

scene

Spring 2016



The magazine of Scottish Community Drama

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NATIONAL OFFICE

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www.scda.org.uk

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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6:30pm. Wed & Sat 9am - 5pm.

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Chairman's Chat

Over 20 years ago, I shyly put my hand up at a District meeting, to offer to take on the vacant Secretary position, never believing that it would lead to eventually becoming, proudly, Chair of our wonderful organisation.

My time in drama started at a few months old, when my Mum couldn't get a babysitter and took me, plus playpen and toys, to our local church hall so that she could rehearse with her club, and from then on I was hooked. Pantomime fairies followed - then "the girl" - then sadly no longer "the girl"!

I've seen SCDA at its best and worst, but have never stopped being amazed by it. By our loyal and determined members, by our talent and imagination, and by our hugely committed volunteers.

I take over at a time where we are on a sound financial footing, and this is in no small part down to my predecessor (and friend) Gordon Hibbert, who worked tirelessly on behalf of SCDA to get us to the place we are now. Much tribute has already been paid to Gordon in this respect, but I also want to thank him for the huge amount of work he did on National Committee - the "behind the scenes" bit that you don't see. If I do half of the job he did in my term of office I will have achieved much.

I have made many dear friends in SCDA in the last 20 years, and hope to make many more in the next 4.

With best wishes for the festival season,

Jackie Westerman
chair@scda.org.uk



Outgoing Chairman Gordon Hibbert with his successor Jackie Westerman at the 2015 AGM.

Photo: Walter Hampson

What You Will ?

The Linlithgow Players ventured out of their comfort zone this year to take on Shakespeare – with a new twist. For those of you who saw their production of ‘What..You Will?’ or, “Twelfth Night”, at Donaldson’s school in April, you may remember that they re-wrote this famous play in modern language, keeping two of the main characters in Shakespeare’s own tongue. The result was something that the Royal Shakespeare Company approved of, and they asked the Players to perform their own version at their outdoor theatre The Dell in Stratford-Upon- Avon in July. 20 of them duly travelled down to represent Linlithgow in this famous place.

However, when we the audience, arrived at the outside stage at The Dell we saw members of Linlithgow Players standing around forlornly under dripping trees debating the best course of action. It had been decided that their play could not go ahead as the stage was too slippery. Plan B was to perform under the partial shelter of nearby trees. Plan C was to use the bandstand – but this was ruled out because of its proximity to the booming loudspeaker commentary accompanying a day of raft races on the river. It looked like a case of rain stopped play.

Minor Miracle

Then a minor miracle happened. A friend of the local vicar suggested asking if it was possible to use the Holy Trinity church hall across the road and, coincidentally, a stone’s throw from the Bard’s resting place, and to everyone’s delight, he agreed and the Players rushed inside to set up the scenery and don costumes. Many members of the congregation who had been having coffee decided to stay- considerably boosting audience numbers.

After a bout of frenzied activity, the play began with a ship-wrecked Viola (Liz Drewett) lamenting the loss of her twin brother Sebastian (Mark Eggeling) as she arrived in the shores of modern day Scotia – a thinly disguised version of Scotland. The ensuing action took place around the estates of the love-sick

rock star Duke (Gavin MacDonald) and the object of his desire, American film star Olivia (Therese Gallacher). Enter Viola, now disguised as a man, to complicate things with a love triangle which sees Olivia falling for her.

The plot thickens with Maria (Sue Spencer), a mischievous Hungarian House-keeper, Olivia’s drunken Uncle Toby (Ian Stewart) and his gormless gullible sidekick Andrew (Ray Myers) who set out to fool the estate manager Malcolm (Les Fulton) into thinking Olivia has fallen for him. Meanwhile, Sebastian is far from drowned but has been rescued by Tony (David Wotherspoon) and turns up to complicate things further.

Cracking Pace

The Play moved along at a cracking pace and breathed new life into Shakespeare’s classic tale of mistaken identity and romance. The cast had worked as a team to re-write their lines in modern speech, except for the two characters who arrive from ‘ Shakespeare Land’ – twin siblings Viola and Sebastian. With its comic timing and superb acting, it was easy to see why the play, first performed in their home town of Linlithgow as part of the Royal Shakespeare Company’s Open Stages project, had won the

accolade of being selected to be performed in Stratford-upon-Avon.

The entire play centres on the many predicaments faced by Viola, a part played to perfection by Liz Drewett and supported by a truly talented cast. There were many magical moments but the one that brought the house down was when Malcolm is duped into wearing a bright yellow tartan outfit to go a-wooing. Another highlight was the ongoing boozy banter between Toby and Andrew which was expertly timed for maximum comic effect and the whole production was a delight to watch. It was directed by Sandra Moar, supported by Eleanor Bain.

We felt so privileged to have seen this play which the dismal weather threatened to cancel. As one person commented, “Being able to perform in the church hall was a godsend”.

It certainly proves that where there’s a will there’s a way – and I’m sure Will Shakespeare himself couldn’t have plotted it better.

Phil Mansell



Welcome....

to 10 new clubs and two individual members. From Northern Division, we have Breadalbane Academy Drama; From Highland Division, we have Plockton ADS Youth, Thurso Players Juniors, Loch Duich Primary School and individual member Euan Martin; from Eastern Division, Beam Theatre, Brunton Players, Production Lines and Stirling, Strathendrick & Strathkelvin Young Farmers Club; from Western Division, Strachur Youth Drama Club, Largs Academy and individual member Iain Wilson.

It's particularly good to see so many youth groups who hopefully will continue their interest in drama and SCDA.

Thank you....

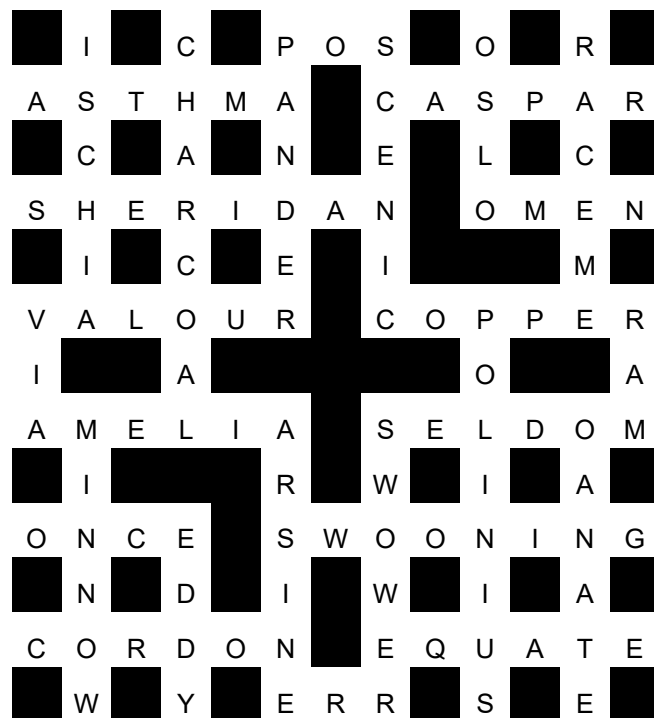
first of all to the members of the Executive and General Council for donating their expenses; to Alan Henry, David Mitchell, and Alex Welsh for their donations and to Stephen Lambert for his donation to Play on Words. These generous individual donations totalled £892. Finally to Fintry Amateur Dramatic Society for their donation of £996.30. FADS regularly tithes 5% of their production profits to SCDA funds. All of these donations are much appreciated and help to keep this organisation afloat. Just because we are now in the black does not mean we can relax. Maybe other clubs could consider tithing a proportion of their profits?

Tony Flisch
National Vice-Chairman
vicechair@scda.org.uk

Submitted Articles and Photographs.

We have not been able to use all the articles and photographs that have been submitted in this issue. We will use them in future issues. Please remember that photographs should be 300 dpi (straight from the camera should be OK). Please keep on submitting stuff to us - our members want to read your news.

ANSWERS
CROSSWORD



Don't Forget.....

Email the information to 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.

We hope you enjoyed the crossword compiled by Benita Wyllie in the last issue.

If anyone wants to compile a crossword or similar for a future issue please send us the grid, clues and answers to scene@scda.org.uk

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

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GoDA conference Sept. 2015



Jackie Westerman, Joy Talbot and I attended the GoDA conference. We had a great time being gawpy tourists in London and the play we saw on the Saturday night, 'Hangmen' by Martin McDonagh, at the Royal Court Theatre was simply a stunning piece of really edgy theatre – see it if you can. It transfers to Wyndham's Theatre for a run from December – to March and will quickly sell out – it's that good! I suspect it will then tour.

But enough of that! To our tale....

The Conference was called "Pimp Your Festival (or Give it a Jolly Good Makeover)", and was held in the Phoenix Artist Club, hosted by Jan Palmer Sayer. We had sessions on attracting an audience; marketing - publicity and communication; attracting funding, and a bit on GoDA itself and how adjudicators are trained. It was entertaining, fun and informative – well almost all the sessions.

