

Oxfordshire Drama Network



Newsletter

JUNE 2026

EDITOR'S COMMENTS

There's a lot going on in the next few weeks, two Drama Festivals in particular. Please try to see some of the plays to support our member groups. Real enthusiasts can watch 3 nights at a reduced price, AND if you buy tickets for the 3 nights, you get to vote for the "Punter's Choice Award" (same at both the Abingdon and Wallingford Festivals).

There are also quite a few plays and musicals in June & July to watch before the summer break.

Next issue is in August, so don't forget to get your Autumn show details, reviews and articles to me before 20th of July.

Mike Davies (Next issue Aug, deadline 20th July)



CHAIRMAN'S LETTER

The past few weeks have been a hive of activity with ODN committee preparing for the upcoming and exciting one act drama festival which opens on 1st June.

From our Facebook pages and website it's amazing to see how many thriving groups we have, not only in Oxfordshire but also around the country and even if they do the same plays they always perform differently and bring new ideas to the stage. Being in a creative and passionate community and bringing sdramas to life is a privilege, offering the start of some careers and so many different opportunities for many. Try to keep your publicity going and build on supporters and chat to other groups and organisations, they are not to be feared but to share amazing stories and ideas with!

Drama is one of the biggest creative movements in the world and you are part of it!

We are moving forward with the exciting 40th ODN anniversary summer festival and planning on a big celebration in October, so please join the festival with a show or performance of any kind and then come along to see the awards, prizes and reviews. We value you all and want to see and meet you!

Some of you will remember reading about the sad loss of William Gofton aged just 20 in the newsletter. William was part of my own group and a really talented and passionate actor. I'm now in a position to announce here for the first time that Branching Out Drama Society are donating a new trophy to be added to the awards for the ODN WINTER FESTIVAL in William's name. It will be called The William Gofton Acting achievement award for under 21s. We also hope this will encourage teenagers to stay with drama, as it's at secondary school so many move on for many reasons. Williams family have been raising funds for 'mind' and it's reached a wonderful and still growing total, we will be adding the QR code to this trophy so that people who are aware of it may feel they can contribute to such a worthy and meaningful charity and help others.

Have a wonderful festival season whatever role you have and enjoy the sunshine.

Mandyrae Jessey
ODN chair.



WHAT'S ON DIARY (details inside)

JUNE

5-7	Aston (ACTS)	Noises Off
11-13	Dorchester (DADS)	Calendar Girls
13-20	Didcot Phoenix D.G.	Wyrd Sisters
17-20	Abingdon D.C.	Things I Know To Be True
18-20	Banbury Cross Players	Underdog: The Other Other Brontë
20	Drayton Players	Two Festival Plays

JULY

7-11	Thame Players	Pack of Lies
20-21	Moonhawk Theatre	Macbeth
23-25	Amegos	The Pirates of Penzance

AUGUST

7-8	KADs (Kennington)	Lexi's Midwife Runners
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Oxfordshire Drama Network

One Act Drama Festival

2 or 3 plays per night

Mon 1st to Wed 3rd

June at 7.30pm

The Unicorn Theatre, Checker Walk, Abingdon, OX14 3HZ.

Our adjudicator for 2026 is Chris Baglin (Member of GODA).

This is a friendly festival and our main aim is to bring people together, both in a celebration of theatre and as a learning experience.

A rare feature of the ODN drama festival is that after each adjudication, there is also a short workshop with the cast, if you wish to stay and watch.

Running order of Plays:-

Monday 1st June

Abingdon Drama Club

Sganarelle

a comedy by Molière

BODS of Wyckwood

Don't Panic

a drama by John Drew

Compton Players

The House with the Lights still on

a family drama by Pete Watt

Tuesday 2nd June

Drayton Players

Bankers Gone Bananas

a comedy by Sue Hadley

Banbury Cross Players.

