



noda

Be inspired by amateur theatre

NODA SCOTLAND

Magazine

National Operatic and Dramatic Association
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On behalf of NODA, I would like to thank all our member clubs for once again renewing your membership and for doing it so promptly. I am pleased to report that we have retained our membership base in Scotland, and this will provide us with a great platform as we begin a membership drive to attract back lapsed members or indeed attract new members who wish to access the many benefits of NODA membership.

To ensure that members don't miss out on valuable updates, *NODA Today*, the *NODA Scotland Magazine* or details about our Annual Conference can I ask you all to ensure that your contact details held by NODA are up to date? If there have been recent changes, please send these to our membership secretary Mike Pendlowski who will make the necessary changes – mike.pendlowski@noda.org.uk

Over the past few months, the NODA Scotland Committee has been working hard to keep members up to date with the ever-changing guidance from the Scottish Government as we begin to resume rehearsals and performing. Later in the Magazine you will find a copy of the letter sent to all clubs that contains links to the most up to date guidance – please refer to these links on a regular basis to ensure you keep fully up to date.

As part of the return to rehearsals and performing NODASafe has produced an excellent factsheet – **Back to the Stage - New guidance for the return to rehearsals and performing**. This excellent resource can be downloaded from the website - <https://www.noda.org.uk/factsheets>

In anticipation of restrictions moving to level zero and beyond over the coming weeks the NODA Scotland Committee has been continuing to make plans for our Annual Conference to once again return to Peebles Hydro 29-31 October. If all goes according to plan, we hope to be able to open bookings during August – full details will be sent out just as soon as we can.

As we continue to try and raise the profile of amateur theatre at the highest level, I have written to the new Cabinet Secretary with responsibility for culture, Angus Robertson, requesting a meeting to put the case for amateur theatre as part of the wider cultural landscape in Scotland. I will keep members updated on progress over the coming months.

As clubs begin to plan future productions can I remind you to, firstly, ensure you have listed details on the NODA website giving members valuable additional publicity as we all try to re-engage with our audiences? Secondly, don't forget to invite your Regional Rep and myself as Councillor well in advance to ensure we are able to attend and so ensure you are able to get your show report for publication on the website and inclusion in future *NODA Scotland Magazines*. If you need help to list future productions, simply send me details and I can do this for you – stuart.dick@noda.org.uk

The NODA Summer School has once again had to be moved online and will run from 2-6 August offering a variety of courses covering a range of theatrical disciplines. Full details can be found later in the Magazine or on the NODA website - <https://www.noda.org.uk/events/noda-theatre-summer-e-school-2021/summerschool>

NODA Long Service Awards are a great way to celebrate the contribution made by your members to amateur theatre. A recent change means that eligibility now begins when you first become involved in amateur theatre, whatever that age may be. Full details about the change and how to apply for awards using the new online application process can be found on the NODA website - <https://www.noda.org.uk/awards>

Over the past few years, we have seen a growing number of entries for the NODA Programme & Poster Competition across all categories. NODA has just completed a review of the criteria with effect from 1 July in Scotland. Full details of the revised criteria along with relevant logos and background information on NODA for inclusion in programmes will be available from the NODA website - <https://www.noda.org.uk/programme-and-poster-competition>

As we move to level zero and beyond, I wish all our members every success as you begin to return to rehearsals and performing. Remember if there is anything I or your Regional Rep can do to help with this please do not hesitate to get in touch.

Stuart McCue-Dick, NODA Scotland Councillor

COVID ADVICE

Over the past few weeks, guidance on the return to rehearsals and performing has been updated by the Scottish Government and NODA Scotland has sent out a number of emails highlighting these changes.

I thought it might be useful to bring the various documents together in one place along with hyper-links to ensure you can easily refer to the most up to date version of the guidance as it is inevitable there will be further changes over the coming months.

As always, I or your Regional Rep are available should you have any further questions or need clarity on any specific issues.

I am also in the process of contacting the new Cabinet Secretary with responsibility for culture, Angus Robertson MSP, to highlight the importance of amateur theatre and to try and arrange a meeting to seek further support for the sector as we continue the journey back to rehearsals and ultimately performing to a live audience once again.

Best wishes to you and your members.

