



noda

Be inspired by amateur theatre

NODA SCOTLAND

Magazine

National Operatic and Dramatic Association
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As members return to rehearsals and performances, I thought it would be useful to remind you of a few important items.

Many clubs have opted to perform a revue style show to celebrate their return to the stage. These shows are a great way to involve as many of your members as possible as well as allowing them to perform numbers from shows perhaps not currently available for amateurs. It is important that members follow the rules in relation to the number of songs that can be performed from each show as well as restrictions on staging, costumes and choreography. NODA has produced a useful factsheet which is available to download from the members' area of the website. In addition, publicity material should not feature any of the artwork from professional shows either past or present.

As members start to plan future performance back in the theatre, don't forget to invite your Regional Rep along so they can write your show report. If you are planning to invite myself as Councillor, please get your invites in early as my diary is starting to fill up quickly as we start to see a return to some sort of normality. Don't forget that productions can be listed on the NODA website What's On section as far in advance as you have made plans. This will ensure you get additional free publicity for your productions as well as being included in the weekly break a leg message on our Facebook page. If you need help to do this, simply send the details to – stuart.dick@noda.org.uk

The NODA Programme & Poster competition always attracts a good number of entries from members in Scotland. The competition year in Scotland covers productions from 1 July to 30 June. The rules and marking criteria were updated last year with a number of important changes. Full details including the up to date NODA information and logo are available to download from the website - <https://www.noda.org.uk/programme-and-poster-competition>

If you are planning to perform a panto this year, members are reminded that NODA has a considerable number of titles from a range of authors that it can license. A separate website brings together all the titles in one single easy to search location with many new and updated scripts now available. For further details simply visit – www.pantoscripts.org.uk

NODA is delighted to announce that this year's Theatre Summer School will take place in person at Yarnfield Park, Stone. As always there is a wide range of courses led by excellent tutors. Whilst some courses are full, there are still a number of spaces available. Full details including how to book can be found on the NODA website - <https://www.noda.org.uk/events/noda-theatre-summer-school-2022/summerschool>

Membership subscriptions for clubs become due on 31 March. Membership of NODA brings a wide range of benefits - <https://www.noda.org.uk/download/2/membership-benefits>

I do hope you will continue to support the work of NODA by renewing promptly. If you are also part of a non-NODA group that you think would also benefit from membership, please send me contact details and I will be happy to have a chat with them – stuart.dick@noda.org.uk

Please don't hesitate to get in touch if there is anything I or your Regional Rep can help you with – we are here to help.
Stuart McCue-Dick, NODA Scotland Councillor

NODA SCOTLAND MAGAZINE

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

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

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

Advertising rates

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

Please send advertising material to the Editor.

All copy for the July edition of the *NODA Scotland Magazine* should be with the Editor not later than **Thursday 30 June 2022**. 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 Summer edition are welcomed from societies and individual members and should be submitted by e-mail to the NODA Scotland Editor by **Saturday 11 June 2022**. Earlier receipt of material will be welcome.

NODA SCOTLAND COMMITTEE

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

Councillor

District No 1 (Glasgow Area)
District No 2 (Dundee & Perthshire)
District No 3 (Central Scotland)
District No 4 (Renfrewshire, Ayrshire & Bute)
District No 5 (Lanarkshire)
District No 6 (Edinburgh Area)
District No 7 (Fife) & Membership Secretary
District No 8 (Borders Area)
District No 9 (Grampian & Highland)
District No 10 (Angus & Kincardine) & Awards Secretary
District No 11 (South West Scotland) & Treasurer
Youth Adviser
Web Manager
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Stuart McCue-Dick
Liz Daniels
Donna Bell
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Craig Inglis
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Dorothy Johnstone
Mike Pendlowski
Deborah Lyons
Douglas Clark
Gordon Smith
Stewart Cameron
Neil Hartley
Vacancy (covered by Councillor)
Alan C Jones

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.



NODA has always had the aim of providing help and support to amateur theatre clubs across the UK. The need for this has never been greater than over the past two years as we dealt with the challenges of COVID-19. These have included the almost overnight halt to all rehearsals and productions, ever changing legislation and guidance, how to adapt to new technology to allow committees to continue to meet and productions to move online and the need to impress upon local and national politicians the importance of amateur theatre in the cultural and economic life of the country as well as the many benefits it brings to those taking part or watching a performance.

As NODA Scotland Councillor, I along with the Committee, worked hard to produce regular updates for members highlighting changes to guidance as well as signposting full details on the Scottish Government website. These updates also included details of possible funding sources, guidance on insurance cover and ways to engage with members and audience alike whilst lockdown continued.

We devised a campaign entitled “Amateur Theatre - a vital part of Scotland’s cultural and economic life” which outlined the numbers involved in amateur theatre, the impact it had on the cultural and economic life of the country and the vital role it played in both mental and physical health not to mention the £20m+ it generated annually for the Scottish economy. This campaign was taken up by NODA nationally as “The Importance of Amateur Theatre” and saw members writing to local and national politicians to make the case for amateur theatre.

In Scotland the campaign resulted in a meeting with myself and the then Minister with responsibility for culture Jenny Gilruth MSP where I was able to highlight directly all the positive benefits of amateur theatre. This was taken on board and it is hoped this will lead to greater involvement of amateur theatre at the highest level – only time will tell.

As a result of an article I contributed to in The Stage newspaper last year I was recently contacted by BBC Scotland to provide input to a piece they were preparing for broadcast on radio and TV that culminated in amateur theatre featuring on the main Scottish evening news programme – Reporting Scotland.

