

The background of the cover features a blue curtain with a central opening, through which a solid blue rectangular area is visible. Two white diagonal lines cross each other in the lower half of the image, forming an 'X' shape that frames the bottom text.

*noda*

Be inspired by amateur theatre

**NODA SCOTLAND**

*Magazine*

National Operatic and Dramatic Association  
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It is evident from the productions that Robbie and I have attended over the past few months that amateur theatre is well and truly back and that our audiences are in their seats once again roaring on their support. However, we are not without our challenges: rising production costs, venues closing or restricting the amount of access for amateur theatre groups, a lack of new shows being made available for amateurs to perform. Whilst NODA doesn't have a magic wand to solve all these problems, we are doing all we can to help support clubs across the country to ensure amateur theatre gets the recognition it deserves, that it remains accessible for all and that clubs can continue to bring live theatre of the highest standard to venues large and small right across the country. As a committee I and your Regional Reps are here to help and support so please do not hesitate to get in touch if you think we can help in any way.

As always at the end of October members of NODA Scotland came together for our annual conference at Peebles Hydro. Almost 300 (our largest number for many years) members of clubs from across Scotland had the chance to catch up, take part in a wide variety of workshops, attend our AGM, sing and dance the night away and generally enjoy a wonderful weekend celebrating all that is good about amateur theatre in Scotland. Whilst numbers are continuing to grow only around 20% of our member clubs are represented at the weekend and the committee are keen to address this. Full details for next year will be released very soon but I can confirm that the venue for next year is once again Peebles Hydro from 27 to 29 October. A great way to help spread the cost is to join the savings club and full details can be found elsewhere in the magazine or simply email – [stuart.dick@noda.org.uk](mailto:stuart.dick@noda.org.uk)

As always, the results of the Programme and Poster Competition were announced at the end of the AGM. Congratulations to all the winners. The criteria for the competition were updated last year and all clubs are reminded to check on the NODA website for full details including the correct "about" NODA wording as well as the current NODA logo that should be used - <https://www.noda.org.uk/regions/scotland/programme-poster-competition-entry-form>

Recently NODA has launched 2 new badges to add to the existing awards. The first of these is a 5-year long service badge. This can be applied for in the normal way using the online application form on the NODA website - <https://www.noda.org.uk/awards> The second badge is the NODA Achievement Award and is available to buy via the NODA online shop - <https://www.noda.org.uk/shop/category/badges> There is no application process for this badge and it can be awarded at the discretion of any club to recognise an individual for a special contribution to their club. Both badges are priced £15 and are now in stock.

The NODA Theatre Summer School next year takes place from 29 July to 5 August at Yarnfield Park, Stone. Bookings will open on 1 December as normal however the committee have released course details in advance to help students decided on their preferred course. Once again NODA Scotland will have a number of bursaries available to help cover



some of the cost. Full details about Summer School can be found on the NODA website - <https://www.noda.org.uk/events/noda-theatre-summer-school-2023/summerschool>

NODA recently carried out a survey of all its membership across the UK. Thank you to everyone who took time to submit a response – the response rate was excellent. The results are currently being analysed and the findings will be used to shape NODA products and services over the coming year so watch this space for further updates.

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

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

*Stuart McCue-Dick, NODA Scotland Councillor*

#### **NODA SCOTLAND CONFERENCE 2023**

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



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.

If any member would like to take advantage of this please email the NODA Scotland Councillor (Stuart McCue-Dick) for full details - [stuart.dick@noda.org.uk](mailto:stuart.dick@noda.org.uk)

**FULL CONFERENCE DETAILS WILL BE RELEASED IN EARLY 2023.**

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

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

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

### Advertising rates

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

Please send advertising material to the Editor.

All copy for the March edition of the *NODA Scotland Magazine* should be with the Editor not later than **Tuesday 28 February 2023**. Earlier receipt of material will be welcome.

## NODA TODAY

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

The content of the magazine comprises features about societies, individuals, shows, NODA corporate activities and any outstanding achievements or activities in the region. NODA Head Office has asked that Regional Editors provide no more than 1,200 words collectively for all of the region's content. All jpeg pictures sent for inclusion should be at least 150dpi, with the ideal being 300dpi. Articles for the Spring edition are welcomed from societies and individual members and should be submitted by e-mail to the NODA Scotland Editor by **Tuesday 28 February 2023**. Earlier receipt of material will be welcome.

## NODA SCOTLAND COMMITTEE

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District No 3 (Central Scotland)  
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## ARCHIVIST SOUGHT



NODA Scotland holds a considerable archive of material going back over many years covering a range of topics. The Committee is now looking to appoint an official archivist to look after the records, catalogue what is already in the collection and attempt to fill any missing gaps.

Please note this is a voluntary unpaid position although reasonable expenses will be paid. If you are interested in finding out more about the role or wish to apply, please contact the NODA Scotland Councillor – [stuart.dick@noda.org.uk](mailto:stuart.dick@noda.org.uk)



## LONG SERVICE AWARDS

How long have you been in amateur theatre?

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

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

Check out our long service awards on the NODA website.

**Further details from the NODA Scotland Awards Secretary: Gordon Smith**



A promotional poster for NODA Long Service Awards. The background is a dark blue gradient with a subtle light effect. At the top, the word 'noda' is written in a white, cursive font, followed by 'Long Service Awards' in a white, sans-serif font. Below this, the text 'Visit [noda.org.uk/awards](http://noda.org.uk/awards) to apply today' is displayed in white. The poster features a grid of 24 circular images, each showing a different award and its corresponding label below it. The awards include various badges for 10, 15, 20, 25, 30, 35, 40, 45, 50, and 60 years; a 25 Year Medal, 50 Year Medal, and Diamond Bar; 55, 60, 65, and 70 Year Pins; and Individual Member, Society Life Member, Youth Award, and Commendation Award medals.

*noda*  
Long Service Awards

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

				
10 Year Badge	15 Year Badge	20 Year Badge	25 Year Badge	30 Year Badge
				
35 Year Badge	40 Year Badge	45 Year Badge	50 Year Badge	60 Year Badge
				
25 Year Medal	Silver Bar	50 Year Medal	Gold Bar	Diamond Bar
				
55 Year Pin	60 Year Pin	65 Year Pin	70 Year Pin	
				
Individual Member	Society Life Member	Youth Award	Commendation Award	

## LONG SERVICE AWARDS

As restrictions eased and clubs got back to meeting again award applications slowly gained pace. As you would expect the take up of awards got back to more or less normal levels in recent months with a lot of clubs playing catch up on awards held over from last year. Please remember that the lockdown years still count towards your service. The total for the year so far is 279 including 96 youth awards.

Just a little reminder that the awards process is now online which has made life easier for all concerned. For applicants the online forms are much easier to complete especially if you have a number of awards to apply for. You just log-in to your membership account and navigate to the awards page. Payment is made directly to head office which also makes things easier and speeds up the whole process so I would encourage members to use the online system wherever possible.

Please see below details of the awards presented in the period July to September 2022. There were 30 awards presented in this period including three 55 year and two 50 year awards. Congratulations to all our recipients.

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

If you have any queries regarding awards please don't hesitate to contact me.

*Gordon Smith, NODA Scotland Awards Secretary*

### **55 Year Pin**

Leven Amateur Musical Association  
Leven Amateur Musical Association  
Southern Light Opera Company

Laurence Crowe  
Norma Walker  
Margo Dunn

### **50 Year Medal**

Act 1 Youth

Deborah Lyons

### **50 Year Gold Bar**

Perth Amateur Operatic Society

Barbara McAndie

### **40 year Silver Bar**

Anstruther & District Amateur Musical Society  
Leven Amateur Musical Association  
Southern Light Opera Company  
Southern Light Opera Company

Dianne Connor  
Christine Thomson  
Jackie Cotter  
Gordon Greig

### **35 year Silver Bar**

Leven Amateur Musical Association  
Southern Light Opera Company

Charles Sinclair  
Jonathan Tait

### **30 year Silver Bar**

Southern Light Opera Company

Julie Howie

### **30 Year Badge**

Glasgow Light Opera Club  
Glasgow Light Opera Club  
Glasgow Light Opera Club

Claire Brown  
Fiona Stevenson  
Stuart Stevenson

**25 Year Long Service Medal**

Southern Light Opera Company

Lorna Turnbull

**20 Year Badge**

Leven Amateur Musical Association

Teresa Guild

Leven Amateur Musical Association

Karen Richards

**10 Year Badge**

Glasgow Light Opera Club

Fiona Carnan

Glasgow Light Opera Club

Reece Cavanagh

Leven Amateur Musical Association

Jan Miller

**Youth Award**

Minerva Youth Theatre

Abi Burke

Minerva Youth Theatre

Katie Cameron

Minerva Youth Theatre

Darcey Chong

Minerva Youth Theatre

Benjamin England

Minerva Youth Theatre

Daniel Hallan

Minerva Youth Theatre

Kevin Kirson

Minerva Youth Theatre

Eva McClafferty

Minerva Youth Theatre

Molly McNair

Minerva Youth Theatre

Harris Murray



**Be inspired by amateur theatre**

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

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

Individual Membership - £28.00 per annum

Joint Membership - £37.00 per annum

For full details about membership visit the NODA website -

<https://www.noda.org.uk/membership/subscriptions>





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**Glasgow Light Opera Club: Grease**

Director: Alasdair Hawthorn; Musical Director: Raymond Tulips; Choreographer: Claire Brown

I had the pleasure of attending a rehearsal as *Grease* was reaching its final stages in the schedule. The energy and commitment were evident, and it was great to see this transfer to the stage. A bright, lively, and energetic show was brought to life under the direction of the talented and dedicated production team. From the opening number to the mega mix leading up to the end of the show the stage was alive with music, dance, and drama as we enjoyed the storyline unfolding through this well-known jukebox musical. The roles of Sandy, played by Talia Maysey and Danny, Kai Simpson, were strong in their vocal, acting and dance ability. All the principals were cast appropriately in their roles and showed strength in their talents maintaining a high level of energy throughout the production. Reece Cavanagh, playing Betty Rizzo, leader of the Pink Ladies, wowed the audience with her vocal and acting strength in her performance of *There Are Worse Things I Could Do*. The Teen Angel, played by Iain G Condie with a take on Liberace worked well, as did his role as Miss Lynch. *Grease* offers the opportunity for an entire ensemble to work together, and the cast were involved in the whole piece particularly through music and dance which was bright, fast paced and well suited to the production. The ensemble singing was punchy and came across well, supported by the band under the musical direction of Raymond Tulips. As always, a show like *Grease* requires great energy in the dancing and this was apparent with the work of Claire Brown, Choreographer, shining through. The entire production under the direction of Alasdair Hawthorn was well executed; the set worked well and was enhanced by excellent lighting design. In addition to hired costumes, a number of specialised costumes were designed and made by Marie Brown, which I was lucky to see at the rehearsal I attended, and it was great to see them in the context of the entire show. The stage manager and crew who serve such an important role backstage cannot be forgotten and they ensured the scene changes ran smoothly. This was an extremely enjoyable show and Glasgow Light Opera Club continue to work hard and bring their talents to the stage.

**The Minerva Club: Sunshine On Leith**

Director: Roy McGregor; Musical Director: Andrew Scott; Choreographer: Alexander McGuchan-Johnston

The Minerva Club brought this new version of *Sunshine On Leith* to life in their production. With the same storyline as the film, this stage version introduces Rab's daughter Eilidh, and he was unaware of her existence until she turned up unexpectedly. This role was played by Emma Fyfe, who gave a very strong and emotional performance. An equally strong principal line up brought the story to life with Gary Fyfe and Colin McGowan as Ally and Davy. Their performances were convincing with strong vocal ability and acting in equal measure. They were joined by Mairead Dunsmore and Rebecca Gowans in the roles of Liz and Yvonne, whose performances were of an equally high standard. Rab and Jean played by Alan Morton and Eleanor Mackay, were a very convincing couple who at times struggled with day-to-day life and relationship issues. However, they showed their true love for each other despite the problems when Eilidh turned up out of the blue, with Jean finding out at a time she least expected it. With a supporting cast of other roles and ensemble, the audience were transported to life in Leith. Under the direction of Roy McGregor, musical direction by Andrew Scott and choreography by Alexander McGuchan-Johnston, the show was brought to life through the music of The Proclaimers. A high quality video wall which complemented the set enriched the overall production and created a convincing backdrop for the musical. In addition, the stage crew ensured the production ran smoothly, and front of house team gave a warm and friendly welcome to the audience as they arrived in the theatre. It was great to see that the show played to an almost sold out production all week. All in all, a great team approach from The Minerva Club.

