

Winter 2016

# scene

90  
years  
young



The magazine of  
**Scottish Community Drama**

# Spotlight Publications

## NEW SCRIPTS

*THREE'S A CROWD* by Ron Nicol

*TOO MANY BRIDES FOR DRACULA* by Ron Nicol

*MICKEY MOON & THE MUSHROOM MOUNTAIN*

By Frank Gibbons

*CINDERELLA & THE CRYSTAL SLIPPER*

By Brian Luff

*HUMPTY DUMPTY* by Craig Hewlett

*PETER PAN THE PANTOMIME*

By Emma Houldershaw & Samantha Cartwright

*LOCHLEVEN* by Dave Buchanan

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*DICK WHITTINGTON* by Gill Morrell

*SLEEPING BEAUTY IN VERSE* by Dave Buchanan

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## NATIONAL OFFICE

Suite 88, Stirling Enterprise Park, Springkerse,  
Stirling, FK7 7RP phone: 01786 440077

National Administrator e-mail:

headquarters@scda.org.uk

National Drama Advisor email : nda@scda.org.uk

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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Hours: Tuesday 2-7 pm

**Other visits by appointment**

CONTACT DETAILS:

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Librarians:

Douglas Currie (07879 877732),

Susan Wales (07799 408608) and

Alison McCallum (07772 945612).

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# Chairman's Chat



It's a huge honour to write this for our 90th Anniversary edition of Scene. A massive thank you to everybody who has contributed by lending photographs and memorabilia and to Morna and Lizzie and the Scene Committee for preparing this special issue.

We had a lovely day in July at Pitlochry Festival Theatre celebrating our milestone.

Delicious afternoon tea, a great chance to catch up with friends, and those who came were treated to a brilliant insight into his time with the RSC by our own Martin Turner, and the general agreement was that we could have listened to him speak all afternoon.

Our association has come through so much in our 90 years, but we remain strong through our shared love of community drama.

As the nights draw in and rehearsals for panto and one acts begin, can you take a moment to make sure your club is fully up to date with your Protecting Vulnerable Groups requirements and compliant with the guidelines for including young actors in your productions. If you need any information, or reminders, on any of these please contact Carole Williams, National Drama Adviser at nda@scda.org.uk.

At this time of celebration for SCDA, I'm sure you'll join me in sending our best wishes to our honorary president Richard Wilson following his recent health scare, get well soon Richard, we hope that you'll be back to visit us soon.

See you at the AGM in November, a great weekend is planned,

Yours aye,

Jackie Westerman  
chair@scda.org.uk

## Poster Competition

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

*Dunmore Trophy will be presented at Scottish Final Festival in Pitlochry.*

*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.*



# NDA News

I was recently approached by Riverside Drama Club to deliver a workshop looking at Development, Membership Growth and Retention. This was a new request for me but I was certainly up for the challenge. After a casual discussion with our Vice Chair, Tony Flisch, we realised that there were probably a few clubs in the District who had the same issues and Fintry Amateur Drama offered to host the event.

On a beautiful evening in the middle of August I took the long and winding road to Fintry where a large group of members Fintry Amateur Drama, Thornhill Players and Riverside Drama were waiting. Although I didn't come armed with answers, I did have some ways of working that I hoped would help us to get through a lot in a short space of time.

As we started to identify the issues that people wanted to discuss I realised that there was too much to look at in one evening. Issues raised varied from the need to boost membership in the 20-40 year old age bracket, finding plays and new directors, varying level of involvement and commitment and how to keep the 'club' feel going all year not just at performance times. Throw in marketing/social media and resistance to new ideas and we needed to make choices on what to focus on.

After a tea and coffee the group chose what they felt was most important and the creativity started flowing.

There were so many fantastic ideas from audience car share schemes to new ways of scheduling rehearsals. We talked about fledging directors to work on single scenes rather than whole productions, my training workshops and how to involve more people in rehearsals.

The hard work comes now – trying to implement some of the new ideas to see how the theory works in practice – it's difficult alongside challenging production schedules. I intend to continue supporting as much as I can.

If this sounds like something your group would benefit from I would be happy to come and run the same kind of event for you. If you can involve other groups in your District I think that it increases the potential benefits. One of the things that I most enjoyed was seeing people from different clubs coming together to come up with new ideas and thinking, reminding me that we are stronger when we work together as a community.

Carole Williams,  
National Drama Advisor  
nda@scda.org.uk



# 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)

## 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](mailto:scene@scda.org.uk)  
Send your details to Scene Magazine's classified page. £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](http://www.cordinerpress.co.uk) or contact 36 Mansefield Avenue, Cambuslang, Glasgow G72 8NZ; Phone 0141 641 1465

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# Festivals Committee Update

Following from the major revision of forms and documents last year, we have concentrated on simplifying where possible and making improvements and clarifications. We have also additionally produced short checklists for organising secretaries and stage directors, provided a checklist for the contents of team information packs and a template team information letter.

This year, people were not always clear how the F1 form should be passed on to the next stage in the competition. Also clubs were asked to send the form to a variety of recipients. Forms are now only sent to organising secretaries who have the responsibility of passing these to the appropriate people. F1 now has an explanation of how this should happen on the first page.

Changes have been made to several documents, in particular to the Rules and to the Guidance. One area where there were difficulties last year, was the passing of adjudicator script copies to the next round; this process is now clarified in the guidance.

Although the completion of adjudicator feedback forms was patchy and in a few cases language somewhat intemperate, we intend to continue with the exercise. For these reasons, we did not share the forms with the adjudicators or their professional organisations this time round. We hope we will have more success with the exercise in 2017. While we need clubs to complete the forms, it is the form completed by the organising committee on the clubs' and the committee's behalf that is the main purpose of the exercise and the only one that will be passed on.

The National Committee has determined that ferry costs necessarily incurred in transporting scenery will be met in full. In practice this means for a van plus driver. The expense claim form has been revised to include such ferry costs. All these documents and forms can be downloaded from the SCDA website individually or as a single zipped version. To avoid mistakes, please delete all old copies.

Finally, the committee is always interested in views and willing to help if difficulties are being experienced. You can communicate in two ways:-

- " Use the festival forum on the website ([http://scda.org.uk/?page\\_id=63](http://scda.org.uk/?page_id=63)) or
- " email [festivals@scda.org.uk](mailto:festivals@scda.org.uk)

Tony Flisch  
Festivals Convenor

# Mice, raptors ....and a dummy!



Watching the London production of ENRON, in the Kings theatre in Edinburgh I left marvelling at how a potentially dry subject could make such an exhilarating theatrical experience.

Following an enthusiastic reading of the play, we agreed that, somewhere along the line, Edinburgh Theatre Arts we should add it to an already impressive repertoire.

Fringe 2016. That day has come. And the over-riding challenge, how to make it happen within the confines of St Ninian's Hall.