Stuart McCue-Dick, NODA Scotland Councillor

NODA Guidance

<https://www.noda.org.uk/factsheets>

Back to Stage – produced by NODASafe, this is a document to get you in the frame of mind to help you in going back into the theatre and/or rehearsal space and provides help with preparing all the necessary risk assessments to allow you to do this safely and in line with current guidelines

Scottish Government Guidance – Amateur Theatre

<https://www.gov.scot/publications/coronavirus-covid-19-guidance-for-the-performing-arts-and-venues-sector/>

Scottish Government Guidance – Youth Theatre

<https://www.gov.scot/publications/coronavirus-covid-19-organised-activities-for-children/pages/overview/>

<https://www.gov.scot/publications/coronavirus-covid-19-advisory-sub-group-on-education-and-childrens-issues---advice-on-physical-education-and-expressive-arts/>

<https://www.youthlinkscotland.org/media/5974/youth-work-covid-19-guidance-framework.pdf>

THANK YOU

Now home and making good progress from my 5 week stay in Ninewells Hospital. I wish to thank you for your many phone calls to Anne and the many Get Well cards along with the lovely floral displays from NODA Scotland and Downfield MS. All this has helped me through my illness & I hope it will not be too long before we can all meet up again after this Covid pandemic.

Kindest regards

Bert Lumsden, NODA Past President

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 November edition of the *NODA Scotland Magazine* should be with the Editor not later than **Sunday 31 October 2021**. Earlier receipt of material will be welcome.

NODA SCOTLAND COMMITTEE

Generic e-mail address: firstname.secondname@noda.org.uk

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NODA TODAY

NODA Today is a UK-wide magazine published in March, July and November.

The content of the magazine comprises features about societies, individuals, shows, NODA corporate activities and any outstanding achievements or activities in the region. NODA Head Office has asked that 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 November edition are welcomed from societies and individual members and should be submitted by e-mail to the NODA Scotland Editor by **Friday 1 October 2021**. Earlier receipt of material will be welcome.

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.

LONG SERVICE AWARDS: CELEBRATE YOUR TIME IN AMATEUR THEATRE!

How long have you been in amateur theatre?

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

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

Check out our long service awards on the NODA website.

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



65 Year Pin

Downfield Musical Society

Roger Buist

50 Year Medal

Falkirk Bohemians Amateur Operatic & Dramatic Society

James Allardyce

50 Year Gold Bar

Airdrie & Coatbridge Amateur Operatic Society
Johnstone Phoenix Theatre Group

Nannette Stewart
Anna MacDougall

45 year Silver Bar

Glenrothes Amateur Musical Association

Marilyn Maule

40 year Silver Bar

Glenrothes Amateur Musical Association
Johnstone Phoenix Theatre Group

Andrew Butchart
Carol McLaughlan

35 Year Silver Bar

Larbert Musical Theatre

Yolande Borthwick

35 Year Badge

Ayr Amateur Opera Company

Lynne Bradley

30 Year Silver Bar

Johnstone Phoenix Theatre Group

Margaret Taylor

25 Year Long Service Medal

Airdrie & Coatbridge Amateur Operatic Society
Johnstone Phoenix Theatre Group
Johnstone Phoenix Theatre Group

Lesley Smith
Fiona Patrick
Norren Wishart

20 Year Badge

Airdrie & Coatbridge Amateur Operatic Society

Grant Johnston

15 Year Badge

Airdrie & Coatbridge Amateur Operatic Society
Johnstone Phoenix Theatre Group

Lynsay Young
Fiona McGregor

10 Year Badge

Airdrie & Coatbridge Amateur Operatic Society
Airdrie & Coatbridge Amateur Operatic Society
Johnstone Phoenix Theatre Group
Larbert Musical Theatre

Gavin Johnston
Debbie Traynor
Jennifer Scott
Esther Coyne

Youth Certificate

Larbert Musical Theatre

Jodie Gill



Panto Scripts

Hear ye, hear ye! Fair people of Pantoland, we have an announcement!

NODA is delighted to announce the launch of
www.PantoScripts.org.uk

Whether you are looking for a script to perform or just something to read, PantoScripts has something for everyone!

- With over 100 amazing scripts with new titles being added regularly
 - Flexible licensing to suit all groups
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to keep up to date with the latest panto scripts, news and special offers!

It's not every day that you get a phone call to tell you that HRH Prince Edward and Countess Sophie of Wessex would like to come and visit you.

Well, that's what happened to Ewan Campbell, the Director of Utopia Costumes Ltd in Forfar, on 14 June 2021. He answered a call from the office of the Lord Lieutenant of Angus asking him if he would be willing to have the Earl and Countess visit his premises as part of a Royal visit to the town on 28 June.

Prince Edward was granted the Earldom of Forfar by the Queen, to mark his 55th birthday on 10 March 2019, and it means whenever the Prince and Sophie travel to Scotland they are officially titled the Earl and Countess of Forfar.

