

NODA North East

*North East
Natter
August
2021*

August 2021 North East Natter

National Operatic and Dramatic Association

15 The Metro Centre, Peterborough PE2 7UH

Tel 01733 374790 **Fax** 01733 237286 **Email** info@noda.org.uk **Web** www.noda.org.uk

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Patrons: The Lord Lloyd Webber and Connie Fisher



Be inspired by amateur theatre

COUNCILLOR'S CHAT



I had planned for this edition to be with you back in February, however due to the planning, recording etc for our Virtual Gala Weekend in April and a host of other things the deadline sadly passed us and here we are in August, where the time has gone, I really do not know.

I am pleased we are now out of lockdown and I suspect many of you will have been visiting restaurants, pubs, family and friends plus of course hugging which seems to be a lifetime since we were able to do that. I also realise there are many of you who will still be apprehensive about going into places where there will be crowds of people such as theatres etc and I perfectly understand that. I will still be wearing my face covering for a good while yet. (Some may say I look better that way!)

Live theatre is slowly starting to open up and my diary is now being filled with show visits and workshops which are taking place around our region, please do remember when you are able to get your next show on to the stage to invite your regional rep, youth co-ordinator and also me, we all love to visit you. Also remember we are not only here to come and see your shows, we also enjoy visiting your rehearsals, committee meetings and AGM when we can answer any of your questions regarding NODA.

We will continue to keep you updated on all things NODA plus information about lockdown and the way forward, please remember we are here for you and your society, if there is anything you wish to know or advice so please do contact either your own regional rep or me and we will endeavour to help you.

I'm not sure how many of you look at the NODA website where you will find a whole host of information for you to access, we now have a new Panto page where you can view the various pantos and order perusal copies to read before making the choice for your next production.

You can access the website by using your societies unique reference number which will be held by your society secretary.

Also remember we are here to help you and look forward to hearing from you.

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In April this year we should have held our Gala Weekend in Bridlington, however, due to the pandemic, once again this had to be held virtually.

NODA North East Virtual Gala Weekend

Once again NODA North East had to cancel their Gala Weekend which was due to take place from 16th to 18th April 2021 in Bridlington, instead the region decided to hold a Virtual Gala Weekend with all their usual activities taking place online instead of being a live event.

The weekend kicked off with a quiz, Bryan's Brid Quiz run by Bryan Craven, here we had 33 members joining for an exciting afternoon of quizzing.

Members were asked to hold their own Gala Dinner and send in photos whether it be a grand five-course meal or fish and chips, this was followed by the usual speeches and then the first cabaret of the weekend. "Doing Whodunit" by LYM Productions. This was a hilarious spoof of an Agatha Christie type play which all 86 members enjoyed immensely.

The evening was ended by the usual Sing Along with Matt Symonds who was joined by 36 members who could be as raucous as they wanted to be whilst enjoying themselves.

Saturday morning brought the usual workshops which have always been well attended and enjoyed, four such workshops were planned, a dance workshop by Dee Bennie-Marshall, a Rotherham choreographer and director who was joined by 55 members.

A drama workshop run by Sarah Osborne from Wakefield who is also the NODA Summer School Director, Sarah's workshop, 5 Top Tips for Performing Text went down a storm with the 20 members who joined her.

Adam Boniface, a Musical Director from Bradford ran a singing workshop informing the 34 members of some techniques they could use in both auditions and performances.

The final workshop was A Zoom Play Reading hosted by Carolyn Craven of Leeds who had also taken part in the Friday evening play, Doing Whodunit, once again this was enjoyed by the 18 members who attended.

The North East AGM followed at 1pm with 44 members attending and at 8pm another cabaret was presented to 136 members, this was presented by LIDOS, a Leeds based society who throughout the whole of lockdown has managed to deliver many superb socially distanced online cabarets.

The weekend usually ends on Sunday morning with various presentations such as Programme and Poster winners, Summer School Bursary winners followed by a guest speaker. This year however, it had been

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decided to hold a virtual cabaret and societies and members were asked to submit their “offerings” towards this. All the songs, monologues, short panto offerings and dances were compiled to give the result which was a superb cabaret enjoyed by 130 members.

The final part of the weekend was the traditional singing of Jerusalem and again members had been asked to submit a video of themselves singing this which was put into the final edit.

In total there were 652 members joining over the weekend who had been asked to reserve their tickets which had been available via Ticket Source and totally free, some of the tickets which had been “sold” as 1 ticket may have had several members and family members viewing resulting in having many more viewing than the number of tickets quoted.

The whole weekend had been put together by Bryan Craven who is NODA North East Regional Rep for District 15, without Bryan’s expertise this could not have gone ahead, and we therefore owe Bryan a big debt of gratitude for all the hours he spent getting the weekend to the high standard it was.

Thank you, Bryan, from all at NODA North East.

There had been some excellent feedback from members who attended, some of them are here:

Friday Night Cabaret:

Lesley Hemingway wrote – Absolutely loved LYM’s “Doing Whodunit”, Brilliant, can’t wait to be back doing live theatre with you lovely talented folk.

Sunday Morning Cabaret:

Audrey O’Keefe – just finished watching, what a brilliant virtual performance by everyone – well done.

Caroline O’Toole – Absolutely awesome in every way! Well done all, simply OUTSTANDING.

Comments about the weekend:

Judith Morris – Excellent programme of events, congratulations to everyone concerned.

June Wademan – Really enjoyed it. Well done to all who made it possible. Thank you.

Audrey O’Keefe – Absolutely brilliant, watched it all, thank you to all who were involved in making it possible.

There were many other comments left on social media far too many to list here but the general feeling was the whole weekend had been thoroughly enjoyed by all.

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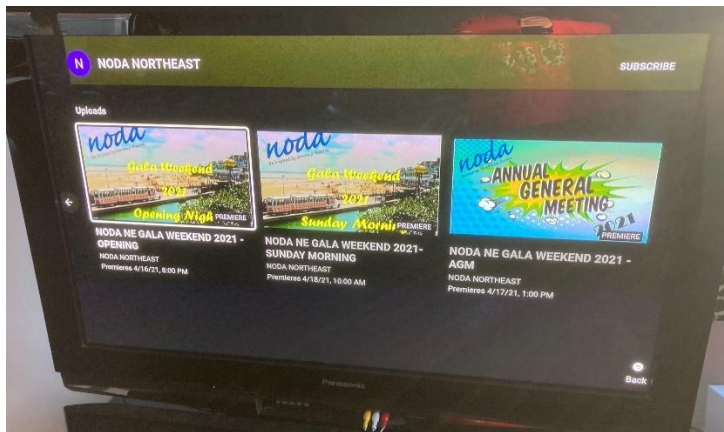
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I have to give a big thanks to everyone involved in the planning of this. The biggest THANK YOU must go to Bryan Craven who used his expertise to put the whole weekend together to produce another Virtual Gala Weekend which was enjoyed by so many members both in our region and also some of the others. Here are a few photos from the weekend:



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NODA NE REGIONAL COMMITTEE

Below are the names of the NODA North East Regional Committee, you will see we now have a couple of new reps on who you will be able to read a biog later in the magazine.

Some of the committees have changed as you will see below, one of them being the Brid Sub-Group, if you have any ideas or suggestions for the weekend, please do make contact with me, your regional rep or a member of the sub-committee.

Generic email address: firstname.secondname@noda.org.uk

Councillor

North East Treasurer

District 1 (York, Wetherby, Harrogate, Tadcaster & Thirsk)

District 2 (East Yorkshire, Scarborough, Whitby, Malton & Pickering (Drama)

District 3 (East Yorkshire, Scarborough, Whitby, Malton & Pickering)

District 4 (North East Lincs, Grimsby, Scunthorpe, Goole & Doncaster)

District 5 (Rotherham & Barnsley)

District 6 (Sheffield)

District 7 (Dewsbury, Pontefract & Wakefield)

District 8 (Huddersfield)

District 9 (Leeds)

District 10 (Halifax & Brighouse)

District 11 (Airedale & Wharfedale)

District 12 (Bradford)

District 13 (S York's (Drama)

District 14 (South Yorkshire) (Drama)

District 15 (North & West Yorkshire) (Drama)

Youth Co-ordinator

Secretary

Gala Weekend Sub-Committee

Les Smith

David Streeter

Terry Harrison

Geoff Haywood

Tony Harris (**Editor**)

John Parsons (**Membership**)

Ashley Booker

Philip Smith

Noel Rigg

Vacant

Christine Castle

Jane Marescaux

Sally Holmes

Giles Atkinson

Vacant

Sue Cox (**Awards**)

Bryan Craven (**Web Manager**)

Jo Sykes

Judy McMurray

Les Smith,

David Streeter, Giles Atkinson, Judy McMurray, Jo Sykes, Ashley Booker plus Bryan Craven for IT support.

Bryan Craven, Christine Castle, Jane Marescaux

Programme & Poster judging

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You will see from the above list we have two new Regional Reps in our region who are:



Jane Marescaux NODA North East District 10



Giles Atkinson NODA North East District 12.

NODA TODAY

NODA Today is our national magazine published in April, August 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 Editors provide no more than 1,200 words collectively for all the region's content. All jpeg pictures sent for inclusion should be at least 150dpi, with the ideal being 300dpi.

Articles for the April 2021 edition are welcomed from societies and individual members and should be submitted by e-mail to the Editor by 1st February 2021. Earlier receipt of material will be welcome.

LONG SERVICE AWARDS

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.

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Check out our long service awards on the NODA website.

We now have a new format to order Long Service Awards, if you wish to order please check out the new area on the website where you can now complete the application forms online, this way we will ensure you have the correct form with the updated prices and the name of the correct person dealing with these.

