

# scene

Autumn 2016



**Youth Final**



**The magazine of Scottish Community Drama**

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## OFFICE OPENING HOURS

Our staff work flexible hours but the national administrator's normal office hours are Tues-Thurs 8am-3.30pm, so please leave a message and someone will get back to you as soon as possible.

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# Chairman's Chat



So google maps said 6 hours to Cardiff - and 9 hours later I made it to the theatre with 5 minutes to spare! However, I made it in time to see the brilliant winning play from our friends at DAW, who JUST pipped our own Studio Theatre Group into a very close 2nd place, with their own terrific performance.

It was a privilege to be at the British Finals to represent SCDA, from where I took home the best wishes of all the other countries back to pass on to you. I was also very proud to announce the Geoffrey Whitworth winners, and our very own Isabella C Rae as runner up. Well done Isabella, your commitment and that of your club to SCDA is greatly acknowledged.

Believe it or not - arrangements are already starting for our turn in 2018 - don't pick up the phone, it may be me to ask you to do a job!

And now I'm looking forward to our 90th Birthday celebration at Pitlochry on the 23rd of July, where we can relax and chat and not have to worry about performance nerves, and more importantly, eat drink and be merry! From chatting to my fellow National Chairs in Cardiff it struck me how strong we are as an association, how lucky we are to be in a stable financial situation and to have such a thriving and diverse membership, and I'm sure we have at least another 90 years in us.

Yours aye,

Jackie Westerman  
chair@scda.org.uk

## Poster Competition

*Closing date for entries 1<sup>st</sup> January 2017.*

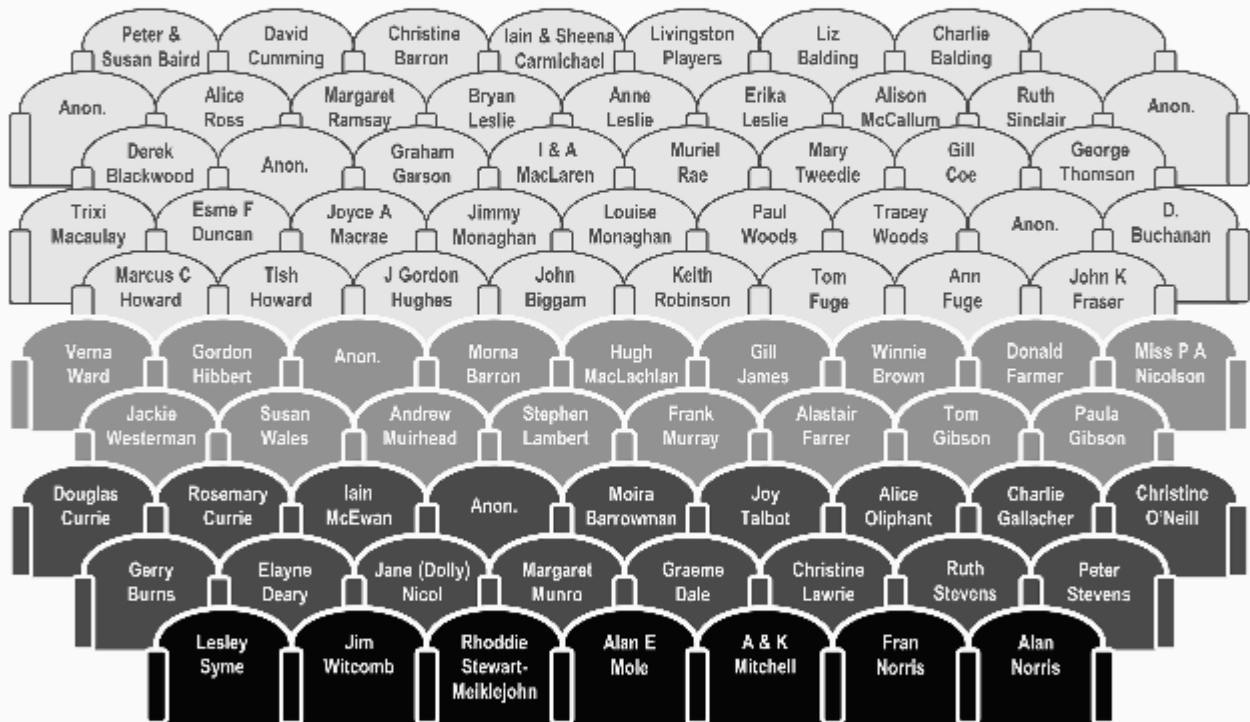
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*Any posters from an SCDA clubs production in 2016 that has the SCDA logo or state they are members of SCDA is eligible. Electronic PDF file preferred.*

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Please join our band of supporters. SCDA faces a huge ongoing challenge to meet its goals without the benefit of funding from Creative Scotland. Your donation of £5 (or more!) per month will help us achieve those goals. You'll find an application form on our website and they are also available from SCDA HQ.

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# Welcome....

to Sue McPhee from Inverclyde, Lee Dunn from Moray Firth, Christine Hammond from Highland and Scott Fingland from Stewarty;

to Aberfeldy Drama Club youth section and to Banchory Amateur Dramatic Company; also to new patrons Tom Fuge, Peter & Susan Baird, Liz Balding, and Charlie Balding

Thank you....

first of all to the members of the Executive and National Committee for continuing to donate expenses; and also to A McNaughtan, Keith Robinson, A Hendry, R Stewart-Meiklejohn, Plockton ADS, A Ross and B Mackenzie for their kind donations.

Tony Flisch  
National Vice-Chairman  
[vicechair@scda.org.uk](mailto:vicechair@scda.org.uk)

## The Seven Ages of Man

Amateur actors don't often get the chance to play Hamlet or Juliet. But then along comes a multi-centenary of our greatest national dramatist – arguably the world's greatest – and The Edinburgh Makars felt we had to rise to the occasion. So in the week of the 400th anniversary of Shakespeare's death we put on a performance of *The Seven Ages of Man*, a rehearsed set of readings from Shakespeare's plays devised and compiled by Rachel Moon.

'All the world's a stage,' we were reminded by the company of 14 as they arrived on stage, 'And one man in his time plays many parts, his acts being seven ages.' Then the narrator called the company to order: 'Now, we'll have a speech straight. And speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue.'

And then we were off, with 'the infant, mewling and puking in the nurse's arms' in scenes from *A Winter's Tale*, with Antigonus duly pursued by a bear. The schoolboy followed, represented by the student Hamlet. And while we called it 'readings,' our Hamlet – given the most famous speech in the world – was one of several who spoke the speech trippingly on the night, rather than reading. This section ended, of course, with the stage littered with bodies. They were cleared just in time



for more bodies to take their place: we had not one, but two lovers, and you will know that Romeo and Juliet both end up dead as well.