This was to be their second official visit, with their last visit being July 2019, and the Lord Lieutenant's Office were keen to include something that took into consideration the Prince's interests.



From his university days he had always had a keen interest in theatre. Prince Edward worked in London's West End, as a production assistant, for Andrew Lloyd Webber's Really Useful Theatre Company in the 1990s on musicals such as *The Phantom of the Opera*, *Cats* and *Starlight Express*. So a visit to a theatrical costumiers would be right up his street.

The Lord Lieutenant's officer came to visit Ewan to explain what would happen and the format the visit would take and after an official visit from police and security teams from the Palace, the green light was given.

Ewan was very honoured to be asked, the only down point was he now had less than 2 weeks to get his warehouse back into shape after a refurbishment that had been done during the 15 month break in trading due to Covid restrictions and lockdowns.

Ewan explained, "We had to let all but one of the staff go as all theatre work stopped with lockdown so I was very lucky to have friends and family who rolled their sleeves up to help me; it took nearly a fortnight of 15 to 20 hour days to get everything shipshape for the visit. Although everything construction-wise was finished, we still had finishing touches to complete. The outside of the building needed painting and the new signage had to be put up. None of the stock was in the right place. There are roughly 30,000 costumes in the warehouse and we needed to move about 10,000 costumes and hats, 2,000 pairs of trousers and shirts and 1,000 pairs of boots and shoes to get them into their new homes."



Prior to lockdown Utopia had just finished a second wardrobe for *Shrek the Musical* and had commissioned the boots for *Kinky Boots* after that production stopped, but the freelance costume makers and wig dressers Ewan has used for many years kindly offered their services free of charge to make stunning outfits to showcase the work they do for Utopia, so there was a flavour of things to come once theatre begins again.



The hard work paid off and the willing team of volunteers had everything in place, by the weekend before and they set about making displays to show the Royal couple.

Monday the 28th was D-Day, final touches were made and everyone waited in anticipation. Punctually at 1.10pm when the royal cars arrived. Ewan met Their Royal Highnesses at the door and the Utopia team were in their places in the warehouse.

The Royal party were conducted to the work room where they met with two costume makers, who were working on costumes for *Kinky Boots* and *Little Mermaid*.

Ewan explained what the ladies were working on, and both Prince Edward and Countess Sophie asked questions about the construction of the costumes. They had both seen *Kinky Boots* when it opened on Broadway and were fascinated with the work that goes into drag costumes. HRH Sophie then turned her attention to the mermaid's

costume and tail, and the costume maker explained how Utopia adapt the original designs to make them practical for hiring to theatre companies all around the UK and Ireland.



The party then moved to the wig room where the wig dresser was preparing wigs for a photo shoot for *Phantom of the Opera*. It was there that His Royal Highness told us about his experiences working on *Phantom* when he worked in the West End although he did admit it was many moons ago.

From the wig room, the Earl and Countess were directed to a display of boots that were for the wardrobe of *Kinky Boots* as well as costumes that were completed. Cheekily they were asked if either of them would like to try on a pair but unfortunately both declined; the Earl laughed and said they might not go with his kilt.

Ewan took time to explain to the Royal couple that the maker of the fancy footwear had worked with the designer for the boots for the West End run of *Kinky Boots*, so although they were not copies, they were very close to the original designs.

The party then moved to one of the main costumes stores to view a display of *Shrek the Musical* costumes, where Ewan described how they had been constructed, and asked if they would like to see one in action. The Earl and Countess then followed him to the company's photographic studio, where waiting for them was an actor dressed as Lord Farquadd from the show. The actor plays the part on his knees with puppet legs, effectively making him a small person.

Prince Edward and Countess Sophie was very amused by the costume and both Royals were very interested as the prop maker, who made the legs, explained how they were constructed and attached to the actor's own legs to make them work.



Before having their photograph taken with Lord Farquadd, Countess Sophie admired a model theatre on display in the studio and explained she had had one as child. The Royal couple had their photo taken with the little Lord and the Countess even took time to arrange his legs and cloak.

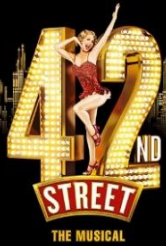
Their visit was now at an end, and the time had passed very quickly. Thanking everyone in the team, who had assembled at the door they left to go back to the cars.

Looking back on the day, Ewan said "It has been a great privilege to be chosen as a business to represent Forfar and that we would be of such interest to the Earl and Countess. They are such lovely people who made us all feel at ease. Their visit has also been a great boost to members of the Utopia team as the theatre industry starts to come back to life again.