NODA NORTH EAST

LONG SERVICE AWARDS November 2020 to August 2021

HUDDERSFIELD LIGHT OPERA COMPANY

Christopher Brearley	45-year silver bar
Susan Roberts	10-year badge
Anne Cocking	10-year badge
Sylvia Collins	60-year diamond bar & Certificate
Laraine Taylor	50-year gold Bar, ribbon and Certificate

GREAT HORTON THEATRE COMPANY

Enid Rudd	60-year diamond bar and certificate
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LIDOS

Elaine Jackson	50-year gold badge
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SUTTONS GREEN HUT THEATRE COMPANY

Georgia Knights	10-year badge
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SETTLE AMATEUR OPERATIC SOCIETY

Stephanie Phillip	50-year gold bar and Certificate
Graham Jarvis	25-year long service award
Steven Lawson	25-year long service award
Steven Soames	35-year silver bar

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NORMANTON MUSICAL THEATRE COMPANY

Elsie Blankley 70-year pin

GUISLEY THEATRICAL PRODUCTIONS

Ann Lunn	Registration Fee
Ann Lunn	Award Certificate
Alison Smith	Registration fee
Brian Aldous	Registration Fee
Gillian Dale	Registration Fee
Anne Watson	Registration Fee
Keith Webster	Registration Fee
Shirley Aldous	Registration Fee

KYDZ

Matilda Wilson	Youth Award
Alyssa Chester	Youth Certificate
Carla Cadwallader	Youth Award
Serephim Weston	Youth Certificate
Maisy Harness	Youth Certificate
Brooke Grainger	Youth Certificate
Tam Wilson	Youth Award
Tam Wilson	Youth Certificate
Ella Woodcock	Youth Award
Ellie Woodcock	Youth Certificate
Hannah Woollett	Youth Award
Hannah Woollett	Youth Certificate

KEIGHTLEY MUSICAL THEATRE COMPANY

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Dean Scott Harness	25 long service award Medal
DEWSBURY COLLEGIANS AOS	
Clare Adams Wainwright	25-year long service award
DINNINGTON OPERATIC SOCIETY	
Abbie Doughty	Youth Certificate
Ruby-Mae Harker	Youth Certificate
Joshua Raymond	Youth Certificate
Kiera Davis	Youth Certificate
Paul Bowskill	Youth Certificate
Faith Birnie	Youth Certificate
Emily Askew	Youth Certificate
Daisy Mikulik	10-year badge
Steve Bell	10-year badge
Paul Raymond	10-year badge
Lewis Maltby	10-year badge
Margert Stephenson	15-year badge
Jacqui Thornton	20-year badge
Courtney Smith	15-year badge
Samantha Smedley	25-year long service medal
Richard Concannon	20-year badge
Ashley Booker	25-year long service medal
STOS THEATRE COMPANY	
Judy McMurray	Registration fee
Jill Becket	Registration fee and Award Certificate
Mark Harris	Award Certificate

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CRIGGLESTON COMMUNITY THEATRE COMPANY

Stuart Marshall 50-year gold badge

Stuart Marshall 55-year pin

THE BRADFORD PLAYERS

Karen Pullein Silver bar

Wendy Robinson Silver bar

Carol North 10-year badge

Jenni North 10-year badge

PHOENIX PLAYERS ROTHERHAM

Neil Mather 30-year badge

Sue Briggs 30-year badge

Sue Martin 20-year badge

Greg Muscroft 10-year badge

Mark Hague 10-year badge

YORK LIGHT OPERA COMPANY

Geoffrey Turner 55-year pin

BATLEY GILBERT AND SULLIVAN SOCIETY

Carol Parkinson 35-year badge

Tracey Hook 25-year long service award

HALIFAX LIGHT OPERA SOCIETY

George Mitchell 50-year gold bar, ribbon and Certificate

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**Further details from the NODA North East Awards Secretary:
Sue Cox (Regional Rep District 14)**

**David Knights, Sutton's Green Hut and Director for KYDZ has written an article regarding
NODA Awards, focussing on the Youth Awards:**

Each year thousands of us are proud to receive our NODA medals for 10, 20, 30, even 50 years of service to amateur theatre. But lots of adults in societies across the UK might be surprised to learn that junior members would be equally proud to receive an award from the organisation.

At least I assume the adults will be surprised. For I recently discovered how few groups actually give badges and certificates to children or young people. I learned this sad fact from North East region rep Sally Holmes when she presented awards recently (via Zoom of course) to youngsters at the two groups I'm

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involved at. Sutton's Green Hut Theatre Company presents NODA youth awards to junior members backstage at each autumn's pantomime, while KYDZ Keighley Youth Theatre invites Sally to present awards in front of the audience after shows. Like all NODA reps, Sally enlivens her presentation by speaking eloquently about the members' achievements and the wider importance of amateur theatre. This time she also highlighted that we were two of only a handful of groups in the region that give NODA awards to young people. Why is this, I wonder? Do committees simply not realise under-18s are eligible?

Do they miss seeing the words 'Youth Award Badge' when they skim down the price list on the NODA website? I believe that in a few cases there's a more regrettable reason. Some societies still see child members as a hindrance, a begrudging necessity in order to get bums on seats for the panto or swell out the chorus in a musical. And some would say we shouldn't take seriously an award given after just three years' membership. Yet to an adolescent or older teenager, 'just' three years can be a lifetime. In lives bursting with hobbies and homework and friends, it's often a miracle we keep young thespians even that long. When our young people receive their award, they are as proud as any adult. Their parents, the taxi service for all their rehearsals, are pleased as punch. The kids are excited for weeks before the presentation: they tell us months in advance that it's 'their turn' this year. And woe betide if we forget to apply! Children qualify after three years' service, beginning from the age of eight. They can receive a certificate from 11, and a metal badge from 14. The costs are £4 and £8 respectively. It's easy to apply, simply fill in the form on the NODA website once your committee has confirmed the children have been involved for three years. Believe me, it's worth the effort. For the child, and for your society.

A NODA youth award isn't just a reward for three years' service, it's an investment in one of your society's greatest assets. It's an incentive for the child to continue for many more years -- perhaps an actual lifetime.

David Knights

.....YOUNG PERFORMERS IN AMATEUR THEATRE.....

Whilst working with young people and/or vulnerable adults can be hugely rewarding for everyone, concerned societies need to recognise that they are responsible for ensuring that no one is harmed in any way by taking part. You have a legal duty to act prudently and this means taking all reasonable steps to ensure no harm occurs and preparing a suitable and proportionate safeguarding policy is central to achieving this aim.

We recommend that all groups should have a safeguarding policy irrespective of how often you work with children and/or vulnerable adults although the level of detail required will vary considerably. This factsheet explains why safeguarding is important, looks at best practice for voluntary groups such as yourselves and provides practical advice on drafting and implementing an appropriate policy.

What is safeguarding? It is a legal requirement for voluntary groups to promote the welfare of children and vulnerable adults, and in particular to protect them from abuse, harm, maltreatment, neglect or exploitation. Safeguarding relates to the action taken to promote the welfare of children/vulnerable adults and protect them from harm. Harm can come in a number of forms ranging from physical, psychological, emotional, sexual

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and financial abuse to neglect, bullying, and discrimination.

Why should you have a safeguarding policy? A safeguarding policy is fundamentally about protecting children and vulnerable adults – but there is more to it than that. A good policy should:

- ★ protect children and vulnerable adults from harm and abuse,
- ★ explain to staff and volunteers what they should do if they are worried,
- ★ demonstrate that your group is responsible and has pride in its work, and
- ★ help create a safe and secure environment.

In addition to the above:

- ★ funders will often ask to see a safeguarding policy as part of a funding bid, and
- ★ the Charity Commission will ask to see a copy of the policy as part of their registration process.

Child safeguarding: what are your responsibilities?

If we don't work with children/young people, why do we need one at all? It may be intuitive

to believe that a policy is not required if you do not work directly with children and/or vulnerable adults. However, even where this is the case, your group may still have some level of exposure – for example, children and/or vulnerable adults may attend your concerts. Whilst the risk in these circumstances is low, it is worth taking the time to have a suitable policy in place.

Safeguarding can be a daunting prospect - but it does not have to be a great deal of work and a relevant policy would be a good resource if a potentially difficult situation did arise. When assessing how detailed your policy needs to be, consider your level of involvement with children and/or vulnerable adults. Put simply the greater your level of involvement, the more comprehensive your policy ought to be. There are also lots of great free resources and template/model policies and procedures available online (see Help from the experts below).

When it comes to drafting a policy, we anticipate that NODA member groups will fall into one of five main categories:

1) Dedicated youth group: this one is simple – a detailed policy must be in place. 2) Not a youth group but a group with some children/ vulnerable adult members. If the child/vulnerable adult members attend regularly, then you should have a thorough policy in place. 3) Adult only group with children/vulnerable adults regularly involved (e.g. helping at rehearsals). If involvement is regular, then a thorough policy should be in place. 4) Adult only group with occasional support from children/vulnerable adults (e.g. handing out programmes at concerts). Where contact is irregular, a less comprehensive policy may be sufficient. However, consideration should be given to policies/procedures to be followed when children/vulnerable adults are present. 5) Adult only group with no

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involvement with children/ vulnerable adults – a basic policy is acceptable.

What is a safeguarding policy? A safeguarding policy should set out both a group's general approach towards safeguarding and the practical measures in place to ensure children and vulnerable people are protected. It should be made available to all members and parents/guardians/carers of children/ vulnerable adult members and include the following basic information:

- ★ A written statement of your group's commitment to protecting children and vulnerable adults – include the main ways you expect to work with children and vulnerable adults.
- ★ A commitment to safe recruitment, selection and vetting.
- ★ A statement regarding who the policy applies to (i.e. all trustees, staff and volunteers).
- ★ A named person who has overall responsibility for safeguarding.
- ★ Details of the person who is in charge of safeguarding on a practical level (also known as the Designated Safeguarding Officer (DSO)) – i.e., the main point of contact for members and interested third parties (e.g. parents of children).
- ★ A procedure for children and adults to raise complaints.
- ★ A procedure of how any complaints will be dealt with.
- ★ Procedures for informing the relevant authorities when necessary.
- ★ References to associated policies and procedures as well as to the principles, legislation and guidance that underpins the policy.
- ★ Review date - the policy should be reviewed and updated as necessary on an annual basis. If at any point your group's involvement with children/ vulnerable adults increases, then your policy should be reviewed and updated accordingly.

Template policy: we have a template policy and a standard operating policy available for members in the fact sheet section of our website.

You will also find further guidance and template documents on the NSPCC website (see Help from the experts below).

A more detailed safeguarding policy A more comprehensive policy may be required where your group is directly involved with children and vulnerable adults on a regular basis. Where this is the case you should include references to more detailed procedures. Some common features/key themes that we would expect to see covered are as follows:

1) Name responsible people - in more detail:

- ★ As well as the DSO, you should think about providing details of a Deputy DSO. If your group is particularly large, you could think about having more than one Deputy DSO.
- ★ The DSO and (if applicable) Deputy DSO(s) roles and responsibilities should be clearly defined.