**Theatre Guild Glasgow: Calamity Jane**

Director: Jon Cuthbertson; Musical Director: Alistair Peter; Choreographer: Greg Robertson

It was a real pleasure to see *Calamity Jane* at East Kilbride Village Theatre. Theatre Guild normally perform at Eastwood Theatre but due to some difficulties in securing Eastwood Theatre for this production, they took their show to East Kilbride. Theatre Guild played to sold out performances, and it was excellent to know that their show was well supported despite the change of venue. The show was entertaining from start to finish and the performance showcased a wide range of talented people. Calamity Jane played by Caroline Telfer brought boundless energy to the show and her strong performance was underpinned by her excellent vocal and acting ability. Wild Bill Hickok played by James McShane complemented Calamity's role and his performance was equally as strong. The roles of Katie Brown played by Rachel Hepburn and Lt Danny Gilmartin, Ross McKune, brought their talents to bear and their singing and acting abilities shone through the roles. The role of Miller was played by Judith Miller and it was good to see that this role normally played by a man was equally as well portrayed by a woman. Susan and Francis Fryer, played by Katy Devine and Ross Weston complemented each other in their roles. Adele Simpson in the role of Adelaide Adams showed strength in the role and Jenny Morris as Jo ensured the Golden Garter ran smoothly. David Sturgeon, John Turnbull, and David Brown showed great characterisation in their roles, and a company of singers and dancers – a forty plus strong cast – brought their talents to the stage as they brought the story of *Calamity Jane* to life. I would like to highlight the work of Challum Brown for his innovative and impressive set design. Scenes flowed with ease, particularly the way in which The Black Hills Of Dakota was directed and the use of the set with the hanging lanterns in Fort Scully. There were clever touches in the

## DISTRICT No 1 (Glasgow Area)

cabin transformation, and overall the set worked extremely well. Greg Robertson's choreography was slick, lively, and appropriate to the era and there was a good balance between the pit and the stage under the musical direction of Alistair Peter. Bringing a more traditional show to the stage can be challenging in keeping it fresh and exciting, but Jon Cuthbertson's vision for the show was well executed. Stage crew serve an important role in the theatre and one we can't do without, and they ensure that everything on the night runs to plan. The commitment to their backstage role was evident in the production. Having received a very warm welcome to the theatre, I would like to say thank you for inviting me and bringing pleasure to the audiences who thoroughly enjoyed the production. Well done!

## DISTRICT No 2 (Dundee & Perthshire)

### PERTH AMATEUR OPERATIC SOCIETY

Perth Amateur Operatic Society celebrate their 75th Anniversary. Members gathered on September 10th for a night of Hollywood Glamour to celebrate reaching a milestone anniversary.

The Society was honoured to have Stuart McCue-Dick in attendance to recognise members who had amassed over 160 years of service to amateur musical theatre.

PAOS are currently rehearsing for their April 2023 production of *Legally Blonde*.

*Pamela Ross, Perth Amateur Operatic Society*







### **Downfield Musical Society: Seussical The Musical**

Director: Rebecca Waghorn-Smith; Musical Director: Ian Strachan;  
Choreographers: Rebecca Waghorn-Smith, Tegan Carswell

I love all things Dr. Seuss and this production of *Seussical the Musical* did not disappoint. Imaginatively directed and choreographed by Rebecca Waghorn with Ian Strachan shaping the fine young voices in a score that is almost entirely sung. This young but significantly talented cast took the audience on a magical fantastical journey and brought to life my favourite Dr Seuss characters. The production had all the pace that this musical needs and the scenes all flowed with ease amongst the innovative and imaginative set, cleverly constructed by Stage Manager Allyson Jane Fraser and her team and lit perfectly by Phil Cooney. Visually this was an outstanding production and credit must go to the costumes and props teams which were excellent as were make-up and hairstyles. Complementing a highly enthusiastic and energetic ensemble playing the Whos, Citizens of the Jungle, Cadets, Circus performers was a well selected principal cast who transported us from the show opening to another world for the duration of the evening. Fraser Patterson gave an outstanding performance as The Cat in a Hat bringing the character to life brilliantly with lots of humour and breaking that fourth wall with great ease. Bethany Wylie played Jo-Jo was charming, playing the role with an unusual stage maturity for a child so young. Horton the Elephant was brought to life in every way possible by Michael Muir; his natural stage presence, enthralling characterisation, and acting through song skills were phenomenal. Cara McKenzie was fantastic as the cute but feisty Gertrude McFuzz, a truly captivating strong performer with excellent comic timing and great vocal. Everything about Mayzie LaBird was captured by Hannah Shepherd – incredible facial expression, strong vocals. An exceptional performer. Some very impressive performance also came from Rhio Deuchars who played The Sour Kangaroo; Great character acting from Joshua McCallum as Mr Mayor and Adelene Foote as Mrs Mayor who along with the rest of the Whos were delightful, especially some of the youngest members of the cast who showed great promise for the future of youth theatre. Well done to Charlie Clark who brought some humour to the role of General Genghis Khan Schmitz. The Wickersham Brothers worked well together and demonstrated very good seamless dance routines. Very good performances too came from The Bird Girls, The Grinch, Vlad Vladikoff, Baby Kangaroo, Thing 1&2 and Yertle the Turtle. Everyone worked together and displayed lots of dynamism in their roles and choreography throughout the production. A fantastic show. Well done everyone.



**Downfield Musical Society: Sunshine On Leith**

Director: Lynn MacFarlane; Musical Director: Billy Muir; Choreographer: Kenny Christie

This was my first time seeing this *Sunshine On Leith* 2018 revised edition with its new orchestrations and additional songs and throughout I noticed a few clever changes that allow the script to flow slightly better than the previous. More importantly I'm glad that *Sunshine on Leith* remains heartfelt and neatly homespun and the greatest hits of The Proclaimers still hard to resist. A sympathetically directed piece of theatre by Lynn MacFarlane, supported by an able band of musicians led by Musical Director Billy Muir and choreography by Kenny Christie. The set was exciting and cleverly designed, constructed and used, boosted by a complementary lighting plot and the whole space was used very well by the company. The ensemble were excellent and engaged in the drama on stage, really drawing the audience into their world with their acting and singing, creating the scenes effectively and delivering some powerful musical moments in solos and ensembles allowing the story to unfold. With noteworthy supporting roles played by Daisy Johnston, as Eilidh, Lisa Tosh as Hazel, Marcus Wylie as the Barman, Karen Young as the Call Centre Trainer, Stuart Young as the Celebrity Chef, Sarah Lamont as the Wedding Singer, Nathan Forsyth as Andy and Sam Graham as Innes. Jem Clark, Nicole Grant, Ally Ogilvie and Dylan Whyte. The principal roles of Rab and Jean were captured by Chris Wylie and Laura Ferrie, both bringing the right amount of maturity and drama to their roles as they reflected on family values and working through Rab's infidelity. Sydney Mulligan and Marlowe Simpson gave amazingly strong vocal and dramatic performances as Yvonne and Liz. For me the shining performances of the night came from the two returning soldiers Davy and Ally, played by Neil Hutton and Gavin White respectively. They were both convincing in their roles, taking the audience on a real journey with each of them. We as an audience felt so much from each performer as we laughed and cried. Well done.

**Thomson-Leng Musical Society: TLMS At The Movies**

Musical Director: Billy Muir; Choreographer: Jenni Main

In 2019 this company Let The People Sing unknown to them that they would not be able to do this the following year, but they have certainly returned in full voice this year with a marvellous selection of songs from Movie Musicals. The production was filled with solos, duets, trios, quartets and what I can only describe as an ensemble that is worthy of the West End stage. We were not only taken through the years in this wonderful entertaining journey but also through so many different styles and emotions. A beautiful selection of the Classic Movie Musicals to start us off jumping from the Black Hills of Dakota and down the yellow brick road to ending this section with the wonderful Rhythm of Life from *Sweet Charity*. We then moved into a selection of classics including some of the more well-known songs I Will Always Love You, Pretty Woman and Stand By Me to name but a few. The first act ended with some comedy in the form of the very talented choir from *Sister Act* with their rendition of Hail Holy Queen, before we were straight onto the dance floor in our flares and platform shoes to join in with a selection of Bee Gee numbers from *Saturday Night Fever*. The opening of Act II took us back into our seats in true style with a Vodka Martini, shaken not stirred of course and a full section dedicated to the James Bond title theme songs. Staying with the movies the mood changed on stage and in the auditorium as we went into the movie love songs with songs including City Of Stars, When You Say Nothing At All and My Eyes Adored you. Then we swiftly hop on a plane and head over to my favourite section of the evening and the Disney medley where we were taken through some classics with Step In Time, Supercalifragilisticexpialidocious and Be Our Guest before some more modern movies including *High School Musical* and *Lion King*. The show ended with a visit to some Modern Movie Musicals with songs including All That Jazz, Breathe, Radio Gaga and the roof lifting version of Never Enough. This whole production was expertly controlled by Billy Muir based at his piano on stage and the very simplistic but effective choreography took us on our journey with the company not only an amazing sound for the ears but something to keep the eyes focused on throughout. Congratulations on your production and I wish you all well for future productions.

Neil Hartley

DISTRICT No 3 (Central Scotland)

THE SHOW MUST GO ON

I'm part of Falkirk Operatic Society and in April 2019 we performed *Anything Goes* and I was playing the part of Reno Sweeney. As a side note to this story – only a few weeks before curtain up I found out I was pregnant (and much further along than I thought!) so my tap-dancing routines and standing up on tables and chairs needed to be reduced somewhat last minute. However, not to be outdone, on the last night of the show, I decided I had to come side stage to watch the first dance number be performed for the last time (it was about ten minutes in!) As I turned to leave the backstage, I tripped on some scenery, fell, and really hurt myself. I powered through, performed the entire show, tap dance and all, and then missed my own after-show party to take myself to A & E in full costume (dinner gown!) and stage make up - it turned out I had broken my wrist! I am the epitome of 'show must go on' – no one can actually believe I broke a bone

and still continued to do the whole 2 hour plus show! Better still, even though I performed with one arm barely functioning - the audience didn't seem to notice anything was wrong, thank goodness!!

*Nikki Johnstone, Falkirk Operatic Society*

**Falkirk Operatic Society: Evolution**

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

This cabaret was modern, upbeat and featured many musical numbers from the modern musical theatre ranging from *Jesus Christ Superstar* right up to the present date. The company set the scene in opening with *We Don't Talk About Bruno* and thereafter many popular numbers from musicals. There were indeed many great musical moments throughout the cabaret, too many to mention but particular highlights for me included *Wellerman*, a traditional sea shanty, which was sung unaccompanied, *Make Him Mine* (Catriona Turk, Anne Rice, Victoria Davies), *This is the Moment* (Andrew Tasker) and *Someone Like You* (Anne Rice) and *Always Look on the Bright Side of Life* (Grant-Scott Johnstone and the male ensemble). I must also commend the male ensemble in their opening of Act II, with their excellent rendition of *Hello* from the *Book of Mormon* – absolutely brilliant! Other highlights included *He's My Boy* (Carol Sutherland); *Shine like the Sun from 9 to 5* (Anne Rice, Carol Sutherland and Victoria Hamilton); the aria from *Love Never Dies* (Catriona Turk), *Listen* (Amy Sutherland), *Six* (Female ensemble) and the closing selection from the musical *Hamilton* (Full ensemble). It is great to see the company evolving and embracing modern musical theatre and bringing this into the local community. This production struck the right balance blending in numbers from new musicals. Well done to the production team and the entire company for providing a great cabaret and fabulous entertainment.