As the saying goes, there is no such thing as bad publicity! NODA will continue to do all it can to raise the profile of amateur theatre at both a local and national level to ensure we get the recognition we rightly deserve.

Stuart McCue-Dick, NODA Scotland Councillor

NODA SCOTLAND CONFERENCE

28 - 30 October 2022
Peebles Hydro

AGM

Workshops - movement, drama, good to talk, make up and singing

Youth Leader Forum – workshops including guest speaker aimed at those running youth theatre groups/sections

Gala Dinner with guest speaker

Programme and Poster Competition

Theatrical Suppliers and Rights Holder Stands

Late night sing-a-long



The NODA Scotland committee invite all members to join them at Peebles Hydro from 28-30 October 2022 for the annual conference weekend. There will be the usual mix of workshops, theatrical supplier and rights holder stands, the chance to network with members from all over Scotland as well as plenty of time to socialise.

Weekend Package

Single Room	£298.50
Double/Twin Room	£287.50 (2 sharing)
Triple Room	£271.00 (3 sharing)
Multiple Room	£247.50 (4+ sharing)

The weekend package includes the following:

- Friday - drinks reception with canapés, dinner, dance and disco, late night sing-a-long.
 - Saturday - breakfast, workshops, lunch, workshops, gala dinner, dance, midnight cabaret, late night sing-a-long.
 - Sunday - breakfast, AGM, programme and poster competition awards, lunch.
- Delegates will also have full use of the Hydro leisure facilities.

Additional Nights £70.00 (dinner, bed and breakfast)

Gala Dinner, Ball & Cabaret Ticket £57.50 (non residential)

Savings Account

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

The account for the 2022 conference will open on 1 November and £20-£25 per month will cover the cost of the weekend package. Please contact the NODA Scotland Councillor for full details - stuart.dick@noda.org.uk

SUMMER SCHOOL

"I regard theatre as the greatest of all art forms, the most immediate way in which a human being can share with another what it is to be human." Oscar Wilde

SUMMER SCHOOL 2022 DATES

The 2022 School will take place from Saturday 30th July - Saturday 6th August 2022 at Yarnfield Park, Stone, Staffordshire.

PROFESSIONAL TRAINING

NODA Theatre Summer School provides residential training to NODA members aged 18 and over using professional theatre practitioners. With competitive course fees and purpose built residential facilities you are guaranteed a fun packed week of top quality training, optional evening activities and plenty of time for socialising.

- A full week of professional training from the best in the business.
- Quality professional training with real, lasting benefits to performers, directors and technicians alike.
- Fully residential experience in a purpose-built training centre.
- An opportunity to meet and socialise with like-minded people who are 'passionate about theatre'.



BOOKING

Booking for NODA Theatre Summer School 2022 will open at 6pm on 1st December 2021. To secure your place you will need to pay a deposit of £100. Full fees for 2022 will be £670.



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.

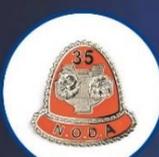
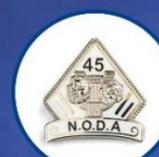
**Further details from the NODA Scotland Awards Secretary:
Gordon Smith (Regional Representative, District No 10).**



The graphic features the NODA logo in a white script font, followed by 'Long Service Awards' in a white sans-serif font. Below this is the text 'Visit noda.org.uk/awards to apply today'. The awards are displayed in a grid of circular frames, each with a caption below it.

noda
Long Service Awards

Visit 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	



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Callander Amateur
Operatic Society

The Sound of Music

16th to 19th March 2022
McLaren High School

Music by Richard Rodgers
Lyrics by Oscar Hammerstein II
Book by Howard Lindsay and Russell Crouse
Produced by Iain Fraser
Musical Director Linda Cantlay

Wednesday to Friday Performances start at 7.30 pm
Saturday Performance starts at 2.30 pm

Ticket Prices - £14, Concessions - £11, Children (12 and under) - £5
(Concession and Child prices not available for the Friday performance)

Tickets available from Callander Post Office and from CAOS members and online at www.c-a-o-s.org.uk



Big Bad Wolf Children's Theatre Company: We Will Rock You

Director: Lindsay Jenkins; Musical Director: Jonathon Graham; Choreographer: Emma Connolly

What a fabulous show! From start to finish the youngsters' enthusiasm and energy exuded. They loved being back on stage. Even more, this talented company presented the songs and portrayed the characters with a professionalism beyond their years. They conveyed the struggle of a group of rebel Bohemians trying to find freedom to compose music, to sing and to express themselves against an autocratic leader in a futuristic society and touched a chord with the audience as did the wonderful songs of the rock band Queen and Ben Elton. The likes of *Someone to Love*, *Another One Bites The Dust*, *We Are The Champions* and *We Will Rock You* all resonated with the audience. The principals were all strong. Duncan Brown as lead Galileo gave a polished and confident performance as the chosen one to find the elusive star. His partner and supporter Ella Jay gave an equally fine performance as Scaramouche. Their singing matched their characterisation and showed, in songs like *I Want To Break Free* and *Who Wants To Live Forever*, that they fully understood their roles. Adam Stewart as Brit and Karis Black as Oz also made their mark in acting, with fine singing in *I Want It All* and *Crazy Little Thing Called Love* and in supporting all the big numbers. Striking a stark contrast, The Killer Queen played by Alexandra Hannah and Kashoggi by Oli Peattie-Hume conveyed the ruthless cruelty of power and in Kashoggi's fate that no one is safe from the caprices of power. *Killer Queen* and *Seven Seas of Rhye* gave both the opportunity to show their mettle. A little light humour from Lochlan Black as Buddy was welcome and effective. All supporting roles, the Bots, Teen Queens, Bohemians, Student and Teacher, Policemen and Doctors were ably filled. In no way outdone, the chorus burst on stage, in striking white futuristic costumes, into a well choreographed *Radio Ga Ga*. They maintained momentum in all their numbers singing and moving as one. Most memorable for me was the scene where all had been zapped and the visual tableau of tangled bodies, arms and legs evoked tragic horrors of previous eras. From the youngest upwards, they gave their all. Likewise, the talents of The Dance Core and the Killer Queen Dancers were clearly displayed, their moves enhancing the storyline. All was performed with a background of minimalist scenery and wonderful lighting, creating atmosphere but never overwhelming the action. I loved the car with the L plates and the discovery of the 'star' namely the guitar. And of course the music - the heart of the show, washing over the stage and billowing over the audience - gave the youngsters their platform. As the last notes of *Bohemian Rhapsody* faded away, it was clear the youngsters had us all rocking and rocked. Understudies: Galileo – Carter Lumsden; Scaramouche- Jessica Riddoch; Brit- James Marshall; Oz- Lily McGuire; Buddy- Ella Hawthorne; Killer Queen-Lauren Gardner; Kashoggi-Findlay Currie.