There was also a quiz for some light relief (using questions taken from the last GoDA adjudicators' written exam). I can tell you it was pretty challenging stuff!

Meeting like-minded people was enjoyable and, to my surprise, several adjudicators lobbied us, keen to come to Scotland. I also took the opportunity to talk to Paul Fowler (GoDA Chairman) on our festival contract and feedback forms, and also our wish that all adjudicators, regardless of affiliation, use the GoDA marking criteria in our Scottish festivals. GoDA is pretty positive about all of these matters and they made it very clear that they see us as the clients and themselves as 'The servants of the festival'. They will be flexible and want clear guidance from us on our requirements.

There is not enough space to cover all the issues in detail, but here are some bullet points of things to think about. The key message is try something new to encourage audience.

- General

Full length play festivals are attracting audiences better than one acts.

The poor quality of some plays, poor quality of some productions, and length of the evening were all seen as issues.

- Some suggestions to make your festival it a bit more special

Have a red carpet welcome – how about having car park ushers and greeters.

Is the venue good as it could be?

Make your wishes for adjudication clear. Adjudicators are willing to adapt and do different things.

The adjudicator needs to be entertaining as well as good.

How about having the adjudication immediately after each play - saves time later and is more immediate for audience.

Do it café style and serve meals.

Get the audience to adjudicate and have an audience award – might sell more tickets as they have to be there every night?

- Publicity/Marketing

You need something to market. Sometimes we have a dog- something impossible to sell.



One Act is struggling - an awful lot of unknown new work and very much of it is dire.

You need one person (Marketing Manager) who is good. Don't share task round.

Allocate a marketing budget –raise money if necessary to have £500 or so

Fliers and posters need to look professional. Quality printing has never been cheaper.

Put fliers everywhere - doctor's waiting rooms, libraries etc

For Press and Radio, knowing people and building contacts is key. Take reporters to lunch.

Don't bulk email cc or bcc – emails are too easy to ignore and ccs are a turn off.

Write the press release yourself and make it good so can go straight in. Include all vital info.

Have bold eye catching headlines and images. Make the first sentence snappy. Quote reviews. Use the newspaper's style.

Get into free listings.

Give away press tickets and give programmes - give them free drinks. How many tickets are you gaining relative to cost?

A mailing list is essential. Harvest emails by holding a free draw using email address.

Give sets of tickets to Radio that they can use in a competition.



● Funding

A website is essential and it needs to be good! Of the 10 top things a business needs, number one is an on-line presence.

Potential funders will look at your website before anything else.

Are the tags working - is it mobile friendly?

Public funding is reducing year on year. Philanthropic individuals' contributions have gone from 10% to 30% as a proportion of donors.

Letters are better than email for begging.

Look at GrantNet & BTDDonate.

Tell the funding organisation what you are going to do for them not how great you are.

Break funding down into little packages and remember that getting products or services is easier for donor than asking for money.

Use your patron. Use names in the public eye - even if they only sign a letter.

Seek sponsorship – a hotel could provide a room. FlyBe were successfully asked to pay for an adjudicator's flight.

Cover Adjudicator fee by having someone to sponsor the adjudicator for a night. Payback for sponsor could be a private session or a chat over drink.

Think of inventive ways of getting small amounts. Give patrons payback-tickets, champagne reception.

Addressing various Trusts needs an individual who takes it on. She/he needs computer skills and must be organised and systematic.

There is a Directory of grant making trusts. Hard copy costs £270. Internet version (searchable) is £300 per year. Libraries may have a copy or access to Internet version.

You will need an A4 sheet about the organisation - no longer! Need PVG policy and EO policy. Need to name people involved - esp. known individuals. Use lists of existing funders. There is comfort in being part of group. Include programme and mission statement. Send an SAE and return slip – tell them that if we don't meet their criteria we will take you off our list. Need to show we are business-like, successful and are a good investment.

Tony Flisch



BIG NEWS Largs Players

From 20th to 23rd April 2016 we will be presenting the world premiere of the new musical "When I'm Dead and Gone: The Gallagher and Lyle Musical."

The musical is the brainchild of theatre director and Deputy Principal of the Royal Conservatoire of Scotland, Maggie Kinloch, who is also our Honorary President.

We have had the privilege of being directed by Maggie in 2012 in our highly acclaimed sell out production of The Steamie and again in 2014 with her production of The Cheviot, The Stag and The Black, Black Oil just before the Scottish Referendum was held.

Maggie was motivated to write this Gallagher and Lyle based show after listening to them as she grew up in Largs. She has collaborated on the book with her lifelong friend, Viv Adams, who is a professional script writer.

When I'm Dead and Gone is the story of true love, heartbreak, tragedy, friendship and redemption over 5 decades. It is set in a small seaside town on the west coast of Scotland and in New York city and

the story is told through the timeless songs of Gallagher and Lyle.

We have already had media coverage in The Glasgow Herald and Stage media papers and interest is being shown from West End producers who hope to come and see the show.

Announcing When I'm Dead and Gone, Graham Lyle said "I can't wait to see it and I am delighted that our songs are the inspiration for this musical. What makes it all the more special is that from start to finish it is the creation of a team mainly from Largs - cast, crew, writers and Benny and I"

Benny Gallagher added "Maggie and Viv have excelled themselves with the story. Being able to work alongside the new generation of local talent like Ryan Moir

(Musical Director) will be a privilege."

Club President, Drew Cochrane, said "This is a brilliant opportunity for Largs Players to celebrate the genius of Gallagher and Lyle. Benny and Graham are a source of pride to this town and we are delighted

to be collaborating with them in this world premiere musical at our own Barrfields Pavilion".

As you can see we are really chuffed to be involved in this project which no doubt will attract national media attention as first night draws near as Gallagher and Lyle have a huge fan base. It will also give our club the opportunity to involve all ages in the cast from our fabulously talented Largs Academy pupils right up to our more "mature" actors!

Tickets are already on sale and are available from ticketsource.co.uk/Kaleisure or by phoning the Box Office at Barrfields Theatre 01475 689777.

Linda McMurray
Club Secretary

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)

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JACK & THE BEANSTALK

THE WIND IN THE WILLOWS

SINBAD THE SAILOR

DICK WHITTINGTON

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

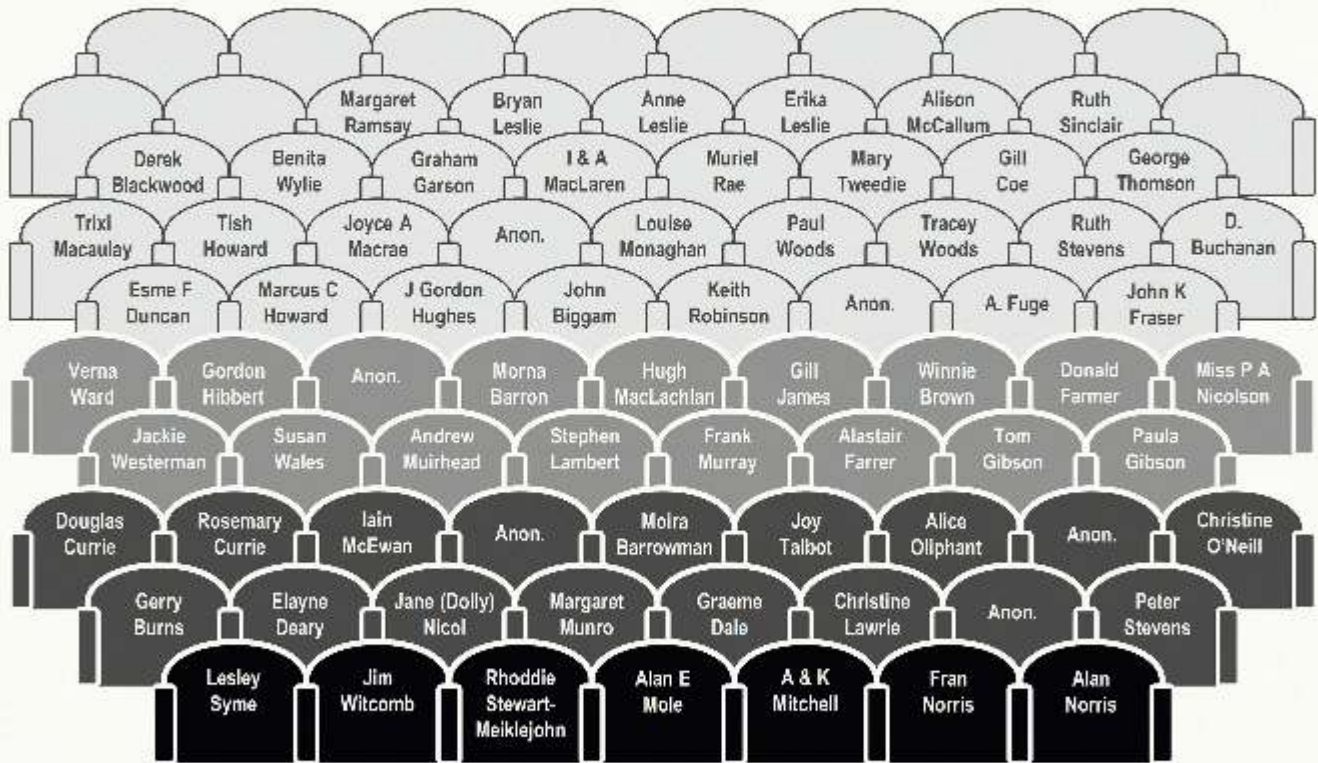
(The Guardian)

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Fintry A D S	Killin Comedy Festival	Scottish Building Society	The Weir Trust
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Over £5100 per year already pledged to SCDA funds

Our grateful thanks go to our Patrons and Corporate Donors for supporting our virtual theatre. These donations are vital to the success of our Association.