Of course, such challenges are not new to us. Tale of Two Cities with a working guillotine and Noises Off with an ingeniously engineered set; to name but two.

## **The secret for me?**

Start early - so we had enough commitment in January to know that we could get on with it; know the material - so, the starting point was one of the source books The Smartest Guys in The Room, then on to Lucy Prebble's wonderful script.

This took us into unknown territory with the need to engage a Musical Director and Choreographer. Add our resident Vocal Coach and we soon had the music and dance heart of the production.

Lighting and sound soon followed with an additional complication, multimedia.

## **At last, our creative team was complete.**

In terms of casting, other than the four principals, it was all hands to the pump to fill the many and varied roles. Talk about multiple casting! It was not so much about auditions, but rather fitting people into the casting jigsaw.

However there was still one remaining critical activity. If you know the play, you will know that there are a few key props that are always going to be difficult to source.

## **After months of frustration we eventually got our breakthrough.**

Mice! I tracked down the designer of Mice heads for Nottingham Playhouse's production a couple of years ago. She put me in touch with their stage manager and we are now in possession of three high quality mice (heads)!

Raptors! Tracked down Raptor heads of the required quality in Japan! So they are also with us.

Dummy! Our ventriloquist's dummy, 'little Arthur' came to us courtesy of eBay.

Our prop moral - don't let the need for these special props put you off!

Beginning of June and rehearsals were well underway, the music, song and choreography elements were an added challenge for our 'actors' but they met the challenge head-on!

The technical challenge, lights, sound and multimedia, was always going to be difficult, but

regular meetings to address potential issues, had us in great shape by the time we opened.

In spite of the problems, at the end of the day, this is why we all love theatre so much...the planning, the rehearsals, the challenges and then the drive to keep pushing back the artistic barriers.

So, September 2016 – time for reflection!



## **Was it worthwhile? Audiences seemed to think so....**

*Very interesting true story excellently produced and acted by a great cast.*

*Great production of a gripping play.*

*Excellent cast and very well staged.*

*Well worth seeing.*

## **Critics seemed to think so....**

*Edinburgh Theatre Arts ambitious production Lucy Prebble's play Enron is funny and theatrically inventive. It is also very informative about the spectacular financial crash of the Enron Corporation in 2001.*

*Enron marks the return of the original Royal Court production to a UK stage and this locally acted piece is brilliant theatre in a cosy community hall venue.*

*Hugely ambitious, ETA's production of Enron is uneven but always intriguing and gets a lot right.*

So, we put this production to bed and look forward to the next one.

One thing we all know is that we are only as good as our last production, so it is on....on.....

John McLinden  
Edinburgh Theatre Arts



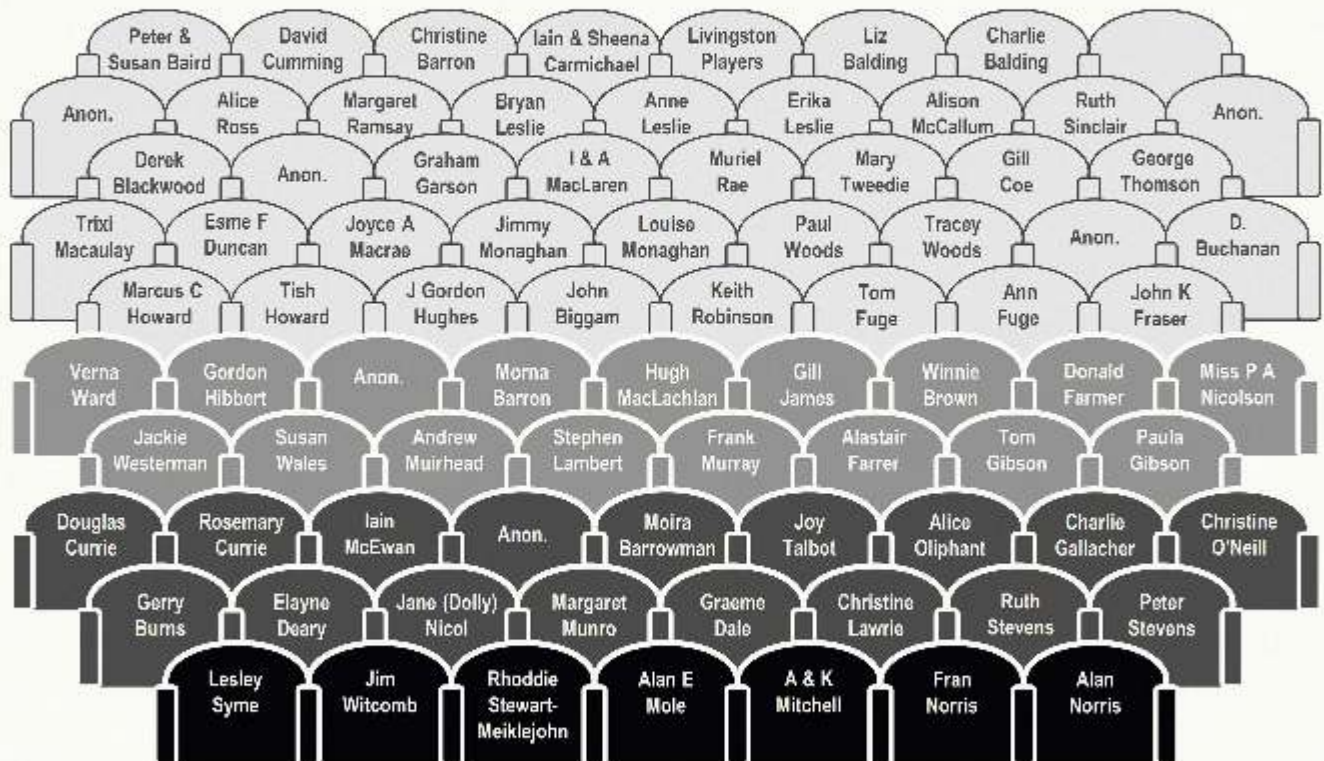
# Can you spare between £5 and £10 a month to help SCDA survive the biggest challenge of its 90 year history?

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.

**Fintry A D S**

**Scottish  
Building Society**

**Killin Komedly  
Festival**



**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.

## 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](mailto: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.

# Return of the Big Red Van

( A Capital Experience)

I thought that after driving the van for Kirkintilloch Players to Bracknell in the summer of 2015 there would be no more excitement related to 'Her Slightest Touch'. Just how wrong could one person be?

As I sat quietly relaxing, hubby (on his SCDA e-mails as usual) asked "How about taking HST to the Edinburgh Fringe?" I gave the usual response to his silly jokes and then it dawned that he was serious.

After frantically digging in to my memory to recall where the props had come from (who did provide the condoms?) the boxes were packed, the van was packed and we were off to Spotlites in West George Street. Parking and set delivery was 'interesting'. Try taking a large set across a busy main street! It was on the pavement, then in the rather nice small theatre, and then half of it back in the van as we couldn't get it all on the stage.

