela Lumsden

“Consider Yourself – at Home” and ADAMS certainly did with this production! From the opening, a fine band of urchins performed well and uniformly throughout. Perhaps they might have benefitted from a little bit of mic’ing, especially since the orchestra was mic’ed. Nevertheless, a very acceptable performance from the group, with a well-sung and well-choreographed opening number. On to the principals – Mr Bumble (Martin Butler) and Widow Corney (Audrey Dishington) introduced an early injection of humour into the show, before being brought down to earth with Martin’s excellent “Boy For Sale”, thereafter, joining with Mr & Mrs Sowerberry (George Findlay & Shona Gardner) for an amusing “That’s Your Funeral”. Fagin (Alan Tricker), Oliver (Lewis Walker) and Dodger (Ian McKie) all worked well together. Alan portrayed a particularly charismatic Fagin, while all three, both collectively and individually, gave extremely creditable performances of many of the best known songs in this musical. Last, but certainly not least, probably my favourite characters in this production – Bill Sykes (Mitchell-Scott Bell), a formidable presentation of this rogue, and Nancy (Stephanie Baillie) who gave us a rousing rendition of “Oom-Pah-Pah” at the top of Act II and followed with a heart-rending “As Long as he Needs Me”. Mitchell and Stephanie worked so well together (if that is the correct description of their roles!), they were a pleasure to watch throughout. Mention must also be made of Bet (Maisie Dury), who, despite still being at school has an extensive list of performance credits to her name already, and another very worthwhile one has been added tonight! Congratulations to the many minor principals in the show, who, as always, added in no small way to a successful production. The ladies and gentlemen of the chorus also made a first class sound under the care of Musical Director Lynn Smith. One thing I feel I should mention, and it is no fault of the Company: the endings to both acts are very weak, especially noticeable after bright and dramatic precursors. However, quite rightly, the company performed the show as per the book and overall gave us a fine evening’s entertainment. Well done ADAMS and many thanks for the invite.

### **Glenrothes Amateur Musical Association: Oklahoma!**

Director: Gerry Duffy; Musical Director: Gillian Haycock; Choreographer: Lorna Lewis

Can you go wrong with *Oklahoma!*? – well, sometimes yes – but not tonight! And, for once I don’t find the need to summarise the plot for readers! GAMA’s large cast made full use of the spacious acting area in The Rothes Halls, Glenrothes, especially with the dance routines in the very capable hands of Lorna Lewis. It was such a pleasure to see different choreography for this so-well-known show – “Kansas City” and the “Dream Ballet” being two cases in point. A very strong cast of principals added to an equally strong chorus, to ensure a fast moving, enjoyable evening. In his first opportunity in a lead role, Colin Sutherland as Curly was possibly a little tentative at first, but very quickly got into his role and the early tentativeness was very quickly forgotten. He teamed so well with a lovely portrayal of Laurey by Helen Knowles-Venters. Their duet “People Will Say We’re In Love” was a delight to listen to and well worth the reprise in Act Two. On a personal note, I have to say I prefer seeing Laurey played as a girlie character rather than the tom-boy Laurey brought to the stage by the National Theatre – but, that said, Helen’s performance tonight soon made me forget that issue! Will Parker (Andrew Doig) – well what more can I say! I think over the last few years I have used every superlative in my thesaurus, when talking about Andrew’s stagecraft and acting ability – and tonight was no exception. Andrew provided us with an extremely likeable and energetic Will Parker, teaming up well with Lauren Smith as Ado Annie. Their “All or Nuthin” duet oozed confidence and comedy. Turning to the dark character of Jud Fry, Craig Spence made sure of the contrast between Jud and all the other “likeable” characters in the show. This doesn’t mean I didn’t like his portrayal of Jud – far from it – first class in my view. Ali Hakim (Matthew Bain), albeit relatively young for this part, made sure that every ounce of comedy was brought out, especially combined with “the laugh” from Gertie Cummings, provided many hilarious moments throughout the show. Finally, Aunt Eller (Diane White), the matriarch of the show, a character who must be trusting, motherly and forceful, individually and all at the same time! Diane carried off the role with consummate ease, and added her own character into numbers such as “Surrey” and “The Farmer and the Cowman”. Direction by Gerry Duffy and musical direction by Gillian Haycock was up to the high standard for which GAMA is noted. Thank you so much GAMA for inviting me along to your show! Well done!