*David Black*

**Linlithgow Amateur Musical Productions: Elf The Musical**

Director: Hannah Easton; Musical Director: Eddie MacLennan; Choreographer: Claire Withnell

Christmas has come early with this light-hearted show which gave everyone a much-needed escape with its entertaining antics. The story line of a human baby accidentally landing in Santa's sack and then being brought up by elves at The North Pole before being sent back to find his father is ripe for misunderstandings and fun aplenty. Eric Brown in fine voice as Santa Claus opens the show reading a story. He is a sympathetic character but a bit bewildered by modern gadgets and folks lacking the Christmas spirit. David Hastie who plays Buddy Hobbs the Elf dominates in stature and song and gives us a larger-than-life character whom he imbues with endearing childlike qualities to comedic effect. Gregor Preston as his father Walter Hobbs sings with passion and effectively portrays a character consumed by his story telling job at the expense of his family life, at first scathing and disbelieving about Buddy being his son. His wife Emily Hobbs is played as more compassionate by Rebecca Holmes who gives Buddy a bed then a home. She tries to create a good Christmas for their daughter Mabel, in fact her real life daughter Izzy Holmes, who makes this an assertive role and together they sing a memorable and heartfelt duet. Charmain Leitch engages the audience with the role of Jovie, a love interest for Buddy and a kind of PA for the firm, successfully creating her as efficient and cheery on the outside but with a lack of trust in people and deep feelings of loneliness on the inside. Hitting the mark are Garry Withnell as the wonderfully curmudgeonly boss, Mr Greenway and Karine Stalker as singer and mover Debs. These principals are supported by Sandy Queenan as the stressed Chadwick, Neil Gordon as Manager, Les Fulton as Matthews and Lindsey Campbell as Mrs Claus. The cast had a good blend of young, as elves, and more experienced members as workers and crowds. The singing was wholehearted and heart-warming. Movement was well rehearsed and effortless with the highlight for me being the skating dance where the mannerisms and imitations of skating on ice were well executed. Colourful costumes and scenery added to the ambience not to mention the realistic snow. This was a well-grounded and rounded production that brought pleasure to us all. Well done.

**The Livingston Players (SCIO): Legally Blonde The Musical**

Director: Gill Sullivan; Musical Director: Jon-Luke Kirton; Choreographer: Jemma Farnham

This was an opening night when the young cast burst on to the stage full of vitality and maintained the energy to the end. As the story unfolded - a young girl motivated initially by love and seen by others only as a blonde with all its clichés - the strength of the main characters became apparent. In developing the lead role of Elle Woods, Emily Knowles showed a maturity beyond her years, never missing a beat, going from rejected lover, studying hard to follow him to Harvard and discovering within herself resilience and a realisation of what matters in life. Her acting and singing skills portrayed the differing emotions and drew the audience to her. In this she was matched by Josh Ure as Emmet who ably conveyed the hardships and determination for making his way in a world without privilege. His singing was powerful and telling. James Bradley as Warner one of the privileged conveyed the selfish character who later learned what he had lost. His unthinking prejudice was well conveyed in 'Serious'. The brusque, concentrated law lecturer Professor Callaghan was well delivered by David Mack gaining respect for his career especially by the well sung 'Blood in the Water' then losing it all with the assault on the young blonde Elle. So too was this action a turning point for Vivienne the privileged law student who had played dirty tricks on Elle. Robyn Burns dealt creditably with this turn around letting us

see her understanding that the biased attitude towards girls affected her too. As a contrast and parallel in a kind of side plot Holly Marshall as Paulette, Elle's friend from a different background delighted with her Irish humour and pathos and her Delivery Man Nic Brown showed to a nicety how to engage an audience in his cheeky likeable march across the stage expertly twirling the delivery box and maintaining that rapport without saying a word. Abbey Wyndham gave an entertaining prisoner with her skipping rope number as one of her roles. Elle was ably supported by three girls who accompanied her as a kind of chorus, singing, gyrating, and dancing - Libby Hardie, Erin Boyd and Isla Paton. In minor roles, Cara Armstrong as Enid, Gabriel Westwood as Dewey and others, Scott Gliddon as Winthrop and other, Daniel Hammond as Sundeeep and other youngsters in named parts, all deserve congratulations for their characterisations. The whole chorus dealt well with some very difficult songs while their movement was exhilarating, exercising very energetic choreography. Costumes were authentic for the times. The show was well staged with background signage projected above a raised platform with two sets of steps which provided options. Scenes were swiftly set by props being carried on by the cast and by unobtrusive stage crew, and lighting was sympathetic and complementary. The production team and officials must have been very proud of this first night. Lots of talent here. Congratulations to all on a wonderful show.

### **Project Theatre: Peter Pan JR**

Director: Jamie O'Rourke; Musical Director: Tracy Gilland; Choreographer: Zoe Thomson

Tonight the 55 youngsters on stage transported the audience to Neverland and whether as Principals, Pirates, Lost Boys or Brave Girls, all the children inhabited their roles. Peter Pan was made the cheeky, carefree lad by Sophie Gilland who clearly enjoyed the role and took to flying with ease. She expressed herself well and sang with determination especially in *I Won't Grow Up*. As Wendy, Isla McIntosh created a character who was game for adventure and who also showed compassion for the Lost Boys. She took her brothers with her to Neverland. Both John, played by Maisie Winters, and Michael, by Imogen McKay, were keen to go but wearied more quickly than she and longed to go home. All dealt admirably with flying off to Neverland. Freya McIntosh, who didn't say a word, successfully communicated the flighty but determined character of Tinkerbell through mime. The impression of her flitting here and there was aided by the judicious use of a green spotlight. Cohen Gurung created a well-spoken and scary Captain Hook who led his men with cunning and panache - his hook was pretty scary too. His only fear came from Maisie Currie in the guise of the most realistic Crocodile which slid menacingly across the stage. Hook's sidekick Smee was developed by Rachael Sneddon as a bit feckless with fine bursts of bravado. Becca Tait made a feisty Tiger Lily with her lively Ugh-A-Wug song and leading her girls in an energetic and fearful dance. Adult characters were suitably adult with Macy Davidson as Liza the caring and put upon maid, Bobbie-Jo Marston a sophisticated but concerned mother, and Molly Fingland as a bossy father who ended up deservedly in the doghouse displacing a well-played Nana the dog by Zack Reid. Everyone sang and moved well, with the Hook's Tango and Hook's Tarantella numbers taking a trick. The swordplay between Peter and Captain Hook was well choreographed as was the dance and movement of the large numbers on stage. Also of note were the clever sets with the bedroom scene complete with doll's house and a period chest of drawers, evoking a children's bedroom of that era and the jungle/wood setting with the effective drapes for the Lost Boys to hide behind. The costumes were colourful and apt representing the different roles and worlds. In the main, scene changes were slick and the cast were all confident in entrances and exits. Congratulations on an entertaining and well directed show. It is great to see so many young people interested and committed especially on what is their last performance on the current Town Hall stage.

### **Scene 2: Open The Door And Let Us Sing**

Musical Director: Alex Knox; Choreographer: Karen Forrester

After two years of Covid enforced inactivity, the company was at last able to produce its 21st production and a welcome and heart warming evening it was. The show included at least one song from each of their previous productions and delivered a varied and highly entertaining programme. The company opened the first half with *Pure Imagination* and led us through a series of melodic songs which prompted memories and gave a new twist to old favourites like *This Old House*, *Que Sera Sera* and *Tea For Two*. They entertained in movement and song in *The Time Warp* and *Happy Talk*, before ending the half with that toe-tapping *One*. The second half continued to be upbeat and cheerful with the likes of *Mr Blue Sky*, *Bring Me Sunshine* and *Let's Face the Music and Dance*. Two Scots selections had the audience singing along too. Changes of costumes and props added to the flavour and era of the songs taking their cue from Open Doors of a big house with costumes spanning the social classes then later picking up the times of romance in *If My Friends Could See Me Now* and *Top Hat White Tie and Tails*. Alan Devlin led ably the opening song and teamed well with Gillian Gilchrist in *A Million Dreams*: Alison Wright delighted with *Tea for Two*, *Summertime* and *Moon River* showing her range and beautiful voice control; and Mary Fullarton's *Close to You* pulled at the heartstrings. Ensembles were well matched in the likes of *Sisters* with Catriona McPhail and Terri Lyon; Archie Alexander and Jean Bennett with *Let's Pull The Whole Thing Off*; Simon Lippman and Alison Rodgers rendering *I Could Do Without You* and Ann Pearston and Caroline Thomson bringing cheer with *Good Mornin'*. The show came to an end with a series of well orchestrated company numbers. All was supported by a trio of talented musicians. The Musical Director and Choreographer did a



fine job. The whole evening was a delight. It was great to see everyone back on stage enjoying themselves and conveying that enjoyment to the audience. Well done to all.

**DISTRICT No 4 (Renfrewshire, Ayrshire & Bute)****Harlequin – Eastwood Theatre For Youth: The Addams Family – A New Musical Comedy**

Director: Julie Brown; Musical Director: Ronnie Hillis; Assistant Musical Director: Nathan Feeney;  
Choreographer: Linda Smith

The Addams Family is a show that isn't often done, but one that I love, so it was a delight to watch Harlequin's production on a very fitting cold and windy Wednesday night. The curtain opened to reveal a fixed set which was very eery in style and used well by the cast as they changed through the various scenes and levels. The movement of the smaller pieces of scenery by cast and stage crew in spooky costumes worked well and kept a quick pace to the story. With the basis of the story focusing on the Addams Family and the Beineke Family meeting for the first time due to the romantic union of Wednesday and Lucas, these ten characters feature prominently throughout the show, but the clever use of a larger ensemble to tackle the Family Ancestors allowed the full talent at Harlequin to be showcased. Each ancestor with a different character, from Air Hostess to Suffragette, kept their own characterisation exceptionally well in each scene. The vocals of the full ensemble numbers were powerful and impressive, mixed with effective choreography fitting of the music style and characters. The costumes and make-up were excellent and well tied together to create a full look. In particular, the white ghost face with black outline was very effective and creative. The main characters were all well cast and gave their all to their characters. Matthew Ralph's Gomez is one of the best portrayals I have seen of this character including professional productions. Each of his words, gestures and looks were controlled and the humour he brought out of the character was extraordinary. Contrasting Gomez's more flamboyant Spanish character was Sophia Laurie as a poised, sophisticated and classy Morticia. She again brought a lot of humour to the role and her solo singing featured in the number "Death is Just Around the Corner" was a highlight. The scenes with Gomez and Morticia really showcased both characters and showed their relationship to be believably close, impressive to see in a youth society. Melody Nehme brought the balance of the crazy Wednesday and softer side to life excellently. Her facial expressions were a joy and the physicality she brought to the character superb. Cara Stewart and Kirstin West used their comic abilities to tell Pugsley and Grandma's stories and the scenes with them together were hilarious. Paul Cameron's Uncle Fester was just perfect. His costume, make-up, accent and singing vocals allowed this character to narrate the story and keep the audience engaged. His song "The Moon and Me" was the ideal way to capture all these attributes. Last in the Addams Family line up was Matthew King as Lurch. The comedy of having strange noises as his only communication was great, especially when talking to the Beinekes on their arrival, and then changing to a great singing voice at the end had the audience laughing and impressed. The Beineke Family headed by Mal and Alice provided a sharp contrast to the mysterious Addams characters and this was achieved well by Mark McLaughlin and Kirsty Dougall. Both used humour again to make these characters likable and when both have their moment of self-realisation, they used grand acting skills to display this contrast. James Lawson played their son Lucas and used his strong stage presence and singing vocals to work well with his fellow Beinekes and Melody's Wednesday. The song "Crazier Than You" was excellent and again there was a strong connection between Lucas and Wednesday, which is key as the story mainly follows their relationship. I think the key word in the show is relationships and how all the characters interact with each other. This cast were excellent at letting their characters change when needed in different scenes. Stand out scenes in particular were Gomez and Wednesday during "Happy / Sad", Gomez and Mal having the guy chat and Grandma and Pugsley discussing potions. A great show with great characters throughout the cast is certainly a triumph for the production team of Julie, Ronnie, Nathan, Linda, Ruth and Rebecca. Well done to all.