2) Disclosure and Barring Service (DBS) checks and policy:

If your group works with children, then adult volunteers may require DBS checks. The level

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of checking (if any) should reflect the degree and frequency of the individual's unsupervised access to other people's children. NODA is an umbrella body for the purposes of the DBS, and we can submit applications on your behalf if required. Full details can be found on our website.

Your DBS checks policy could include:

- ★ The criteria applied to assess who should be checked.
- ★ The person(s) responsible for arranging the check(s).
- ★ The person(s) responsible for tracking the results.
- ★ The person(s) with access to the results and how decisions are taken.

Please note: the process of getting checks is different in Scotland to the rest of the UK.

3) Working with parents/guardians

- ★ Put in place procedures to ensure that written authorisations are received from parents/guardians before children are allowed to attend rehearsals, concerts or other activities unaccompanied.
- ★ Regularly confirm emergency contact details for parents/guardians (these should be stored securely).
- ★ Record usual drop-off and pick-up arrangements.
- ★ Build rapport with parents/guardians/carers.

4) Guidelines, ground rules and safeguards:

Each time your group meets, the DSO(s) should implement basic guidelines, ground rules and safeguards. Some things to think about are:

- ★ Having a minimum number of DBS certificated persons present at a rehearsal/concert. (This should always be one, but we recommend more for larger groups).
- ★ Setting an appropriate child to adult ratio at rehearsals/concerts. For example.

The maximum number of children a chaperone should be responsible for is no more than 12, however if they are of a different gender, this may not be as effective as having say, two chaperones, one for each gender.

Note: we know that with voluntary organisations, on a practical level, ratios can be difficult to assess/ police in each and every instance, but these issues should be considered.

- ★ Ensuring that adults without a DBS certificate are not left alone with children. Note that even adults who have a valid certificate should also not be left alone with children so far as is reasonably possible.
- ★ Providing that if you have children/vulnerable adults of mixed genders you should have adults of mixed genders in attendance also.
- ★ Having in place strict rules/policies governing physical contact with children, DSO and Deputy DSO training,

prevention of bullying, photographing of children and managing behaviour/discipline.

- ★ Considering first aid and health and safety policies and appointing the person(s) with

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responsibility for administering first aid. Where your organisation has employees, it may be mandatory for you to have a qualified first aider onsite.

★ Having clear and defined rules on where emergency contact numbers are stored, who can access them and how. ★ Implementing and recording end of rehearsal/concert procedures. For example, ensuring that two adults (one DBS checked) are the last to leave the venue and have responsibility for ensuring that children/vulnerable adults get home safely.

This is not an exhaustive list.

5) Code of behaviour:

This should set out how members, children, and vulnerable adults work together and the expected behavioural standards. The Code of Behaviour should be made available to all group members and parents/ guardians/carers as applicable.

6) Risk assessment:

If you use a venue regularly you should carry out a risk assessment to identify any potential hazards and look at how you can minimise and manage these risks. You can find out more about risk assessments on our website.

Help from the experts

The NSPCC website has some good free resources available to help you put a policy together.

Top 5 take-aways:

- 1) All groups should have a safeguarding policy.
- 2) It doesn't have to be too complicated, a common-sense approach is fine, and the level of detail required depends on your involvement with children/vulnerable adults.
- 3) It's worth investing the time now as a good policy will put you on solid footing. If you do ever need it, you will be very glad it's there.
- 4) Your policy should be made available to all members and connected third parties to access.
- 5) Get help – the NSPCC site has free resources to help you – make sure you use them.

August 2021 North East Natter

National Operatic and Dramatic Association

15 The Metro Centre, Peterborough PE2 7UH

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Patrons: The Lord Lloyd Webber and Connie Fisher



REMEMBER IF YOU HAVE ANY QUESTIONS ABOUT YOUNGSTERS IN THEATRE PLEASE
CONTACT THE NODA NE YOUTH CO-ORDINATOR – JO SYKES jo.sykes@noda.org.uk

NODA SUMMER SCHOOL

This year's NODA Summer e-School took place from Monday 2nd to Friday 6th August.
Next year's Summer School is planned to take place as a Physical event 30th July to 5th August 2022.

SHOW REVIEWS November 2020 to August 2021

Obviously due to the current situation and the pandemic we have not had the pleasure of any productions since March when the lockdown started. Below are some reviews which did not make it to the last edition of North East Natters.

DISTRICT 1
YORK, WETHERBY, TADCASTER & THIRSK.
Terry Harrison
Kinky Boots

After a very difficult 18 months with the pandemic and not being able to perform a show, HOPs (Harrogate Operatic Players) are coming back with a blast of glitter. They present to you the West End and Broadway smash hit musical, 'Kinky Boots'. The musical has been adapted from the movie and the songs written by the pop legend, Cyndi Lauper. Kinky Boots tells the story of Charlie Price, who inherits his deceased father's business, a shoe factory in Northampton, England. He is not interested in shoes, and the factory is in such dire financial straits that he must lay off 15 employees. However, a fortuitous encounter with a drag queen, cabaret singer named Lola, inspires Charlie to save the factory from closure by producing specific footwear for drag queens, much to the chagrin of the workers. The show is full of glitter, glamour, high heels, comedy, romance and catchy songs. Tickets are on sale at the Harrogate Theatre box office and looking forward to being back into the world of theatre.

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Kipps! The New Half A Sixpence

Back in 2020, HOPS were set to put on the much anticipated 'Kipps! The New Half A Sixpence' at the Harrogate Theatre. The rehearsals were in full flow and the cast were working hard to bring the show to life. Unfortunately, HOPS had to make the heart-breaking decision to cancel the May 2020 production, due to the effects of the COVID-19 pandemic. However, they have battled through the zoom calls, separation from their friends and now 'Flash Bang Wallop!', they are bringing the show back to Harrogate. That is right, they are bringing it back for June 2022, months after performing Kinky Boots, they are going to exhausted doing back-to-back shows. We are 100% sure that it will be worth it after not performing at all for 18 months.

The show is a remastered adaption from the classic 'Half A Sixpence' which starred Tommy Steele as Arthur Kipps in the movie adaption. It tells the story of an orphaned shop worker He is a charming but ordinary young man who, along with his fellow apprentices, dreams of a better and more fulfilling world, but he likes his fun just like any other, except not quite. When Kipps unexpectedly inherits a fortune that propels him into high society, it confuses everything he thought he knew about life. Along the way he gets himself trapped into a love triangle between his childhood sweetheart and a rich beauty.



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District 2

East Yorkshire, Scarborough, Whitby, Malton & Pickering (Drama)

Geoff Haywood

District 3

East Yorkshire, Scarborough, Malton & Pickering

Tony Harris

District 4

North East Lincs. Scunthorpe, Goole & Doncaster

John Parsons

District 5

Rotherham & Barnsley

Ashley Booker

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Take a Bow Sam.

When Rotherham Teachers' Student Academy decided to perform "Little Shop of Horrors", originally scheduled for March 2020, they wanted their actors to rehearse with the puppets needed to bring this show to life.

The problem with this was, if they were to hire all the puppets for the full rehearsal period it would cost them a great deal of money, step in Sam Simmons!

17 year old Sam has always had an eye for puppets and all things technical so when the question of the puppets came up he jumped at the chance to make them, and the results have been phenomenal as I am sure you will agree.



Sam with Audrey 2

Sam started making the puppets last year in readiness for the show but of course Covid-19 came and all rehearsals had to stop, however that didn't faze Sam and he continued making and refining his puppets until he got the final results he was pleased with.

Dan Fenwick playing

Seymour with Audrey

Sam started with the smaller puppets which we will see in the first scenes of the show and gradually made them bigger until he came to the largest one which of course eats the characters of the show ending with Seymour paying the biggest fee for his plant.



Seymour feeding Audrey 2



The final Audrey 2, big enough to eat Seymour and other characters.

Sam continued making his plants, each one getting bigger and of course more and more technical until he came to the last one which has to be able to "eat" a person.

Sam is hoping to continue making puppets so anyone planning on producing Little Shop of Horrors and looking for a set of "Audrey 2 Plants" can hire these from Sam.

If you would like to know more about these please get in touch with me and I will pass your questions on to Sam.

RTSA's Little Shop of Horrors will be performed at Rotherham Civic Theatre week commencing 13th September.

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Be inspired by amateur theatre

District 6

Sheffield

Philip Smith

Rail Britannia: The Movie

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In May 2020, members of Dronfield Musical Theatre Group were due to perform a musical documentary telling one of the most amazing stories from the history of their town. Like everyone else's productions it was cancelled. And so were their proposed shows due in October and a pantomime in January this year.

But undaunted members now face the prospect of their most ambitious project yet – a movie.

The production script, written by the Group's chairman Alan Powell is being adapted for a film with the original people cast from the abandoned stage version last year.

Alan explains: "Before Christmas we devised a two-act virtual show which mixed pantomime and song and dance and put it on our new You Tube Channel. It was called The Christmas Show Must Go On and we raised more than £500 for Sheffield Children's Hospital.

"With the experience gained from filming the Christmas show we decided to be more ambitious and go for a full-length production on film. Our musical documentary - called Rail Britannia - was an ideal choice because there are no script copyright issues and the score has original and traditional songs. Rehearsals by Zoom have started, and we will start location filming as soon as it is deemed safe to do so.

"Rail Britannia tells the story of a decade in Dronfield's history when it produced more steel rail for the world's booming railway industry than anywhere else in the world. Thousands of workers descended on the small Derbyshire town from all over the UK. Then ten years later, the works was abruptly closed and transferred to the North East leaving what was described as a "ruined town full of ghosts."

We are currently looking for suitable locations around Dronfield and Sheffield said Alan. It is an ambitious project but all our member are up for it and can't wait to get filming underway.

The technical side of the production is headed by Gavin Ward – he usually plays the dame in the group's pantomimes - and the original songs are by regular cast member Tommy Jones.

Said Alan: "We are fortunate to have some very talented people we can call upon and this is a challenge everyone is excited about."

Woodseats Musical Theatre Company

Summer Concert

10th July 2021

Reviewed by Les Smith

It was great that on a Saturday evening towards the end of lockdown I was invited to watch an online show performed by Woodseats MTC, and what a show it was, from start to finish it was pure magic with some exceptional performances.

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Patrons: The Lord Lloyd Webber and Connie Fisher

Woodseats are no strangers to producing online shows, during the past 15 months in fact they have done quite a few and I have been honoured to have been invited to see several of them. This one was viewed by 36 screens many of which had two, three or four people watching.

This show had a technical team of Adam Walker and Georgina Willows, not an easy feat when you are unable to meet up with your cast and all performances are socially distanced, but they did it and it worked perfectly.