### **Leven Amateur Musical Association: High School Musical**

Director: Iain Hughes; Musical Director: Peter Robinson; Choreographer: Arlene Anderson

A great choice for a large, lively, youth company who so obviously enjoyed every minute of their performance. *High School Musical* is the story of boy meets girl, boy loses girl, boy wins girl back again, all set against a backdrop of an American school campus. Millie Anderson made a superb Sharpay and teamed well with Marc Ritchie as her brother Ryan. Their Act I duet was worthy of the enthusiastic audience reaction it received. First class performances were also given by Benjamin Sanderson as Troy and Orla Jones as the shy, brainy Gabriella. The character of Radio Announcer, Jack Scott, was well portrayed by Oliver Anderson. My favourite character in the show must surely be Drama Teacher Ms Darbus, confidently performed by Sophie Williams. All minor principals and chorus deserve praise, especially for the enthusiasm which they brought to the show, both in choreography and singing. Congratulations to Arlene Anderson (Choreographer) for a well drilled cast, who managed to execute their routines on far from the largest of stages. Director (Iain Hughes) and Musical Director (Peter Robinson), as usual, brought 110% out of their young cast, culminating in a



most enjoyable evening's entertainment. Well done LAMA (Youth) and many thanks for the invite to your annual production.

### **Tayport Amateur Dramatic and Musical Society: Some Of My Best Friends Are Women**

Director: Rhona McCallum

This is an entertaining comedy by Fife playwright Carole Tricker. Set during a meeting of the five remaining members of a book group, secrets and gossip are laid bare – helped along by a plentiful supply of vodka-laced tonic water! Normally I leave my technical words to the end; however this performance must be complimented on the way they managed to shoe-horn a full living room set, complete with the necessary entrances, exits and stairs leading up, into a stage only 10ft deep! Particularly clever use was made of the existing deep-arched windows in the back wall of the stage, including them in the set. Dressing and props too, were in keeping with the period. Now, the cast ... ! An initial general observation: the entire cast of five ladies and two men each developed his/her quite individual characters and maintained them throughout this well-devised and equally well written play. Lynn (Ruth McKay) is hosting the book group meeting and has her own reasons for keeping the group going – aided and abetted by the liberal addition of vodka to the tonic water – contrary to the rules of the group. She is joined by Dorothy (Gwen Teppett) a stalwart of the group, who gradually develops a more and more inebriated state, thanks to her overindulging in said tonic water. While in this state, Dorothy drops a clanger revealing to all that Lynn's husband is having an affair and has left her! Meanwhile, Jill (Madelene Harper) who thinks she is pregnant (but isn't!), provides much hilarity whilst protecting her invisible bump and at the same time spilling the beans on attractive Helen (Chloe Anderson) who, she claims, is having an affair with the senior partner in the company for which they both work. Words are exchanged and Dorothy storms off into the night, leaving Amanda (Susan Robertson) to continue doing what she does best – winding other people up! Eventually Dorothy, still a bit of a wreck, is rescued by Steve (Craig Nicoll), a young, handsome, book-reading fireman – his appearance setting pulses racing in Jill and Helen. By the end of the play book group matters appear to resolve themselves with everyone knowing something about the others – they even manage to recruit a new member to the group in Chris (Keith Spottiswoode) who actually only arrived to give Dorothy a lift home! It is indeed a pleasure to be invited to report on a drama and especially one performed to the standard of this. It goes without saying that with a small group of actors such as in tonight's play, there is nowhere for anyone to hide. However, with TADAMS there is no need for such hiding. The lines were, at all times, confidently and clearly delivered, and, thanks in large part to Rhona McCallum's thoughtful direction, the blocking of the play achieved just what was needed, culminating in a thoroughly enjoyable evening's entertainment.