A Handbag

a dark comedy by Anthony

Horowitz

Wednesday 3rd June

Sinodun Players

Death Knock

a drama by Mike Rowbottom

HAODS of Henley

The Tussington Paradox

a political satire by Julie Huntington

Followed by the Awards Presentations in the Long Gallery with nibbles, and the bar will be open!

Tickets are:

Adults £13, Age 16 & under £11,

Season Ticket £32.50 for

3 nights 1st, 2nd & 3rd June

Tickets available from:-

ticketsource.co.uk/Oxfordshire-Drama-Network

What My Theatre Students Told Me

It's a tough time for both students and teachers these days. So many teens suffer from depression and anxiety, dealing with daily pressures while wondering what the world will be like by the time they're adults. At the same time, many teachers feel burned out with understaffed schools, inadequate salaries, and administrators who fail to support them.

While a theatre program is not a panacea, it offers so much more than the audience's applause. When I started teaching in 1971, I created the first drama club for my middle school. Years later, I transferred to the high school, and many of my early students that I had worked with in middle school helped me start a drama program there. Many of these students became lifelong friends, and I still communicate with them and other of my former students on social media. So when I recently shared a remembrance on Facebook and asked them what they got out of being involved in theatre when they were in school, I was amazed how many responses poured in! I heard from more than 40 "kids" who answered with the perspective of being able to look back, now as adults, at their time in my school drama program.

Needless to say, I was deeply touched to hear from so many, and I'm happy to share with you what some of these former students had to say. I hope that you can find inspiration in their words to realize that all the struggles you face and all the sacrifices you make are worth it. Like Pioneer Drama says, you are Touching Lives Through Theatre... Together™ — and making a far bigger impact than your students even know.

JESSICA: Our theatre program was the most valuable high school community that I was part of. The confidence it inspired is something I still draw on regularly. Being able to think on my feet, improvise, listen, react, and speak has been useful in every job and relationship I've ever had. I believe that people greatly underestimate the life skills that a theatre program offers. If you can stand up in front of your whole school at age 16 while wearing a funny costume and doing a song and dance, I truly believe you can do anything.



CARRIE: Your theatre classroom was a safe place — a place where we could share laughter and tears. It was also a creative outlet where we could get a break from our other classes with all their pressures. Being part of an acting program forces you to work cooperatively and take direction and criticism from others while working as a team. It also made me a more critical literary thinker, helped me analyze texts and improved my writing — quite impressive for a math major.



ALLEGRA: Public speaking, memorization, improvisation, confidence, and even empathy are just a few of the life lessons I learned in your theatre program.

SARA: Theatre taught us how to express ourselves clearly through words and bodies and voices.

KATE: Yours was a class of inclusion, even in a school district that wasn't always inclusive.

SHARON: In high school, the only time I truly felt alive was on that stage. It was the escape I needed. Places I explored showed me how much more to life there truly was.

KIMBERLY: You gave us a place to explore, to feel seen and heard and valued and loved.

GREG: You always took the time to get to know each kid and make each one feel special and valued. Your nurturing gave me the confidence to pursue show business as a career. Today I am a working actor, writer, and director. I don't think many teachers realize the impact and influence they have.

DANIELLE: I think about something from your class every single day of my life. Theatre is a cornerstone of who I am, even if I'm only a consumer of it. And you helped foster that.

So to all the theatre teachers out there, you really are making a difference in your students' lives — far beyond their moments on stage — that they can only begin to understand right now.

By Kerri Glynn
From PioneerDrama.com

Witney Dramatic Society

Cinderella Feb 2026

Cinderella is a timeless favourite, full of magic, transformation, and heart—and with that comes its own set of challenges. From staging the iconic transformation scene to working within the intimate space of Witney Methodist Church, this production showed creativity, determination, and a real sense of community spirit in bringing the story to life.

On arrival, there was a little initial confusion around the entrance, and clearer signage would certainly help future audiences. However, once inside, the warm welcome quickly set a positive tone and reflected the friendly, inclusive nature of the society.