The show was hosted by Danielle Victoria and Dan Powell who proved to be an excellent double act from the word go, feeding off each other with quips and comments.

The show opened with From Now On from The Greatest Showman and featured the full company, who, as I said earlier had to perform individually to the backing track and then all the videos put together to make the final cut which was done extremely professionally. There followed various solos, duets and groups, George's Prayer, sung by Adam Walker, I Know Him So Well by Mary Newey and Joan Ellis, Go The Distance from Hercules, sung by Dylan Lambert followed by Larger Than Life by Adam Walker and the full company, all being delivered superbly and forming the first part of the concert, entitled General Knowledge.

The concert was split into five parts, after each of which the hosts asked questions relating to the songs which had been sung. The second section was called Keen Eye and viewers were asked questions about each video which were not always what you expected. This section included Without Love from Hairspray by Ben Bason, Jacob Boulton, Becki Stowe and Emily Briddon, this was followed by Balancing The Scale sung by Tara Kultbatski, Becky Jones and Jessica Anderson. Finally, we had Fine Life from Oliver by Georgina Willows, Eleanor Albones and the company, again all the songs were given the justice they deserved and enjoyed by everyone.

Section three was called Gender Reverse where members sang songs which we usually expect someone of the opposite sex to sing, up first was Raise A Little Hell from the musical Bonnie & Clyde by Abigail Oldfield, Jessica Anderson and Tracy Elliot, usually sung by Trooper, an all-male band, Dylan Lambert delivered an excellent There Are Worse Things I Can Do from Grease and as we all know was sung by Stockard Channing in the film. Quickly following on was Tara Kultbatski expertly singing You'll Be Back from Hamilton and normally delivered by King George 111. We then had an excellent Phantom in the guise of Mary Newey singing Music Of The Night from The Phantom of the Opera. This section closed with Adam Walker and Georgina Willows who gave a great rendition of High Enough, again, a series of questions followed from the hosts.

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We were then treated to a section called Odd One Out which included Bad Cinderella by Lilli Connolly, Opening Up from the hit musical Waitress, sung by Abigail Oldfield, Eleanor Albones and Emily Briddon, who delivered some beautiful harmonies, next we had Sincerely Me from Dear Evan Hanson sung with gusto by Ben Bason, Jacob Boulton and Adam Walker. Another Day was beautifully sung by Jacob Boulton and Lilli Connolly this was followed by Candy Store sung by Becky Jones, Becki Stowe and Eleanor Albones, all the songs were well delivered and received with great enjoyment.

The final section of songs was under the umbrella of Show Stoppers and started with an excellent rendition of This Is The Moment from Jekyll and Hyde by Jacob Boulton followed with Life Of The Party from the film Wild Party and beautifully sung by Georgina Willows. The penultimate number was December 1963 from The Jersey Boys and delivered brilliantly by Adam Walker, Dylan Lambert, Jacob Boulton and Ben Bason, had this been on stage I am sure they would all have been doing the moves to go with this number. The show was closed with a song from their 2022 production of The Wedding Singer, It's Your Wedding Day by the full company, if this is anything to go by the show will definitely one to see next year. The amount of work which must have gone into this production has to be enormous not only by each individual member but also by the directors, the hosts and the technical team putting it all together.

Thank you very much to everyone involved in this show and a big thank you for your kind invitation.

Easy Street Theatre Company

Back to The 80s

Reviewed by Jo Sykes (Youth Co-ordinator)

What a brilliant return to the theatre for Easy Street Theatre Company (ESTC) with this feel-good musical written by Neil Gooding and adapted by Scott Copeman. The production was directed by Sallianne Foster-Major who together with Musical Director, Gareth Lloyd and Choreographer, Amanda Tyas, have supported this talented group through a very difficult time. However, regardless of the difficulties faced, they have given young people the opportunity to rehearse, perform, continue their creative development and importantly come together— a testament to the dedication and commitment of the management team behind ESTC.

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The story told is of an adult Corey Palmer looking back at his time as a senior at an American High School in the 80s. The trials and tribulations of these young Americans including love, friendships and future challenges are played out with a clever soundtrack of some of the chart-topping hits from the decade.

The young people had clearly worked hard on their characterisation and accents which were well maintained throughout. Corey Palmer (Junior) was superbly played by Dan Rossiter. This was a really empathetic portrayal which helped us to engage with the character. His love interest, Tiffany Houston, was confidently performed by Daisy Peacock whose singing voice was well demonstrated in her numbers. Ben Rossiter took the role of Fergal McFerrin, the class computer geek, who entertained the audience with his many predictions about the technological world in which we were soon to live. I also really enjoyed his rendition of 'Video Killed the Radio Star'. Michael Fieldman was the 'villain' of the piece (Declan Saxton) and was menacing with his slick 'jock' character. Olivia Davey was great as the excitable Eileen Reagan and Harry Foster-Major played the role of adult Corey Palmer, whose strong voice really added to this role, along with his ability to engage the audience in his narration of the story.

There were excellent character portrayals from all on stage - with great performances from Nancy Mitchell (Miss Brannigan) and Amelie McLoughlin (Mr Cocker) as the teachers. A particular mention must also go to Poppy Sefton, Gracie Woods, Ciara Keen and Freya Turner who, along with McLoughlin, very convincingly played males characters. There was great energy from Alecia Whitworth as Kim, Ella Foxton as Mel, Kadie Akers as Cyndi, Callie-Lou Wallis as Debbie and Alice Dalley as Laura who totally 'got' the teenage angst, anticipation, energy and excitement all whilst wearing leg warmers and rah-rah skirts.

The musical numbers were most enjoyable, and every routine was cleverly choreographed to take you right back to the days of Cyndi Lauper and Madonna. The young performers were supported by a live band who were fully immersed in the production as they too featured on stage and engaged with the production. Everyone on stage demonstrated absolute enthusiasm for this production and the featured singers performed some great numbers. Each song certainly took me 'back to the 80s' and it was a very enjoyable journey!

The costumes were authentic (and this writer knows that as they resembled the contents of her wardrobe four decades ago). The set was minimalist and cleverly moved by the stage crew – I was amazed at how three segments of a Rubik's could be adapted so many times. There was effective use of lighting to give the required atmosphere and clever decorations added for the Concert and Prom scenes.

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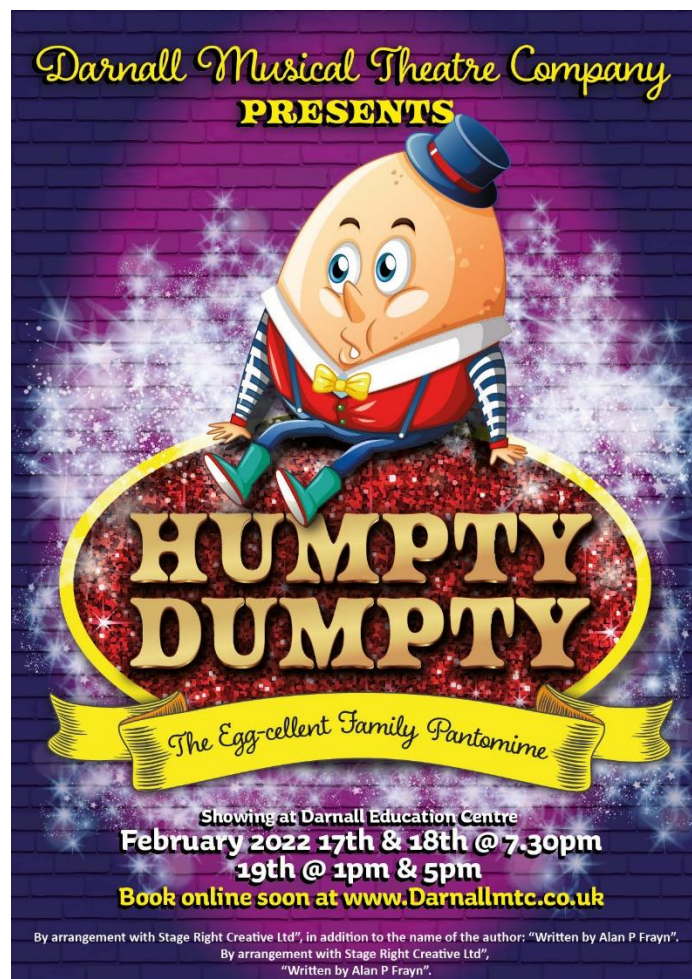
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The performing arts have seen some challenges over the last 18 months and the dedication of the adults involved in should be applauded along with the performances of the young people on stage. Congratulations to everyone involved both off stage and on stage – a really entertaining production which demonstrates the commitment from the whole team at Easy Street and The Montgomery Theatre.



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District 7

Dewsbury, Pontefract & Wakefield

Noel G Rigg

District 8

Huddersfield

Vacant

(Covered by Jo Sykes and Les Smith)

District 9

Leeds

Christine Castle

LIDOS

WHEN THE WORLD TURNED UPSIDE DOWN

17 JUNE 2021

CARRIAGE WORKS, LEEDS

What a special occasion this was – an evening I thought would never come – actually sitting in a theatre watching live entertainment!

After 17 months of theatrical inactivity, I was at last able to enjoy what I love best – yes, I was wearing face mask and socially distanced from other audience members – but here we were – back where we belong!

Having had their 2020 production of 'Annie' and three subsequent shows cancelled at lockdown, they didn't waste any time in planning a virtual production under the banner 'LIDOS@Home' – this proved so successful that they were invited to repeat this for the 'Virtual' NODA Gala Weekend – this was viewed by many NODA members and very well received.

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By way of assistance from the Carriageworks Theatre and Leeds City Council, they have now been able to perform 'live' and at the same time, 'stream' to the general public in the comfort of their own homes.

The premise of the show was to demonstrate, through song and dance, how LIDOS members coped during the long lockdown, linked together by two presenters, Emma Thomson and Jennifer Winstanley. Some members of the company performed on-stage 'live' in front of a video screen showing filmed excerpts. The show covered a huge range, from the very first days of lockdown; loneliness, boredom and home schooling (very amusing!). Locations were many and varied for the filmed sequences – gardens, fields, bedrooms, sitting rooms and even a road! – all coupled with appropriate song and dance, catching the moods superbly.

Making her directorial debut for LIDOS, Emma Thomson must have had a mammoth task managing rehearsals over Zoom and organisation in the theatre. All this she did superbly with style. She had strong support from Robert Sanders as Musical Director and the incredible team of Emma Tempest and Donna Wells as choreographers – the whole package was joyous!!