Falkirk Bohemians Amateur Operatic & Dramatic Society: Best of The Bohemians

Musical Director: Jonny Graham

What a pleasure to sit back and be entertained by this talented company! Their excitement at performing once again to a real audience was palpable as was their energy and enthusiasm. Choosing to show the Best of the Bohemians, the company took us through well favoured numbers from well known shows that they have performed over the years. Starting with old favourites "There's No Business Like Show Business" and "Rocking The Boat", the company demonstrated that their vocals were in fine fettle in unison and in harmonies. The audience were immediately receptive and this set the tone for a joyous night. Strong and confident soloists led some of the company numbers as well as characterising their own songs, "Come out of the Dumpster" and "Sister Act". Ensembles had their own strength and razzamatazz in the likes of "Mama I'm a Big Girl Now" and "Lady In the Long Black Dress" and wowed in "Hound Dog/Teddy Bear" with a toe-tapping audience. The first half closed with "You'll Never Walk Alone", an emotional song for many but just before the tears rolled an upbeat ending lifted us up. The second half opened with sing-along favourite "Oom Pah Pah" followed by a variety of well sung solos from "Grease" "My Fair Lady" and "Joseph". The musical arrangement for three female soloists of "Secret Love" was particularly striking as were the characterisations in "Adelaide's Lament" and "Little Girls". A change of mood with the song "Enough is Enough" showing the versatility of the three ladies, set up for the evening's climax – a bit of humour in an adult version of "So Long Farewell" and a beautiful arrangement for "Can't Help Falling In Love". All soloists – Kenny Walker, Joyce Gallagher, Stephanie Duncan, Katie Gardiner, Amy Grieve, Ian Davidson, Michael Coyne, Kirsty Meikle, Rebecca Anderson and Gordon, Colin, David, Lisa, Kirsten, Louise, Victoria, Shelley, Darren and Marianne - and all company members performed as if they had never been away. The venue and staging suited the cabaret concert and was complemented by sympathetic lighting and sound. The trio of musicians led by a talented Jonny Graham energised everyone. The audience were treated to a wonderful evening and left longing for more.

Larbert Musical Theatre: Aladdin

Directors: Derek Easton, Yolande Borthwick; Musical Director: Jan Cunningham

Fun and frolics. Panto is back. It was great to see everyone on stage once more and to hear all the young folk enthralled, booing, cheering and laughing in turn. From the opening when baddie Abanazar emerged - dark, scheming with that sinister cultured voice - the audience's attention was caught. In this role Daniel Baillie was a master of ad lib

responding cleverly to whatever the bairns shouted to him and turning it to his advantage. The storyline of *Aladdin* is well known but the antics of Widow Twanky and son Wishey Washey are always a revelation - from the fez hat, the puppet, the washing machine to the Mummy. Their quick repartee, some of it aimed at the adult audience, never failed to delight. Derek Easton's Widow Twanky costumes were outrageous and the skimpy skirt one had the audience screaming, as did their air guitar moment. Stewart Borthwick created a likeable, cheeky character as Wishey Washey and made it look so easy. It is harder therefore for the straighter characters to make their mark but Claire Coyne as the worthy and resourceful Aladdin and suitor to a feisty Princess Jasmine, namely Nicole Nelrose, did, especially with their well harmonised duet in Act I and their misunderstandings with the lamp in Act II. Dale Henry made a regal Empress and Robbie Landsman complemented her as a bit of a softy Emperor. As the Genie of the Lamp, John Coe lit up the stage with his camp characterisation and wonderful hat, revelling in the role, while Lucy Andrew and Jo Malik exuded a special brand of stupidity as the duo guards Ping and Pong. The chorus of villagers were welcomed at the start with the light and cheery 'Celebrations', a contrast to Abanazar's scheming. Their singing, confident moves, colourful costumes and fluorescent scene all added to the magic as did the pyrotechnics and the fantastic cloths. Everything was well lit and, making it all sound good, the MD and her musicians carried on seamlessly. After such a strange year, the slapstick and fun of panto hit all the right notes and brightened up a cold winter night for everyone.