Henry V, the 'soldier full of strange oaths,' urged his army into the breach and inspired them with 'a little touch of Harry in the night' before St Crispian's Day. He was followed, appropriately, by a justice, but it has to be said that our justice did not have a 'fair round belly with good capon lined,' because our justice was Portia. Portia, you will remember, disguises herself as a lawyer to plead Antonio's case against Shylock, reminding us that 'The quality of mercy is not strain'd ... And earthly power doth then show likest God's when mercy seasons justice.' Yet there was not much mercy apparent in our next scene either, as the closest we could get to a 'lean and slipp'd pantaloon' was Lear – and the oratory

of both Lear and his daughter Cordelia comes, sad to say, to another untimely end.

We finished 'this strange, eventful history' not quite with 'childishness and mere oblivion' but with magic. Puck led us a merry dance, and assured the audience that

*If we shadows have offended,*

*Think but this, and all is mended,*

*That you have but slumbered here*

*While these visions did appear.*

Visions, verse and music: between each scene we heard one of the more famous sonnets, with gentle guitar accompaniment. And the audience was far from offended: they were enthusiastic about the evening, with its selection of words, scenes and characters from The Bard, some well-known and some a little more unfamiliar. The company was enthusiastic too: each of us got to 'play many parts,' including some of the most rewarding lines we shall ever have the chance to present. And let us hope that Shakespeare would be pleased as well, that his work lives on, among all of us who marvel at his artistry.

Mike Appleby  
The Edinburgh Makars

# Playwriting News

## Geoffrey Whitworth Competition 2016

The results of this annual playwriting competition which is administered by SCDA on behalf of our sister UK organisations – Drama Association of Wales, Association of Ulster Drama Festivals and the All England Theatre Festival – were announced at the end of May with all of the submitted scripts having received their first performance in the opening round of their respective competitive festivals.

Our Professional Judges were once again prolific playwright and adjudicator Ron Nicol and his wife Norma who continue to provide a consistently high standard of assessment supplying each entrant with detailed comments on their work and general advice for future submissions.

This season the Playwriting Convenor had to communicate with a number of playwrights whose scripts had obviously never received previous performance (some stating the fact quite openly) indicating that some Playwriting Organisation had been promoting the event as an open competition without mentioning the restrictive criteria.

Regrettably there were only twelve entries this year, fewer than half the number expected and writers are reminded to check thoroughly for errors and ensure they abide by the competition rules. One script ran to 50 pages because of double-spacing whilst another risked disqualification by using a smaller font than that specified.

After the script has passed out of a playwright's hands most have no influence over the play's future interpretation and if authors hope it will be played as originally conceived then every effort must be made to ensure their intentions are clear.

Because authors become totally absorbed in their work they naturally think that aspects such as the message of the piece or motivation of characters should immediately be obvious to others but unfortunately this isn't always the case. A script has to speak on the author's behalf so for the purposes of a playwriting competition playwrights not only need

to show they can develop a plot, create believable characters and write original dialogue but should also provide information about how their play should be performed.

Some playwrights think it's unnecessary to provide stage directions or setting details on the grounds that it's the director's job to decide how the work should be staged but a stage play cannot be constructed as if for television viewers where scenes dissolve into each other and the set is magically changed without any apparent human involvement so if a storyline requires a scene change the writer must indicate how it might be achieved successfully.

The directors and performers have the benefit of the rehearsal process to clarify the contents of the script, interpret the play's message and understand the relationships and motivation of the various characters and it's also quite likely that the author directed the original festival production or may have been present at rehearsals to provide assistance. Whereas competition judges haven't seen the performance of the submitted play and must base their evaluation solely on the script as supplied.

### **Winning Play**

**'The Arrangement'** by Toby Rome of Totterdown, Bristol.

A well planned piece of writing with the author providing plenty of information and helpful stage directions.

Widow Anna celebrating her 60th birthday has recently met 30 year old barman Sam who reminds her of a former lover and she decides to pay him to sleep with her which forms the basis for an absorbing study into the evolving relationship between two well defined characters searching for love and comfort in their lives, made more intriguing by their difference in ages.

As both characters progress through unfamiliar territory their awkwardness is well conveyed in the dialogue building to a dramatic climax and sensitively handled conclusion. A fairly short play with a great deal of depth and some unexpected turning points making the piece absorbing from beginning to end.

### **Runner-Up**

**'Such a Parcel of Rogues'** by Isabella Rae of Cambuslang.



Winner of the Scott Salver Competition 2016 this piece comprising two plays in one provides contrasting roles for different age groups as the action alternates between the 18th and 21st century families.

The former storyline portrays the dreadful poverty left throughout Scotland following the doomed Darien Scheme with clearly drawn characters and accomplished use of Scots language whilst parallels are drawn with the modern day family about to vote in the independence referendum.

Family relationships are well established with a clear understanding of the female psyche and the suggestion that to have differing political views risks bringing lifelong damage to family unity.

Lively realistic dialogue colours the fiery interactions between the characters in these absorbing tales interwoven by an accomplished playwright.

### **Highly Commended**

**'Federico'** by Susan Pierce of Saltburn.

A work full of emotion and theatricality set in 1936 Spain with a large cast offering possibility of doubling. Twin locations of garden and theatre interior. Dialogue flowing easily with short sequences in Spanish.

Action packed commencing with a blindfolded boy in a children's game becoming a blindfolded man before a firing squad. Includes poetry, song and excerpts from Lorca's 'Butterfly's Evil Spell' using puppets and 'The House of Bernarda Alba'.

Assumes that Lorca's assassination and the Spanish Civil War background are familiar to audiences nevertheless a dramatic and fiery presentation.



### Commended

**'Best Foot Forward'** by S and T Wilkinson of Marske by the Sea, North Yorkshire.

Contains vast amount of helpful information for potential directors and performers including a three page synopsis, detailed character descriptions and outline of setting with scene change incorporated into action.

Essentially a three scene play consisting of two long introductory

monologues and a finale when the two contrasting protagonists meet. There is some beautiful writing and well handled comedy plus a lovely reconciliation scene to close between the two ladies recalling the loss of loved ones.

**'Journeys'** by Shari Gledhill of Scarborough.

A pair of monologues for two men each telling their stories of falling in love with the same woman.

Feelings are well expressed and sympathetically handled and the story develops well as they explain how Alison's marriage to Joe breaks up and she finally finds consolation with Will.

The text is beautifully written and the characters well drawn but the drama lacks interaction as the two men relate their stories in isolation and the piece might have benefitted by being extended to include Alison's version of events.

Excellent devised with a splendid story, first rate plot developments and potential for audience involvement with the characters.

Toby Rome was presented with the Geoffrey Whitworth Trophy on the final evening of the British Final at Sherman Theatre, Cardiff on Saturday 2 July.

Many congratulations to the winners and thanks to all of our writers who submitted their work for assessment this season.

The top scripts are now available to borrow from our National Library at Summerhall in Edinburgh.

Stephen Lambert  
Playwriting Convenor  
*Photo: Tony Flisch*



As claimed before, we have a Tardis in the National Script Library – not just for time-travel, for its sheer capacity. We may look small but by gum we have some stock, and regularly receive more.