SCDA Merchandise

A range of merchandise is available with all profits from this venture being donated to SCDA. The range of garments are navy blue colour with gold and light blue embroidery of the SCDA logo. Also available in Fushia Pink.

Polo Shirts size XS to XXL £15

Sweatshirts size S to XXL £15

Full Zip or Pullover Hoodies S to XL £20

Garments can be personalised with club name or Individual name. Other sizes quoted for on request. To order please contact: lilacstitches@aol.com or enquire at Head Office for further details.

Our Ebay shop **scda12** sells pens, bags, mouse mats and other items.

Mouse Mats, Jute Bags and SCDA logo pens are available from Head Office.



Capital Scottish Finals 2016

Edinburgh District, Eastern Division, will be hosting the 2016 Scottish Final in the lovely Church Hill Theatre at 33 Morningside Road, Edinburgh EH10 4DR, from 21st to 23rd April.

We are delighted to be hosting this prestigious event again and will do everything possible to provide a Capital welcome to you all. There will be more extensive information for teams and visitors closer to the event - this is just a wee taster for the hoards of supporters we trust will be coming from all over Scotland.



The Theatre is a B-listed red sandstone former church, converted 50 years ago as a home for community drama. A popular venue for many local groups, the Church Hill has a real "theatre" feel about it ...

It also has 345 seats, including wheelchair spaces, so persuade as many of your supporters and friends to come along and fill it!

Tickets will be £14 single night, £38 for a 3-night season, available to book online end February via



www.scdainburgh.org.uk or any time by snail mail to Iain Kerr, 13 Damside, Edinburgh. EH4 3BB. Please include SAE if you wish tickets to be posted to you, otherwise you may collect at the venue.

Being the capital, the city is well served by roads and all public transport. There are trams from the airport stopping in Princes Street, (city centre), train stations at both ends of the famous Capital street, and the bus station is minutes away. Bus routes 11, 15 and 16 from Princes Street all serve Church Hill. Unfortunately, there is no parking at the theatre itself, apart from disabled spaces. Church Hill is in a Controlled Zone where parking is metered. However, in the surrounding side streets controls currently go off at 5:30pm and are free on Saturday; the main road itself is restricted until 6:00pm (1:30 on Sats). The Controlled Zone finishes about half a mile south. A map of parking spaces and charges can be found at http://www.edinburgh.gov.uk/info/20085/parking_spaces/507/parking_bay_locations.

Morningside is well-supplied with refreshment places; if you Google "restaurants morningside edinburgh" you will get a whole list and a map as well. Similarly, Edinburgh has so many hotels, guest houses and B & Bs that it would not be sensible to try to make recommendations, so once again Google can come to your rescue - "accommodation morningside edinburgh" will get a big list for the area from which to choose. If you omit "morningside" the list for the whole of Edinburgh is obviously far more extensive, but all areas of the city are well connected transport-wise. If you are not online, contact us and we will post some local information to you.

We will be having an Open Day at the National Script Library on the Friday 22nd April – all welcome to visit this amazing resource, gawp at the stock and meet the Librarians between 11-00 a.m. and 3-00 p.m. The library is based at Summerhall Arts Centre, EH9 1PL (on bus route with Church Hill). To indicate interest or get more details library@scda.org.uk ; 07772 945612.

Susan Wales

CLASS ADS

(The small ads page)

Playwright?; small business?; buying or selling?; All kinds of small ads accepted. Have your ad read throughout SCDA land. Contact scene@scda.org.uk

Send your details to Scene Magazine's classified page.
£10 - up to 20 words or £15 - up to 30 words

CORDINER PRESS: one-act plays and pantomimes by Isabella C. Rae – comedy, drama, fantasy! For catalogue, see www.cordinerpress.co.uk or contact 36 Mansefield Avenue, Cambuslang, Glasgow G72 8NZ;

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Scottish Community Drama Association's

ONE-ACT FESTIVAL 2016



Notes: (*) = original play, (Y) = youth team
NC = Non Competitive

Eastern Division

Divisional Final

Lochgelly Arts Centre, Fife
31st March -2nd April, 7pm
Adjudicator: Michael Poynor

Divisional Youth Final

Dobbie Hall, Larbert
20th March, 6.30pm
Adjudicator: TBC

EDINBURGH DISTRICT Church Hill Theatre,
Morningside Rd., Edin.
18th -20th Feb. 7pm
Adj.: Keith Thompson

Edinburgh Graduate TG: *The Rose and Crown*, by
J.B. Priestly

Production Lines: *#Likes*, (*) by Claire Wood

Edinburgh Makars: *Collateral Damage*, by Tariq Ali,
Howard Brenton & Andy de la Tour

The Mercators: *Bright Lights*, (*) by Alan
Richardson

St Serf's Players: *Erica and Me*, by Alan Robinson

Leittheatre (Sunnyside): *The Flying Doctor*, by
Moliere

Leittheatre (Kirkgate): *Teamwork*, by Jonathan
North

Leittheatre (Stageright): *Audience*, by Michael Frayn

Tickets: £10, or £24 for 3 night season
www.scdainburgh.org.uk

122 entries (Down 12 from 134 in 2015)

27 Eastern (29) **28 Highland** (29)

26 Northern (30) **41 Western** (46)

FALKIRK DISTRICT

Dobbie Hall, Larbert
21st Feb., 7.30pm
Adjudicator: Jim Gibson

Project Theatre (Y): *The Legend of Sleepy Hollow*,
by Jonathan Josephson

Young Portonian Theatre Co (Y): *Adolph's Girls*, by
Frank Gibbons

Tickets: £4, richard.mackintosh@btopenworld.com

FIFE DISTRICT

Philip Hall, Kirkcaldy
25th - 27th Feb., 7pm
Adjudicator: Bruce Adam

KADS (M): *Day Trippers*, by Jean McConnell

KADS (E): *The Pits*, by Jamie Thorburn

Leslie ADC: *Excess Baggage*, by Nancy McPherson

Leslie ADC: *Fidelity Farce*, by Gary Diamond

Leslie ADC: *Ever Young*, by Alice Gertensberg

The Auld Kirk Players: *Lamp Post*, by Don Nigro

The Auld Kirk Players: *The Box*, by Graeme
Ferguson

Aberdour Players: *The Audience*, by Michael Frayn

Aberdour Players (Y): *In the Garden of the Selfish
Giant*, by Sandra Fenichel Asher

Aberdour Players (Y): *Miss Havesham's
Expectation*, by Robert Johanson

Tickets: £8, (students £5) season £21

STIRLING DISTRICT

McLaren Hall, Killin
4th/5th March, 7pm
Adj.: Andrew Rawlinson

Killin Drama Club: *Towpath*, by Robert Iles

Killin Drama Club: *Into the Mist*, by Helen Wyngard

Fintry Amateur Dramatic Society (Y): *Tuesdays
and Sundays*, by Daniel Arnold & Medina Hahn

Fintry Amateur Dramatic Society: *The Cagebirds*,
by David Campton

Riverside Drama Club: *Bonking James Bond*, by
April Phillips

St Blane's Drama Group: *What's For Pudding*, by
David Tristram

Stirling, Strathendrick & Strathkelvin YFC: *A Little
Box of Oblivion*, by Stephen Bean