The production was simply but effectively staged, using curtains, backdrops, and key pieces of furniture to suggest location. This approach worked well in allowing the cast freedom to move, particularly in the larger ensemble scenes such as the ballroom. The use of the small apron area was especially effective when utilised—bringing the action closer to the audience and enhancing engagement. There's real potential to explore this space even further throughout the show.

Costuming was a mix of styles, and while this occasionally felt a little disjointed (such as the bailiffs' unusual tabard outfits compared to the chorus modern jeans/check shirts) it didn't detract from some truly imaginative highlights. The Ugly Sisters' costumes, especially in the woodland scene, were a joy—full of creativity and humour, from cake-themed aprons to cheese board hats. The King and Queen's country-inspired attire added charm and character, while we would have appreciated a bit more colour in the chorus to create a more cohesive overall look. That said, there was plenty of personality and flair on display.

Given the simplicity of the technical setup, the lighting and sound team did an excellent job supporting the storytelling. Lighting changes were used effectively to signal key moments—most notably the striking of midnight—and the glitter ball effect during the Fairy Godmother's scene added a lovely magical touch. Sound effects were well timed and enhanced the atmosphere throughout. A particular highlight was the transformation scene, where clever lighting and staging brought the pumpkin-to-coach moment to life in a way that delighted the audience.

Direction from Teresa Hays was confident and thoughtful, with a clear understanding of how to use the space and shape the action. The use of tableau—particularly from the Ugly Sisters in the woodland scene—added great humour and visual interest. Grouping in the ballroom scene was also

well considered. At times, cues and line delivery could have been a little sharper, likely settling in after first-night nerves, but the overall pacing and sense of fun carried the production forward. Audience participation was a real strength, with routines such as "Picnic Nickers," "I know, you know..." and the community song engaging the audience enthusiastically.

There were many strong and enjoyable performances across the cast. Liam Hamblin's Buttons was a standout—full of energy, warmth, and charm. He captured the essence of the character beautifully, building genuine rapport with the audience and delivering some touching moments alongside Cinderella.

Ashley Parker brought a sweetness and sincerity to the title role, making her a Cinderella the audience could truly root for, while Mark



Williams' Prince provided a fitting and congenial partner. Kate Southey's Baroness Hardup commanded the stage with confidence and strong vocals.

The ensemble work was particularly effective in the various pairings. The Ugly Sisters (Sharon Buck and Wendy Lodge) were wonderfully believable and entertaining in their squabbling dynamic, while Keepit and Grabbit (Mareve Kilbride-Newman and Olivia Enticknap) brought playful comedy as the delightfully dim bailiffs. The King and Queen (Robbie Kilbride-Newman and Angela de-Vaal) worked well together, creating a strong and amusing contrast, and Craig Warker's Dandini was a charming and engaging presence throughout.

Jane Wilson's Fairy Godmother was lively and engaging, connecting well with the audience and delivering her moments with sparkle.

The show featured a strong selection of well-known songs that kept the audience engaged and entertained. Highlights included "It's Raining Men," "Don't Stop Me Now," and the uplifting finale "Reach for the Stars," which was a perfect, feel-good ending. The audience clearly enjoyed joining in, adding to the sense of shared experience. Choreography was simple yet effective, allowing performers to feel confident and keep the energy high. The gentle dance between Cinderella and Buttons was particularly sweet and added an emotional touch to their relationship.

This was an enjoyable and heartfelt community production that embraced the challenges of both the script and the performance space with creativity and enthusiasm. While the lines and cues could have been sharper, the sense of fun on stage was

matched by an incredibly appreciative audience, creating a joyful atmosphere throughout.

Well done to everyone at Witney Dramatic Society—this was a production full of warmth, imagination, and community spirit, and it was a pleasure to watch.

ODN Winter Festival Judging team.