After a technical and a dress rehearsal it was the first night. If you think the 10 minutes set up and 5 down for SCDA festivals is tight try having the same times when it includes seating the audience and persuading them to leave. This left the crew, who were different each night, needing a small libation to recover, never mind the cast who had to hide behind the set before and after the performance.

All ten performances went well with good houses for the Fringe and an exceptional review of the play. At the end we stood with the set, props, and costume in busy Rose Street waiting for the same Big Red Van to take us home for the last time.

This of course misses out the best bit- 'Selling in the Street'. By that I mean selling tickets for the play, we were respectable middle aged ladies after all! It rained for 8 of the 10 evenings and I got wet for 8 of the 10 evenings. I did however pull in at least 2 new punters for every performance, two out of a visit to the toilet (details on request). It really is amazing how you form temporary alliances. The KP sellers, a girl dressed as a Canadian Mountie, and a fully costumed advocate accosting people in the street will live long in my memory.

At the back of my mind lingers 'What Next?'



Sheena Carmichael

# Edinburgh Peoples Theatre

Edinburgh People's Theatre celebrated their 59th consecutive production on the Festival Fringe with the highly successful "The Auld Alliance" written by local author Alan Richardson and directed by John Somerville. Performed at the Mayfield Salisbury Church Hall and running from 5th – 20th August, the show attracted large audiences, despite competing with thousands of other shows on in the city at the same time, and garnered a four star review from Hugh Simpson of All Edinburgh Theatre, who said:

*"Warmly funny and showing an unusual level of thought and care, The Auld Alliance from Edinburgh People's Theatre is a multi-faceted production where the good hugely outweighs the bad."*

*"What is perhaps most noticeable is how even innocent jokes can take on new meanings in a shifting political climate. Behind the couthy comedy lurks something quite modern and cynical, emphasised in a production that is much more than the sum of its parts."*

In 1295 a pact of mutual military assistance was negotiated with the French – the famous 'Auld Alliance' – in defence of the Scots against the English. During the Napoleonic War of 1815, a French warship is wrecked on a remote part of the Fife coast. The Fulton family give shelter to the apparent sole survivor

of the shipwreck, but they soon suspect that he is not the ordinary seaman he claims to be. When a casket of gold disappears from the wrecked ship, they find themselves entangled in a web of intrigue and mystery. The play mixes comedy with drama and a touch of romance as events reach a happy climax—but not before some tense moments and more than a few surprises!

The director, cast, crew and production team can be proud of another highly entertaining performance of a Scots comedy, a genre for which Edinburgh People's Theatre have gained an enviable reputation over many years.

Onwards to next year's 60th consecutive Fringe production!

Anne Mackenzie





# 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.**



## 90 / 85 / 80 Anniversaries

Surely every reader of this magazine will know what "90" means!

**Yes, SCDA celebrating 90 years of existence!**

"80" - some will know that the Mercators of Edinburgh are celebrating 80 years since founded in 1936?

**But what about "85"?**

In 1931 the SCDA Library Service was inaugurated - admittedly on a very small scale - one suitcase filled with theatre play-texts in an office in Frederick Street, Edinburgh. (There is no truth in the rumour that I helped to unpack the scripts, though, aged 2 years, I might have been able to hurl fragile. scripts around the room! It wasnae me!! )

History does not reveal those early years, nor when the other city public libraries - Glasgow, Aberdeen, Inverness and Kirkcaldy - first installed a play-scripts shelf and later a series of shelves. It was the enthusiasm, the persistent determination to build up a theatre section by several Association figures that such a task was ever achieved - Mrs Tweedie; Alan and Dolly Nicol, Joy Talbot, Ann Moar, Jenny Greenaway to name a few.

By the 1960's / 1970's Glasgow Library Service was the premier one in Scotland, with regular pamphlets giving the latest additions to their Library - long before computers raised their ugly heads!

Unfortunately, as some powers in the SCDA thought such a Service was a waste of time, public awareness languished as far as the Annual Reports were concerned for a number of years. The situation gradually changed after 1995 when I was invited to "use a new broom" and take over Eastern Div. Library, by then based in South Bridge Centre, Infirmary Street, Edinburgh. Soon it became apparent that only the Library in South Bridge was self-supporting enough to offer a postal service for any part of Scotland. The Local Authority libraries could not up that offer, but could promote the inducement of being open far longer each week.

Cuts in the public area meant severe restrictions in Library services. Over the past few years, Aberdeen, Glasgow and Kirkcaldy Libraries have closed their playscripts service. The generous efforts of some Council members meant that these redundant scripts would be brought safely to Edinburgh to create a National SCDA Library, now based comfortably and effectively in Summerhall Arts Centre - Room 3 / 6, Taconic Building. Rumour has it that on one journey the noble denizens in the hired van were stopped by the police and threatened (?) fined (?) for being in charge of an overloaded vehicle! Surely not? Fortunately, the scripts all arrived safely and have been catalogued, put on line and finally displayed on the shelves, craftily inveigled for a reasonable price from a world-famous supermarket.

What a wonderful assembly of honest, hard-working members of our Noble Association. My grateful thanks go to Susan Wales, and Alison McCallum for their tremendous work in and around the Library, so that we now have a veritable National Treasure, but it must not in future ever be taken for granted. "Use it or Lose it!"

(Look what has happened with the London-based Library and with DAW.) D.N.C.

How Well do you know your Theatre?

1. **Whose biography or autobiography was titled?**
  - a) *A Talent to Amuse*
  - b) *All His Jazz*
  - c) *Stop the World*
  - d) *Hello!*
  - e) *Lip Reading*
2. **What is the Shakespeare play these musicals were based on?**
  - a) *The Boys from Syracuse*
  - b) *Return to the Forbidden Planet*
  - c) *Kiss me Kate*
  - d) *Catch MY Soul*
  - e) *Good Time Johnny*



# Accommodation Special



This year's Scottish final returns to Pitlochry from the 13th to the 15th of April. As this coincides with Easter the pressure on rooms in Pitlochry will be high so it will be worthwhile booking early. The proprietors of the listed accommodation look forward to hearing from you. Please be sure to mention "drama festival" in any communication.

***When contacting accommodation providers please be sure to mention "Drama Festival".***

Bridge House, 53 Atholl Road, PH16 5BL. Town centre, 5 minutes from bus and train stations. En-suite family/Double/twin rooms.

The Well House, Toberargan Road, PH16 5HG, 01796 472239. All rooms en-suite

The Wellwood Guest House, 13 West Moulin Road, PH16 5EA 01796 474288 [booking@wellwoodhouse.com](mailto:booking@wellwoodhouse.com) Victorian House; warm welcome from Peter & Bakyt; excellent value B&B and magnificent views down the valley.

