



noda

Be inspired by amateur theatre

NODA SCOTLAND

Magazine

National Operatic and Dramatic Association
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After 616 days Robbie and I were delighted to make our first show visit recently to Brechin City Hall for *All Together Now* performed by Opus Theatre Club. The show also marked the clubs 35th anniversary. Congratulations to them and all the other clubs who have been gradually returning to rehearsals and performing over the past few weeks. I don't underestimate what a difficult journey this has been but applaud every club for the tremendous efforts they have made to ensure the survival of amateur theatre across Scotland. If you need any help or guidance NODA has produced an excellent factsheet - **Back to the Stage - New guidance for the return to rehearsals and performing** which can be downloaded from the NODA website - <https://www.noda.org.uk/factsheets>

It was great to welcome over 250 NODA members from all over Scotland to Peebles Hydro at the end of October for our annual conference. The weekend offered the usual mix of workshops, theatrical traders and networking opportunities as well as the chance to catch up with friends we have not seen for two years. The Committee worked hard to make the return special and were disappointed that despite all the additional COVID-19 safety measures several delegates became unwell in the days following conference. I, on behalf of the committee, wish all those affected a speedy and full recovery. Plans for next year are already being made and details can be found later in the Magazine. If any members wish to join the savings club to help spread the cost of the weekend, please email me for full details – stuart.dick@noda.org.uk

Over the past year I have done my best to keep members update with the ever-changing guidelines and restrictions as well as trying to engage with the Scottish Government to ensure that amateur theatre was not forgotten about as restrictions eased. I was therefore delighted when three months ago I was able to meet with the Minister with responsibility for Culture and outline the impact amateur theatre has on the economic and cultural life of Scotland. She was surprised to learn of the numbers involved which following the research we carried out last year suggested a £20m+ contribution to the Scottish economy, over 10,000 people involved in amateur theatre in Scotland and audience numbers in excess of 250,000 annually. As a result of the meeting the Minister agreed to ensure that NODA Scotland would be invited to contribute to future discussions on the Cultural Strategy being developed and she would look to encourage greater inclusion of amateur theatre in events such as the Fringe and to find new ways of working that help ensure that amateur theatre has a bright future.

COUNCILLOR'S WELCOME

The new rules for the Programme and Poster Competition, which apply in Scotland from 1 July 2021, have been published on the NODA website. If you plan to enter the competition this year, make sure you take account of the changes to prevent your entry being disqualified - <https://www.noda.org.uk/programme-and-poster-competition>

The members of the NODA Scotland Committee are here to help and support our members all over the country. If they don't know the answer, they will speak to those that can help. Don't forget if you wish your Regional Rep to write a show report or want to invite myself to a future production to give us both plenty of notice as diaries are already starting to fill up.

In Spring 2022 NODA will be embarking on a membership drive to attract back lapsed members or encourage recently formed groups to take advantage of the benefits of NODA membership. If you know of any such groups, please pass their details to your Regional Rep who along with myself and Head Office can follow this up. The voice of amateur theatre is stronger when NODA can represent as many clubs as possible with a single voice.

For those groups that present a panto NODA has launched a new stand-alone website - <https://www.pantoscripts.org.uk> As well as many old favourites NODA has added a significant number of new authors and titles so why not visit the site when deciding on your next panto?

Details for the NODA Theatre Summer School have now been released - <https://www.noda.org.uk/events/noda-theatre-summer-school-2022/summerschool> Having been online for the past two years Summer School will be returning to Yarnfield Conference Centre with an exciting range of courses covering the full range of theatre disciplines. Bookings will open on 1 December and NODA Scotland will have a number of bursaries available to help cover half the cost of the week. Full details about how to apply will be available at the time of booking.

As we continue to see the return of amateur theatre, I wish every club all success with their planned productions. There will still be bumps along the road but remember if there is anything I or your Regional Rep can do to help please do not hesitate to get in touch.

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 March edition of the *NODA Scotland Magazine* should be with the Editor not later than **Monday 28 February 2022**. Earlier receipt of material will be welcome.

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 March edition are welcomed from societies and individual members and should be submitted by e-mail to the NODA Scotland Editor by **Friday 18 February 2022**. Earlier receipt of material will be welcome.

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

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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.

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

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

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).**





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
 - Digital perusals available for all titles

Visit our website:
www.pantoscripts.org.uk

or follow us on Facebook:
facebook.com/pantoscripts.org.uk

to keep up to date with the latest panto scripts, news and special offers!

PANTHEON CLUB GLASGOW – SUMMER 2021 PROJECTS

During the summer of 2021 the Pantheon Club Glasgow have been double busy with four Projects:

1. A THEATRE Zoom PROJECT - The Drowsy Chaperone
2. A DANCE Music Video PROJECT - Revolution Music Video
3. A SINGING and Video PROJECT - Spread Your Love
4. A DRAMA Video/online PROJECT - Men Should Weep (for schools)



Our Theatre Project: The Drowsy Chaperone

What an amazing job our cast and production team did creating this fabulous project! Director & Tech - Graeme Shield; Musical Director - Andy MacDonald; Producer - Vicki Robertson; Costumes - Lauren Parsons.