More than ever, the technical team had worked very hard to get the virtual show literally, 'up and running'! Under the experienced Ian Thomson as Stage

Manager, we had Lighting from Adam Moore, Live Sound from Ian Thomson, Streamed Sound from Sam Woodall, Audio Visual/ Streaming from Chris Beardwell. The Video Editors were Chris, Robert Sanders, James Sidgwick and Ian Thomson. They really deserved huge congratulations, as so much of the show depended on their expertise.

LIDOS now have an amazing group of extremely strong and talented singers – all principals in their own right – and I see that they also have some up-and-coming stars in their Junior Cast! I wish I had the space to name you all but know that you were all stunning!

This was just a brilliant show and so on side for dispelling our lockdown blues – just one last mention – the array of pets who managed to get into shot during filming – you could almost hear them say 'what are these humans doing now?' Hilarious!

Well done to you all for your talent, perseverance and fortitude for keeping theatre going – The Show DID Go On!!

Congratulations and very best wishes for your future plans!

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District 10

Halifax & Brighouse

Jane Marescaux

District 11

Airedale & Wharfedale

Sally Holmes

KYDZ

31st January 2021

Reviewed by Jo Sykes (Youth Co-ordinator)

KYDZ members never fail to amaze and their resilience in continuing to meet online during national lockdown and their areas position in Tier 3 for the remainder of the year is admirable. They have used the time very productively and through improvisation have created a thoughtful, emotive and moving script which they have produced into a short video called 'Not Without Fault'.

Filmed individually, utilising their homes and local environment as the set and creating their own wardrobe these talented young people chose an emotive and heart wrenching subject. Through the eyes and clear narrative of news reporter Amelia Gibson, beautifully played by Imogen Paley, we are introduced to the main protagonist, Ashley, who we never meet, but who we soon learn was a teenager struggling with his emotions, bullying and teenage angst.

On what started out as a regular summer day Ashley takes a gun and massacres school 'friends' and staff at his school, Meadow View High in a 'normal' English town. This report looks at the after-math and explores how the characters feel about the event, their relationship with Ashley and their own actions. A short emotional clip introduces us to Ashley's sister, Holly (Zoe Luby) who recognises how this will impact on the rest of her life. Zoe played this well, being slightly absorbed with her own feelings and in a well-designed set to show a home 'in mourning'. The role of anguished best friend Joe was excellently

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portrayed by Michael Corcoran, who along with Peter Harris (who played Harry Kennedy) show excellent potential for the future as they continue to develop as young actors.

Ashley's cousin, Amy, (Rebekah Judson-Smith) gave a sensitive performance which goes some way to recognise her characters short comings whilst school 'friends' Hayley (Natalia Cooper) and Tilly (October Fox-Grange) give us clever portrayals of girls lacking empathy and self-awareness. Likewise, Hannah Woollett playing neighbour Maya and Lucy Chester as the schools 'young and inexperienced' school support officer, Miss Bailey, were very convincing in their roles – excellent interpretations from all of these talented young performers.

This was a great vehicle to showcase the abilities of this group who continue to demonstrate maturity beyond their years in tackling difficult subjects and producing creative material upon which we can all reflect. The group wasn't limited by the current situation and created footage of CCTV, 999 recordings, text messages, web camera's as well as videos showing a wide use mediums all available on your average smart phone!

The group have the benefit of an experienced creative and technical crew who I am sure were behind the editing and direction and who deserve our thanks for keeping things going and supporting these young people during very difficult times. Congratulations to everyone at KYDZ.

District 12

Bradford

Giles Atkinson

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District 13
West & West Yorkshire (Drama)
Vacant
Yew Tree Youth Theatre
Witches Can't be Burned
May 2021
Reviewed by Jo Sykes (Youth Co-ordinator)

Witnessed by a small, socially distanced audience of parents (and a lucky Noda Youth Co-ordinator). The Youth Tree Youth Theatre National Theatre Connections production of 'Witches Can't be Burned' was an extremely welcome return to live theatre.

The play, written by Silva Semerciyan, was skilfully presented by this talented group of young people who portrayed both the characters in 'St Pauls School' and the characters within Arthur Miller's *Crucible* as the plot is based around 'a play within a play'. The storyline considers how the young people and their teachers approach a production of *The Crucible* to be entered into the important local 'Playfest'. Addressing a wide range of themes including trust, bullying, gender inequality, fear and the teenage challenges of friendships, school, family, loyalty along with the impending transition into 'adulthood'. The characters seek to sabotage the play they have been given to perform and ultimately introduce a new court scene which delights the judges and results in St Pauls School winning the Playfest. However, the actions of the protagonists don't go unnoticed by the school staff, but to prevent any punishment being administered the cast invoke a *Spartacus* moment to share responsibility.

The whole cast gave very competent performances, with clear projection and excellent vocal delivery which was important as there was no sound enhancement. There were some challenging lines particularly in the scene considering 'blind adherence to convention' which these young actors did not stumble over. There was some wonderful choral 'screeching' as part of *The Crucible* play rehearsals and the angst of the young people torn between their desire to perform and the storyline which portrayed girls and young women as crazed harlots was tangible.

Every performer should take credit for this production along with their Director Sarah Osborne, but it would be remiss of me not to mention the strength of performance given by Chloe Watson as

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Anunka/Abigail. This was a very demanding role which this young actor successfully managed. She was well supported by Connor Monkman playing Sam and I was impressed by the portrayal of Grace by Lucy Gallivan. Arwen Dale (Miss Alexi), Callum Monkman (Mr Briggs) and Ellie Peter (Ms Thrower) had the challenge of playing the 'adult' teachers which they handled very well. I also noted the antagonistic performances by Becca Bradley, Maddie Mersini and Violet Glendhill as the Prefects.

The wardrobe scene where the boys were challenged to wear dresses by the girls was very entertaining. I also particularly enjoyed the scene towards the end of the production where the cast members utilised dramatic movement set to music to demonstrate their anger against the texts of The Crucible.

The large open space was well used by the performers. There were swift scene changes by the cast who successfully managed to capture the required settings with limited costumes and props. The production was supported with atmospheric music, particularly at the scene changes and climax of the production – this most definitely built anticipation. Well done to Sound Engineer, Samantha Kirk, whose timing was excellent.

Congratulations to everyone involved – a challenging and dramatic production which provided thought provoking entertainment.

For anyone who would like to experience the online video this can be accessed @weareyewtree Facebook group.

District 14
South & West Yorkshire (Drama)
Sue Cox

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District 15

North & West Yorkshire (Drama)

Bryan Craven



Last February Cosmopolitan Players Leeds had a sell-out run with the Premiere of Derek Webb's Agatha Crusty And The Pantomime Murders. Their plan was to follow on with two more in the series Crusty Murders. Agatha Crusty And The Murder Mystery Dinner and then Agatha Crusty And The Health Spa Murders. The Crusty Pantomime Murder closed just before Covid- 19 devastated the country and everything stopped as we all went into lockdown. Optimistically plans were made but soon had to be cancelled as the year progressed. The long-term plan was to aim for February again this year 2021.

The society had been very active working on Zoom running regular Committee meetings, various social events a popular weekly quiz, play readings, parties' workshops etc. With a February slot booked @ The Studio Carriageworks Leeds for February 2021 the play was launched, auditioned, cast and rehearsed on Zoom. When lockdown rules allowed for six people to meet in a garden the Director and 5 of the 11 strong cast took turns to rehearse in a garden. Christmas parties and some fun social events continued as everybody waited for things to change. The Tier changes came but soon it all ended in tears as the new variant took hold with even stricter restrictions necessary. Now in February 21 and we are still unable to meet outside or inside. COS are eagerly awaiting the next Government announcements. The Agatha Crusty comedy plays are licensed by Stagescripts Ltd who have been really supportive and helped throughout the process. They are holding our licence over and offering possible virtual licence opportunities as well. Cosmopolitan Players are also grateful to the author Derek Webb for his continued support so that

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Agatha will be back one day, someday, but who knows where or when. Watch this space www.cosplayersleeds.com for details.



Drama Workshop

A superb Drama Workshop was arranged by Bryan Craven on 8th August and held in Grassington. Sarah Osborne was the tutor with 20 delegates attending which included the NODA National Vice President, Gordon Richardson who had travelled from The North Region.

Following the workshop, they were asked which parts of it did they find particularly useful. Comments from the delegates were:

- Explanations by Sarah regarding the 'games' we played – that each action had a purpose and that it wasn't simply 'enjoying ourselves'
- All in all, a great day. Great reminders about technique. We got through a great deal in a very short time. Enjoyed the application of the skills to text, because sometimes workshops focus on improv. Lots of amateur actors can't see the relevance of this to what they do. As amateurs they have limited time and want to focus on text, so showing how they can improve skills quickly and efficiently to improve their performance with text is always good.
- Really found the vocal training and breath control part very useful to control nerves and not strain voice
- Breathing techniques.; the final short play exercise & how we used "VOTE" to develop it

Here are a few photos from what was an excellent day:

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Calendar Girls: the evolving story that keeps on giving



A tale that gained international acclaim, celebrating women and their ability to triumph in adversity, has come full circle as the Calendar Girls story returns to Wharfedale in North Yorkshire having travelled the world as a calendar, film, play and finally, a Gary Barlow musical. Fresh from the professional circuit, Calendar Girls: The Musical is coming home, with Grassington Players staging the first amateur production of the show.

The original Calendar Girls have raised in excess of £5 million for blood cancer research since their calendar was conceived in 1999, in honour of Yorkshire Dales National Park Officer, John Baker. Capturing the attention and imagination of the world, it's worth revisiting how those first brave and unsuspecting ladies' inspirational stunt gathered such momentum.

When Angela Baker lost her husband to non-Hodgkin lymphoma in 1998, naturally her fellow members of the Rylstone & District Women's Tricia Stewart came up with the idea of a charity fundraiser calendar with a difference to celebrate John's love of life. Lynda Logan's artist and photographer husband, Terry Logan was on hand to turn the concept into reality.

Photographed at the Logan's idyllic cottage in Threshfield, each of the middle-aged ladies was depicted tantalisingly naked yet discretely and tastefully hidden by the props of various traditional WI-themed activities from jam-making to flower arranging. The soft sepia shots were all characterised by a colourful yellow sunflower and witty caption. The resulting 'Alternative WI Calendar' was a simply stunning revelation showing beauty does not begin and end with youth.