Tickets: £8, (£6 conc.)
Tudor Rees 01786 823716

Highland Division

Divisional Final

Plockton High School

1st-2nd April, 7pm

Adjudicator: Brian Majoribanks

CAITHNESS DISTRICT

Wick Assembly Rooms

26th -27th Feb., 7pm

Adjudicator: Jim Gibson

Wick Players (A): *The Holiday*, by Peter Quilter

Wick Players (B): *Bette & Joan (Act 2)*, by Anton Burge

Wick Players Juniors (Y): *Christmas in July*, by Evelyn Merritt

Thurso Players: *Prelude to Macbeth*, by James Chalmers

Thurso Players Junior (A) (Y): *Exit Stage Left*, by Geoff Bamber

Thurso Players Junior (B) (Y): *Dreaming*, by Richard James

Tickets: greenquoy@gmail.com

MORAY FIRTH DISTRICT

The Florians Theatre,
Inverness

20th Feb., 7.30pm

Adj.: Alisdair Hawthorn

The Florians (A): *Properly Processed*, by Lynn Britney

The Florians (B): *In Room Five Hundred and Four*, by Jimmie Chinn

Dingwall Players: *Picnic on the Battlefield*, by Fernando Arrabal

Tickets: £7, (£5 conc.)
Peter Whiteley 013479 830518

SCOTTISH FINAL

Church Hill Theatre, Edinburgh

21st-23rd April Adj.: Russell Whiteley

SCOTTISH YOUTH FINAL

Eastwood Park Theatre

18th June Adj.: Alisdair Hawthorn

BRITISH FINAL

Sherman Cymru, Cardiff

1st- 2nd July Adj.: Jan Palmer-Sayer

SKYE DISTRICT

Aros, Portree

4th-5th March, 7pm

Adjudicator: Jim Gibson

Kilmuir DC: *A Life Sentence*, by Mark Seaman

Kilmuir Gaelic Drama: *An Royale*, by Malcolm Hendry

Carbost Village Drama Club: *Bedlam*, by John Felton

Portree Drama: *Bill & Ben*, by Richard James

Portree High School (NC): - *Non competitive*

Tickets £10, (£8 conc.) davidhammond@aol.com

SOUTH WEST ROSS DIST.

Plockton High School

19th -20th Feb., 7pm

Adjudicator: Walker Ewart

Plockton ADS (W): *Outdoor Pleasures*, by Jean McConnell

Plockton ADS (E): *Room 342*, by Mike Tibbetts

Stornoway Thespians: *Day of Atonement*, by Margaret Wood

Lochcarron ADS (N): *Missing*, by Sue Bevan

Lochcarron ADS (S): *Cruise Missile*, by Jean McConnell

Lochcarron ADS (W): *Arrival*, by Stephen Scheurer-Smith

Plockton High School: *End Game*, by Samuel Beckett

Tickets £7 and £4

HIGHLAND YOUTH FESTIVALS

Adjudicator: Jim Gibson

South West Ross District

Plockton High School

29th Feb/1st Mar, 7pm

Loch Duich Primary School (Y): *The Pig Tale*, by Kevin Jannetts

Auchtertyre Primary School (Y): *The Fifteen minute Hamlet*, by Tom Stoppard

Plockton ADS (Youth) (Y): *Smugglers*, by Geoff Bamber

Plockton High School (Y): *tbcb*

Kyleakin Primary School (Y): *Bonding*, by Geoff Bamber

Tickets: £4, (£2 conc.)

Moray Firth District

The Florians Theatre,
Inverness

3rd March, 7pm

Inverness Royal Academy: (Y): *Rabbit*, by David Foxtan

Tain Royal Academy (Y): *Wizard of Oz Revisited*, (*) by Peter Whiteley

Tickets: £5, (£3 conc.)

Northern Division

Divisional Final

Arts Centre Aberdeen

24th-26th March, 7pm

Adjudicator: Russell Boyce

Divisional Youth Final

Birnam Institute, Birnam

12th March, 5pm

Adjudicator: Ron Nicol

ABERDEEN DISTRICT Arts Centre, Aberdeen
26th -27th Feb. 7.30pm

Adjudicator: Paul Dougall

Amici (1): *Lost in Ikea*, (*) by Douglas McRorie

Amici (2): *Checkmate*, by Robert Scott

Studio Theatre Group (A): *A Bench at the Edge*, by Luigi Jannuzzi

Studio Theatre Group (B): *Southern Belles*, (*) by Bruce Taylor

Ury Players Youth (Y): *Knock, Knock, Knock*, by Bob Eccles

Ury Players: *Grave Concerns*, (*) by Russell Adams

Tickets: £13, (£10 conc.) Aberdeen Box Office

ANGUS DISTRICT Carnoustie High School
27th February, 7pm

Adj.: Brian Marjoribanks

Carnoustie Theatre Club: *Tom and Gerry*, by David Buchanan

Carnoustie Theatre Club (BH) (Y): *The Broken Hours*, by Lisa Nicoll

Carnoustie Theatre Club (AD) (Y): *The Amazing Dream Ticket*, by Carolyn Harrison

**Tickets: £9 & £7
Fobel DIY Shop 01241 853695**

ORKNEY DISTRICT Orkney Theatre, Kirkwall
23rd-26th Feb., 7.30pm

Adjudicator: Paul Fowler

Ad Hoc: *Degas C'est Moi*, by David Ives

Birsay Drama Group (Brough): *Mayhem Players present 'What a Beauty'*, by David Welsh

Birsay Drama Group (Marwick): *Flying With Swans*, by Jack Dickson

Hoy and Walls Entertainment Group: *Nothing*, by Lindsay Hall

Kirkwall Arts Club: *The Lullaby*, by Michael Dines

Palace Players: *Outside the Box*, by JPS Yates

Palace Players Youth (Y): *Wait Wait Bo Bait*, by Lindsay Price

St Andrews Drama Club: *Blue Suede Blues*, by Diana Raffle

Stromness Drama Club: *The Steamie, (Act 1)*, by Tony Roper

Stromness Academy Players (Y): *When the Old Cock Crows*, by Joe Corrie

Stromness Drama Club (Y): *Hamnavoe Market*, by George Mackay Brown

Tickets £8.

Contact Alistair Morton 01856 870970

PERTSHIRE DISTRICT Birnam Inst., Dunkeld
26th -27th Feb. 7pm

Adjudicator: Colin Peter

Aberfeldy Drama Club: *Listen to the Walls*, (*) by Anna Price & Sandra Batty

Birnam Institute Players: *It's in the Bag*, by Bob Davidson

Breadalbane Academy Drama (Y): *DNA*, by Dennis Kelly

Blairgowrie Players (A): *The Education of Meg*, by June Hornby

Blairgowrie Players (B): *The Last Bread Pudding*, by Nick Warburton

Blairgowrie Players Youth (Y): *The Hunt for Aiken Drum*, by Jonathan Whiteside

Tickets: £9, (£7 conc.) Jjstewart57@hotmail.com

Original plays 13 (19 in 2015)

Youth teams 39 (41 in 2015)

Non-competitive 1 (6 in 2015)

Western Division

Divisional Final

Beacon Arts Theatre, Greenock

17th - 19th March, 7pm,

Adjudicator: Colin Dolley

Divisional Youth Final

The Ryan Centre, Stranraer

12th March, 1.30pm & 6.30pm

Adjudicator: Colin Peter

ARGYLL KINTYRE Campbeltown Grammar
18th Feb. 7pm

Adjudicator: Silvie Taylor

Strachur & District Youth Drama (Y): *The Struggles*, by Kenra Thomas

Accent Players: *Romance*, by John Reason

Lochgilphead DC: *Mrs Meadowsweet*, by David Campton
Peninver Players: *When I Snap My Fingers*, by Bruce Adam
Tickets: £7, (£4 conc. for school children)

AYRSHIRE DISTRICT Palace Theatre, Kilmarnock
18th -19th February, 7pm
Adjudicator: Alisdair Hawthorn

McGavin Drama Club: *And the Cow Jumped over the Moon*, by Donna Franceschild
Stewarton Drama Group: *Two*, by Jim Cartwright
The Dunlop Players: *Dialogue*, by Stewart Boston
The Dunlop Youth Players (Y): *Around the World with Class Six*, by Nick Warburton
Largs Academy (Y): *DNA*, by Dennis Kelly
Tickets: £8, (£7 conc.)
May McFarlane 01475 672971

GLASGOW DISTRICT Eastwood Park Theatre,
4th -5th March, 7pm
Adjudicator: Marie O'Sullivan

New Victory Players (Glen): *The Rats*, by Agatha Christie
Rutherglen Rep: *Such a Parcel of Rogues*, (*) by Isabella C Rae
New Victory Players (Edwards): *The Guilt Card*, by Jean McConnell
Kirkintilloch Players (Y): *The Lonely Journey to Freedom*, (*) by cast members
Kirkton Players: *Effie's Burning*, by Valerie Windsor
Kirkintilloch Players: *M.O.T.*, by Mike Tibbetts
Tickets £8 from Theatre Box Office

INVERCLYDE DISTRICT Beacon Arts Centre
Greenock
25th -27th Feb. 7pm
Adjudicator: Colin Snell