Carra Beag Guest House, 16 Toberargan Road, PH16 5HG, 01796 472835 [visitus@carrbeag.co.uk](mailto:visitus@carrbeag.co.uk)

Kate Ricketts, Bowmore Cottage, 145 Atholl Road, PH16 5QL 01796 473314

Anneslea Guest House, 164 Atholl Road, PH16 5AR 01796 472430 B&B £35-45 per person.

Craigatin House, 165, Atholl Road, PH16 5QL 01796 472478 Rooms from £102 to £128 (2 people sharing) including breakfast. Four star gold rating. Further details at [www.craigatinhouse.co.uk](http://www.craigatinhouse.co.uk)

Blair Cottage, Station Road, PH16 5AN 01796 473423 [www.blaircottage.co.uk](http://www.blaircottage.co.uk) We are delighted to welcome guests to enjoy a comfortable and informal stay at Blair Cottage Bed and Breakfast – in the lovely Victorian town of Pitlochry.

Tir Alluin, 10 Higher Oakfield, PH16 5HT 01796 473811 B&B £35-39 where you will receive a warm welcome from Dave and Kathy in their most comfortable guest house.

Dunmurray Lodge, 72 Bonneathill Road, PH16 5ED 01796 473624 [lorraine@dunmurray.co.uk](mailto:lorraine@dunmurray.co.uk) Four star guesthouse. Central quiet location. Family suite (2 rooms sleeps four). Double and twin rooms. B&B £40

Craig Vrack Hotel, West Moulin Road, PH16 5EA 01796 472399 [info@craigvrack.com](mailto:info@craigvrack.com)

Claymore Guest House & Apartments, 162 Atholl Road PH16 5AR 01796 472888 B&B [www.claymorehotel.com](http://www.claymorehotel.com)

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Derrybeg, 18 Lower Oakfield, PH16 5DS, 01796 472070 [www.derrybeg.co.uk](http://www.derrybeg.co.uk)

Birchwood Hotel, 2 East Moulin Road, PH16 5DW 01796 472477 [viv@birchwoodhotel.co.uk](mailto:viv@birchwoodhotel.co.uk) Returning guests are greeted as friends: new guests are assured the welcome which friends would expect.

Fisher's Hotel, 75-79 Atholl Road, PH16 5BN 01796 472000 [info@fishershotelpitlochry.co.uk](mailto:info@fishershotelpitlochry.co.uk) Fisher's Hotel in the heart of Pitlochry; we welcome you with a smile and a dram on arrival.

Rosemount Hotel, 12 Higher Oakfield, PH16 5HT 01796 472302 [info@rosemount-hotel.co.uk](mailto:info@rosemount-hotel.co.uk) Small, cosy friendly hotel near town centre and theatre. Pet and People Friendly!

Craigroyston House, 2 Lower Oakfield, PH16 5HQ 01796 472053 [www.craigroyston.co.uk](http://www.craigroyston.co.uk) Outstanding 4 star B&B and self-catering lodge. Eight individually designed rooms from £84-115 including breakfast. Five minutes' walk to the theatre.

Northlands B&B, Lettoch Road, 01796 474131 Four star Guest House, Rooms from £96-£110 (2 people sharing) including breakfast. For more information and to make a booking [www.northlandsbandb.com](http://www.northlandsbandb.com)

McKay's Hotel Bar and Restaurant, 138-144 Atholl Road, PH16 5AG 01796 473888 [www.mckayshotel.co.uk](http://www.mckayshotel.co.uk)

Bruach Mhor House, 54 West Moulin Road, PH16 5EQ 01796 473487 [enquiries@bruachmhor.co.uk](mailto:enquiries@bruachmhor.co.uk) All guest bedrooms and public areas have been transformed to provide comfort and space without losing the charm of our lovely Victorian home.

Tigh Na Cloich Hotel, Larchwood Road, PH16 5AS 01796 472216 [info@pitlochry-hotel.com](mailto:info@pitlochry-hotel.com) Stunning Location



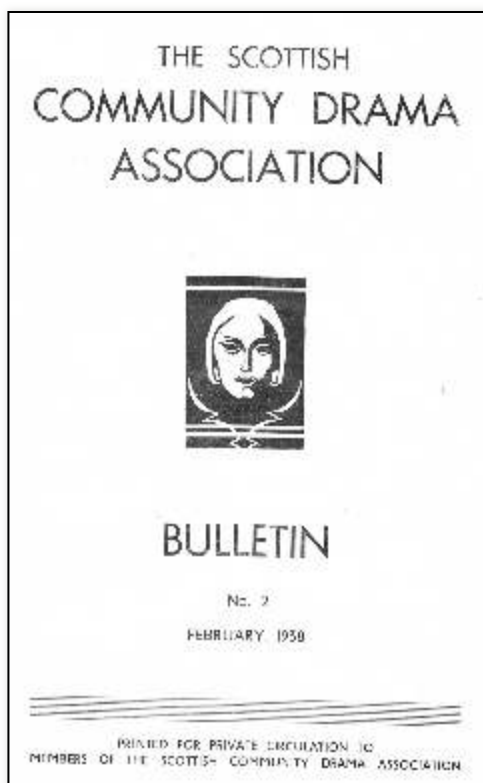
# 90 Years Celebrations

On Saturday 23rd July 2016 a select few of stalwart SCDA members gathered together in the beautiful setting of Pitlochry Festival Theatre to celebrate 90 years of the association. The weather was glorious and the River Room on the theatre was at its best. Various pictures, minute books and articles from the past 90 years were displayed as members tried to name photos of by gone festivals and committees. Martin Turner gave a wonderful talk on his experiences playing 'Bottom' in The Royal Shakespeare Company's Midsummer Night's Dream at Stratford. What a journey the Association has come in the 90 years, from barely a few clubs performing and struggling to get a club to represent Scotland at International Festivals in 1926 to a member appearing in (and being highly praised) in a professional production at Stratford on Avon in 2016. Scene magazine has come a long way too. The first ever copy was called 'The Bulletin' and was printed in 1935. It consisted of a single folded A3 sheet 'printed for private circulation of members' it states on the front. It told of the 9th Festival of Community Drama (the original name for the One Act festival) from the five divisions. (South West, South East, Central, North East and Highland) The Final that year was held in the Lyric Glasgow in April the Winners being The Edinburgh Elocution club with 'Martha'. There was information on

the summer school at St Andrews and the 'Three Act Festival'. The second issue was not published until February 1938 and it had changed to a small booklet of 6 pages complete with a cover logo (see photo). Again it was mainly information on the Festival of Community Drama and an announcement that the first British Drama League Final (now known as the British Finals) would be held outside London in Glasgow in May of that year. There were notes from each of the Divisions on their work and the first information on the Library Service SCDA provided. What was really interesting was the involvement of the press in these days, there was a commitment from a Mr W D Cocker of the Daily Record, that he would publish regularly Community Drama articles in the Friday edition. It states 'If you would read real informative criticism and news of community drama don't miss Mr Cocker's column on Fridays.'