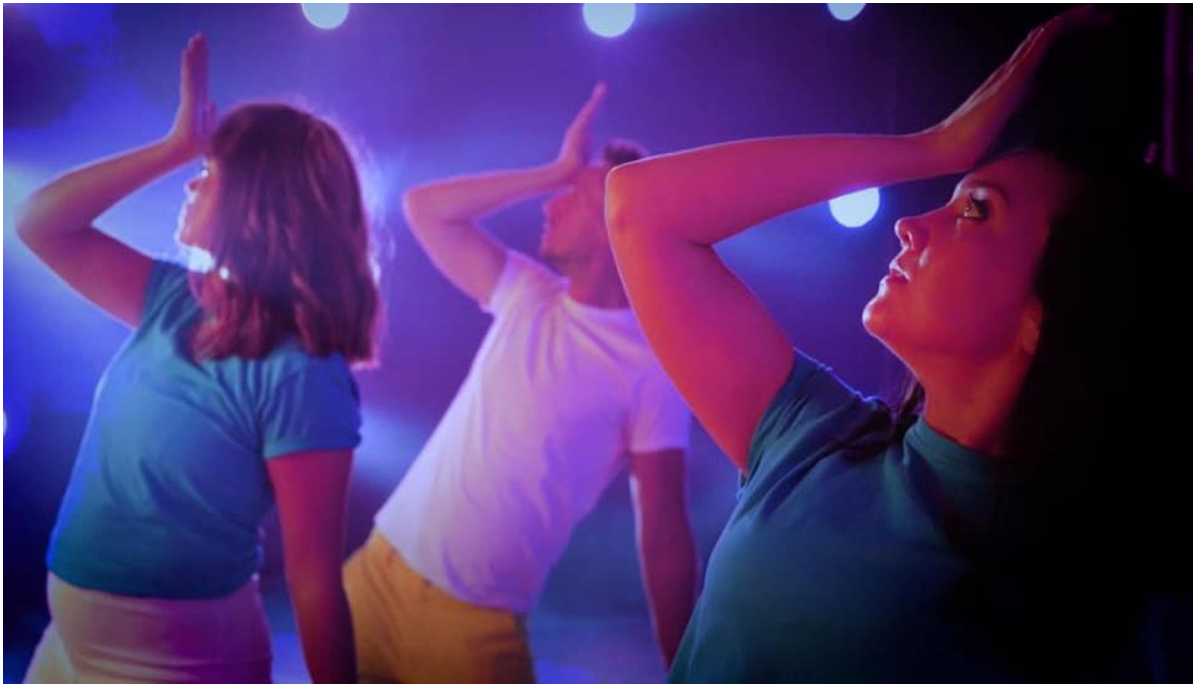
It was great to get back performing, albeit from our bedrooms!! Big thank you also to Music Theatre International and That Looks Good Costumes, Paisley.

Pantheon were excited to be working on a performance of *The Drowsy Chaperone*, but not in a way you would have ever seen before. The production team that brought you *Into The Woods* and *Spelling Bee* brought this hilarious, poignant celebration of Golden Age Broadway into your homes via Zoom!

Winner of five Tony Awards, including Best Book and Best Original Score, *The Drowsy Chaperone* is a loving send-up of the Jazz Age musical, featuring one show-stopping song and dance number after another. Hailed by New York Magazine as "The Perfect Broadway Musical," *The Drowsy Chaperone* is a masterful meta-musical, poking fun at all the tropes that characterize the musical theatre genre that we know, love and sorely miss.

Our Dance Project: Revolution Music Video

From rehearsal to production, we had an amazing weekend in Edinburgh filming another exciting project!! Huge thanks to @chrisjwilson @belly5t @blueparrot_theatre_events and our amazing cast... We can't wait for you to see it; watch our social media pages for a post very soon.