**Loudoun Musical Society: Let's Celebrate - LMS on Broadway**

*Let's Celebrate – LMS on Broadway* and celebrate they certainly did and the audience loved every single minute of it. From the opening cast number to the final bow this was once again a concert of variety, contrast, great song choices and singing of the highest standard. From classic to more modern musicals this concert has something for everyone. Songs that everyone in the audience knew and were invited to sing along with to ones that even I was unfamiliar with but nonetheless thoroughly enjoyed. The programme had been well put together to ensure it never stopped and included some very witty links from the compere. Given the number of soloists it would be wrong of me to single any of them out – they were all of an excellent standard. When they came together for the full chorus numbers their sound was simply joyous. Whether accompanying a soloist or backing the full chorus the small band provided appropriate backing that never drowned the singers out allowing the voices to be heard to full effect. Thank you as always for my invitation. Keep up the good work and I look forward to your next production. Well done everyone on a great night.

*Stuart McCue-Dick*

**Loudoun Musical Society: Shrek the Musical**

Director: Neil Warrander; Musical Director: Darren Ramsay; Choreographer: Katie Duffy

*Shrek* is an “ogre sized” show for a club to put on, and Loudoun took this challenge on and delivered a great result. One of the things I loved was that they used simple and clever scenery in a smaller stage setting to bring the magic of the show to life. The set matched with fantastic costumes and makeup allowed the audience to recognise their favourite fictional characters on appearance alone and not disappoint in the expectation from any professional production. The story of *Shrek*, based on the well-loved film has become a family favourite with all the characters well-known, so taking these roles on is no easy feat. Shrek played by Douglas Wardrop, was rarely offstage, and handled this with skilful ease and filled the stage with his presence, some beautiful scenes, showing off his multi talents and excellent vocals. An excellent performance with a great accent which was maintained throughout making it a joy to watch his character develop. Princess Fiona played by Lynsey Campbell was excellent in her comedy scenes, used her impressive voice to tackle the many songs she sang, all with great feeling. She also let us see her fiery temper when pushed to contrast with her softer princess side. Lynsey’s facial expressions in particular were a joy and helped to capture the comedy of the character well. Stephen McIlwraith’s Donkey had great characterisation. With this being a physically demanding part, his body movements and facial reactions were entertaining. His strong vocals brought the songs to life and his relationship and scenes with Shrek were very amusing, having the audience in stitches. Comedy was continued in the cast line up with Lord Farquaad played by John McGill. John created a wonderfully funny “baddie” character that you loved to hate. Every mannerism, from hand gestures, facial expressions to a simple walk was just outstanding. His control of his accent was at times giving me Moira Rose vibes from *Schitt’s Creek*, making me chuckle every time he simply said “Fiona”. This character was very cleverly thought out and executed. Dragon played by Rebecca Scott-Ramsay was fantastic. Her singing voice and characterisation was amazing, and I enjoyed the way she interacted with the Dragon puppet bringing this character on stage for a change to other productions. All songs were outstandingly good, and she tackled them with ease. I was getting proper Effie White vibes at the end of the main number for sure and although the character isn’t featured in many scenes, she definitely made an impact. There are too many characters to highlight all in this report, but the story allows each character to shine and in the fairy-tale ensemble each role was executed exceptionally well. The Three Pigs were certainly crowd pleasers for sure. The direction and choreography from Neil and Katie were of a high standard, evident in all scenes throughout the show and the orchestra, under the leadership of MD Darren gave the impressive ensemble vocals you know to expect from a Loudoun show the perfect backing. I also wanted to mention the amazing artwork of the poster and programme. Very creative giving a unique take on the *Shrek* theme. Congratulations to the club, cast and committee on another success.

**Paisley Musical & Operatic Society: Disney The Little Mermaid**

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

It was exciting to see PMOS take on the task of performing a show that isn’t available often for societies to do, and in a different performing venue for them at a fellow District 4 venue, the Beacon Arts Centre in Greenock. Being at the Wednesday matinee performance made this visit even more special as the audience was full of younger audience members, most dressed up in various Disney outfits, and of course a lot of Ariels! Seeing their excitement and enjoyment grow as the show progressed was magical and made the fact that I was excited to see these Disney characters come to life acceptable ... well that’s what I have been telling myself. From the minute MD James and his orchestra started the impressive overture the magic began. The use of the digital screen as a permanent back drop sustained the magic, making you feel like you were being immersed into the film. With the music and screen setting the scene, the entire cast put their all into each character they had from principals to ensemble. The fuller ensemble numbers in particular; “Fathoms Below” and “Under the Sea” sounded great and the movement was clever allowing the sea creatures characters to be maintained as they danced. The audience reaction to “Under the Sea” was electric as the energy from the stage flooded over the audience. The costumes, makeup, wigs and featured set pieces all came together so perfectly to give the show the right balance of musical and cartoon that is key for this type of Disney show. The principal cast as always was of a very high standard. Zoe Tennant used her excellent character acting skills to bring each element of Ariel to life. Her facial expressions were phenomenal, and this was proven more in Act II when Ariel loses her voice. Her physicality even from the simplest finger movement was controlled, kept the belief of her being under water during those scenes and was in true Disney princess style. This performance combined with superb costumes and makeup completed a perfect character package. There are a lot of key characters who feature throughout the show as it progresses, and each was performed exceptionally well and I enjoyed the physicality to capture the different sea creatures in particular. Robin Cameron’s take on Sebastian the crab was very funny and balanced the fun nature of the character with his sensible side. His accent, vocals and movement were all well accomplished. Aly Lamond as Scuttle was comedy genius. She had fantastic stage presence in every scene with this cooky character, the squawks before she exited each scene had the audience in stitches and her tap number “Positooovity” with the principal Gulls was outstandingly flawless. The scenes in particular with Ariel, Sebastian and Scuttle were some of the highlights for sure. Robert Sharp used great stage presence and an impressive deep, controlled vocal to bring King Triton to life. Ronan Corkey was every bit the Disney prince as if he had stepped out the movie giving the kids in the audience (and many

adults too I am sure) exactly what we wanted and expected. His scenes with Zoe were lovely, and his vocals impressive, especially in the quartet with Ariel, Sebastian and King Triton. The other iconic role in this show is Ursula and Lindsey Ross did not disappoint in her portrayal of the evil Sea Witch. Her songs were flawless and diction exceptionally clear and she used her stage presence well to bring this under the sea diva to the stage. A special mention must go to Gillian Gray and Katy Carey as Flotsam and Jetsam, who were a joy to watch and brought comedy to Ursula's sidekicks with their accents and movements. Another standout number was "She's in Love" performed by the Mer-Sisters and Flounder who captured the upbeat number very well. Not enough space to list every character, but congrats to everyone on their performances. Another great success for PMOS and thank you again to the committee for the warm welcome.

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## HAMILTON OPERATIC &amp; DRAMATIC CLUB – BACK AGAIN

We have been delighted that 2022 has been as close to normal as we could possibly make it. We got back to rehearsals at the beginning of the year for our concert *Music: past and present*. This allowed us to get back to doing what we love and were more than delighted to welcome our audiences back also.



In August we were back with our first social event post-covid in the form of a Quiz Night. Over 80 people fought it out to be victorious on a night that varied from general knowledge to HODC show history. In a well contested night, the top of the leader board was tight with the winners delighted!



## DISTRICT No 5 (Lanarkshire)

The moment we have all been waiting on came in early November where we got back to performing our main production which this year was *9 to 5: The Musical*. From the band call to the feeling of opening night in front of the audience we realised just how much we had missed it all. We were also delighted to welcome Christine Hunter Hughes, NODA Vice President, along to watch us this year.



We are looking forward to our Christmas events at the end of this year and are excited to be planning for 2023 which is the club's 120<sup>th</sup> anniversary.

*Carly Reilly, Marketing Manager, Hamilton Operatic & Dramatic Club*

The reviews for Carluke Amateur Operatic Society (*Sunshine on Leith*) and Cumbernauld Musical Theatre Society (*The Secret Garden*) will appear in the next edition of the NODA Scotland Magazine.

*David Black*

## DISTRICT No 6 (Edinburgh Area)

### **Bare Productions: Kinky Boots**

Director: Dominic Lewis; Musical Director: Finlay Turnbull; Choreographer: Felicity Halfpenny

Wow! This was a high energy, dazzling production both visually and in performance from start to finish. Based on a true story, we learn how Charlie Price inherits his father's shoe factory, his reservations about how to continue the family business and eventual realisation after much conflict with his factory workers of a niche market successfully designing Kinky Boots for drag queens. Staged in a fairly small area which is so often the case in Edinburgh Fringe venues, the minimal space was expertly used wheeling trolleys on and off depicting various scenes. The staging of a triangular boxing area was particularly imaginative and especially effective. The action packed opening number 'Most Beautiful Thing' made a great impact with the factory workers all busying themselves and making a joyous sound with excellent harmonies. From then each person on stage maintained an individual character and the ensemble work was most impressive. The demanding role of Charlie was superbly characterised by Mark Wilson who successfully conveyed the many mixed emotions Charlie toiled with along his journey and what a voice! Each of his numbers was a show stopper but no more so than 'The Soul of Man' which was emotive and spine tingling. While on a visit to London, Charlie accidentally meets up with Lola, a drag queen, who persuades Charlie that new, good footwear designed specifically for men to wear is essential for drag queens to move and perform with style and comfort. Frazer Beckles gave an outstanding performance as Lola. Obviously revelling in the part, his mannerisms and portrayal of the character were first class. Like Charlie, he too felt that he had been a disappointment to his father. 'Not My Father's Son' was delivered with such sincerity and raw emotion that one could feel his pain at not being allowed to be himself and who he wanted to be. Lola's sexy team of 'Angels' were also fabulous. Their make up and costumes were stunning and it was in their big production numbers that the outstanding choreography was most evident. The choreography throughout was innovative and quite magnificent and was executed with precision and slickness. As well as energetic movement, the stillness and poses were engaging. 'Sex Is In The Heel' and 'Everybody Say Yeah' were vivacious, vibrant and a delight to watch and listen to. There were many believable characters all of whom played their part with conviction. Rachael Anderson gave an accomplished characterisation as Lauren the factory girl in love with her boss, believing in him and what his future could be, with expert comic timing and a powerful singing voice. Russel Coid gave an engaging performance as Dom the stubborn factory manager and knew how to make the most of his one liners. Nicola, Charlie's girlfriend, was sympathetically played by Lea Niven-Smith while Ciara McBrien and Shona Smith, Pat and Trish respectively, brought real spark and comedy to their characters as factory workers. The many other cameo roles were played with confidence and assurance. This was a fantastic production which had been extremely well thought out and directed with continuous action by each individual on stage. The singing too was excellent and was supported by a well controlled orchestra. I could go on using many more superlatives but in summing up, this was a faultless production with a stellar cast who had been directed by an excellent production team all of whom paid great attention to detail. They all



absolutely deserved the standing ovation and 5 star accolade from the exuberant audience. I'm sure this production of *Kinky Boots* could outshine many professional productions. Wonderful!