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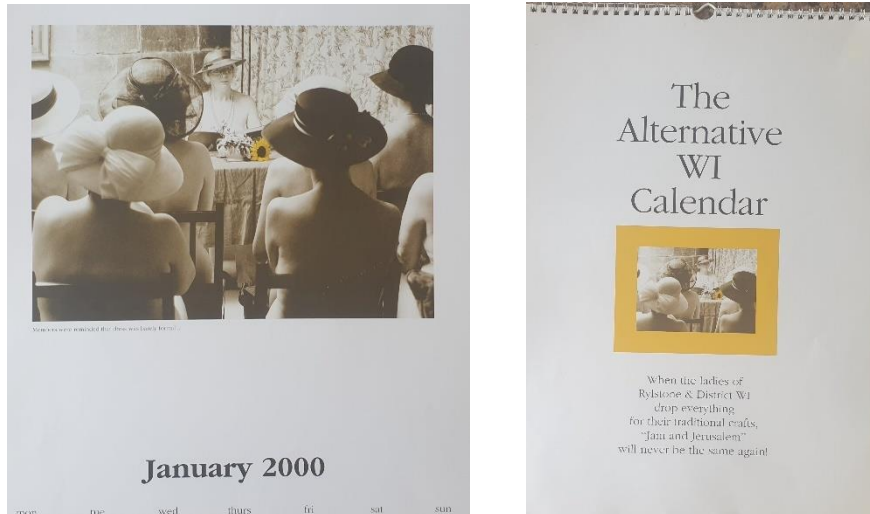
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Institute rallied round to support her. Her close friend and neighbour the original fundraising target for the subtly cheeky calendar was £5000. It actually raised more than £300,000 before the year 2000 was over, as the story hit the national press and the world's spotlight turned upon them.



In 2003 with backing from Disney, Harbour Pictures released their film *Calendar Girls*, featuring a star-studded cast headed by Helen Mirren and Julie Walters and with a dash of artistic license embellishing the story. Among the extras appearing the film were some of the original girls and several members of Grassington Players.

The associated fundraising went to a whole new level, with six of the 'real' girls, now stars in their own right. Always smartly attired in black and displaying their distinctive sunflower emblem they tirelessly attended functions far and wide to support the charity - including jet-setting to the States to appear on Jay Leno's chat show.

Just a few years later the stage play, was released in the West End in 2009 with another spin on the story by the same script writer, Tim Firth.

To mark the tenth anniversary of the original, Terry and the girls produced a new calendar in 2010 featuring the remaining fundraising ladies, a decade on and still beautiful.

In 2012, Grassington Players staged the amateur world premiere of the play to much acclaim. It then went on to be performed more than any other play by amateur dramatic societies across the world, with more than 500 productions, all raising funds for the charity.

Eventually, thinking it was all over, the charity staged a glamorous tribute event at the Albert Hall, to thank the 'real girls' as they officially retired from the fundraising work that had dominated their lives for more

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than twelve years. But then, when they'd barely had time to hang up their sunflowers, Tim Firth had a chat with his old school pal, Gary Barlow of Take That fame, and suddenly it was very far from all over.

Bringing the story to life again, Barlow and Firth brought their cast and stage set to Burnsall village hall in March 2015 to perform a pilot version of a new musical to an invited audience. Afterwards those guests – including the original Girls and several Grassington Players members - were asked to provide feedback on their favourite songs to help shape the final professional show.

The Girls opened at Leeds Grand in 2015, went on to the West End in 2017 and was then adapted for touring the provinces as *Calendar Girls: The Musical*. It takes the best of the play script and tops it off with a host of entertaining songs administered with a good dose of Yorkshire grit and wit. It also introduces new characters in the form of teenage children with angst to add depth to the story.

The result is a multi-layered piece that manages to interweave themes with resonance for everyone; self-doubt, ageing, terminal illness, grief, friendship and how community strength and love shines through.

With the first license issued for amateur performing rights going again to Grassington Players, it neatly closes the circle as the *Calendar Girls* story 'comes of age' 21 years on from the 2000 calendar.

Grassington Players' links to the original girls go back a lot further. Beryl Bamforth, aka the real Miss January, joined the amateur dramatic society in 1970. She is now its longest serving member. John and Angela Baker were former members and Beryl fondly recalls directing Angela in *There Goes the Bride*, a production they took to a Drama Festival, where she was "dressed as a dolly bird". You could say the stage was set for their future exploits.

Beryl was 65 and the oldest of the original girls when the 2000 calendar was made. Her am dram confidence meant she was not in the least bit fazed. Her equivalent character, Jessie, in the fictional adaption, will be played in the forthcoming show by Jennifer Scott, herself even older at 77. She also played the character nine years ago in the Grassington Players production of the play.

Alongside a few new faces and professional directorial talent drafted in for this finale in the form of Anita Adams and Mike Gilroy, the cast of nineteen features seven of the same members from that production. Among them, Beryl's son Mark Bamforth plays Rod and his partner Jane Ellison-Bates reprises the role of Annie, the fictional character representing Angela Baker.

COVID has challenged the Grassington production, as it has countless others. Originally rehearsals were underway for performance in May 2020. Eventually, with the show rescheduled for this September, rehearsals were only able to restart in July, with a few cast and crew adjustments due to changes in availability. Initially working on Zoom and then only permitted to meet in groups of just six, it was a challenging start.

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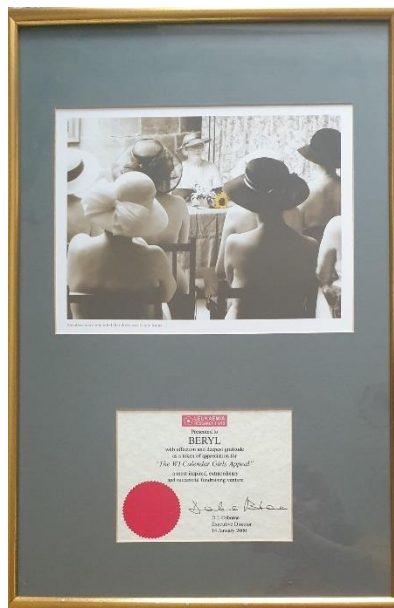
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Beryl Bamforth is confident that Grassington Players will do the musical justice, as they did the play, with a level of sincerity that comes from the closeness of the Players to the original girls. She also noted “Many amateur drama groups don’t necessarily have singers and probably wouldn’t tackle this difficult show, but we are very fortunate that we do have singing talent in the company.”

Comedy counterbalances the tears in this tale of the heartbreak of cancer and self-doubt tempered by the triumph of the female spirit. As we all begin to emerge into the new post-lockdown world, the uplifting nature of the show will seem all the more meaningful for the audience and performers.

There is added poignancy and irony in that cancer has impacted on the Players’ production. Cast member Paula Vickers, originally reprising a leading role, had to drop out of rehearsals early last year to undergo gruelling treatment for throat cancer. Happily, eighteen months on she has recovered sufficiently to drop into the role of another of ‘the girls’ for this year’s revised show dates. Tragically, however, the original set designer Andrew Jackson died of lung cancer in March. A retired GP, he had also been John Baker’s doctor. Then, during rehearsals, cast member Lottie Cuerden (playing wayward teen, Jenny) lost her mother, Bev Cuerden; another Grassington Players member who had fought the disease for four years.

The cancer charity linked with the Calendar Girls has gone through almost as many iterations as the story; Leukaemia Research became Bloodwise and has recently evolved into Blood Cancer UK. All ticket sale profits from the Gala opening night will go to them, along with a percentage from the other performances and £1 on every bottle of the associated Liquid Yorkshire Gin sold.

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The show is being generously sponsored by local broadband supplier Boundless Networks who specialise in 'reach, speed and service in locations other networks won't go' - dovetailing neatly with the pioneering spirit characterising the show.

Calendar Girls: The Musical will be staged at Grassington Devonshire Institute 25th September – 2nd October. Tickets are available online from <https://grassingtonplayers.com/tickets> or The Grassington Hub office on 01756 752222.

.....LOCKDOWN STORIES AND ACHIEVEMENTS.....

Bramley Parish Theatre Players

Throughout the COVID-19 pandemic Bramley Parish Theatre Players, like many other amateur theatre groups, has been working hard to keep theatre alive for its members and the local community. Just before the 2020 lockdown the group enjoyed a successful production of its Beauty and the Beast Pantomime, which was a truly magical experience for the audience as well as the cast and crew involved in the show. This was the first time the group had performed Beauty and the Beast and the commitment and support from all those involved, on and off stage, made for a brilliant showcase of talent. To its members, BPTP has always been a family and like so many in the arts industry, the group faced sadness and disappointment at having to postpone rehearsals for their next annual pantomime, in light of the pandemic restrictions. Aside from the shared love of performance and all things 'theatre,' Bramley Parish Theatre Players has always been a haven for socialisation, joy and support for those involved, and members have really missed the chance to sing, dance, perform and enjoy time spent with friends. It was decided by the committee that there would be a series of workshops, in the absence of rehearsals, for members of the group and those who wanted to attend, covering a range of creative and challenging activities and skills. The group's current Director, Dean Patrick, organised and facilitated fun and innovative sessions, with support from Janice Whitehead (Safeguarding) to ensure a COVID-secure environment. Through the wide range of in-person and online workshops, people came together each week to enjoy play reading, dance and acting sessions and a brilliant Ten-Minute Pantomime. Some highlights included readings of Calendar Girls (Tim Firth) and Daisy Pulls it Off (Denise Deegan), which were comical, emotional and adventurous, and invigorating dance rehearsals to well-known songs such as Shut Up and Dance (Walk the Moon). The Ten-Minute Pantomime took place on Zoom, and the cast were fully committed to the characters of Sleeping Beauty. This included brilliant costumes and voices from everyone at home! Each workshop allowed for

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developing skills such as what makes a good audition and script reading but most importantly, provided the much-needed space to meet with friends (even virtually) and for people to come together, sharing their passion, once again. The workshops have been incredibly well-received by those involved, providing “a sense of normality amongst the chaos” (BPTP Member) and have absolutely been the highlight of the week for many. The “younger group members have particularly enjoyed the workshops and have been thankful for them,” with a chance to once again spend time with friends and have fun (BPTP Member). The sessions are suitable for all ages and promote a can-do attitude, lots of laughter and chance to share the magic that is performance, once again. As the pandemic continues to be a challenge and struggle for many, Bramley Parish Theatre Players has continued to show commitment to the arts, it's members old and new and the celebration of talent, highlighting not just how to keep the spirit of amateur theatre alive and kicking, but the love, friendship and community that comes with being part of such a wonderful group.