## **DISTRICT No 8: Borders Area**

### **Act I Youth: Annie Jr**

Director: Deborah Lyons; Musical Director: Rosalyn Walker; Choreographer: Rachel Inglis

The story of orphan Annie is well known and the transfer from an adult cast to a youth group enhanced the musical in my opinion. The set was simple, making good use of the various areas on the stage and each scene change was slick. There were a couple of technical sound issues which were soon sorted. This did not detract from a very professional and enjoyable performance. I was particularly impressed by Louisa Goldie, who played Annie on the night I attended. Her performance was confident and tuneful and had excellent stage presence. She ran the show when she was on stage. I was particularly impressed with how she dealt with a dog issue when Eddie didn't want to do as he had been told. At this point Annie is singing when she adopts the dog and she was not fazed by it at all. Well done! Throughout the show Louisa was exactly right, confident, poignant, cheeky, loveable. Her supporting cast of orphans played by Erin Clarke (Molly), Carla Porter (Pepper), Danica Murphy (Duffy), Janey Rettie (Kate), Caley Clarke (Tessie) and Jenny Alkhoury (July) were also excellent. Their chorus of "Hard Knock Life" and "You're Never Fully Dressed Without A Smile" was tuneful and harmonious and they worked well as a team. Niamh Scott who played Miss Hannigan was super. Her portrayal of the lush, who couldn't give a toss for the kids was very good and suitably condescending. Her rendition of "Little Girls" and "Easy Street" was very good. I liked Mairi Johnston as Grace Farrell, Mr Warbuck's secretary. She has a lovely voice and her part was well sung. She also has good stage presence and she acted the efficient P.A./Secretary role very well. Oliver Warbucks played by Joseph Wear was super. He acted well and had a good rapport with both Annie and Grace. Rooster was excellent. He was played by Faris Alkhoury and his characterisation of the sleazy, conman was very well played and I liked his part in "Easy Street". The remainder of the large cast were well rehearsed and it showed that they were all enjoying what they were doing. Youth Groups are the life blood of the adult societies and with the amount of talent I saw on stage there would not seem to be a problem when these performers grow up to join them.

*Stewart Cameron*

### **Note to Committees:**

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

**The Broch Drama Group: Grease (School Edition)**

Directors: Patricia Marr, Nicola Henderson, Darren Wilson; Musical Directors: Marion Michie, Rebecca Barclay;  
Choreographer: Carrie Scott

What a display of energy and talent we were treated to by this group of (mainly) teenagers – from the opening “Grease Is The Word” to the rousing finale which had the full-house audience tapping their feet and clapping along good style! Finlay Allan in the lead role of Danny Zuko was a suitably cool dude – strutting his tough guy image in front of his gang and their girls and equally allowing the character’s softer side to show through in the scenes with his love interest Sandra Dumbrowski. Chloe Henderson as the said Sandra Dumbrowski – better known by all as Sandra D – was excellent, handling the transformation from shy, love-sick girl to teenage vamp beautifully. Her two solos at the beginning of Act II “It’s Raining On Prom Night” and “Hopelessly Devoted to You” were both sung beautifully and with sensitivity. The leads were given magnificent support by their respective gangs, the guys of the T-Birds – Scott Maitland (Kenickie), Scott Murray (Sonny), Sebastian Rennie (Roger) and Murray Catto (Doody) – and the girls of the Pink Ladies – Emily Forsyth (Rizzio), Rachael Farquhar (Frenchy), Cerys Hay (Marty) and Emma Nicol (Jan). The boys really showed what they were made of in the “Greased Lightning” number. Strong support was given by Rebecca McKinnon (Patty), Matthew Buchan (geeky Eugene), Oliwia Adamczyk (Cha Cha) and Jack Ritchie (Johnny Casino). Mention too must be made of the adults adding their support – Claire Ross (Miss Lynch), Marion Michie (her assistant Blanche) and David Rennie (Teen Angel/Vince Fontaine). The ensemble singing and movement were both strong especially in the big, well known numbers at the ends of Acts I and II – “We Go Together” and “You’re The One That I Want”. The staging was simple but effective and Stage Manager Darren Wilson and his crew ensured there were no long delays between the scenes. The lighting was very effective and the use of pyrotechnics at the end of “Greased Lightning” and the ticker-tape cannons at the finale ensured that the audience were kept on their toes. Well done to everyone at The Broch Drama Group for an excellent evening’s entertainment.