**Bohemians Lyric Opera Company Edinburgh: A Bohemian Broadway**

Director & Choreographer: Ciara McBrien; Musical Director: Finlay Turnbull

Billed as 'A concert filled with hits from your favourite Broadway shows' this was indeed a well constructed programme of musical numbers of various styles, tempo and moods. 'Opening Up' (*Waitress*) was a lively, fitting start to the evening with its lyrics so appropriate for a company obviously delighted to be back on stage after an enforced break due to Covid. There is an abundance of talent in this company with so many fabulous soloists whose performances were consistently high but also an ensemble whose choral work was very strong and harmonious throughout. The ladies 'At the Ballet' (*Chorus Line*) had a lovely blend of voices whilst 'Maybe This Time' (*Cabaret*) was soulful and sexy. I was unfamiliar with the musical *Hadestown* but found the number 'All I've Ever Known' quite compelling. This romantic duet was followed by a most stirring, punchy 'At the End of the Day' (*Les Misérables*) with great characterisation by all on stage who really threw themselves into the parts. The contrasting change of mood of 'He's My Boy' (*Everybody's Talking About Jamie*) was extremely emotive as we learn of a mother's love and support for her son and was portrayed with real passion and intensity. 'Word's Fail' (*Dear Evan Hansen*) was one of those moments which had the audience transfixed as the soloist was immersed in the moment telling of the turmoil and trouble facing the young man, Evan Hansen. Extremely powerful and absolutely wonderful. 'No Good Deed' (*Wicked*) was belted out with real conviction and feeling. A neat, precise, lively 'Supercalifragalistic' (*Mary Poppins*) brought the first act to a rousing ending. The second act got off to a cracking, stylish start with 'Thoroughly Modern Millie' (*Thoroughly Modern Millie*) and was followed by many more contrasting numbers. 'No One Else' (*Comet*) was another unfamiliar number but I was absorbed by this completely captivating performance. A plaintive 'Old Friends' (*Merrily*) was very well sung by the trio of friends and was followed by a most passionate, heart wrenching performance of 'Back to Before' (*Ragtime*). The ensemble work, excellent throughout the programme, was perhaps at its best in the wonderful 'Quiet Uptown' (*Hamilton*) with strong choral singing but also convincing acting. The choreography and movement in this and all other ensemble numbers was imaginative, slick and executed with precision. 'Losing my Mind' (*Follies*) was yet another engaging performance as the mood built throughout the number. The duet 'Seventeen' (*Heathers*) was sung with utter sincerity. 'I Don't Need Your Love' (*Six*) changed the mood and tempo once again with the six queens of Henry the Eighth clearly telling their story and expressing their feelings about him culminating in a lively, raucous ending. A powerful 'Nobody's Side' (*Chess*) demonstrated the vocal skills of the company. This eclectic selection of familiar and not so familiar numbers combined to make an evening of fun and heart wrenching moments demonstrating the wealth of talent and versatility within this company. The cast and production team had undoubtedly put in an enormous amount of work and dedication to produce such an effervescent and diverse, smooth running production which was excellent both vocally and in its energetic, creative choreography. The small band also did themselves proud. 'Can't Help Falling in Love' (*All Shook Up*) rounded off this most enjoyable evening giving a flavour of the Bo's next full scale production in the Spring. I very much look forward to it.

**Edinburgh Music Theatre Company Ltd: Anthems – Movie Musicals**

Musical Director: Linda Stewart; Choreographer: Ashleigh Le Cras

Edinburgh Music Theatre presented two concerts, one after the other, as part of the Edinburgh Festival Fringe. The first of these was *Anthems – Movie Musicals*. Billed as a concert, this was indeed more like a full scale production which showcased the immense talent within this company and the commitment of its members. The evening got off to a rousing start as the company exploded on to the stage with 'From Now On' which set the bar high for the evening's entertainment which was diverse and compelling. A heartfelt rendition of 'You Will Be Found' was followed by a charming, youthful interpretation of 'How Far I'll Go'. A dynamic 'Dancing Queen' and gutsy, raunchy 'Cell Block Tango' added another dimension to the programme. 'Haven't Seen The Last of Me' was extremely emotive while 'You'll Be Back' had great characterisation and humour. I was less familiar with 'We Don't Talk About Bruno' and 'Louder Than Words' but both were delivered with style and panache. 'Supercalifragilistic-expialidocious' was a real tour de force and absolutely sparkled leaving the audience mesmerized at the speed in which the number was put across with clear, distinct diction! A raucous 'You Can't Stop The Beat' rounded off the concert on a real high. Throughout this production the entire company remained on stage sitting or standing in various tableaux so that even when they were not singing they were engaging with the soloists and small ensembles reacting and interacting so that there was continuity and total involvement by all the cast. The transition from one number to the next was slick and seamless with some energetic, lively choreography. This was an excellent programme full of contrast giving so many talented performers, too many to mention individually, a chance to shine and also demonstrating the strength of the choral singing which was superb. As this part of the evening concluded, I knew I would be in for a treat in the concert to follow.



**Edinburgh Music Theatre Company Ltd: Anthems – 40 Years of EMT**

Musical Director: Linda Stewart; Choreographer: Ashleigh Le Cras

Celebrating their 40th anniversary, Edinburgh Music Theatre's second concert *Anthems – 40 Years of EMT* was a compilation of musical numbers from some of the shows they had performed over the last 40 years. We were eased into the programme with 'Comedy Tonight' (*Side by Side by Sondheim*) and this was followed by a superbly stylised 'Boyfriend' (*The Boyfriend*). 'The Ballad of Sweeney Todd' (*Sweeney Todd*) was sung with tremendous power and created an almost threatening atmosphere. 'Show Off' (*The Drowsy Chaperone*) was coquettish while 'So in Love' (*Kiss Me Kate*) was sultry and engaging. The choreography throughout the programme was slick and imaginative especially in the punchy 'Sit Down You're Rockin' The Boat' (*Guys and Dolls*) which was not only vocally strong but performed with precision and deftness. A relaxed 'Don't Go Breaking My Heart' (*Boogie Nights*) was followed by the ever popular 'Oklahoma' (*Oklahoma!*) which was put across with verve and vitality. Another older favourite 'If I Were A Rich Man' (*Fiddler on the Roof*) was delivered with ease. One of the most emotive and compelling numbers for me was 'Anthem' (*Chess*) which was sung with great passion. 'You'll Never Walk Alone' (*Carousel*) was sung with great feeling and brought a tear to the eye. 'Blow Gabriel Blow' (*Anything Goes*) again showed the versatility of the company and its soloists. The grand finale 'Footloose' (*Footloose*) had the audience energised and was a tremendous ending to this wonderful evening. This was, like the earlier concert, a memorable, animated production demonstrating the true professionalism by a most accomplished company supported by a small, excellent band. The entire evening's entertainment was thoroughly enjoyable and all credit must go to the cast and production team for the tremendous amount of hard work and dedication by all resulting in an impressive, polished evening of song and dance. Very well done indeed.

**Lothian Youth Arts & Musicals Company: School Days! & Matilda JR**

Directors: Malcolm J Burnett, Lisa Fleming; Musical Director: Lou Everett; Choreographer: Emma Clarkson

School Days!

What a fun filled afternoon I had watching this cast of 50 talented youngsters present firstly the concert *School Days!* followed by *Matilda Jrn*. All of the numbers in the concert were themed around school days and what an interesting selection of numbers they were. The full company got off to a very strong start with the lively 'Out of Darkness' and was followed by the most difficult 'Requiem' impressively sung by Megan MacLean, En-yi-Lee and Kieran Burnett. Ru McKay delivered 'Children Will Listen' with real passion before the totally at ease Corin Wake and the joyous younger members of the company presented the ever popular 'Any Dream Will Do.' 'Dance With You', which was new to me, was sung with confidence by Hannah Kelly and Katie Hardie before the mood changed as Ava Smith accompanied by elegant balletic dancers gave a most sincere rendition of 'If I Met Myself Again.' Emilia Moone nailed 'Ring Of Keys' while Lewis Boyd really lived the part of Evan Hanson with 'Waving Through A Window.' 'Hopelessly Devoted To You' was belted out by Sophie Watt. I loved 'A Little More Homework', another new number to me, with its powerful ensemble singing and dancing intertwined. Dean Gray's 'This Is The Moment' was quite outstanding and sung with such maturity for a young man. No matter how often I hear LY's signature song 'Beautiful Dreamer' I always feel very moved by their sincerity when they sing. Scarlett Archibald and Louisa Whyte led the company so sweetly in this number. 'All In This Together' concluded the programme with real vitality demonstrating the real sense of fun and joy in this company which is so lucky to have so many talented young people. This most impressive, well choreographed and directed concert was also brought to life with its colourful costumes and lighting appropriately enhancing each musical number.

Matilda JR

It was the younger members of the cast who were the main focus of *Matilda JR* and they well and truly smashed it. These cheeky, smiley pupils in their school uniforms gave it their all acting and reacting superbly. 'Revolting Children' was particularly energetic and the choreography delivered slickly and with real purpose. The huge cast was vocally very strong and made a fabulous sound in all of their numbers. Alice McAslan gave a most convincing, animated performance as Matilda acting with great confidence and with a strong singing voice. I particularly enjoyed 'Naughty' and 'Quiet' Matilda is brought up in a most dysfunctional family with mum Mrs Wormwood (April McLeod) strutting her stuff leaving us in no doubt about her priorities in life. Dad, Mr. Wormwood (Joseph Coane) was a natural on stage with very good comedy timing getting the most out of his dialogue. Bobby Duncan was excellent in the role of Miss Trunchbull. He totally commanded the stage and not much wonder the pupils feared his threatening behaviour. 'The Hammer' was indeed scary. In complete contrast Miss Honey (Mija Cibuka) was played with genuine kindness and serenity in her attempt to support Matilda and her love of books and to care for her. Miss Honey doesn't have a lot to sing but what she did have was lovely to listen to. The many supporting roles were all performed well. The very laid back Michael (Lewis Boyd), Bruce (Kieran Taylor) forced to eat until he was sick, the very sweet Lavender (Rowan McLean) and all the others who had small but very important parts to play were believable. The older company members also played their parts as parents and other adult roles. This was a thoroughly enjoyable production full of life and it was obvious that everyone on stage was having a wonderful time. With a production of this standard it is easy to forget just how young some of these children are. Congratulations to all of the cast, production team and all the LY family who encourage and support

these youngsters giving them such wonderful opportunities. Together they ensure that musical theatre has a real future with so many up and coming stars. The beautiful dreamers once again excelled in a first class production of both shows.

### **Showcase Musical Productions: As If We Never Said Goodbye**

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

It is always a privilege and a pleasure to attend a Showcase Concert, and tonight was no exception. This 40 plus strong company is so crammed full of talent from all branches of the performing world that it cannot fail. Little wonder that they attract audiences every year which allow them to donate substantial monetary sums to their charity, Macmillan Cancer Support. The evening opened, appropriately enough, with "As If We Never Said Goodbye" heralding the return of Showcase to their home in the Church Hill Theatre. There followed a section entitled At The Movies. A couple of highlights in this section were "Somewhere" from *West Side Story* set for chorus and taking the opportunity to show off the skills of the Showcase chorus. Another lovely number in this section was "Maybe This Time" from *Cabaret*, delivered with subtle emotion by Nadia Milligan. The first half of this evening's concert concluded with a section of Showcase Showtunes. One could easily class each of the seven numbers as highlights in this concluding group, however, in my view "Ex Wives" from *Six* took the Act to ever higher standards, both vocally and in movement. We were soon to be treated to a very moving "Bui Doi" from *Miss Saigon*. Craig Young and the Chorus, I am sure, brought a tear to the eye of many in the audience. "Simply The Best" from *Tina – The Musical*, brought the first act to a rousing conclusion. Act Two was preceded with a musical entr'acte featuring the Can Can, before moving in to the first section entitled *Moulin Rouge* – the show taking the West End by storm since it opened earlier this year. This would be an appropriate time to make mention of the well drilled choreography in the skilled hands of Claire Smith. Be it lively movement or simple hand gestures, the cast ensured that full attention was given to each and every move throughout the evening. As someone who does not know his right foot from his left, I have nothing but the utmost admiration for the boys and girls who do! Claire, either you are very lucky to have a cast of very talented dancers – or you have spent hours in rehearsal to get them to this standard! (Or maybe a bit of both!) The middle section of Act Two paid tribute to a few of the music legends who had passed away over the last three years. Names such as Kenny Rogers, Charlie Watts, Ronnie Spector and Olivia Newton-John were featured in numbers including "Islands In The Stream" given an excellent airing by Craig Macbeth and Jacqui Mills. "Hopelessly Devoted to You" from the hit musical *Grease* was given an impressive performance by Daniel Cook. A well-chosen Finale selection brought this evening's concert to a close, and who could deny that the audience were given their money's worth and more! From a moving performance of "Candlelight" by Keith Kilgore, we were given another opportunity to hear the wonderful Showcase chorus in action with "The Show Must Go On". This was followed by bows to "Shang A Lang" – still full of life after nearly three hours! Technically, the show was a pleasure to watch and listen to. Lighting Designers Andy Johnston and James Gow had given themselves a fine palette of intelligent and generic lighting which effortlessly covered all the needs of the show with beams, gobos and colour, whilst still ensuring that all these special people on stage were well lit. Sound in the safe and capable hands of Ian Cunningham, gave a fine balance between orchestra and singers. Last but not least, massive congratulations to Director Andy Johnston and Musical Director David McFarlane with his fifteen piece orchestra. Showcase seems to go from strength to strength, and I am sure one day we will run out of superlatives to describe their amazing Concerts. Many thanks for inviting me to visit your show on behalf of your District 6 Rep Dorothy Johnstone. Well done and keep up the fabulous fundraising for Macmillan Cancer Support!