I hope you will all enjoy the old photos from clubs past productions and the memories from some of our oldest member clubs. The Association has had its ups and downs over the years but it is still highly regarded by our sister organisations in the rest of the UK. We have come a long way since 1926 and now with our thriving youth clubs hopefully we may continue to grow and develop in the future. Looking forward to our 100 years celebrations!

Morna Barron



SCDA Members at the 90<sup>th</sup> Celebrations in Pitlochry

## 90 Celebration photo call

1. From Left to right

Past Chairman George McQueen, Ellen McQueen, First Hon. President Dame Flora Robson, and National Secretary Bill March

2. Alan Nicol's Kepplestone Summer School 1917

3. Greenock Players, 'There was a Lad' by Joe Corrie 1959

4. Past Chairmen and Hon President at SCDA 75th Annivesary.

Top row, Richard Mackintosh, Peter Stevens, Murray Thomson, Jim Witcomb Front Richard Wilson, Morna Barron, George McQueen

5. Pitlochry East Church Dramatic Society

6. SCDA Ayrshire District 1954 The Happiest Days of your Life

7. SCDA Summer School at St Andrews 1950

# Making an Entrance for the Royal Shakespeare Company

On Midsummer Day I stood behind an upstage door on the set of A Midsummer Nights Dream. I listened to Helena, one of the young lovers, deliver her final monologue. I watched the cue lights above the door waiting for them to go from red to green. My hand was on the door handle. Helena finishes her speech, the onstage band strikes up my entrance music, the light goes green, I open the door and step forward. In that instant I make my acting debut on the Royal Shakespeare Theatre stage for the Royal Shakespeare Company playing the iconic role of Bottom.

The Royal Shakespeare Theatre is an inspiring place. I first visited in 1986 as part of an arts course and had returned many times. Never in my wildest imagination did I think that one day I would return and actually get to be on that stage and in one of the most recognisable plays ever written.

I had been cast to play Bottom some 16 months earlier as part of the RSCs 2016 flagship touring production. I would first play the role at the Citizens Theatre, Glasgow in March and that's where I made my RSC debut, walking through that door to a packed house! However, from the moment I knew that I would play the role the overriding emotion and goal was to be on that stage in Stratford Upon Avon.

The theatre itself seats over 1,000 people arranged in 3 tiers around a thrust stage and, although it's a big theatre, it is also incredible intimate. I had never been on a thrust stage

before but it felt great, the audience are so close, even in the Gods, and you are acutely aware that they see and hear every nuance.

The following day, just before the matinee performance, I saw on Facebook that the SCDAs own Jackie Westerman had made the trip. She'd posted a photograph of the stage from her seat and from that I could work out where she sat. During the interval I sent her a text "I'll wink at you during the finale".

I have had an incredible experience. I played a major role, the lovable comic Bottom, I've made my acting debut with the Royal Shakespeare Company and I've played the Royal Shakespeare Theatre in Stratford Upon Avon on Midsummer day.

Or ... was it all just a dream!

Martin Turner.



In 1976 the Edinburgh Makars (known then simply as The Makars) presented the play "Vivat, Vivat, Regina" in the Church Hill Theatre. This is, of course, the story of the dynamics between Mary, Queen of Scots and Queen Elizabeth and the first act ends in a stately pavan danced at Holyrood Palace during which an enormous explosion is heard and flash seen, signifying the blowing up of Kirk O' Field and the murder of Darnley.

In these days the stage was covered in a stage cloth and I (in the prompter's corner) suddenly noticed a little flame running along the seam in the cloth from right to left behind the dancers. I signalled to the Stage Manager, who was just behind me with his hand on the handle to close the curtain at the end of the scene, and the dancers were somewhat startled to find their beautiful dance truncated as the curtain came hurtling in and the SM and I ran on stage to stamp out the fire before it got a good hold on the cloth.

The audience, in total oblivion of the secondary drama on stage, applauded as the curtain closed and the show went on.

Irene MacKenzie & Anthea Taylor

Pearl for James, the second Makars production which was performed in 1935



The Artist December 1934

# The Mercators (1936-2016)

## - from Merchant Maidens to Recycled Teenagers



During the early 1930's, the Merchant Maidens Drama Group (for former pupils of Mary Erskine School for Girls in Edinburgh) entered the SCDA One Act Festival. After being criticised by an adjudicator for "extending into adult life the common school practice of casting women in men's parts", they invited former pupils of other Merchant Company schools to join them, especially gentlemen from the boys' colleges! Thus the Mercators were founded in the autumn of 1936.

The new club gave their first public performance at George Watson's Boys' College in March 1937 and entered the 1939 Edinburgh round of the SCDA One Act Festival. In those halcyon days, Edinburgh had 21 entries playing over 7 nights! Then club activities were suspended for the duration of the war and even when the revived club staged its first post-war production in 1947, rationing was still in place. The secretary's report for 1949 records how club members gratefully received a food parcel from a drama group in New Zealand. Later that year we staged "The Importance of Being Earnest". Making his debut was a young man by name of Douglas Currie. That young man is still an active member of the Mercators today - currently club secretary and directing our 2016 Fringe show.

In February 1950, we moved to a new venue, the YMCA hall in St. Andrew Street. It was a period when we enjoyed good coverage from the local press, although we were alarmed in those Cold War days to find ourselves named by one critic as the "Mevatovs".

By the 1960's, times were changing and membership of the club, previously only for former pupils of the Merchant Company Schools, was open to all. A giant leap came in 1967 with a move from the YMCA to the recently opened Church Hill Theatre in Morningside Road. That year we returned to the SCDA One Act Festival with Joe Corrie's *The Income*. Since then, we have entered almost every year, achieving some notable firsts. In 1973, we premiered our first original play, *Blowing in the Wind* by John Wilson and in 1975, won the Edinburgh round for the first time with David Campton's *The Cage Birds*.

1982 saw our first ever venture into the Edinburgh Festival Fringe. Having secured the exclusive use of Mayfield Church Hall for two weeks, we tackled a very ambitious programme; 23 performances over nine days of three



1957 - The Hollow (Agatha Christie)

shows. It was exhausting, lost money, but was a great experience for us all. We also acquired excellent rehearsal and workshop facilities at Broughton-McDonald Church. One Act festival successes in the 80's included three third places at the district round and our first trophy (the Buchanan Salver for third place) at the 1982 Divisional Finals. We expanded our versatility by staging informal cabaret shows with food and wine, where many Mercators found themselves trying their hands at song and dance for the first time.

Unfortunately, by the 1990's, we struggled to retain members and fill seats at the Church Hill Theatre, reluctantly bidding farewell to that venue in 1993. Another blow was the loss of our rehearsal and workshop space. Did we fold? Certainly not. We rehearsed in members' houses and sought alternative venues. We also collaborated in joint productions with other clubs, continued to enter the One Act festival and appeared at the wonderful Arran Dramafest.