**The Florians: A View From The Bridge**

Director: Jo Galloway

This production of Arthur Miller’s 1950s Greek tragedy genre play was in complete contrast to the group’s previous production of *The Vicar of Dibley* and showcased the company’s breadth of talent and versatility. The play, set in an Italian-American neighbourhood near the Brooklyn Bridge, tells the story of Eddie Carbone’s growing obsession for his wife’s orphaned niece Catherine, who the couple have brought up, and the consequences it has for the family. Trevor Nicol as Eddie was outstanding, portraying the character’s struggles with the gamut of emotions from protective father-like figure to jealous lover, which had the audience’s feelings for him changing from sympathy to revulsion as the story progressed. Alison Ozog as Catherine, the object of Eddie’s obsession, gave a stellar performance as the teenage girl on the brink of womanhood, torn between loyalty to the man she thought of as her father and her wish for independence and her love for the illegal immigrant Rodolpho. Caroline MacPherson gave a very strong performance as Beatrice, Eddie’s long-suffering wife trying to be a loyal wife to the troubled Eddie whilst being a protectress to the confused Catherine. Strong performances too were given by Matthias Kramer and Alasdair Davidson as the illegal immigrant brothers Marco and Rodolpho, secreted by the Carbone family. The contrast between the two brothers’ attitudes to life – Marco serious and hardworking and Rodolpho easy and fun loving – was well portrayed. Jon King as lawyer Alfieri, who was the narrator of the piece, also gave a good performance. The set designed by Allen Perrin for the small stage was compact but the delineation between the main areas of action – Alfieri’s Office, the Carbone’s apartment and the street outside of it – with the use of good lighting was clear. Congratulations to everyone involved for another excellent, and thought provoking, production.

**Giz Giz: Copacabana**

Director: Mark Cameron; Musical Director: Alisdair Sneden; Choreographer: Hayley Brown

Giz Giz’s choice of *Copacabana* was quite a challenge for a young company, whose ages range from 8 to 18 years old. I last saw the show many years ago at the Edinburgh Playhouse, with an adult professional cast, and I’m glad to say these youngsters rose to the occasion with verve and pizzazz. The orchestra, under the baton of Alisdair Sneden were superb. They were placed upstage and above the action, which allowed more space for the energetic cast to dazzle us. All the cast were great. Lola (Hollie Cunningham) had an amazing voice and good stage presence. Gladys the Cigar Girl (Emmah Chibesakunda) also had a fantastic voice and excellent comic timing. Sam (Dylan Shearer) and Conchita (Rebecca McCall) were a delightful couple – their comic touches and good accents charmed the audience. The choreography was slick and dynamic, and the costumes and special effects added that extra glamour. But special mention must go to Tony (Matthew Tosh) who gave a truly professional performance. His relaxed persona and magical singing stole the show! Well done Giz Giz.

*Brian McDonald*

LETHAM – POPULATION 1640 – FORTY YEARS STRONG



Letham Drama Group, Angus, have celebrated a milestone – 40 years of productions, started in 1978 by two 15 year olds, one of whom is still involved with the committee to this day. All past members, estimated at about 500, were invited to a birthday party in August at which we unveiled a bench which is now placed outside our premises as a fitting memorial.