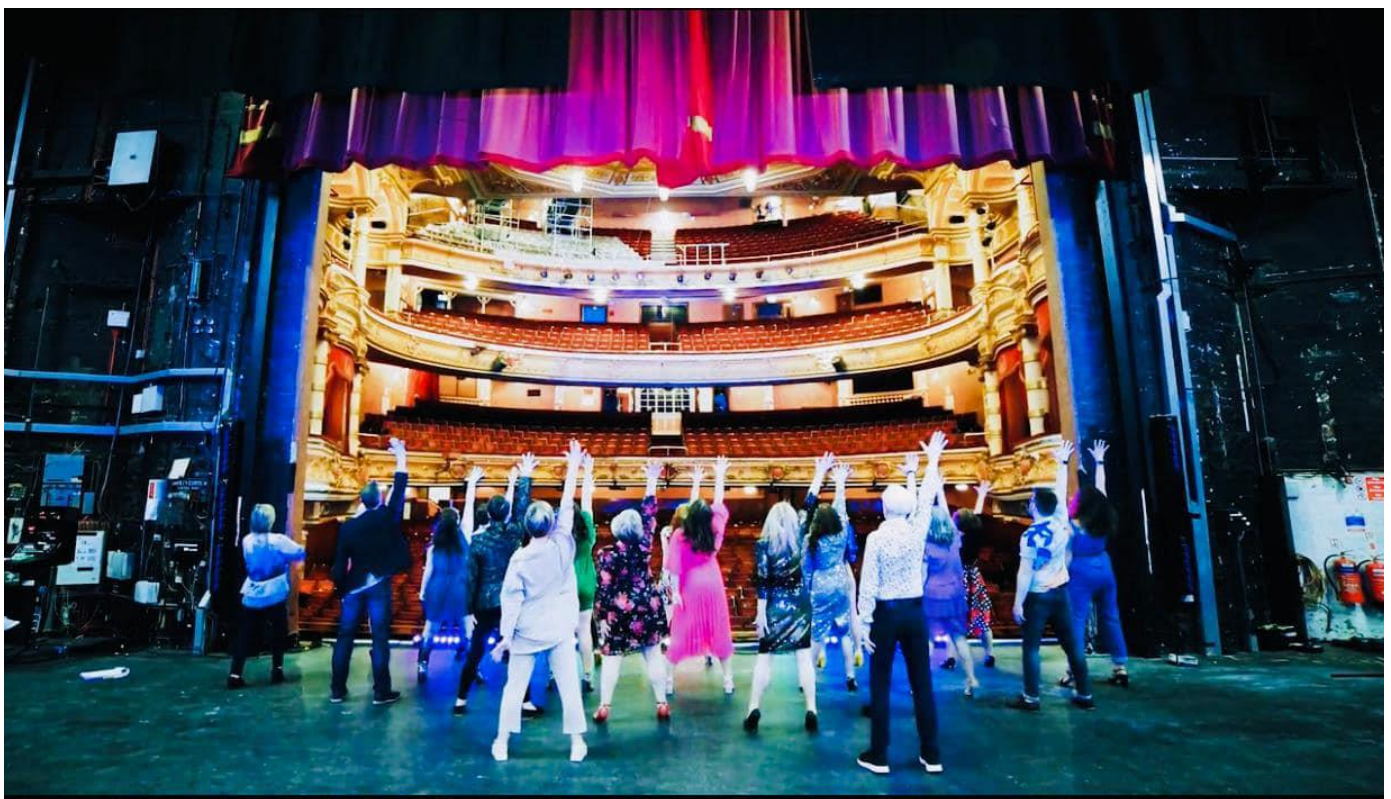


Our Singing Project: 'Spread Your Love'

Club members were invited to take part in our exciting singing project 'Pantheon Spread the Love' back in March. Since then, Kieran Young has held weekly rehearsals via zoom where members have learned the uplifting song 'Spread The Love Around' from *Sister Act!*

Who would ever have thought that we could all learn a song without ever being in the same room as each other - well done everyone for sticking with it and for Kieran and his patience at teaching the song whilst we were all on mute (maybe a good thing!)

As the King's Theatre threw open its doors, Pantheon had to 'Spread the Love' to welcome everyone back to our happy place; find our video here - <https://youtu.be/S-8B1DvTYqE>



Our Schools Drama Project: Men Should Weep 21

Our Autumn Drama Project for schools, *Men Should Weep 21*, has been rehearsing and then filming from August to September, and the school sessions are already underway.

A massive THANK YOU to everyone who has been involved with this wee project, some at the very beginning and some at the very end, and some on camera and some off camera, and some offering support and just being there in the background, you know who you are and you have all been incredible in your own way (your support has been noted).

Production Team: Artistic Director – Alice Langley; Producer – David Cooke; Videographer – Iain Bell; Costumes – Janis Mckenzie; Fight Choreography – Andrew Mundt.

Cast: Maggie – Frances McNeil; John – George Marcinkiewicz; Lily – Susie McMahon; Jenny - Marina Kelman; Isa – Neve Ferguson; Alec – Aidan McGrath.

Other credits: Props and set pieces – Prop Hire Scotland and Giffnock Theatre Players; Filming location - the Pantheon Club Glasgow (Theatre Co.) rehearsal clubrooms on Bath Street Glasgow; Rights Holders – Concord Theatricals www.concord.com

Now that we have finished filming, there's just the matter of facilitating those schools' sessions for the schools already booked up to the week before Christmas, and yes, there WILL be flowers come the spring.

All of these mazing projects come on the back of our SUNSHINE video, which has been endorsed by the Proclaimers themselves https://the.proclaimers.co.uk/glasgow-theatre-performers-create-their-own-sunshine?fbclid=IwAR2hdmEy_dMH-1m-wAa-oBdwjMh6yJ_-FzYr45HcUTyMqIPJc5kXKycHkUQ

Sunshine Production Team: Director – Tri Cumming; Musical Supervision and Production - Chris Pugh; Choreographer – Lynne Bustard; Producer – David Robertson; Production Assistant – Elaine Campbell; Videographer – Iain Bell; Cast – Pantheon Club Members
<https://pantheontheatre.co.uk/upcoming-shows/>

You can find Pantheon on all the usual social media platforms, and in all the usual places: Instagram, Twitter and our ALL NEW Facebook page, plus we have our Facebook Current Members and Show Groups.