Kingston Bagpuize D.C. The Unfriend

The audience thoroughly enjoyed this sparkling production which was extremely well staged and hilarious. The text was interpreted with depth and insight, and the dialogue was exploited to great effect.

The set for the cruise liner was minimal but worked. The main set successfully captured the atmosphere of a suburban family who were a bit disorganised but cosy. The framed picture of the 'family' added a nice touch. The set enhanced the production and changed appropriately to guide the audience through the passage of time. For example, the family notice board and ironing board in various places. Makeup and costume immediately communicated the attributes and personalities of the characters to the audience.

Lighting and sound were appropriate and well executed. Music was used well to announce a change of scene and atmosphere, e.g. nautical theme for the cruise liner. Creative use of projection allowed the audience access to Whatsapp communication happening on stage.

Acting was strong across the board. The actors used the space well with complete command of appropriate movement and vocal skills. The comic timing was spot



on and the use of controlled misdirection of comic situations kept the audience engaged and laughing in the aisles. This produced some genuinely memorable moments. The performances were totally convincing, and the tight ensemble work was the obvious result of hard work and commitment – even the audience was involved in the collective shudder when Peter flicked the toilet brush. The family came across as real and believable. The audience was hooked and completely committed to the authenticity of the situation and plot; however ridiculous it was.

Kate Belcher as Elsa interpreted her character perfectly. Her response during the interrogation scene was very well rehearsed and the timing

perfect. Her accent was authentic and sustained throughout the performance. She played the perfect sociopath.

Dan Sears as Peter had wonderful comic timing. He used his voice successfully to manipulate the audience. His control during the toilet scene produced outstanding comedy.

Emily Eastham as Debbie used the stage well to portray a slightly overstretched but just coping wife and mother. Her vocal skills were used well to take us through a variety of emotional scenes.



Both Peter and Emily demonstrated excellent ensemble work. Their reactions and 'looks' seemed completely authentic and perfectly captured the unspoken communication of real relationships.

Jonal Treherne was convincing as the disengaged teenager happily living in his own little world. His comic timing, especially in his conversations with his parents had the audience in fits of laughter. Abbie Hale as Rosie gave an excellent interpretation of the self-centred little princess. They both immediately established themselves as irritating teenagers and managed their change to supportive charming young adults very well.

Ian Strange as the neighbour portrayed the role with flair and complete understanding of the character. He created a brilliant sense of discomfort. His pauses were timed to perfection. He stillness showed great self-control and were used effectively to get full effect from the shock of his demise. There was a collective gasp from the audience as his head hit the table. Very cleverly done.

Richard Buss gave a perfect performance as PC Junkin. He took his time and was in control of his lines, actions and the audience at every step. His 'straight man' role during the toilet scene allowed the humour to land with effect.

The direction was spot on. The ensemble work was well planned and rehearsed. The decision not to overplay certain scenes made them all the funnier. The pacing was secure and the audience were convinced of the sincerity of the players. There was obvious rapport between the director, players and crew and their shared understanding of theatrical dynamics produced a very polished show.

There is ample parking at the hall which was warm and welcoming. The front of house team was well organised and efficient.

Review written by Craig Warner and Mareve Kilbride-Newman.

Bartholomew Players

A Murder Is Announced

by Agatha Christie May 13th – 16th

The setting of this production of a Murder is Announced was 1950s and was enhanced by considerable attention to detail with the set and costumes. The overall ambience was well maintained throughout by a skilful cast. Julia (Imogen Tingle) was confident and carried out her role of Letty's niece very well. Letitia Blacklock (Elaine Leggett) was brilliantly played. Her expertise and timing and shone throughout.

Louise Taney was convincing in her interpretation of a slightly lost Dora (Bunny). Patrick (Ed Miller) was commanding as Julia's brother. Elisabetta Filosa was brilliantly brittle as the paranoid Mitzi the housekeeper.