Katie Evans BPTP Committee Member

.....OBITUARIES.....

**It is very sad that I have to announce the following members of NODA North East:
Andrea Troop.**



Andrea was an active member of Doncaster Stage Productions, formerly Doncaster Amateur Operatic Society, she was also the society's wardrobe mistress for many years.

Andrea Troop in the DAOS production of Die Fledermaus in 1994 taking the role of Adele at the Civic Theatre, Doncaster.

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Alan Parker

15th December 2020, Jeff Tyler wrote:

It is with deep sadness that we learned of the passing this afternoon of Alan Parker. Alan was a long-serving member of the “Thesps” who besides being a member of the Front-of-House staff, was also a valued and versatile member of the “Monday Morning Gang”, our team of retired members who are responsible for the general maintenance and repair of our theatre as well as building the sets for both our own productions but also those of the other groups who use the building.

Alan had retired from active participation earlier this year along with his wife Christine, who was also a long-serving member of the society – both as a very talented actress (who will forget her domineering “Lady Bracknell”) and as long-serving secretary.

Alan was a real “character” who went about his work quietly and with the minimum of fuss. He had a very dry sense of humour and Monday mornings will not be the same without the banter between him and Ian Cartwright about the choice of music played during the work-session – Ian being an opera/operetta-lover and Alan firmly a lover of rock’n’roll!

He will be greatly missed by us all and we extend our sympathy and condolences to Christine and all his family.

Carolyn Dickinson



Carolynn joined Bramley Parish Theatre Players for our 1993 Pantomime ‘Jack and the Beanstalk’, in which she played the evil Landlord. She had plenty of ‘on stage’ experience thanks to performing in a variety of venues over the years with the vocalist Glen Lea. From the outset she was an enthusiastic and committed member of our group. Her expertise in the world of fashion meant that she was soon in charge of costumes. Looking back through old photographs her invaluable impact is clear in the improvement and high standard we have today. She made sure costumes fitted and were altered to look right and she knew

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where to hire what she was unable to make herself. She was known for giving so much attention to the costumes of other cast members that she rarely had her own costumes finished in time for the Dress Rehearsal but was always immaculately turned out on the opening night. She played many roles over the years ranging from principal boy to evil villain. What's more, she always set a great example of being word perfect early on in rehearsals. She also keenly supported other local theatre groups and played some memorable roles in productions for Yeadon Charities Association and Morley Amateur Operatic Society. Whilst with Leeds Cosmopolitan Players she gave a compelling performance at the Carriageworks Theatre, Leeds, as Sylvia Shaw in 'The Thrill of Love' – a role for which she was nominated for an award. As a consummate performer, singing was something Carolyn really loved and contributed in Pantomimes and especially in our Summer Shows. With her wide knowledge of the music scene she was a valuable asset in helping to prepare a balanced and interesting programme to entertain the audience. She knew that groups cannot be successful without all the 'behind the scenes' organisation and work. Needless to say, she was soon an active committee member, eventually taking on the role of Secretary. She was incredibly passionate, committed and an asset to any group she joined, determined to make every show she was involved in as professional as possible whilst being welcoming and supportive to both new and existing members. In February 2020 she performed her final role with BPTP as the Enchantress in Beauty and the Beast. Despite being in the final stages of terminal cancer, she brought this character to life with all her usual enthusiasm and stage presence as she convincingly portrayed this wicked and vindictive femme fatale. Those who were privileged to call her a friend will remember her kindness and generosity. Her spirit, dedication and passion will live on in our group. Her love and laughter will echo into the future. A stalwart of our BPTP family who will be missed by members of the group and audiences alike. Edward Turner Chairman, Bramley Parish Theatre Players

Dora Johnson



John Higgins writes: Dora Johnson played for Hoyland Amateur Theatrical Society from 1976 (Pyjama Game) where I was MD, until the late 1980s. When I was appointed MD for Croft in 1979 they were in need of a pianist, so I asked Dora if she would be interested: she therefore came along with me and, concurrently, played all of the shows for Croft from 1980 (Irene) to 1988 (The King and I). These, including a couple of Christmas concerts, were all at the City Hall in Sheffield. She eventually moved to the Greater Manchester area (Marple) with her family, and sadly passed away after a short illness (14th March). Dora

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was a great accompanist, not only a pleasure to work with musically (always spot on) but a great friend both to me and the societies, where she was always very popular. I am sure everybody missed her once she had retired from her posts

Dr. Andrew Jackson



Andrew was a stalwart member of Grassington Players as well as raising money towards Prostate Cancer appeal, sadly Andrew lost his battle in February this year.

Bill Berry



Bill had a long & happy music career, playing the drums for over 50 years with local amateur groups. His first society was the St. Andrews players in Wakefield, he went on to work with

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Wakefield Operatic society, Wakefield West Riding, The Highbridge players, Crigglestone theatre company, Batley Thespians, Morley Operatic to name just a few, his drumming took him to many societies & places.

One of Bill's highlights was playing for the midnight cabaret at the NODA conference in Bridlington, which he spoke about often with such happy memories.

Panto's. Shows. Concerts, youth reviews Bill enjoyed them all.

He worked with Morley Operatic Society for many years, often driving in thick snow to play for their annual pantomime,

After Bill finally hung up his drumsticks, he still loved to see the shows. It was a whole new horizon for him actually seeing the whole show from the front, after he had only seen parts of shows from the orchestra pit.

His love of music, whether Brass Bands, orchestra's, panto's & shows either on stage or in the orchestra pit lives on through his daughters, sons in law & his grandchildren.

Bill always classed himself as being extremely lucky to have had the chance to play for great shows & to the friends he made along the way. Janet Graham, Bill's daughter.

Wendy Elliott



Wendy had a fall on 24th March whilst she was crossing the road. She was getting out of the way of a speeding motorist.

A kind lady stopped to see if she was alright, but apparently Wendy would have said just take me home. She wouldn't have said that she needed to go to hospital. She called her son David and asked him to pop round on his way home from work. David was, unfortunately on the other side of the country.

David said he called her numerous times on the way home to no avail. When he got to her house she was slumped in her chair. The ambulance was called and arrived within 10 mins. Wendy was taken to Bradford Royal Infirmary and scanned within the hour. The scans were emailed to the neurologist team

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at Leeds General Infirmary. Unfortunately, the bleed on her brain was too extensive for them to operate and was transferred to ward 27 at BRI receiving the care she needed as she slowly slipped away. This was so very hard for Wendy's family, David, Sharon Elliott, Zack and Darcey.

Wendy was a long-standing member of Great Horton Players where she will be greatly missed.

Katrina Butler



Katrina was born Katrina Ann Stead in Scarborough on Thursday 11th June 1959.

Katrina's father John eventually became the Stage Manager for the Scarborough and District Light Opera Society known locally as SADLOS in later life with Mick also working backstage when he was younger.

So, from an early age, music and performance were in her blood.

It was this early spark of theatricality, nurtured at home which eventually became the flame of Katrina's passion, the Performing Arts.

Her first show was in The Fantasticks and her first leading role was in "The Boyfriend" in 1976 at the Floral Hall Scarborough, where she also worked in the box office during the summer.

Katrina joined the Rose Bruford Drama school in 1978 on the newly created degree course, one of the first to combine 3 years of Acting with academic studies, so incredibly intense.

Katrina returned to Scarborough and turned her hand to directing shows for semi-pro societies in places such as Hull and Grimsby.

Katrina continued to work professionally as an actress with her dear friend Kev' in, Fruitbat Theatre for Children which toured in Schools around Yorkshire. They were commended by North Yorkshire Police for their work on an anti-bullying play and workshop. **She was always a perfectionist in all that she took on.**

Katrina, her husband Ken, another leading light in Whitby sadly passed away in November 2020 from Covid-19, and son Jordan were all heavily involved in working with the local Amateur Dramatic Societies. Katrina's talent and professional experience meant that she was cast in lead roles in Musicals such as the part of Reno Sweeney in 'Anything Goes', Anna in 'The King and I', Adelaide in, "Guys and Dolls" and Mother Superior in 'Sister Act'

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Katrina also had great success in plays such as her most recent part of Gladys Pugh, “hello campers, “Hi-de-Hi’. (Ho-di-ho)”. She was brilliant!

Katrina had considerable experience as a Director and directed Musicals such as ‘My Fair Lady’, ‘Me and My Girl’, ‘Hello Dolly’, for WAMTC and “Fiddler on the Roof” for SADLOS to great acclaim.

Plays that Katrina directed such as ‘Brassed off’ and ‘Goodnight Mr Tom’ for WADS played to packed houses.

Having fought bravely against cancer for 25 years, in January of this year, Katrina decided to enter St Catherine’s once again - as always with Jordan right by her side. He remained with her providing a constant loving presence until she quietly slipped away on the afternoon of Saturday 30th January.

Crowds, socially distanced, of friends and members of all the theatre groups gathered at Whitby Pavilion Theatre to pay their respects as the hearse passed by on the way to Briggsath church before cremation at Scarborough crematorium.

Katrina will be a huge loss to so many,

Ian Lee



Ian Lee died peacefully in hospital, on Saturday 9th January, with his wife Tessa, at his side. Ian had succumbed to Covid and was taken ill just before Christmas. Ian and Tessa moved to the Dale, five years ago. They wanted to get involved with community life, which they both achieved with great commitment by joining Pateley Bridge Dramatic Society and Tessa more recently volunteered as a steward at the Museum. Ian also helped set up and was a trustee of the ‘Men’s Shed’, was on the committee, a trustee and Health & Safety officer at the Memorial Hall.

Ian has been a great asset to the Playhouse. He initially joined the Tuesday morning group with set building, staffing productions, becoming a member of the committee and then taking on the role of theatre manager. Whilst he did not join to act, he rose to the challenge by readily agreeing to be one of the dwarfs in our recent pantomime. A man of many attributes.



Ian as one of the Seven Dwarfs in the

In 2020, Ian has been part of the sub-committee responsible for the refurbishment of the Playhouse, in order to make it Covid compliant and provide disabled access.

His unceasing commitment to the planning and managing of the project will be greatly missed. His dependability and practical input have been invaluable to us. His death has focused our determination to complete the improvements, as a fitting tribute to all the hard work that Ian has given to the Society.