Facebook - <https://www.facebook.com/pantheontheatre>

Website - <http://pantheontheatre.co.uk>

Email workshops@pantheontheatre.co.uk or info@pantheontheatre.co.uk

David Cooke, Pantheon Club Glasgow

NODA Theatre Summer School - 30 July-6 August 2022
NODA Presidential Gala & AGM - 7-9 October 2022, Crowne Plaza Plymouth
NODA Scotland Conference 2021 - 28-30 October, Peebles Hydro

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GETTING BACK TO REHEARSALS – LARBERT MUSICAL THEATRE

It's fair to say that we are all rather excited about getting back to rehearsals in some form or another. For us here at Larbert Musical Theatre that means panto time has returned with *Aladdin* in the Dobbie Hall, Larbert, from 23 to 27 November 2022.

With the Scottish Government Guidelines changing regularly my hard-working committee are having to stay nimble and pro-active in keeping informed on the latest protocols and guidance, so that they can be interpreted and put into action for our members to attend rehearsals safely. Keeping our members safe in the rehearsal environment is of key importance to us, so much so that this year we have appointed a dedicated committee post to keep an overall review on current guidelines and be a contact point for any member queries in relation to COVID safeguarding guidelines.

Before starting back in August 2021, we reached out to our members to get their feedback and thoughts on what would make them feel safe and secure for a return, through use of online surveys and discussions in our Zoom meetings. We then fed those responses into our plans, combining them with up-to-date guidance from the Scottish Government. Once we had these in place, we announced that panto rehearsals would return, with our membership being overwhelmingly positive that this was being planned.

Based on the legislation, guidelines, and feedback we chose to issue in advance to all members a rehearsal guide setting out what would be happening on our return and that for now this would be the new "normal". This included a "what to expect" section: for example, things such as no entry without a mask, provision of hand sanitiser at the entrances, temperature checks on arrival and seating pre-set out spaced apart in the room.



These were mostly protocols that would be expected of us but we felt it very important to reiterate these to all attendees so they were reassured that it would not be just as before. Our thanks also go to the Dobbie Hall Trust (who run the Dobbie Hall where we rehearse and perform our shows) with whom we have worked closely to ensure a safe return and their continued support.

We also chose to issue a 'Members Pledge' to all attending, which sets out what we are aiming to achieve and how each individual member can play their part in keeping themselves and each other safe by adhering to the measures in place. We recognise that putting on a show is a team effort and so we felt that it was important to build back the team ethos we had and really highlighting its importance at the very start of our rehearsal process.

The Committee has also undertaken to review the protocols in place on a regular basis so they can be altered and amended as appropriate, although I am happy to say that a few weeks in these seem to be working well!

We cannot be complacent however - Oh no we can't I hear you say! Well, it is panto time



After many discussions, hard work and team effort from all involved it is just great to be back and I wish all other clubs and societies a successful route to return in these strange times!

Stewart Borthwick, President, Larbert Musical Theatre

Project Theatre: The Addams Family

Director: Jamie O'Rourke; Musical Director: Tracy Gilland; Choreographer: Louise Brown

After 18 months of my not being in a theatre, I looked forward excitedly to Project Theatre's first show after lockdown. I was not disappointed. The youngsters put their heart into performing and gave us real live entertainment. From the opening spooky hand through the curtain to the clever one liners and the clear characterisations, we were taken on a journey. Problems arose when Wednesday who has fallen in love with Lucas, secretly told her dad Gomez but not her mother Morticia. They hosted a dinner with Lucas' parents and things became more complicated because son Pugsley tried to drug his sister with his Grandma's potion which was given instead to Lucas's mum. Cue lots of fun. For the principals, Sophie Gilland as Gomez struck a chord with the audience from the first and later with his dilemma of keeping a secret from his wife. Morticia played by Hailey Honey confidently held the stage and terrified in her insistence for Full Disclosure. Isla McIntosh gave Wednesday a realistic character and sang sweetly and true. Samya Gurung as parent Alice also sang well. She and Fergus Canavan as husband Mal were both suitably concerned with their son's choice of girl and then with their own relationship. Cohun Gurung delivered the upset wee brother Pugsley, Hayland Gilland gave us a feisty Grandma while Eilidh Gallagher had us all in thrall with the role of Uncle Fester in love with the moon. As Lurch, Adam Rutland sounded and looked sinister while Ailsa Canavan as Cousin Itt and Caitlin Lee as Thing gave their roles character. The Ancestors all contributed to the spooky atmosphere and characterised their roles.