*Dawn Crighton, Chairperson, Letham Drama Group*



### **Carnoustie Musical Society: Comrie Cabaret**

Director: Mike Burns; Assistant Director: Grant Roach; Musical Director: Colin Grant;  
Choreographers: Laura Cameron, Gemma Cox, Kerry Mitchell, Teagan Mitchell, Claire Smith

This was our first visit to the intimate atmosphere of Comrie Hall which is the home of Carnoustie Musical Society – an ideal venue such a performance. The varied programme for the evening's entertainment began with a powerful selection of numbers from *Hamilton*, the smash West End show. Not an easy choice but the company led by soloists Grant Roach and Chris Duke certainly did it justice. "Slide Some Oil" from *The Wiz*, sung by Chris Duke, also displayed his trombone playing to a tee. The dancers added a different touch with their impressive dance off – *UK and USA Dance Mash Up*. Back to the singing, and the adult company joined by the juniors entertained us to a medley from the ever popular *Joseph*. That was followed by Kerry Mitchell and Mike Burns who gave us their rendition of "Taylor The Latte Boy" which brought a touch of comedy to the programme. A highlight of the first half was Mike Burns and Grant Roach singing "The Other Side" – very effective. Another strong medley from the company, this time from *The Greatest Showman*, finished the first half. Even the interval brought entertainment in the shape of Rodger's stand up comedy routine carefully disguised as the raffle. "Fabulous Baby" sung by six of the ladies chorus was a toe tapping success contrasting nicely with the juniors *Disney Medley*. Another unusual choice "Stars and The Moon" (*Songs For The New World*) gave us a chance to enjoy the versatility of Elaine Scougal's voice. Selections from *Jersey Boys* and *Wicked* followed, featuring Lesley Ritchie, and Pam Roach singing "For Good" brought the performance to a close. The whole evening provided enjoyable melodies and simple but effective movement throughout executed nicely in the small space available. Well done to all.

### **Forfar Musical Society: Sister Act**

Director: Kris Mordente; Musical Director: David McMullan; Choreographer: Donna Reilly

This is a show that requires all the "ees": energy, enthusiasm and exuberance, and Forfar Musical Society provided those by the cartload. Right from the nightclub opening scene Terri Roberts is the quintessential heroine Deloris Van Cartier, the nightclub singer who witnesses a murder by her thug boyfriend and is forced to hide out in a convent. Supported with panache by backing singers/movers, Michelle and Tina, (Carina Millar and Shannon Twain), Terri's powerful voice and character are totally convincing. Ross Leslie is Sweaty Eddie, the cop who suggests refuge in the convent. His portrayal gives the audience a chance to sympathise with his lack of confidence and appreciate his transformation. Once in the convent, Dolores meets the indomitable Mother Superior played effortlessly both in diction and singing by Carol-Ann Thain. As soon as the rest of the nuns make their appearance the audience excitement rises. Sister Mary Patrick (Jem Clark) and Sister Mary Lazarus (Rhoda Burke) bring some delightful humour to each scene while Sister Mary Robert's initial shyness fades as she finds her voice – and what a voice! Iona Allan performs this part well. David Mitchell is a capable Monsignor O'Hara. Curtis, Dolores's thug boyfriend, is suitably menacing while his trio of henchmen – TJ, Joey and Pablo (Ryan Wink, Josh Smith, Matthew Millar) – supplied more comedy moments and some impressive dance moves. But much praise must go to the nun chorus whose energy kept the show moving at a fast pace and the orchestra who provided a very tight and exciting accompaniment. All congratulations to the production team whose hard work was evident.