Liz Hutchinson gave a superb performance as the slightly twittery, omnipresent persona of Miss Marple, assisting the pedestrian Inspector Craddock (Chris Carson) in investigating and unravelling the clues to solve the murders. Phillipa Haynes (Steph Hibbert) gave a confident performance and kept up her pretence and, right through to the eventual reveal.

Mrs Sweetenham (Angela Cohen) was excellent as the aloof, nosy neighbour, along with her son Edmund (Jack Herbert) the shifty and interfering aspiring crime writer. Luke Frewin gave a spirited, albeit brief, performance as Rudy Shertz, being shot seconds after his entrance. Sergeant Mellors (Graeme Surtees) was solid in his performance supporting Inspector Craddock.



The tension was well maintained and although the clues were there it was not easy to work out who was real and who was fake or, indeed, who committed the murders. There were times when you led to believe that one, or other had a motive and had done the deadly deed. However, the reveal was well handled, but some feat of memory was required to work out the relationships to persons who had not been seen.

Congratulations to Debi Lisburne Diacon for her skilful directing of this quite complicated piece. There were some nice touches and humour added in which enhanced the enjoyment of the play. Congratulations to all for a thoroughly believable and professional performance.

Nigel James

AUDITIONS

HAODS (Henley)

A Christmas Carol.

HAODS are presenting a new adaptation of the fantastic Dickens classic - A Christmas Carol.



PREVIEW Dates: 4th & 11th June

AUDITIONS: 28th June

DANCE Workshops 12,19,26 July

Readings and workshops in HAODS Studio, next to the Kenton Theatre, Henley-on-Thames

Directed by Mark Hampshire, Choreographed by Emma Jane Taylor.

Lots of singing & dancing, something for everyone. Show dates are 25-28 November, at the Kenton Theatre, Henley.

Banbury Cross Players

AUDITIONS:

THE GIRL ON THE TRAIN

Thursday on 25th June 2026, at 7.30pm - St Hugh's Church Hall, Banbury, OX16 9HU, Banbury Cross Players are holding auditions for their November 2026 production, The Girl on the Train, based on the bestselling novel by Paula Hawkins and adapted by Rachel Wagstaff and Duncan Abel.

Show Synopsis

Rachel Watson longs for a different life. Her only escape is the perfect couple she watches through the train window every day, happy and in love. Or so it appears. When Rachel learns that the woman she's been secretly watching has suddenly disappeared, she finds herself as a witness and even a suspect in a thrilling mystery in which she will face bigger revelations than she could ever have anticipated.

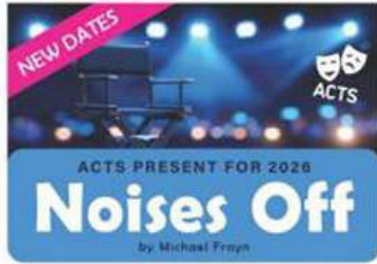
Director Lucy Byford shared this about the play: "This is a beautifully written play with fabulous characters and plot twists. The writing and changing locations lends itself to creative transitions and minimal time off stage. Whilst there are 7 key characters, there is also some multi-roling and ensemble work. I want this play to feel fluid, intense and powerful. There is minimal set but some interesting use of flats and chairs..."

Performances will be 19-21st November 2026

FORTHCOMING EVENTS

ACTS Noises Off

by Michael Frayn



Called the funniest farce ever written, Noises Off presents a manic menagerie of itinerant actors rehearsing a flop called "Noises On". With slamming doors, on and off intrigue and sardines figuring in the plot, Andy Ball swaps Aston Repair Depot for the role of Director and the cast try his patience! This hilarious farce has been performed around the world since 1982.

