

# noda

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SERVING AMATEUR THEATRE SINCE 1899

HENFIELD THEATRE COMPANY.

"DISCO INFERNO".

HENFIELD HALL.

DIRECTOR - DEBORAH FIELDS.

MUSICAL DIRECTOR - DAVID BARNETT.

CHOREOGRAPHY - DEBORAH FIELDS, THE DANCERS & ELOISE LUCY.

As one of advancing maturity and retreating audio-tolerance I came to this show with very limited expectations not to mention a certain prejudice born of ignorance of the genre. How wrong could I be! This was one of the most exhilarating evenings I have experienced for a long time.

It would be impossible to comment on every one of the musical numbers as they were so abundant. Suffice it to say that all were of an extremely high standard. However, those I found to be outstanding were "Kissing in the Back Row", "Hot Stuff", "Street Life", "Could It Be Magic", which was particularly well staged, "Figaro", in which the chorus really shone, "I Will Survive" and "Sorry Seems To Be The Hardest Word".

The six dancers were really quite superb. They danced well, they looked good and their enjoyment of their performance was clear to see. Apparently, they had eleven changes of costume. Heaven forbid!!

The overall standard of the acting was quite exceptional with Harry Hill filling the role of "Jack" with great confidence and ability. There was a formidable amount of talent on display and it would, therefore, be impossible to select any other individual for special mention. This was a classic example of team effort.

The on-stage "Band" led by David Barnett was nothing short of excellent. Like the rest of the cast they thoroughly enjoyed themselves.

If there is one thing these talented youngsters have yet to master it is the matter of timing. On several occasions the dialogue immediately following a musical number was drowned by the continuing applause. This is a very trivial point and it is a particularly difficult problem for the performers when the applause is so continuous! If the audience want to applaud it seems a pity to try to stop them.

A massive bouquet is due to Deborah Fields for putting together such a splendid production. A lesser mortal may have been happy to allow the audience to leave remembering only the music but here, equal emphasis was given to the story, the acting and the music.

Congratulations everyone.

National Operatic and Dramatic Association

Patron: The Lord Lloyd-Webber

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