### **Rising Youngstars: The King And I**

Directors, Musical Directors & Choreographers: The Rising Youngstars Committee

Taking our seats, we were swept into the atmosphere of Siam with the stage decoration and background music and audience anticipation was high. With almost 50 children taking part, roles were shared and we saw the Wednesday cast. From the very first moment it was obvious this was going to be a treat to the senses. A stage full of deck scrubbing sailors was the backdrop for the first iconic song "Whistle A Happy Tune" as Anna and her son Louis arrive in Bangkok to begin her role as teacher to the royal children of the King Of Siam. Zoey Morgan as young Louis sang and acted very well and his mother Anna was beautifully performed by Maddie Farquhar, a very mature portrayal indeed. Next we met The Kralahome played competently by Zara Steel. The star-crossed lovers were Tuptim, sweetly performed by Isla Nelson opposite Fergus Durston as a convincing Lun Tha. The King himself (Jason Pan) maintained just the right balance between arrogance and petulance – another mature performance. Meeting the royal wives and children was a treat and Stefi Curson as Lady Thiang showed real sensitivity while Sophie Garrigan as her son was a capable Prince Chulalongkorn. It was lovely to hear all those beautiful songs sung with emotion and acted so well. Congratulations to Maddie and Jason for a well executed "Shall We Dance" polka. But then the whole show was absolutely delightful, the smaller roles and young chorus were well rehearsed – and the principals excelled. The production team's sensitive handling of the characters made this a perfect choice for this talented young company.

#### **Note to Secretaries:**

**Encourage your society to enter the programmes and posters competitions. See the up to date information on the NODA website.**

**The Fullarton (Castle Douglas) Ltd: Blood Brothers (Play Version)**

Director: Jacqueline Feenan

The Fullarton Theatre Company have excelled here. The play version of *Blood Brothers* follows the same line as the musical version. I have seen the musical and was blown away by it. The emotional rollercoaster is carried on by this company in the play version. I was more than impressed by the pure professionalism of the actors who all excelled whether as a main principal or one of the minor characters. Colin Crawford as the Narrator set the scene with his somewhat menacing demeanour and his Liverpool accent was sustained throughout the show. He kept the audience spellbound with his unobtrusive but poignant interjections. Mrs Johnstone played by Sarah McKnight was excellent. Her rendition of "Marilyn Monroe" at the beginning of the show was heartfelt and we sympathised with her family situation and the issues she had to deal with, particularly when trying to support and protect her family. The portrayal of Mrs Lyons by Liz Black was a masterpiece. Her transition from the snobby lady to the neurotic suspicious shadow of her former self was haunting. Brian McArthur and David McMiken as the twins Mickey and Eddie respectively were a super foil to each other and to watch them grow from the street urchin and coddled little rich boy to their eventual demise was excellent. It must be difficult being an adult to pretend to be a child and to grow up in the space of a couple of hours. This just showed the amount of hard work and effort put in by all of the cast to make this performance a lasting memory. Linda played by Megan McLeary was also super. Her portrayal as "one of the boys" in her childhood to a mature attractive woman who is the object of desire of the boys was very sympathetically played and gave the audience the conviction of her playful yet protective attitude towards the twins. Colin Wilson played The Milkman, Consultant and The Policeman and was very good in these roles. The other members of the cast who played the additional roles also showed that they had worked hard in rehearsal to bring off the wonderful production. The set was simple and the lighting appropriate for the locations. I cannot fault this production in any way and thank The Fullarton for a most entertaining evening.

**FORTHCOMING PRODUCTIONS**

Productions advertised on the NODA website for performance in December 2018 and beyond.

**Spirit Level**

Dundee Dramatic Society

The Little Theatre, Dundee

Thursday 22 November to Saturday 1 December 2018 (Matinee on Saturday 24 November)

**Aladdin**

Eastwood Entertainers

Eastwood Park Theatre, Giffnock, Glasgow

Monday 26 November to Saturday 1 December 2018 (Matinee on Saturday)

**Alice in Wonderland**

Greenhills Pantomime Society

Village Theatre, East Kilbride

Wednesday 28 November to Saturday 1 December 2018 (Matinee on Saturday)

**Red Riding Hood**

The Guild of Players

Theatre Royal, Dumfries

Saturday 1 December to Saturday 15 December 2018 (except Mondays)

(Matinees on Saturdays & Sundays)