Bar & Raffle (cash only)

When: Fri 5th & Sat 6th June at 7:30pm
+ Sunday 7th June at 2:30pm

Where: Aston Village Hall, OX18 2FS

Tickets: £10 from

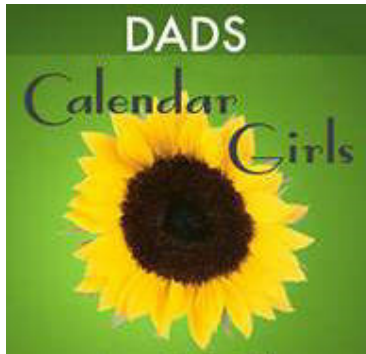
Aston Repair Depot (cash only) or

PoppHoskins@gmail.com or 07806 737954

Dorchester A.D.S. Calendar Girls

a comedy
by Tim Firth

When Annie's husband John dies of leukaemia, she and best friend Chris resolve to raise money for a new settee in the local hospital waiting room. They manage to persuade some fellow WI members to pose nude with them for an "alternative" calendar, with a little help from hospital porter and amateur photographer Lawrence. The news of the women's charitable venture spreads like wildfire, and hordes of press soon descend on the small village of Knapeley in the Yorkshire Dales. The calendar is a success, but Chris and Annie's friendship is put to the test under the strain of their new-found fame.



A hilarious, heart-warming comedy about friendship & courage.

When: Thu 11th to Sat 13th June at 7.30pm.

Where: Dorchester-on-Thames Village Hall,
Dorchester-on-Thames OX10 7HR.

Tickets: £14 (£15.40 including booking fee)
from: www.ticketsource.co.uk/dads

Didcot Phoenix D.G. Wyrd Sisters.

Adapted for the stage by Stephen Briggs from the original novel by Terry Pratchett.

This story asks: what if Macbeth's famous coven were just victims of bad publicity? Featuring a full cast of witches, fools, mummers, robbers, mad kings, scheming consorts and maybe even Death himself. Pratchett takes the works of William Shakespeare and turns them on their heads his usual iconoclastic and hilarious style.

The show also carries a lot of local significance as its first ever performance took place in Abingdon's beautiful Unicorn Theatre in 1991. We are excited to follow in the footsteps of the original 35 years later.

'All Thee Dysk's A Stage', so come and see our players upon it at:

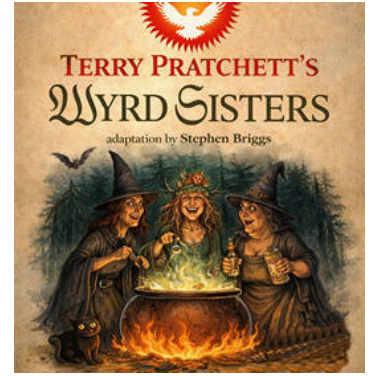
Venues:

Sat 13th of June, 7:30pm at Didcot Civic Hall

Sat 20th of June, 7:30pm at Harwell Village Hall.

Tickets: £13 - Concession: £11 from:

www.ticketsource.co.uk/didcot-phoenix-drama-group



Abingdon Drama Club

Things I Know To Be True

by Andrew Bovell

"I know that people aren't perfect, even the ones you love - Especially the ones you love." Things I Know To Be True is a beautifully observed and deeply

moving exploration of family, love and identity focusing on Bob and Fran Price and their 4 adult children.

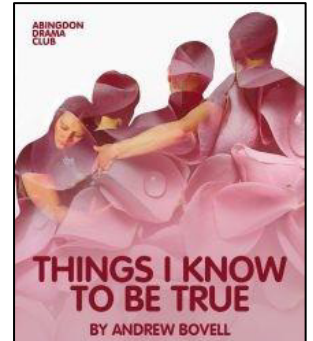
With their children now grown, it may finally be time to slow down and tend to their beloved garden. But as the seasons change, so too does the landscape of their family life. Long-held assumptions are challenged, expectations unravel, and shattering truths emerge, forcing each member of the family to confront who they are - and what they mean to one another.