Project Theatre: Christmas Spectacular

Director: Jamie O'Rourke; Musical Director: Tracy Gilland;
Choreographers: Zoe Thomson, Rebecca Gardiner, Louise Brown

This was a three part show with the Tots Class, The Juniors and the Dance and Youth Theatre strutting their Christmas cheer. First up was the Juniors Section in 'The Elf', a story about new elves being given a tour of the Toy Factory, learning about what makes a good elf and about the Elf on The Shelf. Striking in their green and red costumes and displaying loads of energy, the trainee elves introduced themselves in poem and rhyme - lots of humour at their supposed ages - then showed lots of wonder at their tour with their enthusiastic routines. Then it was the turn of The Tots with 'Santa Claus Is Coming To Town'. Their excitement was palpable as they executed their poems such as I Am a Little Reindeer, the Peppermint Stick and The Pine Tree before welcoming Mrs Claus and coming together to sing and dance their song at the end. Both groups sparkled and delighted the select audience of mums, dads and families. Then the Dance and Youth Theatre cast performed 'PT Pantoland'. This cleverly written story by the Director followed a panto pattern of a princess brought up in a village and falling in love with a prince but with evil Coronella trying to prevent them getting married as she would then lose her power. There were references in the by-going to other pantomimes - we had a Goose, A Grand Vizier Viral an old Woman - and lots of humour engendered by topical references e.g. Fairy Green Liquid advising us to wash our hands and a neat characterisation of a Doctor Surgeon with her restrictions. The parts were well characterised with a tussle of wits between Fairy Green Liquid and Coronella whom the children loved to boo; with a lovely duet between calm sensible Sarah and her Prince: with graceful dancing and movement from the Goose and others: with a promising Dame Judy who has the makings of a great dame in a bigger role in the future; with a cheery-chappy Silly Billy with a fine singing voice; and a Courtier who made the most of her small role and highlighted her talent. With only 5/6 weeks of rehearsals all fulfilled their roles and gave parents and guardians real reason to be proud. We all left with our spirits lifted. Well done all. Characters: Good Fairy Liquid - Bobbie Jo Marston, Coronella - Hayleigh Gillard, Silly Billy - Anna Stewart, Sarah - Isla McIntosh, Prince - Ella-Rose Liddell, Dame Judy - Cohen Gurung, Goose - Ailsa Canavan, King Calvin Cloon- Rachael Sneddon, Queen Calvin Cloon - Becca Tait, Grand Vizier Viral - Erin Mackintosh, Odd Bob - Emma Menzies, Bob Dob - Holly Hutchison, Courtier - Macy Davidson, Old Woman - Valerie Wyzgowiski, Doctor Surgeon - Sophie Gilland.

Sabos Musical Theatre: Back In Business With SABOS

Musical Director: Andrew Nicol

Keen to perform, the singers sparkled from the beginning. Their singing was beautifully blended and clearly articulated and in this venue needed no amplification. The programme gave titles for each section but no names of singers so this was a collective performance. The opening section Back in Business was aptly named and the title song clearly showed that the company was back, and together, with memory jogging songs from the likes of 'Kiss Me Kate'. They moved on to Classic American Songbook delighting with *I Got The Sun In the Morning*, *The Trolley Song* and *If Ever I Should Leave You* before moving on to a tribute to Stephen Sondheim and more modern numbers from 'The Addams Family' and 'Legally Blonde' before finishing these sections with *Welcome to The Rock*. As well as fine company singing, soloists characterised numbers like *Adelaide's Lament*, *Where is the Life That Late I Led* and *The Diva's Lament*. The first half finished with a powerful rendering of *You Will Be Found*. The second part of the evening was devoted to Christmas but with refreshing differences starting with a *Christmas Carol* from 'Scrooge the Musical'. I was blown away by the women singing *December Prayer*- gentle memories of Christmas and well harmonised. I have not come across this before and I would like to hear it again. Three ladies delighted with *Never Fall in Love With Elf* and later *I'm Gonna Eat for Christmas* while soloists again showed their talents with *Little Road to Bethlehem*, *Jesus Was*

Born in a Stable and *Christmas Lullaby*. The audience loved the humour in a *Twelve Days of Christmas* that showed the recipient of the gifts was not at all appreciative before singing along in the last section with old, but nicely arranged favourites like *Have Yourself a Merry Little Christmas*, *Santa Baby* and *I've Got My Love to Keep Me Warm*. Carolyn Johnston and Susan Macfarlane introduced the sections and all was accompanied on keyboard by their inimitable MD. There was something for everyone here. The company is back, in fine voice, with a thoroughly entertaining evening.

DISTRICT No 5: Lanarkshire

MUSICAL HARMONY – A CREATIVE COLLABORATION

Our Lady's Musical Society, Motherwell, is celebrating 60 years of musical success!

Teaming up with acclaimed soprano Monica McGhee and showcasing the highly regarded City of Glasgow Wind Orchestra (MD – Martin Thomson), Our Lady's Musical Society will combine their talents to create a 60th Anniversary - one night only - concert to live long in the memory. With the Motherwell Concert Hall also celebrating their 50th Anniversary, the evening promises to be a local collaboration like no other.

Performing new and past repertoire, the Society will celebrate 60 years of successful musical theatre productions. Their first performance, in 1962, was *The Mikado* and in 1970 they performed the very first show in the newly completed Motherwell Concert Hall with *The Vagabond King*.

The Society won multiple awards at the prestigious Waterford Festival including Best Show in 1975 and had appearances on *Opportunity Knocks* and *Songs of Praise*. Over the years, Our Lady's Music Society has gone from strength to strength performing a huge variety of productions both modern and traditional. Their November 2022 production will be *Evita*.

David Fisher returns to OLMS as Musical Director and is excited to be working with Joanne Tulips again, who will be directing the concert. Both are delighted to have been asked to be a part of the 60th Anniversary Production *Musical Harmony*.