From the top of the overture music and the opening of the house curtain you could feel the darkness of the Addams Family Graveyard. A fantastic tribute to the original Addams Family with the finger clicks from the single white hand from through the Black Cloth took the older members of the audience back to a good few years ago and gave a good laugh from the start. A very simplistic black box set with appropriate lighting gave the feeling of a bigger and more dressed stage and by using all homemade sets in parts where this was required gave the illusion of what the whole room would look like. All principal characters played their roles well and with some very difficult characters to be played in this show all the hard work on accents and acting skills were certainly put to the test. A great group of ensemble characters playing the deceased ancestors and the wall of pictures brought in some humour to what is a dark show. A difficult task as always to take on a show without a live band as you have no control of speed of the underscoring or any main songs but the full cast were on this and on a couple of occasions managed to cover up anything that had gone a little too fast. I have no doubt that the future of musical theatre in Falkirk is in great hands and that you have an amazing group of up and coming talent in your society

Neil Hartley, Youth Adviser

We both say well done to cast, production team, back stage, sound and light and of course front of house for your warm welcome to the theatre.

Allegro: Thoroughly Modern and Silly

Director & Choreographer: Felicity Halfpenny; Musical Director: James McCutcheon

This was a most appropriate title for this dynamic, virtual concert presented by Allegro. I have to say that most of the numbers were unfamiliar to me but this well-chosen compilation of fun numbers was most entertaining. The very talented cast was vibrant in every number and although rehearsed and recorded individually or in very small groups, which is quite challenging, every person gave a real performance as if on stage in a live theatre. I enjoyed every one of the varied 20 plus numbers performed with style and conviction. The Country and Western style 'Always Be A Bridesmaid' describing the frustration of being a bridesmaid in some awful dresses, the wonderfully animated comic number 'My Party Dress', the sexy almost risqué ensemble 'All Banged Up', the tongue in cheek 'Musical Theatre Boys', 'A Contemporary Musical Theatre Song' delivered in style by the token male member of the cast, 'Taylor the Latte Boy' and the most believable 'Response', the deliberations over the different men in their lives in 'What Was A Woman to Do', the utterly contemporary 'Be My Friend' describing the addiction to Facebook were but a few of the show's many highlights. Indeed, every number was a winner. It was good to see and hear too the input from the director as she hopelessly pleads to be rehired as Annie in 'Annie at 30 and 50' while the quirky 'My Girlfriend Lives in Canada' was very neatly put across by the musical director. Although this group rehearsed under Covid restrictions, the ensemble work and choral singing were excellent with harmonies coming across loud and clear and very crisp choreography. The whole programme was extremely well put together and the final 'How I Got The Call' demonstrated the real strength, vitality and commitment of this group with an excellent blend of voices and lively movement. This was a real team effort and the cast, production team, musicians, video and technical team and costume adviser all deserve applause for piecing everything together, resulting in an absolutely joyous presentation. With such talent, I look forward to hopefully seeing a live production of *Legally Blonde* next year,

Bohemians Lyric Opera Company: A Bohemian Rainbow

Musical Director: Finlay Turnbull

Like so many companies, the Bohemians were unable to present a live Fringe concert this year but with the expertise of their Musical Director and a highly skilled technical team backing an enthusiastic company they produced a wonderful on line *A Bohemian Rainbow*. This was a very well put together programme of musical numbers all colour related and all linked with pertinent sound effects, pictures and scenes denoting each song and creating a real atmosphere. The small chorus all socially distanced got the show off to a punchy, dynamic start encouraging us to 'Live Living Colour' and was followed by an eclectic selection of numbers from varying genres and contrasting moods. A strong set of soloists were recorded either in their own homes or in other interesting venues. 'Somewhere That's Green' was delivered with sincerity and real feeling. 'True Colours' was so relaxed and beautifully sung. The soloist singing 'That's Why That's Why They Call it the Blues' had the perfect voice for that number while in contrast the gentle 'Blackbird' with male guitarist was so soothing. I did enjoy the whistling blackbirds too. A most convincing witch delivered a feisty, expressive 'Red Shoes Blues'. The ensemble work was particularly strong in 'One Short Day' and the 'Joseph and the Amazing Technicolor Dreamcoat' medley where harmonies came across well. We are so used to hearing a male singing 'My Love is Like a Red Red Rose' but this female rendition was gorgeous, romantic and emotive and was followed by a very well sung duet 'Misty Blue'. The recording of 'Rainbow Connection' with the soloist filmed walking along the beach and looking out at sea was superb. Everybody knows 'Over the Rainbow' but the singer here made it her own. The jazzy 'Blackout' is a difficult number and this was another example of excellent ensemble work. I did enjoy the fireworks lighting up the sky. A very strong Evita led the company in 'Rainbow High' in an arrangement where lines were cleverly divided between the soloists. Filmed outside in the fields Eva Cassidy's 'Fields of Gold' was dreamy and pensive with the waterfall also helping capture the atmosphere. 'Colour Purple' offered an opportunity to another fine soloist followed by choral singing by a small group making a big sound. The rousing 'Colour My World' rounded off a wonderful imaginative programme which showcased a wealth of talent in the company. Congratulations to the entire cast who obviously had worked so hard recording individually which is no mean feat but also to the musical director and technical team whose expertise culminated in a most enjoyable *Bohemian Rainbow*. A most enjoyable concert.