When: Wed 17th to Sat 20th June at 19:30

Where: Unicorn Theatre, Checker Walk,
Abingdon, OX14 3JB

Tickets: £15 (£12 Concessions) from
www.abingdon-drama-club.com or

The Bookstore, Bury Street (The Precinct, Abingdon)



Banbury Cross Players

Underdog:

The Other Other Brontë

by Sarah Gordon

This is a story about sisterhood, love, jealousy and competition. The gritty and controversial plot lines and characters mirror those in Jane Eyre, Agnes Grey and Wuthering Heights.

It is also an irreverent and funny retelling of the life and legend of the Brontë sisters, and the sibling power dynamics that shaped their uneven rise to fame.

A familiar story told with a modern voice that brings these three exceptional women to life for an audience of today.

Suitable for ages 14+. Contains adult language.

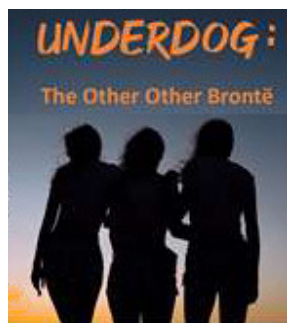
When: Thu 18 to Sat 20 June 2026 at 7.30pm

+ Matinee Sat 20 June at 2.30pm

Where: The Mill Arts Centre, Banbury

Tickets: from The Mill Arts Centre - 01295 279002

www.themillartscentre.co.uk/shows/bcp-underdog



Drayton Players

A Sneaky viewing of our Festival entries

Bankers Gone Bananas

A group of corrupt Bankers come out of hiding to retrieve a priceless artifact.

Nothing is quite as it seems for those bumbling robbers.

This play was performed recently at the Abingdon and Wallingford Drama Festivals.



The Visa (A Radio Play Performance)

Set in the 1990's Dakar, this is an emotionally charged one act play about a woman who gets caught up in a prison environment in Africa. A dangerous country where the press & expats get accused of all nature of events. Bribes abound and looting is rife. Nothing is quite as it seems. Will they be saved when only the only one allowed in the cell is the Embassy Official?

This play was performed last year at the Abingdon and Wallingford Drama Festivals.

When: Saturday 20th June, 7.30pm

Where: Steventon Village Hall, The Green, OX13 6RR

Tickets: £12, (£10 conc) on the door or from:

www.trybooking.com/uk/GIPP

Website: www.DraytonPlayers.org.uk

Thame Players

Pack of Lies

by Hugh Whitemore

A Gripping Tale of Soviet Spies Infiltrating Quiet Suburbia.

The Jacksons are a nice middle-aged couple, living an ordinary, peaceful life in the quiet suburbia of 1960s Ruislip. Then one day a Scotland Yard

detective arrives, asking to use their house as an observation station to try and foil a Soviet spy ring operating in the area. As Scotland Yard's demands on them increase, with agents taking up residence in their house, the Jacksons become more and more put out, asking themselves: why them? why this street?

When: from Tue 7th to Sat 11th July at 7.45pm

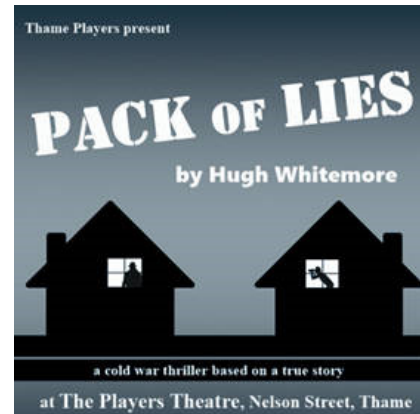
+ Matinee at 2.30 pm on Saturday 11th

Where: The Players Theatre, Nelson Street, Thame, Oxfordshire, OX9 2DP

Tickets: £12.94 (inc booking fee) or Concs £10.78

From www.thameplayers.co.uk/events/pack-of-lies

or in the Information Centre at Thame Town Hall or phone them on 01844 212833



Moonhawk Theatre

Macbeth

By William Shakespeare

Moonhawk's Macbeth dismantles the classic tragedy by tearing apart convention in this politically charged adaptation.