Our Lady's Musical Society & North Lanarkshire Council present *Musical Harmony*

Friday 27th May 2022: Time: 7.30pm: Tickets: £17: MOTHERWELL CONCERT HALL

Tickets now on sale from www.culturenl.co.uk

Motherwell Concert Hall box office: 01698 403120

DISTRICT No 6: Edinburgh Area

Showcase Musical Productions: Bound To Be A Cracker

Director: Andy Johnston; Musical Director: David McFarlane

This was my first NODA visit to a live performance since March 2020 and it was a real pleasure to sit back and enjoy such an uplifting concert. It was obvious too that the cast in their cheerful Christmas jumpers were delighted to be back performing, occasionally visibly emotional indicating just how much being back on stage meant to them. The programme was a mixture of Christmas songs and favourite numbers taken from their CD produced earlier in the year. Showcase ensemble work is always excellent with musical numbers enhanced by some wonderful arrangements by David McFarlane for both voice and the small effective orchestra supporting the singers. I particularly enjoyed the arrangements for 'Deck The Hall' and the chorus backing in the powerful 'This Is The Moment.' The 'Showcase Sound' is perhaps at its very best in their poignant numbers 'He Ain't Heavy (He's My Brother)', 'Mr. Blue Sky' and 'Bridge Over Troubled Waters' as examples. A real festive atmosphere was created with the rousing 'Step Into Christmas', 'Wombling Merry Christmas', and 'All I Want For Christmas' to name but a few. The very relaxed 'Green Green Grass of Home' was a hit with the audience and 'Losing My Mind', a tribute to Stephen Sondheim who died earlier in the week, was beautiful. This was a programme with a combination of fun numbers, serious ballads and some very sensitive numbers sung sincerely by this fine chorus and excellent soloists. The final few numbers 'Star Maker', '(Something Inside) So Strong', and 'Love And Mercy' are always emotive no matter how often they are heard and a real reminder of what Showcase is all about. Despite missing out on their main concerts for the last couple of years, the company has still managed to hand over a cheque for £10,000 to Macmillan. This was raised by sales of their CD and also by individual challenges by members of the cast raising their total to well over £312,000 donated to Macmillan over the last 31 years. This cheerful, fun and heart warming concert was compered by Andy Johnston with his usual quips and witticisms. A thoroughly enjoyable evening's entertainment.

Kirkcaldy Amateur Operatic Society: All Together Now

Director: Iain Rowbotham; Musical Director: Ronan Corkey; Choreographer: Kay Dickson

All Together Now is a concept offered by Music Theatre International and presented royalty free over the weekend 12 to 14 November 2021, with the aim of encouraging societies to perform once more after a long period of public inactivity due to the pandemic. The concept allowed a choice of one from two or three options, for each of fifteen pre-set selections. With a running time of nearly an hour and a half (without interval), this potpourri of some of the best items of musical theatre was given an enthusiastic performance by the thirty three strong cast under MD Ronan Corkey. Their normal venue being closed for refurbishment meant a transfer to the platform of The Old Kirk, with necessarily restricted lighting and sound facilities. Nevertheless, with well drilled direction by Iain Rowbotham and confident movement, choreographed by Kay Dickson, the KAOS cast easily made themselves at home in their temporary venue. Once on the platform, when not performing, the cast were seated around the perimeter of the acting area, and, noticeably showed interest in each and every number. A rousing opening of "Be Our Guest" from *Disney's Beauty and the Beast* set the standard for the rest of the evening, all the way through to a Finale of "You Can't Stop the Beat" from *Hairspray*. But, just in case members of the almost full house were assuming an evening pulled from the repertoire of well-known, singalong numbers, the programme was interspersed with a few lesser known items, for example "The Human Heart" from *Once on This Island* and "Seize the Day" from *Newsies*. Congratulations must go to all the soloists, small groups and indeed the whole chorus for an evening of excellent entertainment on a dreich November night. We look forward to seeing KAOS, even if not yet back in their refurbished home, at least performing a fully staged show in 2022. Many thanks for the invite to (be) *All Together Now*.

DISTRICT No 8: Borders Area

Right Angle Theatre Company: Dick Whittington

Director & Musical Director: Derek Calder; Choreographers: Stuart Mitchell, Julie Smith