We returned to the 1992 Edinburgh Festival Fringe at a new venue, Riddles Court in the Lawnmarket, but often found ourselves outnumbering our audience. Searching for that elusive Fringe box office formula, we staged a drama-documentary style presentation in 2002 on the life of Sir Walter Scott which made our first ever profit on the Fringe. Our next tribute to Robert Louis Stevenson did even better, and in 2004, the magic of Jane Austen gave us a one week sell-out. Since then, our annual tributes have included Dickens, Oscar Wilde and J.M. Barrie, right through to this year's Arthur Conan Doyle.

2004 we proudly made our first ever appearance at the Scottish finals at the Eden Court Theatre in Inverness with *The Café* by Neville Watchurst - one of those plays that seemed absolutely right for us. Our favourite line from that play was "Onwards and upwards" which we seem to have adopted as an unofficial club motto.

Although the majority of our current membership belong to the free bus pass age category, we continue to support Edinburgh District SCDA, where we are affectionately known as the "recycled teenagers".

Onwards and upwards...

Alan Richardson



1962 - Separate Table (Rattigan) Silver Jubilee Production

# Kirkwall Arts Club



*The cast of Kirkwall Arts Club's production of *The Long and the Short and the Tall*, SCDA Scottish Final winners 1963. From the left: Jim Cruickshank, Mike Sweeney, Harry Cordock, Keith Donaldson, Billy Jolly, Robin Duncan, John McDonald (producer), Ian Fleming and Billy Dass.*

Kirkwall Arts Club's production of an excerpt of "The Long and the Short and the Tall", by Willis Hall, went from strength to strength in the SCDA's 1963 competitions. They won the Orkney Preliminary Festival which was held in Stromness and, according to Keith Donaldson, the cast's lines were 'sticky', but, adjudicator Alan Nicol put them through as the team which showed most potential.

The Divisional Finals were also held in Orkney, in Papdale Infant School, and the team went on to win them as well.

Then came the Scottish Finals which were held in Albyn High School for Girls in Aberdeen. Things did not go smoothly with the travel arrangements.

The plan was to fly from Orkney to Aberdeen, but on the day all flights were cancelled due to bad weather. The team then managed to persuade a local fisherman, Alfie Sinclair, to take them across the Pentland Firth in his lobster fishing boat, the *Venture*.

Once in Caithness, a Dunnett's bus, which had been arranged by Billy Jolly's father in the interim, picked them up and took them to Aberdeen. They arrived at the George Hotel, Aberdeen, four in the morning and after a quick dram got to bed.

After the trials of the journey, they went on to win the Scottish Finals and, so, it was on to the British Finals in Albert Hall, Stirling.

This time, to avoid travel problems they travelled in private cars.

The British Finals were won by the Irish team, who performed a play with two actors and a dummy, as, apparently, plays had to have three characters!

The Orkney performance was, unfortunately, not adjudicated, as apparently there had been a problem with over-stage microphones being accidentally left on and distorting the sound and the adjudicator said he could not make out the voices, but the team were delighted with their showing and felt that they had saved their best performance for the British.







The cast of a Torch Theatre Group production: Anouilh's "Ring Round the Moon", from about 1963 or 1964. It was presented in the old Rutherglen Rep theatre, where the stage equipment was already a bit dodgy and dangerous from disuse. The cast includes Ernest and Rita Mace, John Davidson and Alice Fitzpatrick, all of whom were stalwart supporters of SCDA in days gone by. Harry Hepburn, who is on the extreme left, should be in the picture twice, as he played the twins.

The Scottish Theatre Archive at Glasgow University Library has a number of Torch Theatre documents from the early fifties, with no detailed cataloguing.

Adam McNaughtan



Lauder Amateur Dramatic Society perform The Black Ring in 2010 (above) and Taking The Piste in 1996 (left). They have been around since at least 1950.

A potted history of.....

# Dunaverty Players



First play in 1952 'Stormtide'

Situated at the southern tip of the Kintyre Peninsular Dunaverty Players started life as a Scottish Women's Rural entry into their Drama Competition.

First year was an all ladies cast however on reading the rules it appeared that men were not excluded and the next year it was a mixed cast that appeared. The rules of the competition were altered and as a direct result Dunaverty Players was born in 1952.

The first offering was 'Stormtide' written and produced by the inimitable Angus MacVicar. Over the following decades Angus not only wrote many of the early plays but produced/directed 44 in all.

In 1956 an invitation to present 'A Night Of Drama' from Port Ellen Women's Rural on the Isle of Islay was received. Never daunted by a challenge the members chartered a plane and

took all their scenery, cast and backstage crew on board.

In 1975 the production of 'Rise and Shine' by Elda Cadogan won the Scottish Finals and travelled to Lewisham represent SCDA

1993 once again saw Dunaverty Players represent in Scotland, this time travelling to Enniskillen, Northern Ireland with the play 'A Slight Ache' by Harold Pinter. The cast of Cathie Kerr, Geoffrey Horton and John Kerr were directed by Ronald Togneri to such a high standard that they won the British Title.

Linda Brannigan,  
Chairperson, Dunaverty Players



Group setting off to Islay having chartered the plane

## General Council 1982 Recognise anyone?



# Leitheatre reach 70

2016 is Leitheatre's 70th Anniversary Year. We decided to enter our premises in Edinburgh's Doors Open Day on Sunday 25th September. This is part of European Heritage Days, and is a celebration of the City's architecture, culture and heritage and has been organised by the Cockburn Association (Edinburgh's Civic Trust) since 1991. It is an opportunity for the public to explore some of Edinburgh's architecturally and culturally significant buildings - all for FREE. Many of the properties, such as Leitheatre's, are not normally open to the public.

Leitheatre is housed in one of the few remaining examples of 19th Century mixed use tenement development of housing, industry and railway lines. In turns, the premises have been a builder's workshop, a cooperage, a hi-fi centre and a used car saleroom. The building stands on what was Hibs original football pitch until about 1888 when the football club went bust, subsequent to the treasurer having absconded with all the funds and hopped it to Canada.

Despite being down a lane, and off the beaten track to some extent, there was a steady stream of 64 visitors who were genuinely enthralled with the club premises and what we do. Members in costumes acted as guides and refreshments were offered in antique cups and set in the bar of "Still Life". Displays showing the history of the building and surrounding area as

well as the history of the club were of much interest.

The Props room was a most popular attraction. Doctor Frank N. Stein's laboratory, with weird and wonderful scientific contraptions and lighting which could be operated by children (and adults) kept visitors amused for ages. Director Colin Peter and some of the actors from the forthcoming production of "The House of Bernarda Alba", rehearsed a scene from the play for the benefit of the visitors. This was a truly enjoyable and rewarding Doors Open Day for the club.