The picture collage here is of a small sample of donations in 2016, many newly published and donated by Samuel French, Nick Hern Books, Cressrelles etc., and others donated by individuals. All are available to members. See the online catalogue for single titles.

We also have many thousands of collections- some volumes with as many as 59(!) titles within them, so if you cannot find a title just ask and we will search the collections for you.

Need inspiration for a particular cast range or genre / length? We also offer a filtering/search service. An online enquiry form will soon be available but meanwhile just email us via [library@scda.org.uk](mailto:library@scda.org.uk) or ring/text 07799408608.



# British Final 2016



Our trip to the British Final actually started the week before, with a visit to Stratford to see our friend Martin Turner perform as Bottom at the RSC. A truly memorable experience – but that’s another story.

We arrived in Cardiff to find the City buzzing with energy as Wales prepared to take on Belgium (football!). No matter that the action was in France, it seemed that most of Cardiff had turned out to watch it on the big screens in the City Stadium. The weekend was altogether quite something as Beyoncé had appeared the night before, and England was playing Sri Lanka in the Glamorgan ground in Sophia Gardens on Saturday.

The civic reception on the Saturday morning was hosted by Huw Irranca-Davies, member of the National Assembly for Wales in the stunning Senedd building where the atmosphere was further enhanced by the beautiful harp playing of Annabelle Oliver.

But to the plays.....

The Friday evening started with an opening video which segued into a song written specifically for the opening and performed by the Tenovus Cancer Care ‘Sing with us Choir’ and then the house lights faded and we waited with anticipation for the first play.

‘Contractions’ by Mike Bartlett performed by the Welsh finalists, The Unknown OUTcasts.

This chilling and disturbing play explored the relationship between a

company and its employees where the company controls pretty well every detail of the employees life, including personal and sexual relationships. I won’t give away the plot details as this would definitely be a spoiler if you were ever to get a chance to see the play, but in typical absurdist tradition, the two totally believable characters (The Manager played by Susan Monkton and Emma played by Kate Hawkins) took the plot to a disturbing and extreme conclusion. The set was stark and impersonal as befitted the play.

We learned later from adjudicator Jan Palmer Sayer that this had originally been conceived as a radio play, before being taken to the Royal Court Theatre in London. Jan said it was a ‘glossy production, minimal and tight, with perhaps more scope for turning the screw in the last third’. Both actors were praised for their superb characterisation and vocal range.

The second play of the evening was ‘The Martha Syndrome’ by Scott Marshall performed by Northern Ireland finalists, Rosemary Drama Group

The curtain opened on a set representing a police interview room. A woman (Avril Robb) had been found wandering in a park with blood on her hands, and the play followed her interrogation by DC Crane (Mel Lyle) and her boss DI Carpenter (Adrian Cooke). When Crane realises that she is the wife of a notorious criminal lawyer, her handling of the situation changes. I felt that the plot stretched credulity somewhat but the actors performed really well – particularly Avril Robb as ‘The Woman’ and you were drawn into the dark story that slowly evolved. I felt too that the ending was not as unexpected as it should have been, but that was more the writing than acting. Jan commended the actors on their performance, but remarked that it could have done with tighter staging.

It should also be noted that Jan’s announcement of the football result got perhaps the biggest cheer of the festival!

The first play on the Saturday was

‘A Bench at the Edge’ by Luigi Jannuzzi and performed by the Scottish finalists, Studio Theatre

Many of you will have seen this play at the Scottish Final. It relies on there being a believable edge to the abyss, which at the Church Hill was accomplished by using the edge of the stage. The stage at the Sherman Theatre is at the same level as the floor, but the effect was extremely effectively created by having a hard edge to the stage lighting. The set was totally minimal consisting solely of a green bench mid stage right on an open stage.

A Bench at the Edge was Luigi Jannuzzi’s debut play. It is an abstract, avant-garde two-hander which explores ideas surrounding life, death, suicide and the abyss. The two characters, Man 1 (Scott Jamieson) and Man 2 (Scott Neish), located somewhere between life and death, probe the dark shadows of society, asking what drives people to the edge and what makes them want to keep on living.

Jan commended the team for the clever staging, costumes and sound, and praised the two actors for their delivery and convincing characterisation.

This was then followed by ‘Interior Designs’ by Jimmie Chin and performed by the English finalists St Alban’s Players. Originally titled “Three into One”, this play was first performed in 1987. Despite now being nearly 40, the situation and issues are timeless. Simply staged with tight spots delimiting specific areas, the only furniture was a stepladder down stage left. The man ‘Him’ (Rory Adamson) covered several roles and effortlessly slipped between these characterisations. The three women Holly, Amy and Irene (Andrea Pleasant, Rebecca Haslehurst and Gill Gowen) each from very different backgrounds and all benefitting from the attentions of Him. The three women quickly established their character and the dialogue sparked with innuendo. Jan praised its beautiful crafting and technical achievement but felt the pace slipped occasionally through the transitions.







that there were two plays in this strong quartet that made particularly good use of the stage and that the winner of the Howard de Walden trophy, by just one mark was the Welsh entry with 'Contractions'. Also awarded was the Geoffrey Whitworth trophy, for best original play performed at the One Act Play Festival, which went to Toby Rome for his play "The Arrangement".

Finally Teri McCarthy, Chair of the Drama Association of Wales gave a vote of thanks and handed over to J Mac Pollock of Northern Ireland where the festival will take place in 2017.

You can find more photographs of this thoroughly enjoyable event here : -  
<https://www.flickr.com/photos/56544645@N07/albums/72157670601636605>

Tony Flisch

The audience fully enjoyed this lighter piece as the culmination of two nights of very high quality drama.

After some more excellent Welsh singing, it was time for the platform party and the result. Jan did not keep us waiting, taking very little time in coming to her conclusion

# Grease is the Word



Grease is one of the best known musicals of all time, starting as a stage show in 1971 before being made into the iconic film starring John Travolta and Olivia Newton John in 1978. Although the musical has been available to schools, it is rarely available to amateur groups, so Kirkintilloch Players were delighted to hear that the narrow window of availability to perform it, fitted with the timing of their youth summer show. After 4 ½ months of rehearsals, Kirkintilloch Players enthralled audiences last week with their energetic performance.

With 22 musical numbers, multiple locations and a car required on stage in our tiny 60 seater Turret Theatre, it was probably one of the most difficult shows we have ever staged. The production team (Hilary Lynas, Amy Angus and Anne Marie Connor) rose admirably to the challenge. The imaginative and versatile staging, designed by Amy Angus and Gordon Allan and created by the talented stage crew, allowed the specially built car to be stored on the stage and to

be brought out for the appropriate scenes. The costume team (Shirley Angus and Morag McKean) searched for authentic 1950s costumes, creating a visually stunning show. The attention to detail didn't stop there and great care was taken in finding 50s style props including

American sweets and a portable record player. Gillian Cameron (one of the parents) made the most fantastic headdresses for the 'Beauty School Dropout' dream sequence

The talented cast, took on these iconic roles and made them their own. The interactions between the T-Birds (Lewis Baird, Arran Summers, Ben McDowall, Fionn Cameron and Adam Cooper) were completely believable, incredibly energetic and very humorous. The characterisation of the Pink Ladies (Rachel Kimmitt, Claire Connor, Tierney McLeod and Aimee Alexander) was excellent and their interactions with Sandy (Megan Kilpatrick) were varied and convincing. There is a lot of humour in the show and this was handled very well by many of the characters but special mention goes to Mitzi Oliver as Patty Simcox and Stuart Fleming as Eugene. The famous prom scene ended with a breath taking dance from Jemma McLachlan

as Cha Cha. The whole show was an excellent example of ensemble playing and those in lead roles were ably supported by the other cast members in the minor roles (Eilidh Millin, Steven Fleming, Robert Lawson, Ailsa Bos, Niamh Hale, Samantha Kilpatrick, Ciara McDonald, Stephanie McBride, Mia McKendrick and Cameron Murray).