Greenock Players Youth (Y): *Badly Drawn*, by Alan Robinson
Thistle Theatre Co. (Y): *Rabbit*, by David Foxton
Greenock Players Youth (Y): *Tessha's Got Elves*, by Alan Hachnel
Greenock Players: *Blackout*, by Davie Anderson
G.I.P. Theatre Co.: *Mind Your Own Business*, (*) by David Carswell
Greenock Players: *The Sociable Plover*, by Tim Whitnall
Thistle Theatre Co.: *Theophilis North*, by Mathew Burnett
Greenock Players: *Bobby Gould in Hell*, by David Mamet
Tickets: £12, (£8 conc.)
Beacon Box office 01475 723723

STEWARTRY DISTRICT The Fullerton,
Castle Douglas
Youth: 26th -27th Feb., 7pm
Open : 3rd -5th March, 7pm
Adjudicator: Margaret Tomlinson

Birchvale Players (Y): *Cheating Death*, by Kamron Klitgaard
Crossmichael Drama Club (Y): *When Can I Go Home*, (*) by Helen Fox
Newton Stewart Youth Players (A) (Y): *Eli the Barrow Boy*, (*) by Jonathan Whiteside
Catstrand Youth Players (Kells) (Y): *Us and Them*, by David Campton
Castle Douglas High School DC (Y): *A Thousand Cranes*, by Kathryn Shultz Miller
Catstrand Youth Players (Clachan) (Y): *Tell Me another Story, Sing Me a Song*, by Jean Lenox Toddie
Newton Stewart Youth Players (B) (Y): *Numbers*, by Kieron Barry
Newton Stewart Players: *The Steamie*, (Abridged) by Tony Roper
88 Theatre: *Mental*, by Helen Griffin & Jo Brand
Newton Stewart Players *Tell Me Again....*, (*) by Jamie Moncur
88 Theatre: *Alarms and Leavings*, by Michael Frayn
Kirkcudbright Parish Church DC: *What a Sell*, by Barbara Van Kampen
Crossmichael Drama Club: *27 Wagons Full of Cotton*, by Tennessee Williams
Newton Stewart Players: *The Ladykillers*, by Graham Lineham

Tickets £6 (season £15)
from The Fullerton 01556 504506

WIGTOWN DISTRICT Ryan Centre, Stranraer
27th Feb., 2pm & 7pm
Adjudicator: Dave Bennett

Stranraer Drama Club (Y): *Killing Time*, by Liz Niven
Stranraer Drama Club (Y): *Humbug*, by Geoff Bamber
Stranraer Drama Club: *The Establishment at Arles*, (*) by Barry L. Hillman
STARS Drama Club: *Darlings, You Were Wonderful*, by Derek Lomas

Tickets £12 (£10 conc)
Advance booking: eric.sdc41@btinternet.com



Tackling a Classic



Kirsty with John Lloyd

When Edinburgh People's Theatre (EPT) asked if I would direct one of their 2016 productions I was surprised and more than a little daunted. EPT has a reputation for producing high quality, professional standard shows whether it's the family favourite pantomime at Christmas or their traditional Scots comedy at the Fringe. To be asked was an honour but choosing the "right" play was a challenge in itself.

Having directed mainly new writing recently I was keen to tackle a more traditional play and went through a

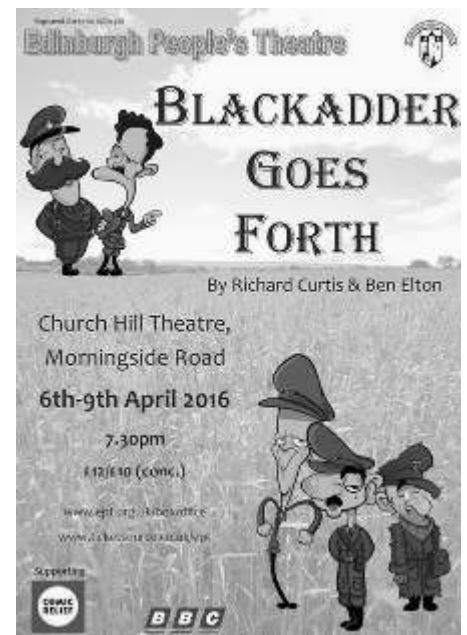
few Alan Ayckbourn, Alan Bennett, Rona Munro, Liz Lochhead favourites to name just a few. I was between Brian Friel's *Dancing at Lughnasa* and the oft studied *Bold Girls* when a conversation with a friend provided my answer.

After quoting the famous line; "I have a cunning plan", I had my lightbulb moment. As a fan of the writing of Ben Elton and John Lloyd, *Blackadder Goes Forth* was always my favourite of the dynastic TV series. Thus my most ambitious theatre project yet came to be.

I was initially concerned that the task was too large and putting on a classic could be disastrous given so many people still hold the series in high regard. Could I pull it off? A rarely performed play that requires use of the original TV scripts and some creative staging.

Thankfully, as soon as I started telling people my plan I received massive support from EPT and that enthusiasm has spurred me on to make sure we make our production the best it can possibly be.

The run begins in April 2016 yet my planning started in May 2015. Auditions were held in October 2015 and I had already been approached



by several actors pitching for a role. I am delighted this play has garnered such a following already and, as publicity is key to a successful show, to have people talking some four months before rehearsals even begin must be taken as a positive.

I only hope my plan is as cunning as a fox who's been made Professor of Cunning at Oxford University...

Kirsty Boyle

BIPS Boys Bag It Again!

The Bips "It's in the Bag" squad - Shannan, Shaun & Mike along with Bob, the writer decided to enter the play in the recent 'Thespionage Drama Festival' held in The Birks cinema Aberfeldy. It meant leaving Birnam at eight o'clock (in the morning) which was a shock to us all especially Shaun as he had to stay awake because he was driving. We were met by Eve-Marie Shore who had done all the work in getting this, the first 'Thespionage', off the ground. We had taken a few gravestones to scatter about and got a chance to test our sound stuff and have a coffee before the festival got underway. The first half was non-competitive and we were treated to some monologues and three short excerpts from *The Importance of being Ernest*, by a youth group in brilliant costumes who were very good indeed. The second, competitive half, again saw some monologues, a short dance piece, a bit of story telling another youth group performance - "Them" (my favourite) and of course the Birnam lads in "It's in the Bag." Not a beat was missed and the audience loved it and in fact voted it into second place behind "Them" Hopefully this friendly, laid back festival will be the first of many and was for us (despite setting off in the middle of the night) a brilliant way to spend a damp, dull November Saturday. morning...



Photo: L to R Sean Lowrey, Bob Davidson, Mike Yellowlees and Shannon Ward

Wendy Huggins

Martin Turner's Bottom!



For a tennis player it's probably playing Roger Federer on Centre Court at Wimbledon; for an artist it's probably having an exhibit in the Guggenheim in New York; and for an amateur actor, surely it's appearing for The Royal Shakespeare Company in Stratford-Upon-Avon, the home of the Bard.

Well, it's a dream that Martin Turner from Fintry Amateur Dramatic Society will be living in June. Martin, who produced FADS' British title winning one-act play last year, is one of 12 amateur actors from across Britain to be selected to play the iconic role of Bottom in the RSC's touring production of "A Midsummer Night's Dream."

"In February I attended, along with about 120 other amateur actors from across Scotland, an intensive two-day audition at the Citizens Theatre in Glasgow, organised by the RSC," explained Martin. "Over the two days we participated in different workshops including acting, movement, voice and text, and then we auditioned in front of five professional directors. Then the waiting began."

"Erica Whyman, the Deputy Artistic Director at the RSC, explained that it would be a few weeks before they let everyone know whether or not they had been successful and I'm delighted to say that after a few anxious days waiting I was contacted to say that they wanted me to play Bottom."

Needless to say, Martin was delighted to have been selected and is now looking forward to not only appearing at the world renowned Royal Shakespeare Theatre in Stratford-upon-Avon when the production is staged there during midsummer's week next year, but also playing closer to his Stirlingshire home when the production runs for one week at the Citizens Theatre in March and April.

"While it's undoubtedly an honour to have been cast," said Martin, "it's a daunting prospect. 'Scene' readers – the actors amongst them at least – will know very well what they go through getting themselves ready to perform in front of their welcoming 'home' audience; well, I can only imagine what it's going to be like preparing myself for a performance with the Royal Shakespeare Company in Stratford and at the Citizens!



"It will be a lot of hard work but, unsurprisingly, it is a task and a role I am really looking forward to. Surely, it is the dream for every amateur actor to get an opportunity like this and it is one which I intend to grasp with both hands and launch into with everything I have.

"Work starts in September with some pre-production preparatory exercises," Martin continued. "These run through until December, with

rehearsals beginning in January, at which point we get to meet the professional cast who we'll play alongside. Rehearsals are mainly in Glasgow, although we are required also to go to Stratford for some weekend rehearsals. When the full RSC production team arrive at the Citizens there are intense technical and final rehearsals before the press and preview performance."