NODA supports the education and information needs of individuals and organisations with high quality services and products that contribute to the success of amateur theatre, as well as encouraging appreciation of the sector by participants and audiences alike.

UTOPIA COSTUMES

Booking Now!



Utopia House
Academy Street, Forfar
DD8 2HA
01307 468231
ewanc@btconnect.com

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LARBERT IN LOCKDOWN

Like all amateur dramatic companies across the UK, lockdown in 2020 was tough. No weekly rehearsals, no shows, and no pantomime to kick off the festive season.

Panto and Christmas are a huge deal for everyone at LAOS, so it was important to us that we didn't let the COVID-19 pandemic stop us from engaging with our members and audiences. We wanted to come together as a community to produce something meaningful and entertaining.



So, with all that in mind we embarked on a plan to do things a little differently... and digitally! We wanted to use our Facebook page to share festive content for our audience that was created by our company members.

Our plan was:

- (a) to have shareable video content each day in the run of what would have been our "panto week";
- (b) to have a video performance from our wider membership to wish our audiences a Merry Christmas.

Our Digital Panto Week

We decided to create short fun videos featuring characters from our 2019 panto, *Jack and the Beanstalk*. The theme running through each video was that due to the pandemic our characters were stuck in "pantoland" and couldn't get to the Dobbie Hall in Larbert to be in *Aladdin* in 2020.

A script was written for each character to perform, along with the traditional shout outs to local groups that normally come to the panto. It was important these videos were produced to a professional standard, so we engaged the services of MM Sound and Lighting who we normally hire for our annual shows. Like so many in the creative industries they too had felt the effect of the lockdown, so we knew that in getting them to help us, we were in turn, helping them. They set up a COVID safe space in their warehouse, which could be fully ventilated, and individuals were all able to come at staggered times and socially distance. They used a video wall and the same artwork that we had as backdrops in *Jack and the Beanstalk*. Each character was filmed separately but MM were able to virtually bring some of them together and added in special effects.

So, in what would have been our panto week from 23 to 28 November 2020, we released a video each day on our Facebook page. Alongside the videos we ran a JustGiving page link in each of the videos, encouraging people to donate to our chosen Charity - Parkinson's UK, which raised £660 for a very worthy cause!



The engagement with our audience was beyond our expectations. In total our set of videos had over 18k views! Feedback from our audiences was wonderful and made us feel so emotional that we could still connect with them virtually.



Comments included:

- "After a horrible year, as I'm sure many have had, my 14-year-old daughter looked ready to cry, she was so happy seeing this!"
- "You are brilliant. I'm sorry that I'm not seeing you live but you've really cheered me up."

Our Makaton Merry Christmas Video

At the end of our panto it has become a tradition for the cast to sing and sign the song “Santa Claus is Coming to Town”, so we decided to do a video version of this using a pre-recorded version of the song. Previously we’ve signed in BSL but to make it more inclusive we decided to sign in Makaton. We are very fortunate to have a Makaton teacher as a company member, so they produced step-by-step videos and materials for company members to rehearse at home.

Our members found this an enjoyable challenge, and they were able to have Zoom rehearsals so that everyone could support each other to get the words and actions exactly right.

Each person filmed themselves individually and MM then edited it together. We released it in the week leading up to Christmas, as a Merry Christmas message from our company. Doing this video was particularly meaningful to us, as each year we put on a performance of our pantomime just for young people with additional support needs and their families. At our performances it’s a joy to see many of them join in signing along with us for “Santa Claus is Coming to Town”, so this video was inspired by the young people.

Feedback from the public was extremely positive with the video receiving thousands of views and being shared by many people. Company members also loved being able to perform together even if it was in this new virtual world!

John Coe, Vice President, Larbert Amateur Operatic Society

DISTRICT No 4: Renfrewshire, Ayrshire & Bute

EROS MUSICAL SOCIETY: LOCKDOWN ACTIVITIES

EROS got off to a bit of a slow start when it came to organising lockdown activities, possibly because we firmly hoped and believed that lockdown would end and everything would return to normal! By November we realised that this was probably not going to be the case, and so we recorded and filmed a virtual recording of the very apt “We need a little Christmas” with the aid of Ryan Cunningham. Since the New Year we have continued with regular virtual social nights which have been well-attended and lots of fun. Those kicked off with a musical bingo evening hosted by our own David Clark. There were a number of prizes to be won on the evening, the most sought-after being Nanette’s Covid pictures and Eileen’s caramac cheesecake!