The audiences thoroughly enjoyed the musical numbers and imaginative dances to well-known songs like 'Summer Nights', 'Greased Lightening' and 'Hopelessly Devoted' and many couldn't help joining in. The cast received several standing ovations after gripping the audiences each night with their amazing performances. It was clear they were thoroughly enjoying themselves on stage and the audiences smiled from start to finish. For Kirkintilloch Players, Grease really is the word!

Lorna Campbell  
 Kirkintilloch Players Youth



# Scottish Youth Final

Every year I look forward to, and thoroughly enjoy, all the scda youth festivals and am always very impressed by the high standard of the youth plays, which seems to improve with each passing year.

This year we had a very interesting situation where two teams in the final performed the same play. Although it is not to everyone's liking to see the same play twice in a competition, I have always enjoyed this experience as I find it very interesting to watch how two teams approach the same play in a completely contrasting way.

Eastwood Park Theatre, Giffnock, was the venue for the 2016 Scottish youth finals and the adjudicator, Alasdair Hawthorn, had the extremely difficult job of choosing a winner. He spoke about what a wonderful organisation scda is and how it is still going strong after 90 years.



He began his adjudication by commenting that all four plays covered very serious subject matters and continued that all four deserved to be here and praised them on their high standards.

The afternoon session opened with Thistle Theatre Company, representing Western Division, performing "Rabbit" by David Foxton. He said the presentation was excellent and liked the acting on varied levels. It was a lovely setting and very atmospheric, excellent ensemble playing and all the cast had an individuality about them. He felt at times the lighting changes were a bit too bright and the music sometimes intrusive. He thought it was a very powerful piece, powerfully put across.

Following that was Breadalbane Academy, representing Northern Division, performing "DNA" by Denis Kelly. Alasdair said this was another incredibly powerful piece and spoke about it showing how far people were willing

to go to cover up an accident. He personally didn't think the tableau at the start was necessary as we were drawn into the story by not knowing and it would have been more powerful to let the idea trickle to the audience and too much was given away at the start. He was also distracted by scene changes and would have had the three acting areas left on stage, which would have allowed the performance to flow from one scene to the next. He praised the interaction between the players which was very believable. He said it is very difficult to speak over each other, as is the case in real life, but the company managed to pinpoint everything you wanted to hear and the dialogue was all still heard.



First in the evening was Fintry ADS representing Eastern Division performing "Tuesdays and Sundays" by Daniel Arnold. Alasdair said this play was a challenge, based on a true story. The performers rose to the challenge to make the words their own, with only each other's characters to rely on. It had very good pace and very clear vocal clarity, with little nuances to add to the different characters they had to portray. A couple of times the tail end of lines was lost but not enough to lose the thread. Beautifully staged with colours blending. A minor criticism was a couple of times the lighting was too dim. 10% more would have lifted faces so facial expressions could be more clearly seen. The lovely song at the beginning set the mood and you could hear a pin drop at times. Laughs were also there, which was down to the actors' performances.

This was, in my opinion, the well-deserved winner.

Last on was Inverness Royal Academy, representing Highland division, again performing "Rabbit" by David Foxton. Alasdair found it fascinating to watch two performances of the same play. Powerful imagery made sense to show the precursor to the play, very simple but very powerful. He wondered if maybe some kind of uniform would have shown they were

part of the same "tribe". At times there was difficulty hearing when the diction was a little bit muddy. Even if a performer has only one line it is equally important that they should be heard.

Unfortunately, it couldn't be seen who said the line due to the grouping and the actors being in absolute straight lines. Good characters and good individual characterisation and he praised the only male in a large, all female, cast.

As I'm sure everyone who attended the Scottish Youth Final will agree, the future of scda is assured and in very competent hands, and will continue to go from strength to strength.

Ann Fuge

*Photos by Tony Flisch and David Smith*



# All the world's a stage..... but do we really need one?



at times desperation. What better way to perform it then, than to find a small, intimate venue with its own bar and invite the audience into that space, allowing them to believe that they are there with the characters. And it seems that we achieved that: there was more than one audience member who admitted that they were close to joining in with the chorus of "goodnights" as Jim and Finbar left the bar towards the end of the play.

The Linlithgow Players have never been shy of site-specific performances but when it came to our Spring production, our fall back position had for many years been our local secondary school stage.

A desire to embrace new and creative ideas, coupled with the financial pressures of the local council increasing venue hire fees has encouraged the group to explore different ways of bringing challenging and exciting theatre to the town. This Spring, the search for a venue and a play that worked well brought us to "The Weir" staged in one of our local hostelrys, the function room of The Star and Garter Hotel.

This award winning play by Conor MacPherson is set in a remote, small bar on the west coast of Ireland. On a dark and windy Winter's evening, with the peat stove glowing, Brendan the barman welcomes Jack, Jim, Finbar and new-comer Valerie as they gather for some pints and a few 'small ones'. The gentle showmanship of the story-telling which is central to the play is contrasted with the intimacy of characters opening up and reaching out to others by perhaps unwittingly revealing their personal regrets and



Our production of "The Weir" was a welcome reminder that theatre does not need a stage. Indeed, sometimes we can create something



more magical without it. The physical closeness of the players allowed shifts of emotion in the characters to be keenly felt, increasing the empathy and responsiveness of the audience. This heightened the contrast between the spontaneous and shared laughter of characters and audience and the pin-drop stillness of an audience held by the emotional intensity of a character's story.

So site-specific theatre enriched our production. We attracted new audience members who were intrigued by the idea of a play being performed in a bar, tickets sales were



unprecedented, and we played to sell-out audiences.

And so what next? I think it will be hard for us to return to what is becoming a prohibitively expensive traditional venue. It seems a contradiction that on the one hand our local council "encourages the wellbeing and lifelong learning of the people of West Lothian by providing opportunities to participate in the arts", while on the other hand it is pricing out of the market the local amateur groups that provide that opportunity. But perhaps this has been a blessing in disguise for us, opening our eyes to other creative ideas and allowing us to develop a piece of theatre that brought us and our audiences a unique, enchanting and impressive combination of play and venue that will stay with us for some time to come. The hunt for the next winning combination begins.....