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.

Southern Light Opera Company: Southern Light Sings For The King's

Director: Andy Johnstone; Assistant Director: Louise Hunter; Musical Director: Crawford Moyes;
Choreographer: Louise Williamson

"Sit back, relax and enjoy!" must, surely, be the introduction to any Southern Light show – and why should tonight be any different? As the title explains, profits from this evening's performance will be donated to the King's Theatre restoration fund. The "Grand Old Lady of Leven Street" must have been justifiably proud of the efforts of the SLO cast and production team, taking thirty-four numbers, overtures and entr'actes from over twenty musicals and operettas, and melding them into a two and a half hour spectacular of singing and dancing. I have tried to avoid suggesting tonight was a concert – I feel that does the show a severe injustice! With items plucked from the most recent seventy-five years of SLO's existence the entertainment flowed seamlessly without the need for any human introductions. Instead, Gavin Scott's, cleverly designed video projections, kept us all on track with show titles that maybe stretched the memories of some (but very few!) of the appreciative audience. In mentioning certain numbers from the show, I must stress that these are chosen as favourite songs of mine, and not showing any favouritism towards any of the soloists tonight. In fact, if I had space in this report, I would mention each and every soloist for the extremely worthy contribution which they made to the performance. Personal favourites would have to be "You Are My Heart's Delight" from *Land of Smiles* – David Mitchinson: "The Sabbath Prayer" from *Fiddler On The Roof* – Dorothy Johnstone, John Whelan & Company: and "I Could Have Danced All Night" from *My Fair Lady* – Rebekah Lansley. Company numbers were of the usual very high standard for which the Southern Light is well known. The eighteen-piece orchestra was firmly in the hands of Crawford Moyes, who must also take much credit for a musically enthralling evening from the SLO. Not only were we treated to an evening of musical excellence, but, thanks to Andy Johnstone's direction and Louise Williamson's choreography the company moved just as well – at the same time as they were singing – something that doesn't always feature in several shows nowadays! Now, all the above would appear to be quite achievable were it not rehearsed in the midst of a pandemic – in a car park, wearing face masks. This gradually morphed into the performance we watched tonight, and, following Government and Society guidelines, allowed the large cast to remain safe and well throughout. In summary, congratulations to everyone at SLO for an extremely enjoyable evening of entertainment – we thoroughly enjoyed every minute!

Mike Pendlowski

**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.

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.



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.

<https://www.showshare.co.uk>

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DESIGN TO INSPIRE



WHAT DO YOU LOOK FOR WHEN CHOOSING A SET?

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What do our customers have to say?

"The set was stunning and really made our panto out of this world. Thank you for all your hard work, we couldn't have done it without you"

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

HOW WE BECAME HEROES IN LOCKDOWN

Late in 2019 Elgin Amateur Dramatic Society agreed to produce a play written by one of its members, Ian Glover. The play told the story of a group of four young people and their quest to attend the Live Aid Concert in July 1985.

Not long after the play was cast and blocking rehearsals had begun, the news became rife with stories of a pandemic which was causing significant hospitalisation in the Far East. Before we had progressed much further, it was seriously affecting Italy and then, we were in lockdown. "It will be fine; a few weeks and we'll all be up and running again" was the mood in the Society!

Little did we know. Time marched on, days became weeks, weeks became months and the future became darker. A decision was taken to cancel the production. Next, we realised that we were going to have to cancel our annual pantomime too; a significant blow as the pantomime is the main income for the Society.

Initial frustration became despair as Ian thought all his hard work was in vain. By January 2021 however, a kernel of an idea was growing in his mind "Could I convert my play into a radio play?" Despite never having done anything remotely like this before, the EADS Committee were keen to support Ian and took on the task of helping him to identify how best to get his play out to a listening audience. Chats with friends quickly identified how we might be able to do it as a podcast and Ian furiously began a re-drafting of his work into a series of scenes lasting no more than about ten minutes. Ian wrote it to include mini-climaxes to end each scene and the play was re-cast as not all the original cast were able to participate.



Rehearsing on Zoom started but it became clear that this would never be a suitable environment to record the play as a one. Some of the actors had the necessary equipment to record their own lines and, when lockdown allowed people to meet, the remainder of the cast were able to interact, sufficiently socially-distanced, to get the rest of the lines into the Bandlab "cloud". Ian spent hours mixing the various tracks, sound effects and music to create the necessary 'final cut'. The early hours of the night became a regular date in Ian's calendar and he took a massive learning curve to learn the technicalities of creating the recording.

A significant date was approaching: July 13th was the 36th anniversary of the Live Aid Concerts. Could we get the first episode out on that date? And that's how we became *Heroes!* *Heroes*, written, directed and produced by Ian Glover supported by Elgin Amateur Dramatic Society, is available now on Anchor.FM: <https://anchor.fm/elgin-amateur-dramatic-society>



Linda Marquardt, Secretary, Elgin Amateur Dramatic Society

THE RETURN OF THE FLORIANs

(Photographs by Matthias Kremer Photography)

The Florian's originally intended to perform *The Steamie* in June 2020. We auditioned and cast the production in March and just a week later entered lockdown. We then rescheduled to September 2020 and again to June 2021 before finally performing this September.