Don Arnott



# 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.

## SPOTLIGHT PUBLICATIONS

### **'The Fictional Five and Mummy's Curse' by Simon Rayner Davis**

One Act Comedy in Four Scenes

Cast: 12 Male, 9 Female (some parts interchangeable). ISBN 9781907307836

Enid Blyton's Famous Five series of children's books meets Hammer House of Horror in another comic spoof for talented youth groups.

A ripping, gripping and amusing yarn featuring a chorus of trees, werewolves, Count Dwakula (a rather evil vampire) and the dreaded Stinkin monsters.

Sarah, Harriet, Lucinda, Roland and Teddy the dog (a glove puppet) are trapped when their horses (courtesy of coconut shells) are attacked in the middle of a Transylvanian Forest and they are forced to seek shelter in the House of Wendy, occupied by Herr Stinkenstein and a motley crew of weirdo characters who include Mummy, Dr Jekyll, Burke and Hare, Splott and Twonk described as two complete idiots.

An absolutely wizard adventure ensues – fab, super, spiffing!

The set comprising spooky forest and interior scenes are integrated into the action utilising front tabs. Supplied with a list of essential furniture, props and special effects.

Running Time of 40 minutes.

## SAMUEL FRENCH

### **'4000 days' by Peter Quitter**

Two Act Drama. Cast: 2 Male, 1 Female

ISBN 9780573111402

How would you react if you suddenly forgot the last decade of your life?

After a blood clot developed in his brain Michael has been in a coma for three weeks. Watching over him in hospital are his bitter mother Carol and his dull but well-meaning partner, Paul, both united in their grief over Michael and their intense dislike of each other.

When Michael wakes, both realise that eleven years of his memory have been completely erased and he remembers nothing of the last 4000 days or his relationship with Paul, who must now fight to bring Michael's memory back whilst Carol fights to remove him from their lives completely. Charming and witty, Michael concentrates his recovery on creating a giant mural on the back wall of his hospital room as an expression of his loss, hopes and desire to live the life as the man he was eleven years ago rather than the person he has become.

Complete with helpful author's note on staging, including the optional video screen which displays a short sequence of notable world events during the last ten years. Scene throughout is a private hospital room with appropriate clinical dressing and during Act Two the back wall will gradually display the painted mural which can be constructed using swivelling panels.

The ages of the three characters are flexible, dependent on the age chosen for Michael.

There is a brief cameo role at the play's conclusion for a member of the SM team. There are three strong acting roles providing an emotional and entertaining evening for audiences. Detailed property, lighting and sound effects listings.

The play opened at Park Theatre, London in January 2016 with the impressionist Alistair McGowan in the role of Michael.

### **'The Meeting' by Andrew Payne**

Four Part Comedy. Cast: 3 Male, 1 Female

ISBN 9780573111488

Stratton and Cole are waiting to meet Jack so that they can seal the deal that will make or break their careers but Jack isn't coming to their meeting as he has been dragged out of the building by security following an incident with a female colleague. Now they have to negotiate with his female deputy and the guys can't quite believe their luck. However, far from being a soft touch Jack's stand-in proves a much tougher nut to crack.

This biting comedy about the battle of the sexes in the boardroom and how first perceptions can be deeply misleading opened at Hampstead Downstairs in January 2016 directed by Denis Lawson.

Settings are an office and rear of lap dancing club. Standard properties, lighting and sound cues.

### **'The Albatross 3rd and Main' by Simon David Eden**

Two Act Drama. Cast: 3 Male

ISBN 9780573132070

Gene Lacy a former lobster boat fisherman and owner of Lacy's General Store is down on his luck big time and has been ducking his creditors paying off huge gambling debts and has an ex-wife with expensive tastes. When Spider walks into his store with a golden lottery ticket in the shape of a rare and valuable dead bird, Gene has to make choices. He has connections to help Spider turn his windfall into greenbacks but for one tiny problem which Gene's right hand man ex-boxer Lullaby is fully aware – it's a felony offence to be in possession of the bird. As the noose tightens and the threat of a lengthy stretch behind bars hangs over them so the friendships unravel with a potentially deadly outcome – if there's honour among thieves then somebody forgot to tell these guys.

Laced with razor sharp and wickedly funny lines. Strong language throughout.

Expansive author's note on play's background history with detailed character descriptions.

Lullaby should be African American.

The action takes place in the interior of a New England general store and the period design contents are fully described in the furniture and technical pages.

### **'Shakespeare's Sister' by Emma Whipday**

Five Act Drama. ISBN 9780573111907

Cast: 8 Male, 5 Female with doubling

Judith Shakespeare has ambitions to be a playwright and when her debt ridden father forces her into an engagement she runs away with the help of dashing actor Ned Alleyn hoping to join her brother Will in London but when she arrives in the plague stricken capital she finds her brother gone, Ned engaged to another and her play refused. Judith and the players confront poverty in the midst of economic depression in a society where women's freedoms are curtailed under a government confronting religious extremism in a climate of fear. Judith must choose between succumbing to social pressures or following her dream.

Scenes are John Shakespeare's house, Rose Theatre, a brothel and Tower of London cell.

First performed as a staged reading at Theatre Royal, Haymarket, it was later revived for the Shakespeare 400 celebrations.

Emma Whipday is a Teaching Fellow at King's College, London, and an Education Lecturer at Shakespeare's Globe Theatre.

Contains author's notes, biography and character descriptions. Property list and suggested lute music for act breaks.

It is worth noting that the character Judith Shakespeare did not exist although William had a real sister called Joan who married a hatter, lived in Stratford upon Avon all her days and to the playwright's knowledge never wrote plays.

### **'The Picture of Dorian Gray' by Oscar Wilde**

Drama in twenty one scenes

Cast: 3 Male, 1 Female playing multiple roles

ISBN 9780573111839

Set in the decadent world of Victorian London, a handsome young man called Dorian Gray becomes infatuated by the exquisite portrait that Basil Hallward has painted of him and makes a Faustian pact that the picture will grow old while he remains forever young.

Oscar Wilde's only novel caused an immediate scandal when first published in 1890 and its themes of youth and decay, innocence and corruption, art and reality are even more relevant to us now in the 21<sup>st</sup> century.

Adapted for the stage by Wilde's own grandson Martin Holland and John O'Connor, this delightfully witty version incorporates material suppressed from the original manuscript producing a highly entertaining mix of Wilde's razor sharp wit and Victorian melodrama. The action is fast moving from one location to another.