**Jack and the Beanstalk**

Runway Theatre Company

Eastwood Park Theatre, Giffnock, Glasgow

Monday 3 to Saturday 8 December 2018 (Matinee on Saturday)

**Beauty and the Beast - The Pantomime**

Airdrie Arts Guild Drama Group

Sir John Wilson Town Hall, Airdrie

Tuesday 4 to Saturday 8 December 2018 (Matinee on Saturday)

**Aladdin**

Culter Theatre Club

Culter Village Hall, Peterculter, Aberdeen

Wednesday 5 to Saturday 8 December 2018 (Matinee on Saturday)

**Robin Hood**

Ury Players

Stonehaven Town Hall

Wednesday 5 to Saturday 8 December 2018 (Matinee on Saturday)

**Sleeping Beauty Pantomime**

Cumnock Area Musical Productions Society

Cumnock Town Hall

Wednesday 5 to Saturday 8 December 2018 (Matinee on Saturday)

**Dick Whittington**

Downfield Musical Society

Whitehall Theatre, Dundee

Friday 14 to Friday 21 December 2018 (Matinees on Saturday & Sunday)

**Footloose**

Big Bad Wolf Children's Theatre Company

Falkirk Town Hall

Tuesday 29 January to Saturday 2 February 2019 (Matinee on Saturday)

**9 to 5 The Musical**

Cupar Amateur Musical Society

Corn Exchange, Cupar

Tuesday 5 to Saturday 9 February 2019

**Hairspray**

Minerva Youth Theatre

Eastwood Park Theatre, Giffnock, Glasgow

Tuesday 5 to Saturday 9 February 2019 (Matinee on Saturday)

**Dear Brutus**

Threepenny Theatricals

Church Hill Theatre, Edinburgh

Thursday 7 to Saturday 9 February 2019 (Matinee on Saturday)

**Musicville & The Suitcase Kid**

Spotlight's Community Youth Theatre

East and Old Parish Church, Forfar

Thursday 7 to Saturday 9 February 2019

**Chicago**

Kirkwall Amateur Operatic Society

The Orkney Theatre, Kirkwall

Tuesday 12 to Saturday 16 February 2019

**My Fair Lady**

Paisley Musical & Operatic Society

King's Theatre, Glasgow

Tuesday 19 to Saturday 23 February 2019 (Matinee on Saturday)

**A Spot of Murder**

The Guild of Players

Theatre Royal, Dumfries

Wednesday 20 to Saturday 23 February 2019

**The Sorcerer**

Dunfermline Gilbert & Sullivan Society

Carnegie Hall, Dunfermline

Thursday 21 to Saturday 23 February 2019 (Matinee on Saturday)

**Chicago (High School Edition)**

Kirkcaldy Youth Music Theatre

Adam Smith Theatre, Kirkcaldy

Thursday 21 to Saturday 23 February 2019 (Matinee on Saturday)

**Half A Sixpence**

Ayr Amateur Opera Company  
Gaiety Theatre, Ayr

Monday 25 February to Saturday 2 March 2019 (Matinee on Saturday)

**Sister Act**

Cumbernauld Musical Theatre Society  
Cumbernauld Theatre

Thursday 28 February 2019 to Saturday 2 March 2019 (Matinee on Saturday)

**My Fair Lady**

Southern Light Opera Company  
King's Theatre, Edinburgh

Tuesday 5 to Saturday 9 March 2019 (Matinee on Saturday)

**Patience**

Kirkcaldy Gilbert & Sullivan Society  
Adam Smith Theatre, Kirkcaldy

Thursday 7 to Saturday 9 March 2019 (Matinee on Saturday)

**Hairspray**

HAOS Musical Theatre Company  
Hawick Town Hall

Monday 11 to Saturday 16 March 2019 (Matinee on Saturday)

**Joseph and the Amazing Technicolor Dreamcoat**

Airdrie & Coatbridge Amateur Operatic Society  
Sir John Wilson Town Hall, Airdrie