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Judith Hardman-Smith



A lifetime of involvement in theatre beckoned when Judith was born in Lancaster to highly musical parents. Her mother, Beth, played first violin in the orchestra and father Les conducted local orchestras including those for Lancaster Amateur Operatic Society where Judith often attended rehearsals.

Act One is set in Harrogate where the family moved when Judith was nine. At Harrogate International Music Festival she would sing something from Ivor Novello in between all the contralto operatic arias – and win.

She took a job with National Savings whilst waiting to become a Queen Alexandra's nurse in the army (because their lace caps were the prettiest!). It was here that she met Charles, her first husband, whom she married in 1965, and had two children, Helen and Stephen, to join Charles's David, Mark and Aidan. All along Judith continued her love of theatre and was involved in Woodlands Drama Group and Harrogate AODS. She got her first leading role performing as Vera in Novello's *King's Rhapsody* at the Royal Hall in 1971 and was a founder member of Harrogate G&S. Charles's job was then transferred to a new department in Bradford

And so began Act Two in Baildon.

Their house was filled with music. Charles was a church organist and was not only Judith's husband, but accompanist, and they were constantly rehearsing songs for the various concerts they did, regularly performing at Masonic 'dos' and a regular 'spot' in the lunchtime recitals at Dewsbury Town Hall. The stage still took priority though and Judith joined Shipley Wesleyan Reformed AODS where she became really hooked on G&S and met people who would remain key players in the rest of her life. She brought to life characters such as Phoebe, Mad Margaret and Pitti-Sing and her rich contralto voice also came to the fore in roles such as Katisha, Dame Carruthers and her favourite, the Fairy Queen. Judith was very proud of the fact that she performed in all 13 of the G&S operas and also worked with Bradford G&S, Halifax & Harrogate G&S and, with Bradford Players, won a standing ovation at the Alhambra Theatre for her performance as Mother Abbess, following this the next year by playing Bloody Mary.

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In the 1980s Judith was invited to join the Savoyards, a new society, and this became a way of life. She performed in Waterford, Florida, Budapest, Mallorca and at Todmorden Hippodrome. She was part of a successful world record attempt, performing all the G&S operas in 29 hours and 11 mins (including on a double decker bus, a service station and swimming baths) and learning skills from people such as Carte icon John Reed. Savoyards were also an essential support when Charles sadly died.

Judith was then asked by Aireborough G&S if she would consider directing and Act Three opened with a tale of directing, grandchildren and a new leading man when Graham, from Keighley, came on the scene.

They lived in Baildon initially and subsequently moved to Eldwick, marrying in 2002. Over the next few years they went to America singing and staying in Gettysburg performing at the International G&S Festival. Judith directed shows with several societies from Settle to Wetherby including some in Bradford and Leeds and even produced *Pirates of Penzance* with 120 school children. She loved to keep productions fairly traditional but made sure she put her own twist on things with lots to do for principals and chorus alike. She would share the lessons she had been taught by John Reed, and others, and build up confidence, but woe betide a Yeoman who stepped out of sync or a *Mikado* performer who dropped their fan! Her final show was *Hello Dolly* at the Bradford Alhambra.

She became a NODA Representative in North East District 12 and held the position for 12 years until her death in January. She became the Chairman of the National NODA Representatives Committee, serving in this position for three years and also handled the Region's admin of Long Service Awards, in both cases working closely with NODA Head Office personnel. For some years she also gave her time as an encouraging Chairman of the Region's Summer School sub-committee.

Judith loved her nine grandchildren and was very interested in gardening. She was fond of clothes and always presented herself in a smart manner and had a strong Christian belief in life. She laughed, loved and had a real zest for life and made a great and friendly contribution to everyone that she met and was highly respected in the amateur theatre world where her expertise was second to none. True to form her funeral was a Judith Smith production – all music, readings and flowers being chosen and planned by her years before her death, to make sure it was done right!

Judith will be sadly missed by everyone in the North East region and by all who knew her.

Jean Taylor

Jean joined the Huddersfield Amateur Operatic Society when they re-commenced productions after WWII when she was still a teenager and was a constant member ever since.

Her first show was "Merrie England" performed at Huddersfield Theatre Royal (sadly demolished in the 1960's). She went on to perform with several Huddersfield societies both in principal roles and chorus. It was here where she met her future husband Stan, they were married in 1958. Together they performed with various amateur groups including concert parties performing in hospitals and old folk's homes.

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Jean Taylor, Representative for District 8 (Huddersfield area) until she retired at our 2015 AGM at Bridlington and a commemorative award was presented to her by Chairman of Trustees, Chris Ingram.

Her last main production on stage was “The Card” in 1977, which was when her daughter Julia made her debut on the backstage crew. After this Jean made one more stage appearance with her whole family, Jean, Stan and Julia in the rock musical “Time in Time Out”. This was written by local school teachers and produced by the Huddersfield Amateur Operatic Society and later taken to Bridlington to be performed at the Region’s Gala Weekend Midnight Cabaret.

When Jean finished her performing career, she concentrated on backstage activities forming, along with others, the Huddersfield Make-up Team which now travels the area providing this service for several societies, and also to train other people for their own societies.

Jean was a long serving member of the Huddersfield Amateur Operatic Society and is currently Active Vice President.

Jean became a NODA Representative 31 years ago and since then has served on various sub-committees but mainly as Secretary for the Region’s programme and poster competition. Jean held the Diamond Bar & 65-year stud long service award and, after 25 years’ service as a Representative she was awarded life membership at the NODA National Conference in 2009.

Sadly, Jean passed away on 14 July after a relatively short illness.

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Ian Ibbotson



On 21st February Dinnington Operatic Society wrote:

It is with great sadness that we have to announce the passing of one of our long-standing members, Ian Ibbotson.

Ian was with the society for 27 years along with his wife Glenis and played many roles on and off the stage. We at DOS send our love and thoughts to Glenis, Sarah, Dawn and their families.

RIP Ian, you will be missed.

June Brewer

Joyce Lakey

On Wednesday 4th August, Bradford Players announced the passing of Joyce Lakey a long-standing member of Bradford Players sadly passed away on the evening of Sunday 1st August. She was a wonderful person and anybody who met her through the Bradford Players either by being in a show or going to see their shows will know what a kind and caring person she was. Anyone involved with Bradford Players will remember her fondly for her great spirit and love for amateur theatre, to many she was Auntie Joyce. She will be missed greatly by all who knew her. Rest in Peace.

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Elaine Wharton



It was with great sadness that the passing of Elaine Wharton was announced on 4th August. Elaine was a member of Batley Amateur Thespian Society for many years, appearing in many shows and concerts both in principal parts as well as in the chorus and dancers. Latterly Elaine was the society Treasurer and kept a very firm eye and hand on the society's money. Elaine passed away on after a short illness, she will be very sadly missed by both members and patrons of Bats.

Louise Grayson



Louise's 40th birthday celebrations
Only a short while before she passed.

It is with great sadness that we have to announce that Louise Grayson lost her very short battle with cancer earlier this month.

Louise was well known in the Sheffield Am Dram world and will be greatly missed. She was a big personality and always smiling. Louise was a valued member of the "Splinters Theatre Group" for over 6 years, performing in shows such as Boogie Nights and 42nd Street. Then when Splinters TG hit their 25th year anniversary she joined many past members and performed in the spin off group "Splinters 25"

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productions of Rent and Rock of Ages at the Crucible Theatre Studio and the Octagon Theatre. She was also their Social Secretary for some time.

In 2015 Louise joined the Woodseats Musical Theatre Company for Calamity Jane and soon became a vital member of the Company, joining the Committee and performing in further shows and Co-directing two Christmas Concerts. Her last performance with Woodseats MTC was in July 2019 as the Preacher's wife Vi Moore in "Footloose" which was arguably one of her best roles. She also took part in the various Woodseats MTC compilations put together during lockdown.

She has appeared with other Sheffield groups such as Southey Musical Theatre Company and played the Stage Manager in Ellesmere Musical Theatre's production of 42nd Street which was the last show to be performed in Sheffield before lockdown.

Louise's strong personality and strength was clear after her diagnosis, when she was determined to live what she had left of her life to the fullest, by celebrating her 40th birthday with a massive BBQ attended by at least 100 people, and organising days out and a holiday to Centre Parks with her family, some of which she was sadly not able to take part in.

Louise's passing has been a great shock to the Sheffield Am Dram world and we send our love and sincere thoughts to her two small children and husband Richard.

My aim is to produce this regional newsletter three times each but in order to do so I need your help, if you have any articles or things of interest you would like to be considered for inclusion, please let either me or your Regional Rep have them.

I can also include show flyers for your forthcoming productions, again send them to either me or your Regional Rep who will pass them on to me, please be aware of any infringement of copyright when producing your flyers.

If you have any ideas of things you would like to include, please once again either let me or your Regional Rep know, I can't promise I can include them, but we can try.

I aim to get the next issue out during December when we hope things are back to normal or at least we will have some idea as to what "normal" may be, so please do

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ensure I have anything for that by mid-November to give me time to add it.

NODA North East

Regional Councillor's Show Visits which of course were all sadly either postponed or cancelled.

2021

MONTH	SOCIETY/SHOW
January 2021	Woodseats' Online Christmas Concert
February 2021	District 5 Online Q & A with Aimee Good RTSA's online RTSA's Got Talent
April 2021	NODA North East Virtual Gala Weekend
June 2021	LIDOS When The World Turned Upside Down
July 2021	Acorn Theatre Company 39 Steps Woodseats' Online Concert Easy Street Theatre Company Back to The 80s
August 2021	NODA Summer School Drama Workshop with Sarah Osborne, Grassington
September 2021	Re-Opening of Rotherham Civic Theatre UKFD - Mr Cinders NODA National Conference & AGM LIDOS - Plague RTSA - Little Shop of Horrors Longwood - Into The Woods Grassington Players - Calendar Girls, The Musical
October 2021	RTSA - Forbidden Theatre Rotherham Phoenix Players - 1 Man, 2 Governors
November 2021	Districts 9, 11, 12 & 15 meeting RMC - Priscilla Queen of The Desert Ossett Youth Theatre Concert Lamproom MTC - Joseph & The Amazing Technicolour Dreamcoat

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	STOS - Elf Huddersfield MTC - Calendar Girls, The Musical
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I hope you all enjoy reading this newsletter, please do pass it to your members for them to read too.

Please also remember to let me have anything for inclusion in the next edition by mid-November 2021.

With very best wishes

Les

NODA North East Councillor.

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