Liz Drewett  
Linlithgow Players



# Play Reviews – BY STEPHEN LAMBERT

Scripts from leading publishing houses can be ordered through the SCDA Discount Scheme - please contact Brenda Williams at our National Office by phone or email for details. Reading copies of all scripts and the top plays in our Scott Salver, Geoffrey Whitworth and Play on Words script writing competitions are available to borrow from the SCDA National Library at Summerhall Arts Centre in Edinburgh.

Please note that we cannot guarantee every script reviewed is currently available for amateur performance.

## NICK HERN BOOKS

### 'Poppy + George' by Diane Samuels

Romantic Drama (with music) in seven scenes  
Cast: 2 Male, 2 Female ISBN: 9781848425453

The period is 1919 and the Great War is finally over when Poppy Wright arrives in London from the North of England to make her mark in the world.

Deep in the heart of the East End she finds employment in Smith's tailoring and costumier workshop where she meets dashing chauffeur George with whom she quickly falls in love.

However this is a time of change and opportunity emerging from the losses of war when all are questioning who they are and the differing roles they can play in forging a new modern era – it's time to ditch the corset and discover who really wears the trousers.

Inspired by the days of music hall and drawing on a world of female impersonators, popular song, double entendre and some unexpected revelations, this new play received its premiere at Watford Palace Theatre in 2016.

While the script refers to Musician Tommy playing piano, he could equally well be accomplished on the ukulele, accordion or another appropriate instrument of the period.

Copy includes helpful background notes by Diane Samuels, original production photos and a glossary of foreign phrases.

### 'Wit' by Margaret Edson

One Act Extended Drama  
Cast: 4 Male, 4 Female with doubling  
ISBN: 9781848425521

Vivian Bearing a celebrated but exacting Professor of Metaphysical Poetry has been diagnosed with an aggressive form of cancer and it appears her life is nearing its final chapter.

As she submits herself to an experimental treatment Vivian approaches her illness with the same uncompromising rigour she brings to bear on the sonnets of John Donne and eventually comes to reassess her life and work with profundity and moving wry humour.

This Pulitzer Prize winning script is a striking and sharply funny reflection on the frailty of existence and complex relationship between knowledge and love. A dazzling yet humane play first performed in 1995 and recently revised at the Royal Exchange Theatre, Manchester.

Most of the action takes place in a hospital treatment room with furniture rolled on stage by the technicians.

### 'Rabbit Hole' by David Lindsay-Abaire

Two Act Drama ISBN: 9781848425569  
Cast: 2 Male, 3 Female

Becca and Howie Corbett are a happy suburban couple whose lives are changed forever when their young son Danny is killed in an accident.

Eight months after the event, they are beginning to drift perilously apart with Becca wanting to start afresh in a new home and give away her son's possessions whilst Howie is determined to keep the memory of Danny alive at all costs.

Another Pulitzer Prize winning drama filled with distinctive wit and grace charting the path from grief to its antidotes of love and hope for the future with sightfulness, compassion and searing honesty. It was made into a film starring Nicole Kidman in 2010 and this stage version had its UK premier at Hampstead Theatre in 2016.

Composite setting of kitchen, living room and bedroom.

Helpful playwright's note on how a potential director can achieve the delicate tonal balance essential to the piece.

### 'Nell Gwynne' by Jessica Swale

Two Act Drama ISBN: 9781848425590  
Cast: 7 Male, 5 Female plus ensemble

It is London 1660 and King Charles II has exploded onto the scene with a love of all things loud, extravagant and sexy while at Drury Lane a young Nell Gwynne is causing stirrings amongst theatre goers.

The storyline charts the rise of an unlikely heroine from her roots in Coal Yard Lane to her eventual success as Britain's most celebrated actress earning a hard won place in the heart of the King.

However in an age when women are still second class citizens, can her charm and spirit of determination protect her from the dangers of the royal court.

A wonderfully layered celebration of theatre and an apt homage to a woman incredibly ahead of her generation.

This exhilarating take on the heady world of Restoration Theatre premiered at Shakespeare's Globe in 2015 before transferring to the West End earlier this year featuring Gemma Arterton, Michelle Dotrice and David Rintoul – a rollicking good evening's entertainment.

Jessica Swale's other work includes many adaptations of classical novels and 'Blue Stockings' (previously reviewed) which is already proving a popular success amongst amateur and student companies and is currently on the GCSE drama syllabus.

The script also celebrates the musicality of 17<sup>th</sup> Century drama, brimming with song and dance. Featuring original lyrics, Nigel Hess's beautiful song arrangements can be licensed from Nick Hern Books.

Copy includes text of an interview with the playwright speaking to theatre historian Heather Neill about the historical background of the relationship between King Charles and Nell.

### 'The Massive Tragedy of Madame Bovary'

(Gustave Flaubert's complex novel lovingly derailed by Peepolykus) adapted by John Nicholson and Javier Marzan

Two Act Comedy ISBN: 9781848425644  
Cast: 3 Male, 1 Female

An exhilarating combination of verbal slapstick, visual surprise and anarchic comedy is brought to Flaubert's seminal nineteenth century masterpiece.

Audiences will laugh and cry in equal measure as Emma Bovary chooses the wrong husband

in a series of mesmerizing love scenes featuring a procession of devastatingly attractive men or rail at the fate of women in a patriarchal society. Prepare yourself for vermin, moustaches, wild animals, lots of French people and a nun.

Written for a bijou cast of four playing over 30 challenging multiple roles.

Like their tremendously popular 'Hound of the Baskervilles' in which I had the absolute joy of appearing in 2013, Bovary offers abundant opportunities for slick comedy, slapstick humour and massive tragedy to any theatre company looking for a loving derailment of a classic novel.

Details of advised casting provided.

## SPOTLIGHT PUBLICATIONS

### 'Licenced To Thrill' by Simon Rayner Davis

One Act Comedy In 3 Scenes  
Cast: 8 M, 6 F (some parts interchangeable)  
ISBN 9781907307829

Simon Davis hilarious spoof version of the James Bond movie genre is slick, fast-moving and full of inventive wordplay, including the most excruciating puns imaginable and featuring characters like Miss Funny Money and Chester Drawers commonly known as Droopy, guaranteed to provide audiences with laughter and groans galore.

Jimmy Blond, special agent of M.Hi5 is sent on a deadly mission to the Scottish Glens - enter Glenn McGlenda McGlenn and her husband – to rescue a kidnapped diplomat, Stan Dandy-Liver from the clutches of two criminal gangs Nortee and Nice. The denouement at the Mystery Moustache Ball where everyone wears ridiculous moustaches features exploding cakes and the ultimate secret weapon of bomb proof underpants.

Easily achievable settings of Office and Reception, a short scene staged front of tabs and finally a hotel entrance hall. Perfect Youth theatre material with comprehensive effects plot, furniture and properties list.

Running Time of 40 minutes.

### 'Andrew's Heart' by Claire Scott

One Act Drama. ISBN 9781907307775  
Cast: 2 Male, 1 Female

With a simple setting of a prison waiting room, this well written, tense and revealing drama contains some powerful, confrontational dialogue as both characters seek the upper-hand as the storyline progresses.