Our next social evening followed the format of the TV gameshow, *Taskmaster*, and was hosted by the director of our past few shows, Jon Cuthbertson. The evening’s first task required participants to suggest a song title and name of singer(s) for a winning Eurovision entry. This prompted some very topical suggestions including “Freedom” by the Vaccinators. Several other tasks followed, each prompting more hilarity than the previous one. Those included acting out some lines from an iconic film – cue *Titanic*. I must admit that I found it strange that so many members had appropriate props and costumes to hand – maybe they knew more about the gameshow than I did!

The task which generated the most fun was the one which required you to get as many food items as possible in your mouth. How many people do you know who just happen to have a packet of mini marshmallows conveniently to hand? We had several competitors swallowing a large number of marshmallows, including Nanette, who followed hers with a whole banana. Amazingly, this was topped by Ian with a mouthful of dried pasta and, just when we thought it was all over, Laura Wilson managed to cram over 500 rice crispies into that delicate small mouth. Her prize: the first audition slot for our next production!

We hope to continue our virtual social events with a quiz towards the end of April and a fun exercise session in May.

Janice Raeside

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.



Introducing our latest NODA Corporate Partner

ShowShare is a one-stop streaming tool to help you with every stage of streaming your production.

As the approved streaming provider of The Really Useful Group, MTI Europe, Concord Theatricals and several other major rights holders, ShowShare makes streaming secure, straight forward and affordable.

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WHAT DO YOU LOOK FOR WHEN CHOOSING A SET?

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Paul Harding, Leeds LIDOS

"I can't thank The Border Studio enough for their help and the fabulous set they have provided for our production of Spamalot. The quality of the set and props are superb."

Michelle Coulson, Dryburn Theatrical Workshop

We will certainly be dealing with you the next time we need a backcloth rather than anyone else - they were excellent quality but more significantly, I think your customer service is absolutely amazing.

Ben Jeffreys, Westcliff High School for Boys

WHAT'S NEW?

CHICAGO

made in Dagenham THE MUSICAL

BETTY BLUE EYES

TOP HAT

The Wind in the Willows

SHREK THE MUSICAL

CHITTY CHITTY BANG BANG

The Florians Dramatic Society: The Bard's Delights
Directors: Alan Holling, Maureen Pringle; Technical Director: Geoff Burns

The Bard's Delights – An Evening With Shakespeare's Women – was a collection of short extracts from seven of Shakespeare's plays concentrating on the female characters. The introduction to the event was the appropriate "All The World's A Stage" speech from *As You Like It* performed by five of the ladies of the company. The first extract was from *Romeo and Juliet* in which Juliet (a delightful Aimee Vincent) and her Nurse (Christine Fletcher) included the "What's In A Name" speech. This was followed by Sasha Devine (Olivia), Alison Ozog (Viola) and Alasdair Davidson (Duke) in a piece from *Twelfth Night* which included the Duke's speech "If You Speak of Love". A punk themed extract from *Taming of the Shrew* was then delivered by Fiona McDonald (Katherine), Aimee Vincent (Bianca), Matthias Kramer (Petruccio) and Graeme White (Baptista) with witty and fiery sparring between Kate and Petruccio. As a complete contrast we were then treated to a delightful rendition of the song "It was a Lover and his Lass" with vocals by Elise Hendry accompanied by Sam Talbot on guitar. Following on was the "Quality of Mercy" scene from *The Merchant of Venice* with a strong performance from Caroline Nicol as Portia supported by Trevor Nicol (Shylock), Graeme White (Bassanio), Matthias Kramer (Antonio) and Geoff Burns (Duke). The extract from *Cleopatra* was given a 1920s setting with Aileen Hendry giving a powerful performance as the queen – complete with long cigarette holder- supported by Fiona Grant as her maid Charmian and Lisa Senior as the Messenger. In the extract from *Much Ado About Nothing* Sasha Devine as Beatrice gave an excellent emotional performance of the "If I Were a Man" speech supported by Alasdair Davidson's Benedick. The evening was rounded off with several short scenes from *A Midsummer Night's Dream* with strong performances from all the actors – Christine Fletcher (Titania), Alan Holling (Oberon), Fiona McDonald (Helena), Alison Ozog (Hermia), Trevor Nicol (Bottom) and Lisa Senior (Fairy). I particularly enjoyed the comic scene between Titania and the rubber-faced Bottom! Each extract had appropriate digital backdrops and modern-day costuming. Shakespeare is one of the strong suits of this company having seen several of their versions of his plays performed by them. This was in no measure due to member John Claudius who was a great exponent of the Bard's work and who sadly passed away at the end of 2020. The evening was dedicated to his memory and was a very fitting tribute.