Mike Pendlowski

### **Southern Light Opera Company: The Sound of Music**

Director: Quintin Young; Musical Director: Tommie Travers; Choreographer: Louise Williamson

Southern Light did more than 'something good', they excelled in their 125th anniversary production of *The Sound of Music*. With an open stage, the scene was set with a few nuns silently going about their daily business in the abbey creating an ambience which was effective in silencing the audience and getting their attention. The chiming abbey bell broke the silence and the powerful opening 'Dixit Dominus' sung by the Mother Abbess and the nuns rang out. There isn't a huge amount of chorus work in *The Sound of Music* but these nuns made a glorious sound with strong harmonious choral singing. This well loved Rodgers and Hammerstein musical is so well known that an audience may have expectations of the characters and familiar musical numbers. They were not to be disappointed. Maria, the young postulant who has difficulty conforming with the expectations of the abbey and who is sent to look after the children of the widowed Captain Von Trap is a most challenging part and was superbly played by Cathy Geddie. She gave a wonderful all round performance both vocally and in confidently expressing the complex range of emotions from the tomboyish, effervescent, forthright, fun loving Maria to the insecure Maria facing conflict in recognising her true feelings for the Captain. There was a lovely, natural rapport between Maria and the children (The DO-RE-MI cast on the night I attended), all of whom were quite charming and won the hearts of the audience with their lively, enthusiastic singing and innocence. They were so well drilled and confident in their actions especially 'Do a Deer' and 'The Lonely Goatherd' led by a dynamic Maria. John Bruce portrayed Captain Von Trap with real assurance. With an excellent stage presence, he successfully contrasted the bombastic, controlling disciplinarian who ran his household as he would a naval

command with a genuine softness when fighting against his feelings for Maria before accepting that she was exactly what he and his children needed. His love and loyalty to his fatherland was evident throughout particularly when singing 'Edelweiss' where he was visibly emotionally moved almost to tears as was I. Maria and Captain Von Trap had a real chemistry between them and were a most believable couple both giving engaging performances. Elspeth Whyte was well suited to the part of Baroness Schraeder, elegant and dignified in trying to like the children and win the love of the Captain and brittle in her obvious dislike of her love rival Maria. Zorbey Turkalp was a most fun loving, ebullient, self fulfilling Max Detweiler successfully persuading the family Von Trap to take part in the Salzburg Festival from where they eventually made their exit to safety. His powerful singing voice resounded through the theatre. Another outstanding performance was that of Debora Ruiz-Kordova as Mother Abbess. She expressed a natural warmth in the role with a real empathy and understanding of Maria. 'Climb Every Mountain' which was quite stunning brought the conclusion of the first act to a real climax. What a wonderful voice! Young Liesel Von Trap was played with a real charm and innocence by Jessica Lyall. She convinced us of her naive love for Rolf the telegram boy, Ruben Binney. Both sang and danced well in their number 'Sixteen Going on Seventeen' making a delightful couple. All of the supporting roles were very well cast and each delivered solid characterisations. Choreography was well thought out and executed with precision whether in boisterous numbers or in the elegant party scene. This was a most creative production which made very clever use of a stage extension which allowed for continuity and a natural flow in the transition from one scene to the next. The audience was focused and engaged on the action on the apron built round the orchestra distracting from the subtle scene changes going on behind. No need for blackouts. The use of the theatre boxes in the opening scene and at the concert, the swastikas hanging from the boxes and the flashing lights searching for the Von Trap family created real atmosphere and were used to maximum effect. A striking set and effective lighting all enhanced this production. Costumes were well co-ordinated and quick costume changes handled admirably. The first class 24 piece orchestra was extremely well directed with the balance between the stage and the pit very well controlled so that singers were never overpowered. The play out was a joy to listen to. This was a most professional, polished production on all accounts. The final backdrop with the family on the mountain and the nuns led by Mother Abbess reprising 'Climb Every Mountain' was extremely poignant and very moving. An excellent end to a fabulous production. And to think that it was all put together in a matter of weeks. A testimony to the hard work of the production team and cast. Congratulations S.L.O.

### **Threepenny Theatricals: The Herd**

The Herd by Rory Kinnear (son of Roy Kinnear) is a play I wasn't familiar with but one that I most certainly enjoyed on my visit to Threepenny Theatrical's latest production. It's Andy Griffith's twenty-first birthday and the play follows his mother, sister, grandparents, father and sister's friend over a 2-hour period as they prepare to welcome him from his care home for a birthday party. Set in his mother's house in the open plan kitchen and living room there is no interval with the action never taking a break. The set was excellent with props and furnishings appropriate to the setting in 1913. The director made good use of both spaces to allow the actors the room needed to provide a natural flow to the action. As with all Threepenny Theatrical shows I have been lucky enough to watch this was very much a company piece, each character having been well developed by the actors to bring out all the subtle nuances needed in such a piece. Never once did my attention waver as I waited to finally meet Andy. It was clear that each actor has spent a considerable time studying their own character as well as the relationship with the others of the play. As a result, this felt a totally natural piece with characters I actually believed in and wanted to find out more about. There were moments of joy and laughter as well as great sadness all linked around Andy – the central character we never actually get to meet. Like all families it was clear there was also a great deal of tension especially when it came to Andy and how to deal with his disability. I have to say that despite the hard work of the club to encourage ticket sales it was sad to see an almost empty auditorium for the Saturday night performance I attended. This was a production of the highest quality that deserved to have been seen by a much wider audience. I would encourage everyone to grab a ticket for future shows – you will not be disappointed. Congratulation to everyone both on and off stage for yet another fabulous play and for the warm welcome when I arrived at the theatre.

*Stuart McCue-Dick*

### **DISTRICT No 7 (Fife)**

#### **Glenrothes Amateur Musical Association: Kiss Me Kate**

Director: Scott Melvin; Musical Director: Robert Nee; Choreographer: Lorna Lewis

*Kiss Me Kate*, with its wonderful score and lyrics from the pen of Cole Porter is not performed nearly as often as is deserved and tonight, Glenrothes AMA gave it a welcome airing! The show offers a wealth of songs and dance opportunities for principals and chorus alike. The main characters without exception displayed exceptional acting skills and lovely voices. Experience came to the fore with Fred Graham/Petruchio (Greig Hill) and Lilli Vanessi (Caroline Warburton). The casting of this duo was first class, and especially a pleasure to see Caroline venturing out into the musical world, from the genre of G&S in which I normally see her. Caroline's feisty Lilli added to the fun of the whole evening. Brodi Orkney provided us with a lovely Lois Lane, whose singing voice paired superbly with Logan Booth's Bill



Calhoun in “Why Can’t You Behave?” The two Gangsters, playing for every laugh in the script, took on “Brush Up Your Shakespeare” with energy, and made a showstopping number of it. A whole host of minor principals make up the cast list in this musical, and in each and every case added to the comedy and spectacle of the show. General Harrison Howell (Andrew Butchart) deserves mention as the blustering army friend of Lilli Vanessi – “From This Moment On” found both he and Lilli in particularly fine voice. Chorus work in *Kiss Me Kate* is limited, but when they do appear in the opening choruses and finales of both acts, any absences from the stage at other times can be totally forgiven, with Lorna Lewis’ clever and interesting choreography adding to the colourful stage pictures. Lorna’s skill and experience was allowed to shine whenever her team of dancers took to the stage – never at any time appearing to be out of their depth in their dance routines. Scott Melvin’s directing and Robert Nee’s musical direction brought the icing to the cake, adding to the polished performances of those on stage. The costumes, the scenery, the make-up, the props (have I heard this somewhere before?) were all excellent and together with fine sound and lighting all added to a thoroughly enjoyable evening. Congratulations to GAMA for choosing and presenting a wonderful evening of musical entertainment.

### **Kirkcaldy Gilbert & Sullivan Society: *The Yeomen of the Guard***

Director: Robin Ozóg; Musical Director: John Howden

As the cast of *The Yeomen of the Guard* took their final bow, I heard a plaintive voice from the row behind me. ‘But what about the jester?’ a young woman was asking her companions. ‘The poor guy – I want to know what happened to him!’ Her genuine concern for the fate of the broken-hearted Jack Point, left ‘alone and bereft’ at the end of this tale of Tudor-era intrigue, was clear testimony that Gilbert and Sullivan’s only foray into the realm of ‘serious’ opera still has the power to engage and move a new audience, 134 years after its première. This production, KGASS’s first since 2020, had been in preparation since autumn 2021, enduring various delays and changes (enforced both by Covid and by the temporary closure of the Adam Smith Theatre) before finally emerging in a semi-staged version with piano accompaniment. As is traditional for KGASS, the show began with a scene-setting film sequence (accompanying an orchestral recording of the stirring overture) which transported the audience to the Tower of London at the time of Henry VIII, introducing the characters in entertaining style and effectively making up for the absence of a set. *Yeomen* is unique in the G & S canon in several respects, not least its opening, in which young Phoebe Meryll sits alone at her spinning wheel, singing a solo of unrequited love. This production departed from convention in fleshing out this scene with a few members of the chorus, plus loutish jailor Wilfred in a short chase sequence, as well as the character of Kate as a confidante – all of which detracted somewhat from the solitary, wistful mood of the song, ably interpreted by Caroline Warburton. Most G and S purists would also query the inclusion of the next musical number, a solo for Wilfred cut before the original run, in which Phoebe’s would-be suitor expounds on his jealousy (even, graphically, of her hapless cat!). Although it gave the capable Greig Hill a fine opportunity to establish his character, it delayed the entrance of the chorus – the Yeomen of the title along with an excitable crowd of Tudor townsfolk. This was when the show really came into its own, as the scene was animated with colour, life and punchy music. We were immediately drawn into the world of the ‘grim old Tower’ and its denizens, and the complex and often dark story of cunning plans and reluctant betrothals unfolded seamlessly thereafter. The principal roles were well cast, thoughtfully played and sung with conviction. Particularly strong performances were those of Caroline Warburton as a feisty, mischievous Phoebe Meryll, Elaine Young as a strong-minded and ardent Dame Carruthers, Tom Kelman as an enjoyably roguish Sergeant Meryll, Nick Temperley as an arrogant and dashing Colonel Fairfax, and Eliza Twaddle as a touchingly winsome Elsie Maynard, while Robin Ozóg made an affectingly tragi-comic Jack Point (in addition to fulfilling the important role of director). The conversational-style ensembles, where the main characters collude and reflect on the action, were especially effective, and Louise Gibson made an impressive contribution in the small role of Kate, with her sure soprano tones leading the beautiful unaccompanied quartet ‘Strange Adventure’. Among the chorus, special mention is due to Susan Reid, gamely helping out the tenor section in a befeater outfit and convincing false beard – quite a fitting addition to a story that depends so much on concealed identity. With the entire cast on stage, the great set piece of the Act I Finale was an undoubted highlight, well sung and filled with dramatic tension, as was the opening of Act II, climaxing in the chorus’s contrapuntal exchanges, as the hapless warders are scolded for their inability to find the escaped prisoner. The constraints of the performing space naturally led to compromises in the staging, and there was an inventively comic moment in Act II, when a sign reading ‘Being carried shoulder-high’ was hung around the neck of the allegedly heroic Wilfred, in lieu of any actual, potentially hazardous shoulder-carrying by gentlemen of the chorus. It was however sad (though forgivable) that the famously lump-in-the-throat ending had to be altered – rather than collapsing insensible at the feet of his adored Elsie and her lover Fairfax in the closing bars of music, the distraught Jack Point simply melted into the heedless crowd before disappearing behind a screen. It must also be mentioned that the acoustics of the Old Kirk are far from ideal for a production of this kind, and there were some unfortunate problems of audibility, especially during the spoken exchanges – although both Elaine Young (Dame Carruthers) and Caroline Warburton (Phoebe) deserve plaudits for overcoming this issue with their excellent diction and projection. In the face of the venue’s many limitations, the entire company are to be congratulated on their achievement. The experienced cast of principals and chorus succeeded commendably in conveying the drama and pathos as well as the humour of the opera, clearly relishing the joy of presenting a costumed performance once again, and of singing one of Sullivan’s very finest scores.