The RSC has already pressed Martin into action and he has fulfilled a number of media engagements, appearing on Scottish Television, BBC Radio Scotland and BBC Radio Coventry (which serves Shakespeare country).

"While we, the amateurs at FADS, like to run as professional a club as we possibly can, and I think we do a pretty good job in that regard, it's clearly on a different level to the RSC. It's a thoroughly professional set-up with staff in place to help in every area and, I suppose unlike Fintry and other amateur clubs, a budget to match!"

"It's not only fantastic for Martin that he has landed this prestigious and much sought-after role, but it's also a real feather in the cap for the SCDA that one of its long-standing members' acting abilities have been recognised," enthused SCDA chairman Gordon Hibbert. "It demonstrates what we never tire of telling people – there are some top quality actors within the amateur acting community in Scotland."

Martin, who has been a member of FADS since 1989, has appeared in many of the club's productions, including playing Emcee in 'Cabaret', Tevye in 'Fiddler on the Roof', Gosforth in 'Gosforth's Fete', various parts in 'Oh, What a Lovely War', and appeared as Sir Robert Morton in FADS' September production of 'The Winslow Boy'.

In the last few years he has taken the club to the national finals of the SCDA one-act play competition with his productions of 'Doctor In Spite Of Himself', 'Dogsbreath Devereaux', and 'The Path of True Love', culminating with last year's Scottish and British title success with Seamus O'Rourke's "Victor's Dung."

"Winning the British title last year was the highlight of my years in drama," said Martin. "I suspect an event in Stratford next June might just top it."



The Love of Don Perlimplin and Belissa in the Garden

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.

CRESSRELLES PUBLISHING COMPANY (J GARNET MILLER)

'A Tale of Two Cities' adapted by Andrew Perkins and Peter Denman
from Dickens' famous novel

Two Act Drama. ISBN 9780853436959
Cast: 22 Male, 7 Female plus many extras

A first class dramatisation of Charles Dickens' adventure set amidst the tumult of the French Revolution with many scenes requiring only simple furnishings on a composite set.

With breathtaking pace and employing much of Dickens' original writing the action sweeps the audience from Paris to London repeatedly supported all the way by a host of colourful period characters from the ever cheerful Jerry Cruncher to the vengeful and bloodthirsty Therese Defarge.

This tempestuous tale of love, intrigue and treachery surrounding the aristocratic Evremonde dynasty and Charles Darnay's friendship with Lucy Manette and her doctor father leads to its poignant and tragic end as Sydney Carton mounts the guillotine steps.

Written for a large cast with much scope for doubling or involving as many people as possible with running time of 1 hour 45 minutes.

'To Ebay or not to Ebay?' by Billy Roberts
One Act Drama. ISBN 9780853436966
Cast: 2 Male, 2 Female plus 3 of either sex.

Staged on a split set representing Jim and Jean's kitchen and living room plus hospital scene this new script concerns the trials and tribulations of being a seller on Ebay.

When Jim is made redundant from the bakery in his fifties, he takes up Ebay sales to make some extra money and keep his mind occupied and initially enjoys turning his old junk into cash.

However soon the listings begin to take over his life and he becomes addicted to the world of Power Selling and Positive feedback leading to him being accused of Shill bidding and the arrival at his house of two agents from the Cyber Secret Service.

Running time under 40 minutes.

SAMUEL FRENCH LIMITED

'Leopoldville' by Jaki McCarrick
Drama in eight scenes. Cast: 6 Male
ISBN 9780573110993

This script based on a real life crime and described in the author's short story 'The Congo' which is the name of an Irish pub in Dundalk, an industrial town laid to waste during the 1980's depression with unprecedented levels of youth unemployment.

The economic background of this border buffer zone provided a key element for the brutal ritualistic robbery and murder of the publican by a gang of youths from various social strata.

In this powerful text damaged lives are revealed and friendships profoundly tested as the crime spirals horrifically out of control.

If the play has a message it is that persistently depressed environments can be dangerous places for human beings who simply don't do well without hope or prospects – a warning for the future.

Complete with author's note, original storyline and detailed property list, lighting and sound effects. Scenes: cemetery and pub rooms.

'The Mushroom Pickers' by Jaki McCarrick
Drama in twelve scenes.
Cast: 4 M, 2 F. ISBN 9780573111013

The play commences with Laura's return to the Irish border town she left many years before during the 'Troubles' believing that the emotional and psychological fractures within herself will be healed by this homecoming but the place itself proves a site of fracture and she quickly learns that her personal issues cannot be resolved at home.

Set in County Monaghan, Laura, an accomplished actress, leaves her career in London when her life unexpectedly changes course and she returns home to join her father Philip working in the local mushroom tunnels.

The manager of the family run business Frank McElroy takes a shine to Laura and shares with her his dream of wooing Irish restaurateurs with a wilder variety of mushrooms. However Frank and Laura both have secrets to hide.

Script offers a variety of excellent character parts across the age ranges with various locations covered by composite set.

There is helpful advice on how to create the mushroom tunnel effect with practical props list, lighting and sound cues.

The play won our 2005 Play on Words Full Length Competition and following a staged reading at the Old Vic received its first performance at Southwark Playhouse, London in May 2006 which was attended by our Hon President Richard Wilson and former Playwriting Convenor Sandy Glass. It was subsequently presented at Gene Frankel Theatre, New York in February 2009.

SILVERMOON PUBLISHING

'Love Bites' by Ron Nicol
One Act Comedy. ISBN 9781910457245
Cast: 4 Male, 7 Female with scope for doubling

Prolific Scottish playwright Ron Nicol pays homage to Bram Stoker in this amusing version of the Dracula legend.

Jonathan Harker becomes a changed man when he returns to his fiancée Mina in England following a visit to Dracula's Transylvanian castle. When Mina's best friend Lucy Westenra mysteriously becomes ill, Doctor Van Helsing a specialist in obscure diseases arrives festooned with garlic flowers and wooden crosses suspecting Dracula to be the source of Lucy's illness.

Van Helsing who possesses a unique turn of phrase is determined to track the vampire, his Brides and disciples to his lair where, following much confusion and a great deal of hilarity, Dracula is eventually out for the Count leaving only his cloak and a small pile of dust on the stage as dawn breaks.

Play has running time of 40 minutes with simple setting of Dracula's castle and an English country garden.

Comprehensive list of furniture, properties, lighting and sound cues.

So how do you prefer your stake – rare, medium or well done?

TIPPERMUIR BOOKS LIMITED

'Love All' by Dorothy L Sayers
Three Act Comedy. ISBN 9780956337481
Cast: 3 Male, 5 Female, plus voices off

This script was donated to our National Library by Dorothy L Sayers Society founded in 1976 to promote the study of the life and works of this great scholar known principally for her erudite crime fiction featuring her hero Lord Peter Wimsey. She also wrote challenging religious plays like 'The Zeal of thy House' about the building of a great cathedral but 'Love All' emulates the comedy of manners tradition with delightful punchy lines reminiscent of Noel Coward – 'Every great man has had a woman behind him and every great woman has had some man in front of her tripping her up'.

The play dates from around 1940 but the war years prevented a West End run and it lay sadly neglected until staged as a dramatised reading by a group of professional actors in 2012.

This frothy piece played at a brisk pace touches on the question of women's rights with the central character deftly drawn to show a woman extricating herself from being a dull domestic drudge subjected to male dominance emerging as a successful playwright whilst Godfrey Daybrook the novelist is portrayed larger than life as are the actors and producers who people Acts 2 and 3.

There are excellent line drawings of the sets – the Saloon of a Venetian Palazzo on the Grand Canal and subsequently Janet Reed's flat near London's Grand Junction Canal.

Script includes an informative introduction and foreword – a delightfully sparkling piece which truly deserves a wider hearing.

NICK HERN BOOKS

'The Human Ear' by Alexandra Wood
Drama In Five Scenes. ISBN 9781848425149
Cast: 1 Male, 1 Female

A man turns up unexpectedly at Lucy's front door claiming to be her brother Jason whom she hasn't seen in ten years. Why has he come and can she be certain of his identity – and then there's a further knock at the door.

Did Lucy's brother really commit suicide in a lonely Scottish forest and does Ed's plastic bag actually contain Jason's ear or perhaps Lucy already knows the truth concerning her family tragedies.

An intriguing tale of loss, renewal and eventual trust. The Man and Ed should be played by the same actor who bears no resemblance to Lucy and the flashback dialogue should tear through each scene like a piece of shrapnel.

The script was first produced by Paines Plough, the UK's national theatre of new plays in their pop-up theatre Roundabout at Summerhall Arts Centre, Edinburgh, during the 2015 Fringe.