MSD Productions: Lockdown Films
Directors: Rhona Mitchell, Josh Simpson, Imogen Watt

Whilst being unable to put on their usual theatre production due to the Covid restrictions, with the help of some former students, the Mitchell School of Drama Performance Class decided to write, produce, direct, film, edit, write soundtracks and act in a series of short films. The films were all shot on locations in and around their hometown of Inverurie. The first film *Like You* (written by Ruby Harrison, Honor Smith, Emma Thomson, Imogen Watt, Olivia Watt, Freya Wilson and directed by Rhona Mitchell) told a story about two young women, played by Ruby Harrison and Honor Smith, who met whilst out walking. It turned out the meetings were not totally by accident – one of the women had become obsessed with the other. There was a nice twist at the end when it was revealed who was stalking who! Both of the actors gave very convincing performances and the camera work by Matthew Reed and the sound and edit by Euan Banks were excellent. The original soundtrack was written by former student Graeme Waterhouse. The second film *Left Behind* (written and directed by Josh Simpson) told the story of a young couple who were going to run away from home together. The young man, played by Josh Simpson, was having second thoughts and the film depicted him trying to explain to the young woman, played by Katie Lister, the reason why he could not go through with it. Both the actors portrayed their conflicting emotions extremely well. Again, the camera work and sound and edit were carried out by Matthew Reed and Euan Banks respectively. The emotion of the piece was greatly enhanced by the original song written and performed by Josh. The third film *Hidden from View* was a series of eight monologues written and performed by Millie Goodyear, Lucia Ferrara, Fraser Third, Arwen Scott, Katie Lister, Stephen Henderson, Freya Wilson and Jessie Martin. The subjects covered ranged from missing a sister who had been turned out of the home for being gay (*Missing* by Fraser Third) to a teenager railing against restrictions placed on her by her parents (*Unfair* by Katie Lister) to political views expressed by a posh Tory-leaning girl delivered with a hint of humour (*A New Campaign* by Jessie Martin). All the pieces were delivered with great conviction. Direction was by Rhona Mitchell, camera work was by Matthew Reed and Alex Thomson and sound and edit by Euan Banks. The fourth film *Big Night In* (written and directed by Imogen Watt) depicted a young woman getting ready for going out on a date and then receiving a text from her beau that he was held up at the pub. The film followed her reactions to this news and her growing annoyance as the time passes until he eventually comes in in the early hours. The only dialogue is the three word uttered by the (unseen) beau when he returns! Olivia Watt gave an outstanding performance as the young woman – her facial expressions were a wonder to behold. Her performance elicited knowing noises from the female members of the audience! Camera work and editing were by Alex Thomson and the accompanying original song written and performed by Graeme Waterhouse. The fifth film *Bitter Sweet* (written by the young cast members Lola Brown, Amy Robson, Nyla Robson and Eilidh Swanston) told the story of four young schoolgirls – supposedly friends – and how they pick on the one who appears to be different and, by their words and actions, make her feel an outcast. The acting of the four girls was excellent. Camera, sound and edit were by Alison Sandison with additional camera work by Michael Watt and direction was by Rhona Mitchell. The sixth film *A Night to Forget* (written by the cast of Arwen Scott, Olivia Watt, Emma Thomson, Imogen Watt and Josh

Simpson) showed a group of “friends” at the wedding reception of Aidan (Josh Simpson) and the back-biting – and shenanigans – that can go on when a few drinks are partaken of! This piece allowed the versatility of the actors to come across as it showcased their comic talents after the more serious parts played in the other films. Camera work was by Przemek Wasilewski, sound by Natalia Gaweda, editing by Michael Watt and direction by Rhona Mitchell. This was a delightful way to end the evening. Congratulations to everyone involved in the project which allowed the young people to expand their experience to so many different aspects of the theatrical world.

NODA TODAY



Does your society have something exciting to tell?

We are looking for interesting articles for our next edition of NODA Today.

Does your society have an exciting story to tell?

Have you pulled a show off completely out of your comfort zone?

Do you perform in a quirky venue?

Does your society have famous alumni?

Then let us know!

We are always looking for stories for every edition of NODA Today and our online blog. If you think you have one of those stories then please get in touch.

Please submit by e-mail to the Regional Editor by Friday 1 October 2021.

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.



Enter by 31 August

Turning 30 is a milestone for anyone, and Voluntary Arts is no exception. Since our formation in 1991, when the Carnegie UK Trust felt an organisation was needed to represent all the 'umbrella bodies' (including NODA), Voluntary Arts has strived to ensure creative participation gets the recognition it deserves.