Through minimalist design and a harrowing score,

we invite you through shadowed corners of desire and ambition.

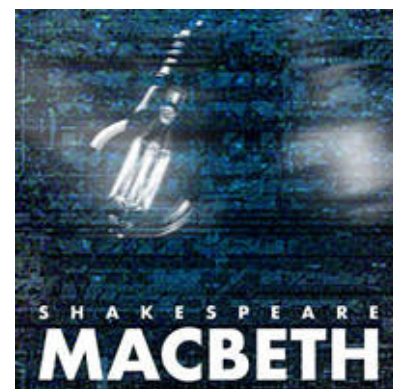
Date: Mon 20 & Tue 21 July - 7:30pm

+ Matinee Tue 21st at 2.30pm

Where: Burton Taylor Studio, Gloucester St, Oxford, OX1 2BN

Tickets: from

OxfordPlayhouse.com/events/moonhawk-macbeth



Amegos The Pirates of Penzance

by Gilbert and Sullivan

This beloved musical comedy is coming to Wantage ... but with a fresh look!

Frederic has just turned 21 and is finally free from his unwanted apprenticeship to a band of pirates, thanks to a ridiculous mix-up involving birthdays and leap years. Ready now to live an honest life, but still part of the pirates' tough-talking but soft-hearted crew he stumbles across a group of girls having fun on the beach and falls instantly for Mabel, a sharp, fearless young woman who knows exactly what she wants.

With our ever fabulous live orchestra accompanying us with Sir Arthur Sullivan's magnificent music, which will keep you humming all the way home.

When: Thur 23rd to Sat 25th July at 7.30pm

+ Saturday matinee at 2.30pm

Bar is open from 6.45pm

Where: King Alfred's Academy Theatre, KAs Centre Site, Portway, Wantage, OX12 9BY

Tickets: available from www.AmEgosTheatre.com



KADs (Kennington) Lexi's Midwife Runners.

by Jamie McLeish and Andrew Kirkwood

A high-energy comedy that looks at the faces behind the masks. Follow our squad of midwives as they attempt to transform from unfit colleagues into half-

marathon heroes to fund their beloved neonatal unit. But the road to the finish line is paved with more than just blisters. Between an "errant" Grandad's questionable training methods and a devastating betrayal within the group, the team is pushed to the breaking point.

Laugh-out-loud funny and deeply moving, this is a story about doing the impossible, one step at a time. Viewer advisory 12+

When: Friday Fri 7th & Sat 8th August at 7:30pm
+ Saturday 8th August 2pm

Where: Kennington village Hall, OX1 5PG

Tickets:

www.ticketsource.com/kennington-amateur-dramatics/e-mjpmoj

Box Office - 0333 666 3366



Your NEW ODN Committee

Officers:

Chair	Mandyrae Jessey	(BODS - Wychwood)
Secretary	Karen Carey	(Didcot Phoenix Drama Group)
Newsletter/Website	Mike Davies	(Drayton Players & Jigsaw Stage Productions)
Membership Secretary	Jess Ebberson	(Kennington Amateur Dramatic Society)
Treasurer	Richard Winslet	(Dorchester Amateur Dramatic Society)

Treasurer@OxfordshireDramaNetwork.org

General members

Mike Lacey	(Kingston Bagpuize)
Sue Hadley	(Drayton Players & Jigsaw Stage Productions)
Mareve Kilbride-Newman	(Witney Dramatic Society)
Adrian McGlynn	(Banbury)
Debbie Ruth	(Buttercross - Witney)
Susi Dalton	(Abingdon Drama Club)

Email: info@OxfordshireDramaNetwork.org

Facebook www.facebook.com/groups/1324585987569767

Instagram: www.instagram.com/oxfordshiredramanetwork

N.B. For your group to add events to our website, email us for a group Username & Password.

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