Although a couple of the original cast were no longer available, we recast the parts and began rehearsals, somewhat apprehensively, in mid-June. Restrictions at the time meant the cast had to remain 2m apart which did prove challenging but with the reduction to 1m distancing the process was made much easier. Fortunately for us *The Steamie* lent itself extremely well to the distancing imposed on us with each character in their own washing stall.



At this point in time, we still had no idea what size (if any) audience we would be allowed so we approached the licence holders and acquired online streaming rights.

Thankfully by the time of show week in September we were in fact allowed a capacity audience and to our surprise and delight we played to virtually full houses each night in addition to those who watched online.

It was an incredible feeling to perform in front of a live audience again and to hear laughter ringing throughout the theatre. It was an amazing experience which I'm sure the cast and crew will remember for a long time to come.

With the further easing of restrictions, we are looking forward to starting rehearsals for our Christmas production, *A Vicar of Dibley Christmas*.

Caroline Nicol, Secretary, The Florians

Aurora Productions: A Musical Showcase

Director: Hannah McGinlay; Musical Director: Hugh Johnstone; Choreographers: Hannah McGinlay, Carrie Simpson

As their first production after lockdown the group decided to put on a short cabaret to showcase their singing and dancing skills. What an evening it turned out to be! Opening with a rousing "It's Raining Men" from *Priscilla Queen of the Desert* (featuring Hannah McGinlay, Elizabeth Ingram and Louise Morrison) we moved on to the more reflective "I Just Might" from *9 to 5 the Musical* (featuring June Cranna, Hannah McGinlay and Molly Riddell). The next offering was an hilarious rendition of "Baptise Me" from *Book of Mormon* delivered by shy-acting Mallory Peters and Lewis Moggach. Mallory stayed on stage but had a complete personality change to become one of sexy "Dreamgirls" along with Sophie McCann and Louise Morrison in the title number from the show of the same name. Colin Black and Sarah McWilliam then gave us a heart-felt rendition of "You Will Be Found" from *Dear Evan Hansen*. The mood changed once again when Hannah McGinlay gave us her interpretation of what it means to be a royal in Michael Bruce's tongue-in-cheek "Portrait of a Princess". We then went evangelistic when the company, led by Elizabeth Ingram and June Cranna, gave us an uplifting version of "Holier Than Thou" from *Nunsense*. This was followed by a history lesson from Molly Riddell, Alicia Riddell, Hannah McGinlay, Louise Morrison, Sophie McCann and Carrie Simpson when they told us about Henry VIII's wives in their energetic "Six" from the show *Six*. The show was drawn to a close with the whole company, led by Louise Morrison, Sophie McCann, June Cranna and Colin Black, on stage for a rousing "It's Time to Dance" from *The Prom*. This truly was a showcase of the amazing talents of this group and a testament to the hard work put in by the cast, choreographers, director and the musicians led by the Musical Director.

The Florians Dramatic Society: The Steamie

Director: Caroline Nicol; Musical Director: Fiona Stuart

After several delays due to Covid 19, The Florians' production of Tony Roper's comedy drama finally made it to the stage – and it was certainly worth waiting for. The cast of four women and one man, under the excellent direction of Caroline Nicol, brought working class 1950s Glasgow to life giving us a snapshot of the hardships faced and the humour with which they were dealt with. The cast worked well together as an ensemble, reflecting how women supported each other in real life at the time, whilst each of the women were given their turn in the spotlight to display their characters. Morna Eadie as the garrulous Dolly gave us a hilarious exhibition of her prowess in the tango; Alison Ozog as the newly married Doreen told us of her hopes for the future in the beautifully delivered song "Dreams Come True"; Anne Bamborough as the more serious Magrit gave us a heartfelt monologue on what it was like to be a wife and mother striving to do the best for her family and Morag Barron as the elderly, hard-working Mrs Culfeathers had the audience in laughter and tears in equal measure at her telling of the legendary Galloway's mince. The women's singing and movement in the ensemble numbers "Pals" and "All the Best When It Comes" were excellent. Alan Macleod as Andy the maintenance man gave excellent support. Steven Kelly's set representing a traditional public wash-house or "Steamie" was excellent and added greatly to the ambience as did the authentic costuming. Congratulations to everyone involved for a superb production.