SPOTLIGHT

on Glasgow District

New Victory Players

New Victory Players were founded at the end of the Second World War and were aptly named to celebrate this momentous event. Therefore we are celebrating our 70th birthday and doing our best to carry on with our proud tradition. We rehearse in Rutherglen and put on two full length productions in East Kilbride Arts Centre each year. Although small in number we constantly punch above our weight by putting on a rich variety of productions. In the past few years we have performed, amongst others, Slab Boys, Gaslight, Tallys Blood and, Anne Frank, An Inspector Calls and The secret Diary of Adrian Mole.

Over the past few summers we have also been putting on a summer production and, of course, we put two entries each year into the SCDA one act festival. One of our social highlights is our Burns Night which is a sell out



each year with entertainment provided by our members, friends and a piper. Food is prepared freshly on site (rehearsal hall) by our actors/chefs

As part of our 70th celebrations we have enjoyed a night at the theatre, a lovely meal and refreshments (or two), at the Ivory Restaurant, and have entered two plays into the SCDA festival. We have also put on two one act plays written by one of our members and our full length production In May was Steel Magnolias. Currently we are rehearsing Toad of Toad hall with a cast of 20!! Next up after that is Billy Liar ...the rich tradition of variety continues, which is not bad for a club of 15 members! So thanks to all our friends, colleague and fellow clubs for their support and friendship over the past 70 years and here's to the next 70!!

Please check our website for more info
www.newvictoryplayers.org.uk



Rutherglen Repertory Players

Rutherglen Repertory Theatre, originally named the MSU, was founded in 1939 by the professional actress, Molly Urquhart. Many famous names started their careers with the club – Duncan McCrae, Gordon Jackson, Nicholas Parsons. Those were the glory days when the group had its own theatre, and in spite of having 'day jobs', the members performed full-length plays

on a fortnightly basis. Unfortunately the Arts Council withdrew funding in the early 60s because of the club's amateur status and it closed until the mid-70s when it reformed, based in a local secondary school.

There have been many changes since then, but in spite of hard times, the Rep has survived and manages to produce a yearly programme of pantomime, a full-length play, and

evenings of 2/3 one-act plays, which are also entered in the SCDA Festival, the East Kilbride Repfest, and feature in Rutherglen Town Hall's twice-yearly Lunchtime Theatre.

No longer does the group have a fixed base in which to perform. It has become a 'touring company' which sounds very grand, but in fact means a lot of hard work trying to create

acting areas in local community halls, some churches and even a golf club; 'dressing room' sometimes means a corner of a corridor; and it can be quite exhausting moving everything from one place to another each night, especially during panto time.

Membership is around 15 at present, but the 15 are not necessarily all available at once, so there is pressure on to rustle up performers

and backstage workers. This usually means people doubling up for the one-acts, i.e. either acting in more than one play or acting in one and crewing in others.

Rehearsals are presently held in the back room of a local pub – as long as we buy a drink, we get the room for nothing. A former Post Office shop is where we store our costumes, furniture, flats and other equipment, and although the rent is cheap by comparison to other premises, it's still quite a drain on our resources and we live in constant hope of finding somewhere cheaper.

Money is tight, and it has become more and more the norm for us to write our own material – the plain fact is we cannot afford to 'buy in' pantomimes and plays from most publishers, but



'Bread & Blood' - Marie McGill, Cath McCleery, Lisa Doonan and Julia Girdwood

the benefit is that new writing is actively encouraged, surely a good thing. It also means we can tailor scripts to suit the performers we have available.

Yes, hard times, but we have great fun at rehearsals and we enjoy the excitement and challenges of 'touring', in spite of the exhaustion. We're a closely knit group who get along well and regard ourselves more like a wee family.



The Tomb Family. L to R, (Back) Lucius, Dora, Marcus, (Front) Emily & Monica

Kirkton Players

It's often said that 'Good things come in small packages'. A simple phrase, but one that sums up Kirkton Players rather nicely. Kirkton Players membership consists of nine official members and a few honorary members. But where we lack members we have a drive and determination that takes us across most of the UK.

We meet each Monday evening in the halls of Kirkton Parish Church in the leafy suburb of Carluke in the glorious Clyde Valley. We are fortunate to have a stage and hall that we are able to make use of. And we are equally fortunate to have a strong supporting audience who have kept us going for almost sixty years.

Formed in 1957 the group has progressed from traditional melodrama to light comedy and on occasion tackling more serious plays. Our audiences enjoy light comedy and word has already been spreading about our upcoming two act production of Tony Roper's

master piece 'The Steamie'. We have adopted a café style for the audience and serve tea, coffee and cakes at the interval.

Since joining SCDA we have taken on board comments and criticism for a number of adjudicators and strive to produce our best results with both sets and performance. Our first real success came when we won the British One Act Festival with 'The Dumb Waiter' by Harold Pinter. This was followed with 'Bouncers' by John Godber and 'The Steamie' by Tony Roper. All in we have lifted the Howard de Walden five times. Our most recent success was 'Trip of a Lifetime' coming second in the Scottish Finals.

As nice as trophies are, they are not the reason we do this. We describe ourselves as backstage hands that double as actors. We seldom have



the luxury of being on stage and not having to help build a set. And we can often be seen helping other groups with their sets. Most recently two members helped Kirkintilloch with their set at the British Finals. We very much believe in the Community part of SCDA with three of the group active members within the various districts of SCDA. We would encourage more clubs to come to these meetings as this is where decisions happen. Decisions that you can help to make.

Cont.....

Speaking of community we have a strong standing locally. Every year we donate money to local causes, and to Kirkton Church, by way of a thank you for all of the support. When travelling to Orkney this year we received many donations from individuals to cover costs. Without these people we would not exist. Therefore we give back what we can. We also host a prize bingo twice a year with the help of some wonderful locals. We are slowly gathering a facebook following. Please have a look at our page and see what we are up to. And if you ever find yourself in Carluke on a Monday night stop by.....the kettle is always on!



Antonine Theatre Group



WWI memorial show

James Bissell, a local Town Councillor, was the driving force behind an amateur theatre group being established in Bishopbriggs. His idea was that in time a theatre would be built which would house an amateur club completely run by its members but from time to time bringing professional performances to the town..

In 1960 he contacted his friend, Donald McBean, a producer of amateur dramatics, and together they drafted a constitution for the players. At that time the Balmuildy Hall (which was eventually named the new Memorial Hall) was being built and this had a stage where the players performed their first play, 'When we are Married' on 25th-26th January 1961. Three years later the Antonine Singers joined with the players and the group became known as the Antonine Theatre Group.

The need for a permanent theatre was growing, and when Mr. Bissell, in his capacity as a Town Councillor, heard that plans were afoot to pull down Brackenbrae House on local farmland, he pleaded the cause to have the derelict granary retained for use as a theatre. This was agreed and the council were very supportive in providing funds for conversion of the building, thereafter to be known as the Fort Theatre, in the form of a loan repayable in time by the Theatre Group. The Theatre was designed by Mr. Tom Allan, Provost D. Bruce laid the foundation stone on June 1st 1969 and the first performance in the new theatre was a joint show by the

Drama and Singers –'The Hollow Crown' on the 25th-27th November of the same year.

So, the dream had finally come to pass and over the ensuing years quite a number of young actors who started in the Fort Theatre have gone on to the professional theatre. Among those worth mentioning are Peter Capaldi (Dr Who), Martin Smith (Evita), Lesley Fitzsimmons (Take the High Road) and many more.

The original concept of the Fort's auditorium was that of a traverse theatre with fixed seating for 100. As part of its first refurbishment programme it was decided that the seating should be upgraded and changed to retractable seating on each side. This allows the theatre group a choice of traverse presentation at full capacity, proscenium presentation at reduced capacity for more intimate productions and cinema shows and, with all seating retracted, a large rehearsal space when preparing productions for Festival performance. At the same time the dressing rooms and costume department were extended and the lighting and sound equipment upgraded.

The Group's policy is to maintain a development fund, adding to it from each year's surplus from its activities, and exploring all opportunities for grants and awards. This allows the management to plan for maintenance and improvements to ensure that the potential of the Group at all levels, i.e., Senior Drama, Youth Theatre, Music & Folk, Film and Creative Activities, can be fully supported, explored and enjoyed by its members and by the community of Bishopbriggs and beyond.



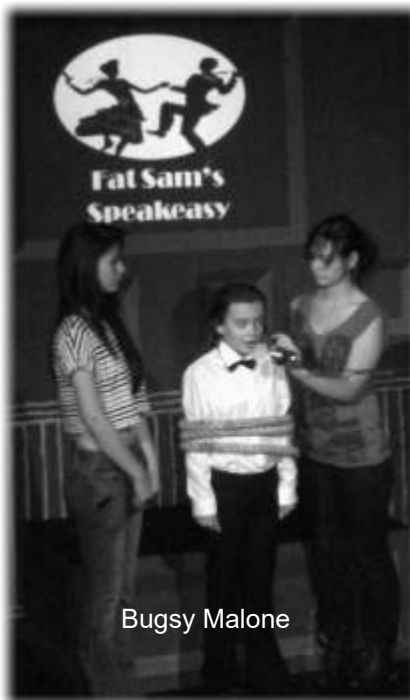
Fiddler on the roof

Kirkintilloch Players

In 1923, before SCDA was thought of, one Alex and two Willies had the idea of forming a drama group in Kirkintilloch and the Players were born. What is now odd to us, they no doubt thought to be normal. Of course you ask ladies to remove their hats during performances and during the interval you spray the audience with the 'new' disinfectant provided by your sponsors.