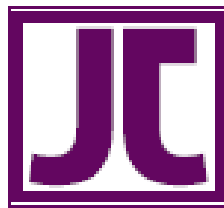
Whether it's amateur dramatics, choral singing, watercolour painting or digital art, having access to a creative outlet can have a positive impact on well-being – and help bring communities together. Which is why Voluntary Arts has always championed the sector to local and national government, and worked to help creative groups stay informed and connected.

During the pandemic, we've seen many groups find ways to stay in touch – from quiz nights to holding auditions on Zoom. The inability to perform live or share creative moments with others in person has been incredibly challenging for thousands of people across Scotland over the past 18 months – and we look forward to better times ahead.

In recognition of the individuals and communities we aim to serve, Voluntary Arts chose the occasion of our 30th birthday to change our name to Creative Lives. We've got a few new initiatives in store, but our passion for participation stays the same. Visit our website at www.creative-lives.org to learn about our online learning events, networking sessions, resources and more.

For those of you who kept on meeting (albeit remotely) during the past year, or found alternative ways to keep your love for drama and music alive, our Creative Lives Awards are currently open for entries. Until 31 August, we're encouraging all creative groups who showed resilience during the pandemic to nominate themselves for an Award – to let us show you the recognition and support you deserve. To find out more, and fill out the simple form, visit www.creative-lives.org/awards

Kelly Donaldson, Scotland Communications & Engagement Manager, Creative Lives



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<p>The History Bunker Ltd. 263a Whitehall Road Leeds, West Yorkshire LS12 6ER 0113 220 5881 www.thehistorybunker.com</p>	<p>Molly Limpet's Theatrical Emporium Ltd. 712 Chesterfield Road, Sheffield S8 0SD 0114 250 0851 www.mollylimpets.com</p>	<p>Northern Costume Hire Long Ing Mill, Long Ing Lane, Barnoldswick, Lancashire BB18 6BJ 01282 817351 www.northerncostumehire.co.uk</p>
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SCENERY, PROPS ETC.

<p>The Border Studio Riverside Mill, Level Crossing Road, Selkirk, Scottish Borders TD7 5EQ 01750 20237 www.borderstudio.com</p>	<p>HWL (UK) Limited Cricket Street, Denton, Manchester M34 3DR 0161 335 0220 www.hwLtd.co.uk</p>	<p>Proscenium Ltd. Sladen Wood Mill, Todmorden Road, Littleborough, Rochdale OL15 9EW 01706 377226 www.proscenium.co.uk</p>
<p>Scenery Hire Ltd. Unit 10, Avondale Road, Avondale Industrial Est, Cwmbran, Gwent NP44 1UG 01633 262 728 www.sceneryhire.co.uk</p>	<p>Scenic Projects Ltd. Nelson Wharf Business Park, Lowestoft, Suffolk NR33 9LP 01502 575000 www.scenicprojects.co.uk</p>	<p>Scenery Solutions Trading Ltd. Unit 2, Barton Farm Industrial Estate, Chickenhall Lane, Eastleigh, SO50 6RP 023 8064 1496 www.scenerysolutions.co.uk</p>

RIGHTSHOLDERS

<p>Stagescripts Ltd Lantern House, 84 Littlehaven Lane Horsham, West Sussex RH12 4JB 0345 686 0611 www.stagescripts.com</p>
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WIGS AND MAKE-UP

<p>The Wig Centre (formerly Bromley Ltd.) Cricket Street, Denton, Manchester M34 3DR 0161 335 0687 wigs@hwLtd.co.uk</p>
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<p>D.R. Easton Ltd. 1 Dorothy Avenue, Peasehaven, East Sussex BN10 8LP 01273 588262 www.derkeastonwigs.co.uk</p>



Look out for the TTA logo. For help with the supply of anything for your productions contact the TTA helpline on 0345 126 0631



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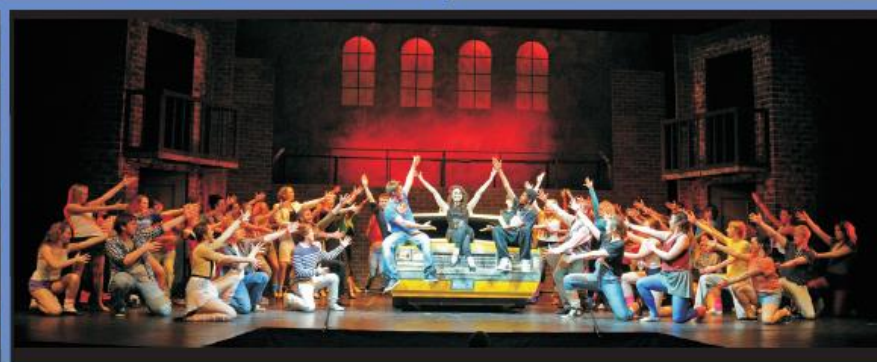
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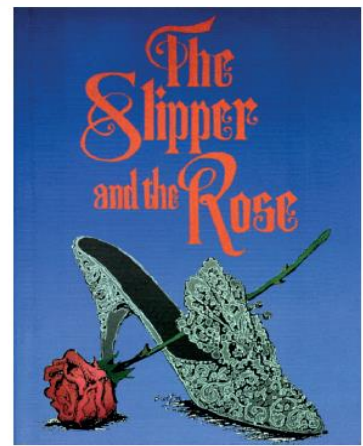
Many once popular musicals are losing their natural audiences. Here are some interesting alternatives...