When bereaved mother Anna Duncan tries to find the transplant recipient for her son Andrew's heart she gets more than she bargained for in convicted murderer Gary McCarron. However, her criticism of Gary's past life reflects just as much about the darker side of her own personality and both individuals are forced to face up to some hard personal truths about themselves. Ideal Festival Material.

Running Time 40 Minutes.

# Premiere Angst

## January 26th

I'm a bit anxious. My one-act play Tom & Gerry is to be premiered on 27th February in Carnoustie, and I've got first-night jitters already. Will the audience like it? Will they laugh at the jokes? Be moved by the story? Relate to the characters? - characters that I've created?

I've had this feeling before, both onstage and off. The nervous anticipation you get before a performance. As an actor, my routine, almost a ritual, was to pace up and down a bit manically. Others had different routines. I knew a guy who created what he called 'a cocoon': he sat in a corner with his head bowed and his eyes shut. And woe betide anyone who tried to break in, he got very shirty indeed! Being a playwright is different, and much worse. At least as an actor you have some control over your destiny, but as a playwright you have none. You sit in the auditorium or at the back and watch the audience's reactions to your baby - which you have written and rewritten, honed and proof-read. You've lived with your characters for days or weeks and changed the ending a dozen times. Now all you can do is sit and wait.

## February 6th

The idea for Tom & Gerry came to me over a few days just before Christmas of 2014. I'm a great fan of Neil Simon. I remember taking part in an am dram production of Plaza Suite Act 3 in the nineties. The play is set in a hotel bedroom minutes before a wedding ceremony is due to start. The mother and father of the bride, Roy and Norma Hubley, discover to their horror that their daughter Mimsey has locked herself in the bathroom and won't come out. My character, Roy, threatens to break the door down if Mimsey doesn't come out. She doesn't of course, so I gave the door an actorish shoulder-charge, a move I'd rehearsed over and over with the Director. The door flat wobbled, but not disastrously so. However I realised I'd knocked my wrist on the doorknob. My next line was, "Get a doctor"; which I said, but before the actress (whose name also happened to be Norma) could reply I added, "Norma, I think my wrist is broken." She frowned as if to say don't you dare ad-lib, but with amazing

sangroid she hissed, "No, darling, your arm is broken, not your wrist!"

The idea for Tom & Gerry of course didn't come from Plaza Suite, but from Neil Simon's masterpiece The Odd Couple, familiar to most people from the 1968 movie starring Walter Matthau and Jack Lemmon. It features two mismatched roommates, Oscar Madison, described as 'a slovenly, recently divorced sportswriter' and Felix Ungar, 'a fastidious, hypochondriac newswriter whose marriage is ending'. The idea was to translate New York to Edinburgh, and so Oscar and Felix became Tom and Gerry. They are retired veterans, and the plot centres on Remembrance Day. One idea followed another, and soon Tom and Gerry had partners, Molly and Wilhelmina. Gerry and Molly have already met through a 'serendipity' moment in Sainsbury's. Tom and Wilhelmina meet fortuitously when she reverses her car into Tom's parking space and scrapes the side of his BMW. A simple romantic entanglement follows with Tom initially not liking Wilhelmina. He pretends to be gay with comic results. The denouement involves music, is very satisfying and a lot of fun.

## February 27th

Well, I had no need to worry. The cast performed the play wonderfully well, and the audience seemed to like it. Brian Marjoribanks, the adjudicator, too. The team won two prizes, first overall and best stage presentation, and are on to the Divisional Final in Aberdeen on the 24th March.

## March 24th

Another excellent performance from the team, good ensemble work, word-perfect and well-paced. More laughs than at Carnoustie. The opposition is less than impressive. We're in with a chance!

## March 27th

Disaster! An email from Director John McSkimming tells me that we weren't placed in the first three. He adds that the standby adjudicator told him he had us in second place, but it's no consolation. The winning play is a two-hander called A Bench at the Edge by Luigi Jannuzzi, which I think I've seen before. I google it and discover that it is just about the most successful one act play of the last twenty years and has won countless awards, including best play at the British Finals of this competition in 2001. The synopsis reads, "A man sits on a bench at the edge of an abyss watching the human race rush into it. Along comes a second man contemplating 'a heroic dive'. What is the abyss and what are these men doing here? Terrifying concepts and visions of deepening mysteries emerge from their confrontation, and they conclude that life is precious after all." Gulp!

## April 23rd

A Bench at the Edge wins first prize at the Scottish Finals. Ah well, we were up against it. A simple comedy on the one side, and on the other a complex drama about the abyss, a play that wins competitions; and is liked by adjudicators. We are always told that in competition it's not the choice of play that counts, but the way in which it is done. I sometimes wonder about this. There are plays, and there are 'challenging' plays: it's like Degree of Difficulty in diving competitions. Here's the conundrum: if an adjudicator is presented with two plays, one a serious play on a weighty subject, the other more lightweight, and if both are equally well performed, which one will he or she choose?

So thanks to the cast:

Sam Ruddell (Tom), Grant Wilson (Gerry), Carolyn Harrison (Molly), Cath Eddie (Wilhelmina), and Dave Ross (Roger), not forgetting director John McSkimming and stage manager Steve Rose.

Dave Buchanan



# JOHN MORLEY'S PANTOMIMES

**"THE DOYEN OF GOOD PANTOMIME WRITERS"** (*The Times* 1994)

**CINDERELLA**

**SNOW WHITE AND THE SEVEN DWARFS**

**PETER PAN**

**BABES IN THE WOOD**

**BEAUTY AND THE BEAST**

**THE SLEEPING BEAUTY**

**PUSS IN BOOTS**

**RED RIDING HOOD**

**HUMPTY DUMPTY**

**WIZARD OF OZ**

**MOTHER GOOSE**

**"NO ONE KNOWS MORE ABOUT PANTO THAN JOHN MORLEY"**

*(Sunday Times)*

**FROM NODA LTD.**

**ALADDIN**

**ROBINSON CRUSOE**

**GOLDILOCKS & THE THREE BEARS**

**PINOCCHIO**

**JACK & THE BEANSTALK**

**THE WIND IN THE WILLOWS**

**SINBAD THE SAILOR**

**DICK WHITTINGTON**

**"WRITTEN BY JOHN MORLEY, THIS IS PANTO AT ITS BEST"**

*(The Guardian)*

**FROM SAMUEL FRENCH LTD.**

# EK Rep Theatre

Reflections and news from an aging thespian - they can't touch you for it! To a theatre world far off in another Galaxy (is the cosmos made of chocolate?) of Repertory machinations.

The EK Rep Theatre is one of the busiest Rep Theatres on the Scottish amateur circuit, mounting some five plays, a two week pantomime and a One Act Play Festival in May.

Several of the SCDA member clubs participated in the Rep's One Act play Festival and indeed took off with some of the awards. Indeed Killin DC managed to win no less than three of the awards and here was me thinking that they only came for the sandwiches and the banter. Well done Killin and the rest.