The same three men remained active up to the suspension of activity during the war years and for some time after. One of our 'senior' members can remember one of the Willies as front of house manager, resplendent in dinner jacket (Saturday performances only). The reins have been passed on a few times since then but the ethos of an all-inclusive community organisation, established at the start, still dominates today.

Like a lot of elderly organisations our programme is pretty well fixed, with two full length plays, a pantomime, a youth summer show and two one act plays (adult and youth). As with many clubs the panto is the hub around which the year is built. We currently perform in a local school hall to about 2000 patrons each year. This is the production that shows the members at their community best with a multiplicity of roles from the back end of the cow to car park attendant having to be filled. It takes



around 90 participants of all ages and talents to get the show on the road.

Our founders would be particularly proud of the club's participation in one act festivals where we have had varying degrees of success. One Scottish Youth win, one Scott Salver, three Wheatley Tassies, and two Howard de Walden Trophies, as well as many first round exits, sums it up. We have particularly enjoyed bringing new plays written by club members to festivals.

If they are looking down on us today the founders would see us negotiating the purchase of the 60 seat theatre which at present we rent from the local authority. We live on the ground floor of a tenement which many years of effort have converted to a theatre. The performance space is so intimate that audience members in the front row occasionally find themselves involved in the action.

This is the home of a club with over 70 members aged from 10 to rather more than that. We always have room for new members experienced or not. Come and join us, KP is for everyone. www.kirkintillochplayers.co.uk

I think I can hear a trio of voices from the heavens saying 'Just a wee idea we had and it's turned out OK'



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 and we will advise you.

Much as the editorial team love to see all your photos we would appreciate it if you could limit what you send us to 2 or 3 good photos that sum up your event for us to choose from. Photos really show off what clubs around Scotland are doing, but we really do not have time to browse hundreds of photos to select one or two.

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



AGM Report

The well-established SCDA AGM weekend at Stirling Court Hotel got off to a flying start with a very enjoyable social gathering and dinner on Friday 13th November for around 30 stalwart SCDA members.

There was a distinctly family party atmosphere from the word go. Wine was quaffed by all, a little too much by some, (you know who I mean) and the world was put to rights.



About Alice
photo: Tony Flisch

Saturday morning dawned dull & misty outside but almost 50 members, some complete with slight headaches from the night before, attended the Association's AGM. This meeting was tinged with a little sadness as it was our illustrious Chairman, Gordon Hilbert's last in the chair. Gordon has with great enthusiasm and hard work cajoled his team of volunteers over the years to successfully take the associations finance from a large £12,000 deficit to an amazing surplus of £20,000. Not bad for five years Gordon!

Once the business of the AGM was over Tony Flisch gave a very constructive presentation of the new festival rules and forms. There are slight changes (so teams please read the rules and guidance) e.g. the length of play is back to 55 minutes. We also now have a proper adjudicator's contract and the entry forms are now all electronic.

After a short lunch break the scene was set for the Play on Words presentation of the winning plays.

First up was the GC Players who gave an excellent reading of 'About Alice' by Yvette Walters. Directed by Morna Barron, once again it proved that council members are game for anything!

Second was Kirkintilloch Players with 'M.O.T.' by Mike Tibbetts directed by Gavin Paterson. It was a finely polished performance.

Unfortunately there was neither a performance nor play reading of the third play 'Sweet Little Lies' by Dave Butler.

Stephen Lambert introduced Dave Buchanan the professional judge who gave the following comments on the three scripts.

'About Alice'

"The play centres on the death of a young girl called Alice in a hit-and-run accident. It begins with a split stage with, on one side, Alice's mother Lisa (Carolyn Harrison) on the phone to Hilary (Lesley Syme) the magistrate who runs a help-line for bereaved victims. On the other side the perpetrator Paul Bailey (Gerry Burns) is telling his side of the story to policewoman Nerys (Ann Fuge). He admits he confessed to the crime and was expecting a fine and community service, but got eighteen months in prison. It's a brilliant opening scene in which we see the four main characters in juxtaposition. As the play develops we discover that Paul is Hilary's son and that they are estranged; we also find that he is on a downward spiral after his jail term and sleeping rough. In a final scene Hilary, drunk, confesses to Nerys the awful truth: that it was she, Hilary, who was driving the car that killed Alice, and that she persuaded Paul to take the rap for her to save her career. It's a powerful and well-judged piece of writing with good characterisation, and I congratulate Yvette Walters for 'About Alice'."

'M.O.T.'

"The play has a very atmospheric beginning with sound effects of exterior wind and rain emphasising the remoteness of the cottage. The relationship between the two main characters is beautifully handled as more and more of the Woman's (Elaine Martin) secrets are revealed. The tension builds up almost unbearably to a chilling finale. It's a conspiracy thriller about a fatal car crash in Paris in 1997; we all know the victim's name, but it's not even mentioned once. When the Woman's secret is finally revealed, that she witnessed the car crash, we watch in horror as she is strangled, clinically. The Man (Chris Dunn) then coolly phones his paymaster to report, "It's about that MOT you asked me to carry out. I'm afraid the vehicle failed the test..."

It's a brilliant ending and I'm quite certain, ladies & gentlemen, that if this script

had been submitted to Alfred Hitchcock, he would have taken it! And so, many thanks to Mike Tibbetts for 'MOT'"



M.O.T.
photo: Tony Flisch

Sweet Little Lies

“Well this is the play that you didn’t get to see, and it’s a pity because it’s a cracker. It’s set in the familiar world of amateur dramatics, in Ireland, against the background of a full length play competition rather like SCDA’s. It begins with a lively, no holds-barred dialogue between a couple, Jennifer and Gerry. Jennifer is the company’s principal actress but has been passed over in the forthcoming production of Hedda Gabler for a younger woman. We also discover that Jennifer is pregnant, a fact which she accuses Gerry of blabbing to the Director. He denies it of course, but we know he’s lying. The group brings in a professional actor, Nelson, who is non-white, to star in the production. Gerry immediately suspects Jennifer of having an affair with Nelson.

The performance of Hedda Gabler is a disaster with Gerry forgetting his lines. In a final scene both of them are full of recriminations and wanting to hurt each other. Needless to say, it is not a happy ending.

What I liked most about this play, apart from the excellent characterisations, was the dialogue, which fairly sparked. They are both parts that, in the old cliché, actors would give their right arm for and so heartfelt thanks to Dave Butler, for his ‘Sweet Little Lies’.

The final decision was made and the cheques were presented third place ‘About Alice’, second ‘Sweet Little Lies’ and first place once again to Mike Tibbets for ‘M.O.T.’ Congratulations Mike this is becoming a lovely habit!

After again another nice meal we got prepared for a stunning performance from our own 88 Theatre of “Kissing Sid James” by Robert Farquhar.



*Presenting the prizes:
photos Walter Hampson*



This hilarious yet sad and moving play was once again brilliantly performed by Maddie Reid and Scott Fingland as Crystal and Eddie ably directed by Ann McIntyre. There were many occasions when the audience couldn’t see the performers for the endless tears of hysterical laughter in their eyes. I particularly liked Crystal’s regular attempt at seduction of Eddie, who bless him hadn’t a clue! If you weren’t there you truly missed real theatre magic. The evening ended with some delicious pies and the proverbial pint.

Thanks Jackie for organising yet again a wonderful AGM weekend.

Morna Barron



Kissing Sid James
photos: Tony Flisch





Aberdeen Studio Theatre Group -
Cards on the Table by Agatha Christie



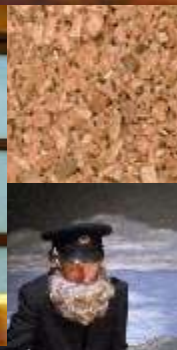
North Berwick Drama Circle -
Quest by Lorna Dixon as part of
Fringe by the Sea



Carnoustie Theatre Group - Dirty Dusting



Edinburgh Theatre Arts - Noises Off



Kirkintilloch Players Blithe Spirit

ETA -
Noises Off



Livingston Players - Gym & Tonic. photos: Grant & Steve Collier

Leittheatre -
Whisky Galore



Stewarton DG
- Pastiche



Stewarton DG - The
Crimson Coconut



Stewarton DG
- Two



Stewarton DG
- Pastiche



Leittheatre - Whisky Galore