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



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



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



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



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

One Act Plays

We have a large catalogue of comedies and dramas, quite a number of which have either won, or have been runner-up, at One Act Festivals in the UK, Ireland, and around the world.



And for the dramatically-minded our full length plays are top notch...



Hoovering on The Edge a full length drama by Hilary Spiers

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



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?

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9 to 5

Hamilton Operatic & Dramatic Club
Motherwell Concert Hall
Tuesday 19 to Saturday 23 October 2021

Carousel

Cumbernauld Musical Theatre Society
Venue: To be decided
Tuesday 26 October to Saturday 30 October 2021 (Matinee on Saturday)

Sunshine on Leith

The Minerva Club
Eastwood Park Theatre, Giffnock, Glasgow
Tuesday 2 to Saturday 6 November 2021 (Matinee on Saturday)

Aladdin

Larbert Musical Theatre
Dobbie Hall, Larbert
Tuesday 23 to Saturday 27 November 2021 (Matinee on Saturday)

High School Musical

Minerva Youth Theatre
Eastwood Park Theatre, Giffnock, Glasgow
Tuesday 8 to Saturday 12 February 2022 (Matinee on Saturday)

The Pirates of Penzance

Dunfermline Gilbert & Sullivan Society
Carnegie Hall, Dunfermline
Thursday 17 to Saturday 19 February 2022 (Matinee on Saturday)

Shrek The Musical

Downfield Musical Society
Whitehall Theatre, Dundee
Monday 3 to Friday 7 May 2022

Kinky Boots

Larbert Amateur Operatic Society
Dobbie Hall, Larbert
Tuesday 10 to Saturday 14 May 2022

Calendar Girls - The Musical

Runway Theatre Company
Eastwood Park Theatre, Giffnock, Glasgow
Tuesday 10 to Saturday 14 May 2022 (Matinee on Saturday)

Musical Harmony

Our Lady's Musical Society
Motherwell Concert Hall
Saturday 14 May 2022

Seussical

Downfield Musical Society
Whitehall Theatre, Dundee
Saturday 3 to Sunday 4 September 2022

Legally Blonde

Leven Amateur Musical Association
The Centre, Leven
Thursday 15 to Saturday 17 September 2022

Kiss Me Kate

Glenrothes Amateur Musical Association
Roths Halls, Glenrothes
Tuesday 27 September to Saturday 1 October 2022 (Matinee on Saturday)

Sunshine on Leith

Downfield Musical Society
Whitehall Theatre, Dundee
Wednesday 28 September to Saturday 1 October 2022 (Matinee on Saturday)

9 to 5

Theatre Guild Glasgow
Venue to be arranged
Tuesday 4 to Saturday 8 October 2022 (Matinee on Saturday)

The Sound of Music

Our Lady's Musical Society
Motherwell Theatre
Tuesday 1 to Saturday 5 November 2022 (Matinee on Saturday)

Sunshine on Leith

Falkirk Bohemians Amateur Operatic & Dramatic Society
Falkirk Town Hall
Tuesday 1 to Friday 5 November 2022 (Matinee on Saturday)

Our House

The Minerva Club
Eastwood Park Theatre, Giffnock, Glasgow
Tuesday 1 to Friday 5 November 2022 (Matinee on Saturday)

Sunshine on Leith

Larbert Musical Theatre
Dobbie Hall, Larbert
Tuesday 2 to Saturday 6 May 2023

Kinky Boots

Downfield Musical Society
Whitehall Theatre, Dundee
Wednesday 10 to Saturday 13 May 2023

Legally Blonde

Falkirk Bohemians Amateur Operatic & Dramatic Society
Falkirk Town Hall
Tuesday 31 October to Saturday 4 November 2023 (Matinee on Saturday)

Note to Secretaries:

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

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

Tel: 01733 374790

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