Is it great to be back in pantomime world?... Oh yes it is! My very first invite since lockdown eased and it was such a treat, as well as super-exciting to see everyone back on stage. It was so lovely to catch up with everyone front of house before the show began and witness the obvious camaraderie and joy being back producing the entertainment that has been missed by so many. The thrill of donning a costume and playing to a live audience seemed to create an air of added enthusiasm from everyone involved on stage too. The well experienced production team worked their seasonal magic on the outstanding cast, including a junior group of 'Wednesday' children, who shone in their four special numbers, including 'Quarter Master's Store' and 'My Favourite Things'. Very well done! From a long list of well known musical numbers the story of *Dick Whittington* was a smash hit with the Galashiels audiences, including Brownies, Scouts and Boys' Brigade, who were more than willing to engage with the cast. The prologue introduction to Queen Rat, (Julie Noble), with her 'Maggie Smith-like' accent and perfect diction, made for a perfect characterisation of the role, including a spellbinding rendition of 'I Put a Spell on You'. Her 'Ratlings', Spit (Ally Turnbull), Scratch (Ainslie Forsyth), Squeak (Max Turnbull) and Sniff (Ellie Bryson-Welsh) were superbly cast in their supporting roles, helping deliver one of the show's highlights, the Blondie classic, 'One Way or Another'. Fairy Bowbells (Amy Thomson), in true panto light and kindness, proved that goodness and optimism always wins through, as in 'Any Dream Will Do'. Happy-go-lucky, Alice (Amanda Blacklock) and up-beat, Idle Jack (Billy Rooney), both made their opening mark with the audience. In stalwart fashion they excellently epitomise everything that represents a traditional pantomime. She, with her bright, optimistic character and solo singing talent and he, with his lively, silly "pull up your socks Jack!" enthusiasm, engaged with the audience from opening to finale. Was there ever a more appropriate entrance for Dame Dolly Dumpling (Jodie Millar), than the fabulous chorus, 'Hello Dolly'? In true 'Dolly' fashion and with a mega quick change she then had us all tapping and bobbing to 'It's Raining Men'. Always a crowd pleaser! Dolly kept the comedy flowing throughout as well as the iconic costume changes. Captain Cuttlefish (Julie Smith) and Scupper (Rory Gibson), in true 'Pugwash' fashion played the daft duo. The Act II opening, 'In the Navy', gave Scupper the opportunity to show his skill with the 1979 dance moves. A very able comic duo! It was lovely to see the dancers' interpretation of the old sea shanty...I'm guessing, a hornpipe? The 'mop instructions' were hilarious too. Playing the title role of Dick (Stuart Mitchell), saw this talented young man at total ease. As an accomplished actor, dancer and singer, it made him the perfect candidate for the role. His pairing with Alice produced two exceptional duets, although his ultimate highlight was his solo 'The Climb', sung to Tom. Feline characteristics, most folk would think are easy to emulate, but I was very impressed with Tom (Amy Welsh), who was exceptional. She maintained her character throughout. Another show stopper from her was 'Everybody Wants to be a Cat' from *Aristocats*. Supporting cast member, Craig Douglas, ably played Alderman Fitzwarren, the father figure in Alice's life and the Sultan (Steve Hartley-Oliver) was perfectly cast to lead the company in 'Ja Ja Ding Dong' The finale sing though of Footloose, Lambeth Walk and Christmas Songs had us totally ready to embrace Christmas 2021 with inspiration and hope for better times to come. Thank you to everyone for a truly lovely evening!

Attic Theatre: Jack and The Beanstalk

Director: Scott Jamieson; Musical Director: Craig McDermott; Choreographer: Sarah MacNay

Scott Jamieson as well as directing the show also wrote the script which was full of humour, and plenty local references, to ensure the audience had lots to laugh at. The majority of the comedy was in the safe hands of Mike Taylor as Jack's down to earth mother Edna Bucket with her many references to "her Willie" i.e. Wilhelmina the cow, and Michelle Bruce as the mis-placed Fairy Godmother and her wonky wand. Jack was played by the excellent Callum Bell and was equally matched by Zoe Frieslick (in her first principal panto role) as his love interest Jill. Matthew Walker as Jill's evil father the Baron soon had the audience, both young and old, booing at his every appearance. It was good to see a huge Giant (made by Karl Evans Studio) and voiced by Megs Matheson-Adams make an appearance on stage and even give a powerful rendition of "I Am What I Am". Strong support was given by Hannah Smith (Henchman 1) and Dougal Finlay (Henchman 2/Teddy the Giant's assistant). All the singing by the principals and large chorus was first class and the dancing was slick and step perfect throughout. The set was bright and cheerful as befits a pantomime as were the costumes. A very professional production and a superb evening's entertainment.

Elgin Amateur Dramatic Society: Peter Pan

Director: Amanda Craib; Musical Director: Angus Hull; Choreographer: Kirsty Anderson

This version of the well known story, postponed from 2020, was written by the Director Amanda Craib and contained plenty of local references to strike chords with, and elicit reaction from, the virtually full house Saturday matinee audience. Principal Boy Lee Whitley was a strong Peter Pan and was nicely matched by Robyn Lean as Wendy Darling. Katy Rodway-Swanson was very expressive in conveying her thoughts and reactions as Peter's silent fairy friend Tinker Bell. Andrew Sutherland was a handsome but eminently boo-able Captain Hook as he went about his dastardly deeds to capture Peter, ably assisted by Naomi Bunyan as his right hand man Smee and Ian Glover as Gentleman Starkey. Ben Mortimer as the couthy dame, Indian Squaw Mama Cougar, made the most of his comedy lines and in this he was supported by Tiarnan Clarke as kilted Big Chieftain Cougar. Strong support was given by Ally Deas (Tiger Lily), Corvin Kelly (John Darling), Harry Bunyan (Michael Darling), Jase Kilby (Mr Darling), Jacqui Graham (Mrs Darling) and not forgetting Aidan Hyndman as an adorable furry Nana. The singing and movement by the principals and large chorus of Lost Boys and Pirates was very good. The set was simple and colourful as were the costumes. Congratulations to everyone for delivering a most enjoyable afternoon's entertainment.