Note to Committees:

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

Carnoustie Musical Society: Comrie Cabaret 11 (should have been 12)

Directors: Rodger Brunton, Jane Fenton; Musical Director: Paul Clancy; Choreographers: Jane Fenton, Leslie Ritchie

This was my first show to review since the lockdown and what a great return to amateur musical theatre! The opening rendition of "Stars" was beautifully harmonised – the perfect showcase for the talents of the Society. A packed programme of foot-tapping chorus numbers from a Buddy Holly medley, songs from *Chicago* and *The Jersey Boys* contributing to a fast-moving show. All the solos were performed with confidence, conviction and feeling. Following on from his Buddy Holly character, variety in genre was provided by a powerful singing and guitar playing rendition of the Snow Patrol number "Light Up" by Gary Cavanagh. Not to be outdone Grant Roach tried (on numerous occasions) to follow this with his ukulele playing but MD Paul Clancy was having none of it. Eventually though we were treated to a masterful "Waving Through A Window" from *Dear Evan Hansen* by Grant (minus ukulele). Also from *Dear Evan Hansen* a contemporary dance routine to "You Will Be Found" was a well performed addition. In a break from the song and dance, there was even a small comedy sketch "Berryfield Allotments – the tea break" written and performed by Rodger Brunton and Dave Soutar and though masks were worn by the audience they couldn't disguise their appreciation. Other highlights included a beautiful rendition of "Cry Me A River" and the Cell Block Tango from *Chicago*. And I have to mention the now legendary raffle announcement by Rodger which is an act in itself and is now a firm favourite with the audience. Choreography by Jane Fenton and Leslie Ritchie was simple but effective and made good use of the small stage area. Overall a very entertaining evening. The slick performances were made more impressive by the knowledge that Covid restrictions had made rehearsals very challenging indeed. All praise to Paul Clancy who managed (to quote the programme) to steer the company through socially distanced harmony. A very entertaining evening – well done to all.

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 18 February 2022.



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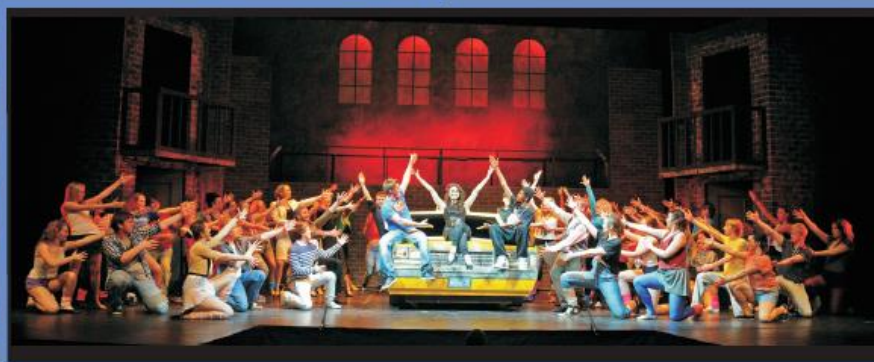
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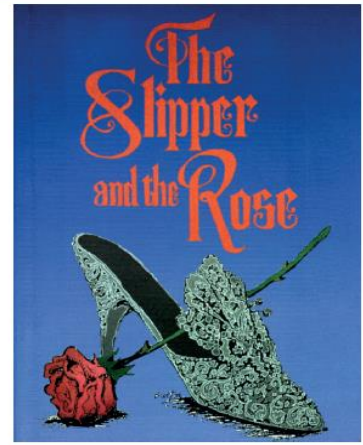
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Two collectors converge on a Highland distillery to compete for the last remaining bottle of the fabled Glenigma malt. The stakes are high, but is this a battle for a bottle, or will the Scottish experience change everyone's lives forever?



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.

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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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Snow White and the Seven Dwarves

Guild of Players Dumfries

Theatre Royal, Dumfries

Saturday 27 November to Saturday 11 December 2021 (Matinees on 27 November, 28 November & 4 December)

We Will Rock You (young @ part)

Big Bad Wolf Children's Theatre Company

Falkirk Town Hall

Tuesday 1 to Saturday 5 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)

The Herd by Rory Kinnear

Threepenny Theatricals

Church Hill Theatre, Edinburgh

Thursday 24 to Saturday 26 February 2022 (Matinee on Saturday)

Hello, Dolly!

Brechin Amateur Operatic Society

Brechin City Hall

Wednesday 2 to Saturday 5 March 2022

Sunshine on Leith

Hawick Amateur Operatic Society HAOS

Hawick Town Hall

Monday 14 to Saturday 19 March 2022 (Matinee on Saturday)

Copacabana

Carnoustie Musical Society

Carnoustie High School

Tuesday 15 to Saturday 19 March 2022 (Matinee on Saturday)

The Pirates of Penzance

Edinburgh Gilbert & Sullivan Society

King's Theatre, Edinburgh

Tuesday 22 to Saturday 26 March 2022 (Matinee on Saturday)

Shrek The Musical

Downfield Musical Society

Whitehall Theatre, Dundee

Tuesday 3 to Saturday 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)

Sunshine On Leith

Cumbernauld Musical Theatre Society

Venue to be confirmed

Tuesday 24 to Saturday 28 May 2022 (Matinee on Saturday)

Musical Harmony

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

Enchanted April by Matthew Barber

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

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
Rothes 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)

The Secret Garden

Cumbernauld Musical Theatre Society
Venue to be confirmed
Tuesday 8 to Friday 12 November 2022 (Matinee on Saturday)

Kinky Boots

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

The Wedding Singer

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

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)

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