Gillian Tait

**Act 1 Youth: Moana Jr**

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

This show was initially intended to be performed in 2019 but due to COVID restrictions it was postponed then and has been tried to be shown since on two separate occasions. Third Time Lucky!! I have never seen the Disney Film this is based on nor did I know much about it, so I looked it up in advance and was looking forward to seeing the show which is only available to junior casts. It depicted the history of the Beginning when Moana's grandmother tells her the story of the shape-shifting demigod Maui, master of the winds and sea, who stole the Goddess Tefiti's heart. Maui's magical fishhook and Tefiti's heart are lost in the ocean but the sea chooses Moana to return the heart to Tefiti. Moana sets out to find the heart, after a blight strikes her island, caused by Teka, who is not a nice God, but the sea won't let her go. She discovers a sea going vessel in a cave and sets out to find Maui and have him return the heart. After some adventures she finds him but discovers he is a boaster about how good he is and refuses to help her and traps her in a cave. She escapes and persuades Maui to help her. In their travels they are attacked by pirates and have to recover his lost magical fish hook from Tamatoa, a Giant Crab. They manage to do this and during their travels Maui and Moana become friends. They eventually return to her Island and confront Teka who is in fact Tefiti who has turned bad without her heart and who has caused the blight on the island. Maui fights Teka letting Moana replace the heart and Teka becomes Tefiti once again and restores the oceans and islands of blight. Firstly, I was impressed by the setting and scenery. Simple yet very effective and with its own challenges as the production is set in the South Seas mainly on islands and water. How do you depict that and yet Debbie organised it and the children executed the effect excellently. The opening to the show was well done with backcloths for the scene changes, and throughout the production scene changes were slick and timely, depicting the various parts of the story. The cast – what can I say about the cast, other than they were brilliant. Everyone from the smallest part to the main principals were obviously enjoying themselves and the choreography and musicality of the show was superb. On the night I was at the show the main parts were played by Eila Tait as Moana and what a trouper she is. Her singing was tuneful with a good strong voice and her stage presence was excellent. Granny Tala (Louise Goldie) was great and when she appeared she commanded the stage. Maui was played by Faris Alkhoury and he had some superb comic timing and a good blend of business! His voice was very good and he owned the stage when on. Beau Walker played the two roles of Teka (Bad Spirit) and Tefiti (Good Spirit) and the contrast between the two was well played out. I liked Tamatoa (Jenny Alkhoury) the Giant crab along with her Right and Left Claws played by Hana Renwick and Madison Loftus. The remainder of the cast were all very good and I thought the chorus numbers were sung well with good diction and dance moves. I thoroughly enjoyed my evening sailing the South Seas, Well Done Act 1 Youth and I hope to see you again sometime soon.

*Stewart Cameron*

**DISTRICT No 9 (Grampian & Highland)****The Florians Dramatic Society: Mary Queen of Scots Got Her Head Chopped Off**

Director: Alan Holling; Choreographer: Caroline Nicol

This 1987 work by the former Makar Liz Lohead dramatizes the well known conflict between the "two queens on the wan green island" at the end of the Tudor era – Elizabeth the First of England and Mary, Queen of Scots. The action takes place mainly in the respective courts of their Majesties using the language of the time – "proper" English in London and broad Scots in Edinburgh – which caused the occasional hesitancy in delivery by some of the actors when changing characters between one nationality and the other, as all played multiple roles, though on the whole the broad Scots was handled well. The actors playing the Queens – Fiona Chapman as Elizabeth and Rosalyn Paton – gave commanding performances as one would expect in the regal roles but also gave each other strong support when they transitioned into each other's respective maids Bessie (Mary's) and Marian (Elizabeth's). They also easily transitioned further down the social scale when they became the common whores Leezie and Mairn in a scene with John Knox! Rosalyn also had the additional burden of her dialogue in the first act being in Scots delivered with a French accent which she handled well. The casting of Mary's two husbands - Henry, Lord Darnley (Euan Sinclair) and Jamie, Earl O' Bothwell (Trevor Nicol) - was excellent as the two actors not only looked physically dissimilar but both portrayed the differences in their respective characters extremely well – Darnley, young, gangly, weak and Bothwell, older, mature, powerful. Tom Masterton as John Knox gave a strong portrayal of the hectoring preacher as he ranted against the "monstrous regiment of women" and also strong support in the lesser roles of Ambassadors and Mummer. Lawrence Robins-Bird gave strong support in his roles as Mary's typewriter-bashing secretary Riccio and as one of the Ambassadors. Strong support was also given by Jay Macgregor and Christine Fletcher in their roles as Commoners/Mummers/Advisors. The final act where all the characters become children playing games all with a theme of Mary Queen of Scots was delightfully played by all. Narration throughout was delivered by the excellent Morag Barron and Eddie Docherty as the hooded craws La Corbie and Le Corbie respectively. The set was a simple box set elegantly decorated to represent the courts and with the use of simple props and atmospheric lighting by David Russell moved easily between locations. The costuming of

all the characters was exceptionally accurate for the 15th century setting. Incidental music, edited and arranged by David Russell, was made up of traditional English, Scots and Irish songs and the courtly dances were choreographed by Caroline Nicol. This powerful play was delivered with just the right amount of drama and comedy. Congratulations to all involved on an excellent production.

### **Giz Giz: Disney High School Musical On Stage**

Director: Lauren Jane Ritchie; Musical Director: Matthew Tosh; Choreographer: Hayley Brown

A cast of 32 talented and enthusiastic youngsters, from ages 8 to 18 years, took the stage by storm on the opening night of this stage adaptation of the original 2005 movie. From the opening number to the finale their energy and enjoyment was palpable. Josh McPherson and Emily Bannerman as the two lead characters, basketball jock Troy Bolton and brainiac Gabriella Montez, were perfectly cast portraying the burgeoning teenage love with all its highs and lows beautifully. Both had really strong voices which blended well in their duets "What I've Been Looking For" and "I Can't Take My Eyes Off Of You". Charlie Pocock-Fisher as school drama club president Sharpay Evans played the waspish diva as to the manner born. In her plays she was ably assisted by Corey Adam as her brother Ryan Evans – their audition number "Bop to the Top" was a masterclass in over-the-top hand and footwork! Nathan Batchu and Millie McMillan as Chad Danforth and Taylor McKessie (Troy and Gabriella's best friends respectively) gave very strong performances. Much of the humour in the piece was given by Sam Milne-Emslie's jock Zeke Baylor in his efforts to impress and win the attentions of diva Sharpay. Strong support was given by Logan McKerron (enthusiastic announcer Jack Scott), Emily Law (school show composer/writer Kelsi Neilson), Ella Buchan (dance crazy Martha Cox) and Matthew Smith (basketball team member Jason Cross). Gemma Murdoch gave a very mature performance as drama teacher Ms Darbus and she definitely came out top in her confrontations with Dylan Shearer's strong Coach Bolton. The singing by the principals and chorus alike was very strong. The choreography was first class and I was particularly impressed by the basketball moves and show pieces incorporated into it – not a ball was dropped! Costuming was appropriate to the era and characters. Good use was made of the multi-level stage. Congratulations on an excellent show deserving of the standing ovation.

### **Ragamuffins and Leading Lights: The Wedding Singer**

Director & Musical Director: Rhonda Scott; Choreographer: Mhorag Anderson

This 1980s set musical comedy was the perfect vehicle to showcase the many talents of this group of young people. From the opening number to the finale the energy and enthusiasm the 35 strong ensemble put into their singing and dancing was amazing – not a note or step out of place. Fraser Wood as Robbie Hart (the Wedding Singer of the title) was outstanding in the role, handling both the comedy and pathos with consummate ease for one so young. This was well demonstrated in the Loading Dock scene during the "Come Out of the Dumpster" number with Julia (he must have incurred a few bruises when falling out of that dumpster!). Olivia Tait as Robbie's love interest waitress Julia, had a delightful voice and portrayed the young woman torn between the upcoming financier Glen and the cookie Robbie beautifully. Max Paterson as the aforementioned Glen Guglia portrayed the self-centred wheeler-dealer to perfection – so much so you just wanted to shout out to Julia to warn her not to get engaged to him. Grant Lindsay as Sammy (Robbie's best friend and bandmate) and Grace Gauld as Holly (Julia's best friend) made a delightful will they-won't they pairing adding to the comedy of the piece. Grace had a belter of a voice shown to great effect in her lead in the Act I Finale "Saturday Night in the City". Another pair carrying much of the humour was John-David Gatima as the flamboyant George (Robbie's other bandmate) and Orla Woods as a very believable Gran Rosie – their rap number and dance "Move That Thang" was amazingly hilarious. Giving strong performances in their supporting roles were Emily Hindle as Linda (Robbie's ex-fiancée) and Demi Waugh as Angie (Julia's mother). With 25 numbers the 9 piece band, under the expert hand of Musical Director Rhonda Scott, played a huge part in this show always supporting but never overpowering the cast. Mhorag Anderson's choreography captured the mood of the 1980s dance moves perfectly. Costuming too was appropriate to the characters and the era. By excellent use of a video wall to indicate the change in the locations of the action the scene changes were seamless allowing the show to run smoothly. Congratulations to everyone involved on an excellent and most enjoyable production.

*noda*

Be inspired by amateur theatre



## SPOTLIGHT'S COMMUNITY YOUTH THEATRE – TRICK OR TREAT

Earlier this year the Spotlights Community Youth Theatre Seniors group was given the opportunity to work with playwright Lisa Nicoll from In Motion Theatre Company, to write an original piece of theatre that would work both on stage and on screen. Due to the unique nature of Spotlights as an inclusive drama group aimed at children and young people who might not usually engage with the theatre or drama, we have found that identifying a script that allows for the differing needs and abilities of our members is not an easy task. Thus, the idea to write our own was born.

The project was funded by a variety of sources including the Weir Charitable Trust, Youth Theatre Arts Scotland, Tillyloss Trust, Hugh Fraser Foundation and the Tay Charitable Trust. This funding paid for Lisa's services as a professional playwright to work with the young people, and for a sessional worker to support the young people in their work with Lisa and on their drama skills in general.

The resulting script was *Trick or Treat*, a play conceived from ideas and workshops with the young people, which Lisa then took to form the basis of the story. *Trick or Treat* follows a young girl who is struggling to find her way in the world after her Dad has disappeared from the family home. On the eve of Halloween dressed as the Lion from The Wizard of Oz she goes to a party but struggles to be accepted by her so-called friends who are more interested in getting social media likes and with their own image. Sent to hide on a spooky game of Hide and Seek she is left alone in the dark while her 'friends' laugh and joke. That is until she is rescued by two friends dressed as George and Peppa Pig who admit to their own struggles and who make the cowardly Lion feel like she is not alone.

*Trick or Treat* is a story about acceptance, rejection and fitting in.

Lisa said ' This was an amazing process with the young people from workshopping ideas for the basis of the play to filming on location. They worked in such a professional manner even though the days were long for recording! The young people are talented and dedicated and it was a joy to be inspired by them and hear more about the world from their point of view which I incorporated into the story. Young people's voices are so important to be heard and *Trick or Treat* allows us to do that'Lisa Shortridge, Chairperson of Spotlights, said 'Working with Lisa has been an amazing experience and she was able to really engage with the young people and draw out their ideas and stories. She was able to create characters and a script that catered to the abilities of our members while still engaging the audience in what is a wonderful story.'

The film was premiered in the Montrose Playhouse on the 26<sup>th</sup> July, and the young people were so excited to share their film with friends, family and local dignitaries. The Montrose Playhouse was generous enough to offer us the use of one of their screens for free, and Spotlights wants to extend a special thanks to them.

The young people are now working on rehearsing a pantomime (*Rapunzel* 12<sup>th</sup>-15<sup>th</sup> Jan) while working on more original scripts – this time a collection of short plays written via WhatsApp. Watch this space for future exciting work from this enthusiastic group of young actors.