Following on the 15th June saw the opening of our last production of the Season with "Nana's Naughty Knickers." A great American comedy with the result that there was no underwear left in East Kilbride as it was all on stage for the production.

Watch out for the great knicker sale - all sold off for 50p or to you and me - half a knicker!!!

The 22nd June saw the club's AGM which saw it in rude health but aware of the rising cost to amateurs to put on plays. Although the club feels that it is in very fortunate position to be

able to put on their plays in a proper theatre built for that purpose, The East Kilbride Village theatre.

Their new Season of 2016/ 2017 was also announced :-

## Aug/Sept 2016

Ladies Down Under, a comedy by Amanda Whittington

## October 2016

Good Things, a comedy by Liz Lochhead

## December 2016

Pantomime Robin Hood by George Waite

## February 2017

The Lady Killers a black comedy by Graham Linehan

## April 2017

Farndale Avenue Housing Estate Townswomen's Guild Dramatic Society Murder Mystery, (comedy).

## May 2017

EK RepFest - A festival of one act plays.

## June 2017

Time of My Life, a comedy by Alan Ayckbourn

"The choice of plays," they said, "was down to asking their public, through a survey, what plays or playwrights that they would like to see."

Latterly as last season ended, they saw their audience figures rising, even for mid week dates.

As a community theatre, they will continue their policy of giving local charities complimentary tickets to be used as fund raisers or as "thank you's" to their members and friends.

This year they are looking to get local schools more involved as that is where the future interest and audiences lie. There will be

announcements about this made later .

Then on Saturday 25th June the club celebrated the end of a successful

season with a barbecue held in their rehearsal HQ premises, known locally as 'the hut'.

A good time was had by all. However the 'rest' was short lived as they went immediately into rehearsal for the 31st August opening night for 'Ladies Down Under'

The E K Rep Theatre is a bit like the old London theatre, the Windmill, whose reputation during WW II was, 'We never shut. We are always open' Any budding actors or backstage people are all welcome to come and join and carry out a long held wish to be involved in the theatre, safe in the knowledge that they had, as my mother used to put it, a proper job elsewhere or indeed for those just retired and want to give it a go.

A busy Rep Theatre like ours is a rare commodity nowadays as even professional companies are getting rarer. E.g. The Dundee Rep. Perth Rep, Pitlochry Festival theatre, Traverse in Edinburgh and the Citizens in Glasgow. These companies are about the only ones left in Scotland and the phenomenon is even rarer in England.

So if you are an audience out there looking for a play then support your local Rep company - amateur or professional.

As, all good things must come to an end, so I close and thank every one who has supported the theatre and in particular the East Kilbride Rep Theatre and endorse the fact that you will enjoy their next 2016/2017 Season.

Ken Lawton



2015 Panto - Alice in Wonderland



TAKE

NOTE

## Accuracy

The Editor is not able to authenticate all details in every article. If you submit an article to us we expect you to have checked the facts.

## Photos

We want your photos. Images must be 300 dpi and please don't let your email client make them smaller. If you are unsure please email us [scene@scda.org.uk](mailto:scene@scda.org.uk) and we will advise you.

Clubs please note you can get 4 copies of Scene for £10.00 plus postage just send your request to HQ



# EK RepFest - 33<sup>rd</sup> Anniversary



On Saturday 15th May, 2015 the EK Rep.

Theatre's festival of one act plays drew to a close. The

adjudication was presided over by Mr. Alasdair Hawthorn who has had years of experience as a drama teacher, an actor and a Director. He has adjudicated both one act and full length plays all over the country. This year he will be directing the pantomime at Kirkcaldy's Adam Smith Centre. Perhaps awaking the days when he was on that same stage with the like of Jimmy Logan at the Centre some 23 years ago.

The re-vamp of the festival and its rebranding is going from strength to strength as the Rep Fest (the Friendly festival of One Act plays).

As a result it drew in clubs from, Stewarton, Killin, Greenock, and Rutherglen and for the first time the Accent Players from Campbeltown in Kintyre – some eight plays in all.

The prize-giving was opened with a few words of thanks from The EK Rep's President, Mrs Jean Macmillan to all those who had helped and to the audience for coming - many all week and in particular Ann Macfie the Festival Director. To give the adjudicator time to add the marks she gave a rendition of Chick Murray jokes which seemed to go down very well ("Just like this or was it that?"). She then introduced Mr. Alasdair

Hawthorn who concurred with Mrs Macmillan regards the organisation. He then went through the week's programme making good and pertinent comments about the various productions and remarking on the high standard and the eclectic mix that the audience had seen all week. He hoped that both the audience and the clubs had learnt something or at least sowed the seed that "we could do that one." He went on, "It had been difficult to separate each production as each play had had something to commend it."

All in all it was obvious from the audience's reactions over the week, that they had thoroughly enjoyed the wide selection of the plays on offer.

Ken Lawton

## Prizes were awarded as follows :

1 <sup>st</sup> :	John McNicol Trophy	Greenock Players	Blackout
2 <sup>nd</sup> :	Arts Council Trophy	Stewarton Drama Group	The Night I danced with Cyd Charise
3 <sup>rd</sup> :	Whitemoss Trophy	Killin Drama Club	Towpath
Best Actor :	Alf Davidson Trophy	Gordon Hibbert (Killin)	Into the Mist
Best Actress :	EK Rep Theatre Trophy	Alison Barr (Stewarton)	The Night I danced with Cyd Charise
Best Staging :	Betty McAuley Trophy	Killin Drama Club	Into the Mist

## Advertising in Scene

If you would like to advertise in Scene - it could be a classified advert up to a full colour page. Please contact us at

Scene@scda.org.uk

Discounts available for pre-paid adverts and web links.



## Don't Forget.....

Putting on a show? Email the information to [headquarters@scda.org.uk](mailto:headquarters@scda.org.uk) and the information will be entered into the diary. Remember to give as much information as possible, please do not assume that we know your club's contact details. A post code for the venue is always useful too.

# National Conference & AGMs

This will take place as usual at the Stirling Court Hotel (previously Stirling University Management Centre) on Saturday 19th November. I am trying to make the event interesting, informative and fun and am introducing some drama related events which should have a broad appeal. This will include talks by: -

**Paul Fowler (Chairman of GoDA).** Paul, is well known and respected in SCDA and will talk on the process of adjudication, pointers for successful productions, and how GoDA trains and supervises its member adjudicators.

**Citizens' Theatre Director.** The Citizens Theatre Glasgow has agreed to provide one of their directors who will talk about direction from a professional viewpoint and the work of the Citizens generally.

Each session will be followed by a Q&A session that will allow discussion of the issues raised. These speakers are now confirmed. The programme is shaping up as follows, but some detail and timings could change:-

## Friday 18 November

**Social Dinner** – early birds will get together for dinner and a chat - I presume some alcohol will be consumed (perhaps more by some than others).