The Florians Dramatic Society: A Vicar of Dibley Christmas- The Second Coming

Director: Caroline Nicol

This is the sequel to the first stage adaptation of The Vicar of Dibley which the Society very successfully produced in June 2018. The action takes place over a period of months in the parish hall, The vicarage and Owen Newitt's farm. The story follows on from Alice and Hugo's wedding and tells of the setting up of Radio Dibley and the imminent arrival of Alice and Hugo's baby. Act I covers the vicar Geraldine Grainger (played once again by the excellent Lesley Mitchell) and her attempts to set up a local radio station. She is helped/hindered by her dim but lovable verger Alice Horton nee Tinker (played once again by the inimitable Sasha Devine) and the other members of the Parish Council – overbearing Chairman David Horton (Nicholas Nicol), nervous Secretary Frank Pickle (Ian Shearer), sex obsessed farmer Owen Newitt (Martin Anderson), stuttering OAP Jim Trott (Trevor Nicol), suspect culinary expert Letitia Cropley (Anne Bamborough) and Alice's equally dim husband Hugo Horton (Matthais Kremer). The highlights of this act for me were the point where Frank starts his programme with the announcement to the community that he is gay and Alice's overwhelming defeat of her overbearing father-in-law David in the quiz (though there may have been some jiggery-pokery with the questions!). Act II covers the preparations, fraught rehearsals and performance of the annual Christmas show - the Nativity. As Alice is by now obviously "with child" she and Hugo insist on playing the parts of Mary and Joseph which Geraldine as director, after much persuasion and tears, reluctantly agrees to. The rest of the cast then play multiple parts as shepherds, wise men and innkeeper with David playing an over the top King Herod. The performance is held on Owen's farm and, as he doesn't have a donkey, Alice as Mary makes her entrance wheeled in on a sack barrow obviously about to give birth imminently! As one would expect, the baby is safely delivered (onstage) and everyone lives happily ever after! This an ensemble piece but the close relationship between the Vicar and Verger, as played by Lesley and Sasha, was beautifully portrayed. The box set, split into two halves to portray the Parish Hall and the Vicarage sitting room, was excellent and coupled with the lighting allowed for no long delays between scenes. The props were all in period as were the costumes. The final transformation into Owen's farm was also expertly handled. Music used to cover the scene changes ranged from "A Wombling Merry Christmas" to the Verve's "The Drugs Don't Work" to Dolly Parton's version of "Go Tell It On The Mountain" to "O Come All Ye Faithful" referenced to what had happened in the preceding scene. Congratulation to everyone involved on another first rate production.

Opus Theatre Club: All Together Now!

Director & Choreographer: Liz Smith; Musical Director: Gordon Smith

After 616 days it was lovely to receive such a warm welcome to Brechin City Hall for our first show visit since March 2020. The lovely supper and the chance to catch up with the cast, crew and production team afterwards was also very much appreciated. *All Together Now!* was the idea of rights holders Musical Theatre International to bring together amateur theatre clubs from all over the world to celebrate the gradual return of groups to performing. Groups were able, over the same weekend, to select a programme from a list of specially selected songs from a range of traditional and more modern shows – many not usually available for amateurs to perform. From the opening 'Pure Imagination' from *Charlie and the Chocolate* to the rousing finale of 'You Can't Stop the Beat' from *Hairspray* this was a wonderful evening of musical theatre that was enjoyed by the appreciative audience. The narration provided by Musical Director Gordon Smith set the context of the various songs and helped to provide a continuity to the evening allowing cast where necessary to change costumes or props to be brought on stage. The cast of 18 were in fine voice with some lovely harmonies and the movement never detracted from the singing. It was obvious from their reaction just how much it meant to them to finally be able to perform once again in front of a live audience. The professional backing tracks provided by MTI only helped enhance the evening's enjoyment. The programme selected by the club had something for everyone from the well know 'Tomorrow' from *Annie* and 'Sit Down, You're Rockin' the Boat' from *Guys and Dolls* to the more up to date 'Stop the World' from *Come from Away* and 'Let it Go' from *Frozen*. The very nature of the programme would make it remiss of me to single out any single performer. Suffice to say no one put a foot wrong and delivered a superb evening of entertainment. Well done to all involved in the show for bringing back live musical theatre to Brechin – keep up the good work and we look forward to our future visits.

Stuart McCue-Dick

Opus Theatre Club: Lullabies of Broadway

Director & Choreographer: Liz Smith; Musical Director: Gordon Smith

As part of their 35th anniversary celebrations Opus Theatre Club put together a selection of their favourite musical theatre numbers and what a great selection it was featuring some of my personal all-time favourites including 'Seasons of Love' from *Rent* and 'Rhythm of Life' from *Sweet Charity*. Just like *All Together Now!* which formed the first half of the evening the cast were in fine voice and relished every minute on stage. Singing was well balanced with nice harmonies and again the movement appropriate for each number. Having formed in 1986 simply to perform the Scottish Amateur premier of 'They're Playing Our Song' by Marvin Hamlisch and Carol Bayer Sager it is testament to the hard work of all involved they are still going strong 35 years later. Congratulations and best wishes for the next 35 years.

Stuart McCue-Dick

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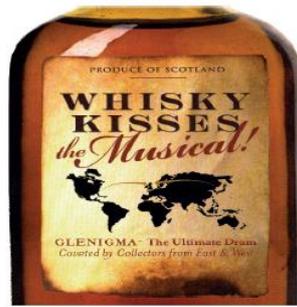
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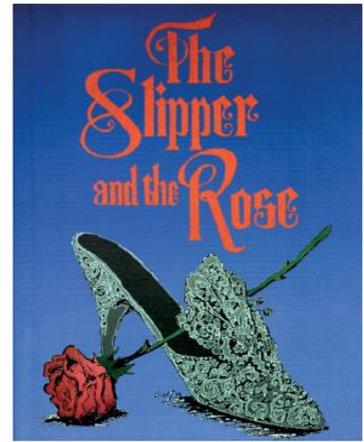
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Past Forward a full length drama by Carolyn Pertwee (2m, 2f) Can the past ever let us go? Liz and Tom Fielding are poised to change their present life by selling up and moving to the coast for a brave new future, little knowing that a chance meeting 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

Aberdeen Youth Music Theatre
Wednesday 23 March to Saturday 2 April 2022 (Matinee on Saturday)
Tivoli Theatre, Aberdeen