Tuesday 12 to Saturday 16 March 2019 (Matinee on Saturday)

**My Fair Lady**

Kilmarnock Amateur Operatic Society  
Palace Theatre, Kilmarnock

Tuesday 12 to Saturday 16 March 2019 (Matinee on Saturday)

**Little Shop of Horrors**

Harlequin – Eastwood Theatre For Youth  
Eastwood Park Theatre, Giffnock, Glasgow

Tuesday 12 to Saturday 16 March 2019 (Matinee on Saturday)

**Annie**

Markinch Amateur Operatic Society  
Markinch Town Hall

Tuesday 19 to Saturday 23 March 2019

**Grease**

The Lyric Club  
King's Theatre, Glasgow

Tuesday 2 Saturday 6 April 2019 (Matinees on Wednesday, Friday & Saturday)

**Camp Rock The Musical**

Monklands Light Opera  
Sir John Wilson Town Hall, Airdrie  
Thursday 4 to Friday 5 April 2019

**Anything Goes**

Falkirk Operatic Society  
Falkirk Town Hall

Tuesday 9 Saturday 13 April 2019 (Matinee on Saturday)

**Dead Guilty**

The Guild of Players  
Theatre Royal, Dumfries

Wednesday 10 to Saturday 13 April 2019

**Take A Bow**

Dalziel High School FP Easter Egg Club  
Motherwell Concert Hall  
Wednesday 24 to Friday 26 April 2019

**Cats**

The Pantheon Club  
King's Theatre, Glasgow  
Tuesday 30 April to Saturday 4 May 2019

**Evita**

Larbert Amateur Operatic Society  
Dobbie Hall, Larbert  
Tuesday 7 to Saturday 11 May 2019

**Joseph and The Amazing Technicolor Dreamcoat (Youth Group Production)**

Harlequin – Eastwood Theatre For Youth  
Eastwood Park Theatre, Giffnock, Glasgow  
Wednesday 5 to Saturday 8 June 2019 (Matinee on Saturday)

**Evita**

Windmill Productions  
Rutherglen Town Hall, Glasgow  
Tuesday 11 to Saturday 15 June 2019 (Matinees on Friday & Saturday)

**The Addams Family, A New Musical**

Dundee Operatic Society  
Whitehall Theatre, Dundee  
Wednesday 2 to Saturday 5 October 2019

**Jesus Christ Superstar**

Hamilton Operatic & Dramatic Club  
Motherwell Concert Hall  
Tuesday 22 to Saturday 26 October 2019

**West Side Story**

The Pantheon Club  
King's Theatre, Glasgow  
Monday 27 April to Saturday 2 May 2020

**Note to Marketing Managers:**

**FREE PUBLICITY!!!**

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





# NODA MEMBER BENEFITS

What do you receive for your NODA society membership?

★ Members' magazine NODA Today    ★ Regional news and updates from HQ

#### Access to members' area of website

- ★ Factsheets, including:
  - ☆ Child protection policy
  - ☆ Performance regulations and copyright
  - ☆ Model constitution
  - ☆ Production team duties
  - ☆ Fundraising
- ★ Show listings online at [noda.org.uk](http://noda.org.uk)

#### Advice and services

- ★ Discounted rates on NODA insurance
- ★ Legal helpline
- ★ Health and safety helpline
- ★ DBS checks
- ★ Performance rights and scripts for pantomimes

#### Regional support

- ★ Dedicated regional representative
- ★ Regional youth advisor
- ★ Show reports
- ★ Regional social media advertising
- ★ Contact lists for MDs, directors, choreographers etc
- ★ Regional conference, awards and workshops

#### Training

- ★ NODA Theatre Summer School
- ★ Bursaries for Summer School training

#### Awards

- ★ National awards ceremony
- ★ Poster and programme competition

#### Discounts

- ★ Royalties discounts from major rightsholders
- ★ Special offers from partners

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*noda*

As inspired by amateur theatre