The finished film, and our other videos, can be viewed on our YouTube channel - [https://www.youtube.com/channel/UCRWUygwCMac44XU\\_G7XPp3A](https://www.youtube.com/channel/UCRWUygwCMac44XU_G7XPp3A)



Initial workshop with playwright Lisa Nicoll and the Senior Spotlights





Our wonderful cast



Filming begins





Filming the creepy pig twins

### Arbroath Amateur Musical Society: *Shrek The Musical*

Director: Alan Christison; Musical Director: Richard Allan; Choreographers: Darren Handy, Frankie Anderson

It was a short venture up the coast to Arbroath in NODA District 10 deputising for their Regional Representative Gordon Smith, where the stage adaptation of the popular film, *Shrek* could be viewed in all its glory at the Webster Theatre. As many will know, the story revolves around our hero Shrek, who finds himself on a life-changing journey, in the company of a wisecracking Donkey and a (very) feisty princess! A strong principal cast threw themselves into their roles to create an enjoyable night. Shrek brought to life by Ross McKenzie was a joy to watch, maintaining character and in great voice notably 'Big Bright Beautiful World'. Sharing a natural onstage chemistry with Donkey who was enthusiastically played by Ryan Wink with perfect diction, characterisation and facial expressions. Jessica Pass added to this fairytale trio with a feisty, funny Princess Fiona, captivating to watch and a joy to listen to. "I Know It's Today" with Teen and Young Fiona (Jenna Ritchie and Nieve Knox) was one of my favourite points in the show. A cleverly thought out and creatively executed Lord Farquaad was superbly played by Darren Handy. In this challenging role, singing and dancing in a kneeling position he was hilarious, and the audience eagerly anticipated his every entrance. The Dragon was very impressive and spectacular, both in puppet and in her human counterpart form Cara Longmuir with wonderful costume and vocal performance. Notable performances by Catie Mathieson as Pinocchio, and Dexter Brandie as Young Shrek. There are too many characters to mention them all by name, but this clever script allows each person their own chance to shine, and they did, Fairy Godmother, Duloc dancers, Knights, Humpty Dumpty to name but a few... They all worked well together with each performer characterising their fairy tale role perfectly and performing with so much energy and enthusiasm resulting in a first-rate end product. Directed by Alan Christison, Musical Director Richard Allan and Choreographers Frankie Anderson and Darren Handy not to forget the backstage team who deserve accolade for the set, staging, lighting, props, costumes, hair and make-up on what is a technically challenging production. It was very funny, it was poignant, and most of all it was entertaining. Well done to all involved.

*Donna Bell*



**The Fullarton (Castle Douglas) Ltd: Calendar Girls - The Musical**

Director: Jacqueline Feenan; Musical Director: Isobel Riddick; Choreographer: Elizabeth Smith

Who has not heard of the Calendar Girls, from Yorkshire who raised funds to donate a settee to the local hospital waiting room. Most of us know the amazing background to this story and with the creation by Gary Barlow and Tim Firth to create a stage musical, brings to life the events that took place at the time. When I heard The Fullarton were in rehearsal for this show I was pleasantly surprised to say the least and I could not have been more pleased to see the production that was presented to the full house audience. From the opening number the cast had the audience enthralled and in the palm of their hands as they took us all through a gambit of emotions that left us weak by the end of the night. Laughter, sadness, tears, joy, they were all there. The six main characters worked wonderfully well as a group. Each one of them told their own story whilst showing the deep friendship that brings people together in support of each other in a small community. I couldn't separate the six leading ladies as they were all excellent with their own portrayal of their character as individual as they all are. Chris's (Liz Black) rendition of "Dare" at the end of Act I evidenced the kind of bubbly character she is. Whilst Joyce Reekie as Cora as a single mum brought much to the humour of the piece especially in her upbeat "Who Wants a Silent Night". So too did Kate Kaye as Celia when she revealed that she was not all that nature intended in her "So I've Had A Little Work Done". Alison Burnside (Jessie) brought a little decorum to the party as the retired school teacher but with a glint in her eye when she sang "What Age Expects". Ann Brown as Ruth portrayed the long suffering endurance of a loveless marriage and her rendition of "My Russian Friend and I" all about her love of a little vodka was full of pathos and joviality in equal measures. Despite saying I could not separate the six leading ladies I have to give the edge to Eden Wham whose portrayal of Annie was to me a stunning performance. The way she showed us the fortitude to hold together during her husband's illness and after his death from cancer was evidenced by her excellent rendition of "Kilimanjaro" and it must have struck a chord with a few in the audience. As the show progressed and we are aware that the ladies are about to bare all for the calendar I was wondering how they would do this and it was all very discreet and tastefully done. The ladies of the WI both locally and nationally were strong in their support of the leading ladies and the long suffering husbands. All brought their individual and collective talents to the stage, as did The Young Ones who acted as a good foil to each other and to the other cast members. The Fullarton Company have used stage projection for a few years now and I was impressed on how slick the scene changes were using this method. The singing from the principals and the remainder of the cast members was very tuneful and it was evident that everybody thoroughly enjoyed getting back to treading the boards. After the success of this production, I am looking forward to seeing what The Fullarton has to offer from their strong individuals and good ensemble members.

**YOUTH COORDINATOR UPDATE**



It has certainly been a better year for myself and the Youth Societies in Scotland compared to the lack of activity that we all experienced in the previous years. I have had the pleasure of attending a great few shows over the last year and I have loved the passion and enthusiasm that I have witnessed with every society that I have visited and spoken to and every show that I have seen.

I have continued throughout this past year to provide as much assistance and guidance to youth sections as possible in relation to the changes that we are all experiencing with the Child Licensing guidelines and Performance Licences that we all must apply for to allow the youth members to take part in our productions. In relation to the new and updated guidance and law relating to Child Licensing and Performance licences, I would like to take this opportunity to remind our groups that NODA will provide as much support as we can with the processes and procedures involved with the requesting of the above.

During the recent NODA Scotland Conference in October and following feedback from the Youth Societies in Scotland the Scottish Committee arranged for the first time to hold Youth Forum sessions in line with the other workshops available to those attending. I would like to take this opportunity to thank those who attended and hope you all took away some very useful information. The sessions covered the current challenges and constant changes that we face working with younger members. These included Equality, Diversity and Inclusion as well as Child Licensing and Child Protection. Following on from these sessions I will be contacting all the Youth Societies within Scotland with the presentations and information provided throughout the sessions and would encourage you all to share this information with your Committees, Child Protection Officers and Parents/Guardians. This ensures that everyone involved in the working with young people are aware of the responsibilities.

It was our pleasure during the Conference to present on behalf of Utopia Costumes the Utopia Youth Award to Big Bad Wolf Theatre Company, Falkirk. This was awarded to congratulate them on their recent production of *We Will Rock You*. The overall production was outstanding and the comments and feedback following attendance from several NODA officials was amazing and I would have loved to have sat in every night of the run.



I would like to take this opportunity to Thank You all for your continued support of all our youth members and the hard work that is going on for the upcoming productions in 2023, It is always a pleasure for me to attend your rehearsals and productions just give me a shout via email if you would like me to come along and thanks to those who have booked yourselves in already for 2023. I look forward to working with you and all the Youth Societies in Scotland in the forthcoming year.

*Neil Hartley, Youth Coordinator*

### **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.**

**Encourage your society to enter the programmes and posters competitions.**

**See the up to date information on the NODA website.**

### **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.**



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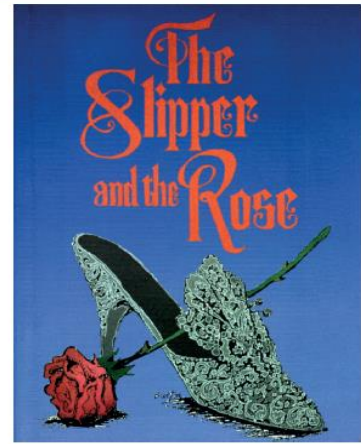
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(1m, 7f) Discover the unlikely friendships that develop between seven very different women, tutored by one hapless male, on a summer writing holiday. Sun, sangria and story-telling, what could possibly go wrong! Meet Moira the tactless hypochondriac,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



**Past Forward** a full length drama by Carolyn Pertwee

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

**Stage scripts** [www.stagescripts.com](http://www.stagescripts.com) [sales@stagescripts.com](mailto:sales@stagescripts.com) 0345 686 0611



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



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**Cinderella**

Johnstone Phoenix Theatre Group  
Saturday 26 November to Saturday 3 December (Matinees on Saturdays)  
Johnstone Town Hall

**Aladdin**

Aurora Productions  
Tuesday 29 November to Saturday 3 December (Matinees on Friday & Saturday)  
Stewarts Hall, Huntly

**Nativity! The Musical**

The Pantheon Club  
Wednesday 30 November to Saturday 3 December 2022  
Theatre Royal, Glasgow

**Frosted – A Family Pantomime**

Thomson-Leng Musical Society  
Wednesday 30 November to Sunday 4 December 2022 (Matinees on Saturday & Sunday)  
Gardyne Theatre, Dundee

**Oliver!**

Tayport Amateur Dramatic and Musical Society  
Tuesday 6 to Saturday 10 December 2022 (Matinee on Saturday)  
Blyth Hall, Newport on Tay

**Forth Dimension Musical Productions**

Forth Dimension Musical Productions  
Tuesday 6 to Saturday 10 December 2022 (Matinee on Saturday)  
The Scout Hall, South Queensferry

**Beauty and the Beast**

Culter Theatre Club  
Wednesday 7 to Saturday 10 December 2022 (Matinee on Saturday)  
Culter Village Hall, Peterculter

**Cinderella**

Buckhind Players  
Thursday 8 to Saturday 10 December 2022 (Matinee on Saturday)  
Buckhaven Community Centre, Leven

**Snow White**

The Florians Dramatic Society  
Friday 9 to Saturday 17 December 2022 (Matinees on Saturdays)  
The Florians Theatre, Inverness

**Snow White**

Downfield Musical Society  
Saturday 10 to Friday 23 December 2022  
Whitehall Theatre, Dundee

**Aladdin**

Harlequin – Eastwood Theatre for Youth  
Tuesday 17 to Saturday 21 January 2023 (Matinee on Saturday)  
Eastwood Park Theatre, Giffnock, Glasgow

**School of Rock**

Big Bad Wolf Children's Theatre Company  
Tuesday 31 January to Saturday 4 February 2023 (Matinee on Saturday)  
Falkirk Town Hall

**The Pirates of Penzance**

Dunfermline Gilbert & Sullivan Society  
Thursday 16 to Saturday 18 February 2023  
Carnegie Hall, Dunfermline

**Sunshine on Leith**

Elgin Musical Theatre  
Wednesday 1 to Saturday 4 March 2023 (Matinee on Saturday)  
Elgin Town Hall

**Little Shop of Horrors**

Alloa Musical Players  
Wednesday 1 to Saturday 4 March 2023 (Matinee on Saturday)  
Alloa Town Hall

**Kinky Boots**

Hawick Amateur Operatic Society HAOS  
Monday 13 to Saturday 18 March 2023 (Matinee on Saturday)  
Hawick Town Hall

**The Wedding Singer**

Carnoustie Musical Society  
Tuesday 14 to Saturday 18 March 2023  
Carnoustie High School

**Disco Inferno**

Easter Ross Musical Theatre  
Wednesday 22 to Saturday 25 March 2023  
The Duthac Centre, Tain

**Legally Blonde The Musical**

Lanark Amateur Musical Society  
Friday 24 to Saturday 25 March 2023 (Matinee on Saturday)  
Lanark Memorial Hall

**Sunshine on Leith**

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

**The Little Mermaid the Musical**

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

**The Lady Vanishes**

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

**Chess The Musical**

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

**Kinky Boots**

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



**9 to 5**

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

**Sister Act**

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

**School of Rock**

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

**All Shook Up**

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

**Legally Blonde**

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

**Into The Woods**

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

**The Sound of Music**

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

**Joseph and the Amazing Technicolor Dreamcoat**

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

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

**NODASafe**

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

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## Need Information?

You will find lots of factsheets on our website to help with running your society.



## Need Legal Advice?

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SAFE

### Health and Safety support

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