That's Entertainment

Runway Theatre Company
Friday 25 March 2022
Clincarthill Church, Glasgow

Lamstravaganza

Lanark Amateur Musical Society
Friday 25 to Saturday 26 March 2022
Lanark Memorial Hall

Legally Blonde the Musical

Inverness Musical Theatre Company
Tuesday 29 March to Saturday 2 April 2022 (Matinee on Saturday)
Eden Court Theatre, Inverness

Calendar Girls - The Play

Islesburgh Drama Group
Tuesday 29 March to Friday 1 April 2022
Garrison Theatre, Lerwick

Dundee Scout Gang Show 2022

Dundee Scout Gang Show
Wednesday 30 March to Saturday 2 April 2022
Whitehall Theatre, Dundee

Nunsense! - The Mega-Musical Version

Sabos Musical Theatre
Wednesday 30 March to Saturday 2 April 2022 (Matinee on Saturday)
Macrobert Arts Centre, Stirling

The Wedding Singer

Perth Amateur Operatic Society
Tuesday 5 to Saturday 9 April 2022 (Matinee on Saturday)
Perth Theatre

The Yeomen of the Guard

Kirkcaldy Gilbert & Sullivan Society
Thursday 7 to Saturday 9 April 2022 (Matinee on Saturday)
The Old Kirk, Kirkcaldy

The Sound of Music

Musselburgh Amateur Musical Association
Monday 26 to Saturday 30 April 2022 (Matinee on Saturday)
The Brunton Theatre, Musselburgh

Hello, Dolly!

Falkirk Operatic Society
Monday 26 to Saturday 30 April 2022 (Matinee on Saturday)
Falkirk Town Hall

Shrek The Musical

Downfield Musical Society
Tuesday 3 to Saturday 7 May 2022
Whitehall Theatre, Dundee

Calendar Girls - The Musical

Runway Theatre Company
Tuesday 3 to Saturday 7 May 2022 (Matinee on Saturday)
Eastwood Park Theatre, Giffnock, Glasgow

The Wizard of Oz

Aberdeen Youth Music Theatre
Wednesday 4 to Saturday 7 May 2022 (Matinee on Saturday)
Tivoli Theatre, Aberdeen

Evita

The Pantheon Club
Tuesday 10 to Saturday 14 May 2022
King's Theatre, Glasgow

Kinky Boots

Larbert Musical Theatre
Tuesday 10 to Saturday 14 May 2022
Dobbie Hall, Larbert

Princess Ida

Dunfermline Gilbert & Sullivan Society
Friday 13 May 2022
Gillespie Memorial Church, Dunfermline
Saturday 14 May 2022 (Matinee & Evening)
Limekilns Parish Church

Sunshine On Leith

Cumbernauld Musical Theatre Society
Tuesday 24 to Saturday 28 May 2022 (Matinee on Saturday)
Venue to be confirmed

Chess

Lochgelly & District Amateur Musical Association
Wednesday 25 to Saturday 28 May 2022 (Matinee on Saturday)
Lochgelly Centre

Musical Harmony

Our Lady's Musical Society
Friday 27 May 2022
Motherwell Concert Hall

The Little Mermaid

Aurora Productions
Tuesday 31 May to Saturday 4 June 2022 (Matinee on Saturday)
Stewarts Hall, Huntly

Cams in Concert

Cupar Amateur Musical Society
Thursday 2 to Friday 3 June 2022
Corn Exchange, Cupar

Priscilla Queen of the Desert

Lyric Musical Society
Wednesday 8 to Saturday 11 June 2022 (Matinees on Friday & Saturday)
Tivoli Theatre, Aberdeen

A Streetcar Named Desire

The Florians Dramatic Society
Wednesday 15 to Saturday 18 June 2022
Florians Theatre, Inverness

The Wind in the Willows

Haddo Children's Theatre
Thursday 16 to Sunday 19 June 2022 (Evenings: Thursday & Friday; Matinees: Saturday & Sunday)
Haddo House Hall,

Copacabana

Carnoustie Musical Society
Tuesday 21 to Saturday 25 June 2022
Carnoustie High School

Enchanted April

Threepenny Theatricals
Church Hill Theatre, Edinburgh
Thursday 30 June to Saturday 2 July 2022 (Matinee on Saturday)

Shrek

Arbroath Amateur Musical Society
Sunday 17 to Thursday 21 July 2022 (Matinee on Sunday)
Webster Memorial Theatre, Arbroath

Seussical

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

The Herd

Threepenny Theatricals
Thursday 15 to Saturday 17 September 2022 (Matinee on Saturday)
Church Hill Theatre, Edinburgh

Kiss Me Kate

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

Sunshine on Leith

Downfield Musical Society
Wednesday 28 September to Saturday 1 October 2022
Whitehall Theatre, Dundee

Calamity Jane

Theatre Guild Glasgow
Tuesday 11 to Saturday 15 October 2022 (Matinee on Saturday)
Village Theatre, East Kilbride

The Secret Garden

Cumbernauld Musical Theatre Society
Tuesday 25 to Saturday 29 October 2022
Cumbernauld Theatre

The Sound of Music

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

Sunshine on Leith

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

Our House

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

9 to 5

Hamilton Operatic & Dramatic Club
Tuesday 8 to Saturday 12 November 2022
Motherwell Concert Hall

The Bakers Wife

Dumfries Musical Theatre Company
Saturday 19 to Saturday 26 November 2022 (Matinee on Sunday)
Brigend Theatre, Dumfries

Sunshine on Leith

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

Sunshine on Leith

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

Kinky Boots

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

Chess The Musical

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

Legally Blonde

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