## Saturday 9 November

- |           |   |
|-----------|---|
| 11:00 AM  | AGM.  |
| 11:45 AM  | Open forum. A discussion on festivals and any other matters relevant to the activities of the association generally. I will be asking you to submit matters you might like to raise for discussion some time before the meeting, although there will be scope for ad hoc questions too. |
| 12:45 AM  | National Committee meeting.   |
| 1:30-2:30 | Lunch.  |
| 2:30-3:45 | Paul Fowler and Q&A.  |
| 3:45-4:00 | Break and coffee.   |
| 4:00-5:30 | Citizens theatre director and Q&A.  |
| 7:00      | Evening meal.   |
| 8:00 - ?? | Entertainment! (all will be revealed later!)  |

## Sunday 10 November

Breakfast, fond farewells and depart.

You can pick and choose between these activities from taking a 2 night dinner B&B package, to turning up on the Saturday for the day's events.

Prices are as follows:-

- Single room is £49.00 per night
- Shared room (double or twin) is £67.00 (33.50 each)
- Dinner on the Saturday is £31.00

Please do come along and support the association, be entertained and informed.

To book, contact me by email [vicechair@scda.org.uk](mailto:vicechair@scda.org.uk), telephone 01360 860580 or at Easter Glenboig Mill Cottage, Fintry, Glasgow G63 0YH.

Tony Flisch (National Vice-Chair)

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## Highland Division AGM

29th October in the Florians Theatre, Inverness at 1pm.

## Western Division AGM

22nd October in the Broomhill Hotel, Kilmarnock at 2pm.

## Eastern Divisional AGM

Saturday 22nd October 2016 at 10am in Tillicoultry Bowling Club, Moss Road, Tillicoultry

## The Northern Divisional AGM

ACT Aberdeen on Sunday 2nd October 2016 at 2pm (14.00hours). Apologies to [mornascda@gmail.com](mailto:mornascda@gmail.com) by 30th September 2016. Lunch can be organised at the 'Illicit Still' Aberdeen, at 12 noon. Please let Peter Esson ([peter.esson@tiscali.co.uk](mailto:peter.esson@tiscali.co.uk)) know if you wish lunch.

## The National AGM of the Association

will take place on Saturday 19th November at 11am in the Stirling Court Hotel, Stirling University, Stirling FK9 4LA to which you are warmly invited.

Tea/Coffee from 10.30 am

Minutes of previous AGM and Annual report will be sent by e-mail to Members prior to the meeting

If you require a postal copies please contact Brenda Williams, National Office Administrator, Suite 88, STEP, Stirling FK7 7RP. Tel: 01786 440077

Apologies to National Secretary Morna Barron [secretary@scda.org.uk](mailto:secretary@scda.org.uk)

A full programme of events to accompany the AGM has been arranged - please refer to the article above for further information.



Having for various reasons not been able to attend the now famous Killin Comedy Festival the past five years, I was delighted to make it to Killin this year.

The weather was gorgeous, knew Gordon, Lesley and clan were good organisers but how they managed to have brilliant sunshine all weekend was truly a bonus.

After a pleasant meal with friends at the Killin Hotel, we walked across the road to the McLaren Hall.



*Killin Drama Club - ABC*

I didn't really know what to expect but had been told it would be a good night. How true, there was an expectant party atmosphere to start with, plenty of balloons, a side stage and main stage and the all-important bar!

The evening kicked off in great style with 'An Important Announcement' from Lesley Syme. Right from the start I knew I was in for a treat. The laughter followed every turn, in particular I loved Paul Anderson from FADS with 'Fifteen Minutes Wasted' and the various other monologues he did with complete disregard to Shakespeare.

Perth Drama Club and Killin Drama Club both gave us a couple of comedy sketches that had the audience groaning with delight. Interspersed was poetry readings in 'Pam Ayre' style by Sharon Wadsley who comes up from England every year to add to the fun. The final piece for the evening was a radio Play by Lesley Syme and Andrew Murphy with sound effects provided by members of the audience – would Gordon press gang volunteers – never! Complete mayhem as Martin from Perth, Margaret from KADS and myself tried to keep up with the plot. Doubtful sounds with flying fish, broken eggs, a bath full of water and even worse timing brought the evening to a close Saturday dawned yet another sunny day, and most of us had a stroll through the village and then relaxed in the sun putting the world to rights as we eagerly anticipated the Saturday's performances.

The evening kicked off with Riverside Drama Club presenting Sex Factor on Ice, by David Tristram. The Little Grimley Amateur Society are faced with yet another threat to their very existence. Reality TV shows have ravaged their Saturday night audiences, which in their hey-day used to occasionally reach double figures. Never one to take these things lying down, Chairman Gordon (not Mr Hibbert) has devised a cunning plan to compete head-on - their



*Riverside Drama Club - Sex Factor on Ice*

very own live Saturday night block buster, combining the best of all the other formats. All they need now is an audience, some contestants, four judges, a mirror ball... oh, yes, and some ice.

Greenock Players then gave us 'Kevin's Above' by Claire Scott. A wonderful comedy about two men both named Kevin who find themselves in heavens waiting room. Hilarity ensues as the receptionist, new to the job, and only expecting one Kevin, tries to solve the various problems.

Lesley Simpson from Perth Drama Club gave us a cheery tale and Sharon returned with more poetry. We then had another couple of sketches from Perth Drama Club.

GIP from Inverclyde gave us a wonderfully funny play, all be it with a sad ending, 'Mind Your Own Show Business' by David Carswell. The three men are discussing ideas for a new TV show. They look at various ideas, a chat show along the lines of Jeremy Kyle – naw – been done to death says one of the characters. How about cookery programmes? They then do a spoof of the Great British Bake Off – Cooking for the Financially Challenged with a student versus an unemployed welder. They then look at shopping channels and finally while arguing over Songs of Praise with naked Nuns one of the men loses his temper – quick appearance of two nurses, - twist at the end as two of the men fade into the background and the third loses the plot! He was a TV writer who has lost his family in a tragic accident and his mind never recovered. His psychiatrist recommended he be given pen and paper in the hope he comes out of his stupor, but he never has.

Once again members of the audience are dragged along to help with the radio play sound effects to finish off the evening. After a few nice nibbles and final drink we wandered slowly back to the hotel having had a thoroughly enjoyable evening and hopefully made a few coppers for SCDA.

Thanks Gordon, Lesley, Lizzie and Co for organising a wonderful weekend, if you have never been – you must make the effort to go next year. I am certainly booking my seat now!

Morna Barron



*Killin Drama Club - Cinderella*



*Greenock Players - Kevins Above*



*Killin Drama Club - Cinderella*

Photos by Tony Flisch



Kirkintilloch Players  
Snow White



EPT  
Buttons (Matthew Dunn) and admirers



Dollar Drama  
London Suite



Project Theatre - The Legend  
of Sleepy Hollow and Connection



Kirkintilloch Players  
Abigails Party by Mike Leigh



Eastwood Entertainers  
The Full Monty



Abbey Theatre  
Witches of Pollock



Abbey Theatre  
King Arthur & the Knights of the Round table