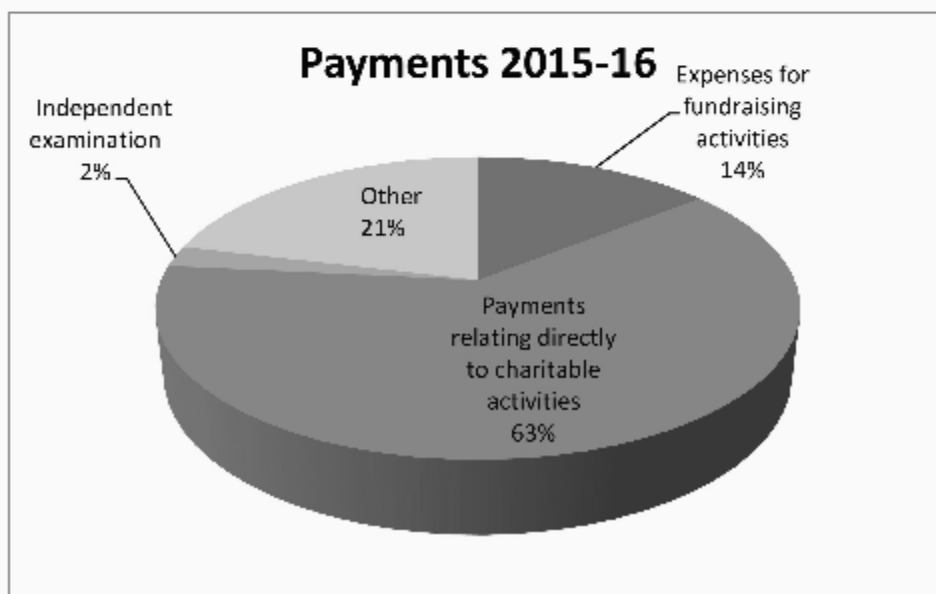
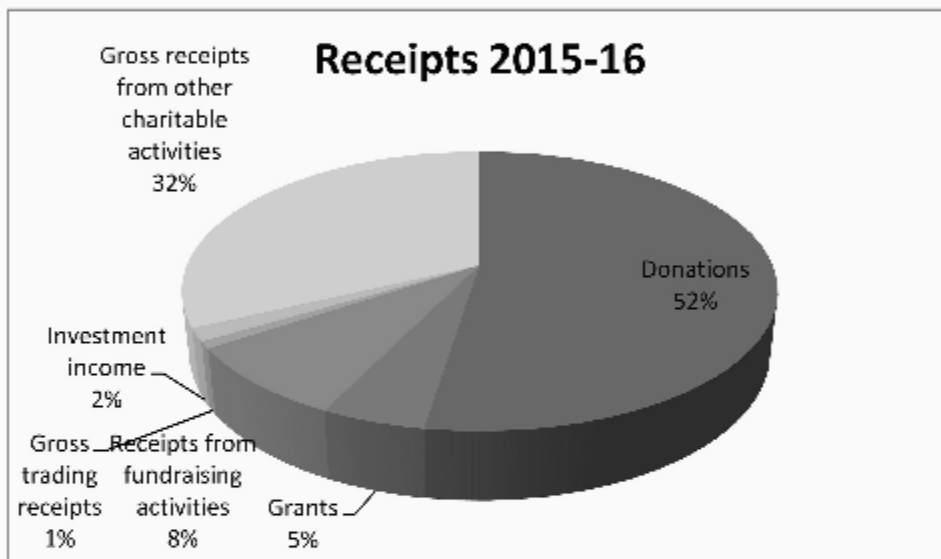
Detailed author's note on Victorian society's reaction to the novel's publication and its long term effect on Wilde's career. Also helpful advice on how to recreate the evil power engendered by the canvas as the action progresses.

The play can be performed by any number of actors playing the twenty one characters. Props list and technical cues provided.

# Accounts and Balance Sheet 2015-16

As stated would be likely at the 2015 AGM the accounts this year do not present as rosy a picture as we had last year. We have experienced a substantial deficit as detailed below. This year we have incurred a number of significant unexpected expenditures; the office furniture fell apart and had to be replaced, we paid for a designer for the new web site, we paid out 2 large grants on behalf of the James Scotland Trust Fund which will be reimbursed in due course, the final instalment of the payment to Paul Dougall for consultancy fell in to this year rather than last year and various other smaller payments. On the bright side a very successful evening in Fintry and the Killin Komedy festival raised substantial sums for the association

The numbers (2014-15 in brackets) are Receipts £41 733 (£70 630), Payments £55 109 (£48 779) showing a deficit of £13 376 (surplus £21 851)



## 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

# Copyright, alright? Part 2

By Dave Buchanan

In my first article on copyright, I said there were two rules for clubs/societies: first, don't photocopy paper scripts, and second, always get a music licence. (Of course it's quite different if you buy an electronic script and pay for a licence to photocopy)

There are two organisations which license musical performances: the Performing Rights Society (PRS for Music\*) and Phonographic Performance Limited (PPL\*\*). You may need a licence from both. Most musical sources are covered, e.g. Rodgers & Hammerstein, Lennon & McCartney, Andrew Lloyd Webber and Boublil & Schonberg. But there are exceptions; the most notable of these are Disney and Grease (Jacobs & Casey). For Disney you should apply direct to the Disney Corporation in Burbank, California, and for Grease Samuel French of New York are agents. With regard to Abba songs, PRS For Music announced in December 2014 that they would be managing Björn Ulvaeus's rights for the world, with effect from January 2015.

In September 2011 the EU Council voted to extend the copyright on sound recordings from fifty to seventy years; artists covered by this ruling include Sir Cliff Richard, the Beatles, the Rolling Stones and the Who. Chris Rowbury has a very good blog on musical copyright:

[blog.chrisrowbury.com/.../songs-and-copyright-4-how-law-works.html](http://blog.chrisrowbury.com/.../songs-and-copyright-4-how-law-works.html)

It seems like a minefield, and it often is. Here's how Spotlight writer Simon Davis tackles the problem with his local group:

*Each time we have performed the panto previously the drama group has completed a return to PRS (annually via the venue) detailing the songs used, the fact that some of the lyrics have been changed and the length of each song used. The venue (in our case the King's Theatre in Gloucester) is then billed once a year for a fixed fee for any "overture, interval and entr'acte music" plus whatever royalties are due on any incidental or interpolated music used in each production throughout the year. PRS have never come back and queried any music following receipt of the return. I did have a detailed and helpful conversation with Steve Tidy at PRS a year or two ago who certainly gave me the impression that pantomimes were one of the few exceptions where societies had more "latitude" to use almost any kind of music.*

*We have made it clear to hirers (in the contract they sign for each hire period) that they should check with PRS beforehand to ensure they are able to use/play the music in their performances. I suspect not all of them do and I equally suspect some of the more rural/village groups who perform say once a year in their local hall may not even contact PRS at all (I think we all suspect this – DB) .*

*I am no expert in music licensing – I have merely rewritten lyrics to songs that I think fit well with the pertinent story but I can confirm that locally our venue pays both PRS and PPL an annual fee for music performed/played in the theatre.*

*I wouldn't know who holds the copyright for any of the songs I have used – I merely thought that was something PRS attended to and distributed the fees accordingly. It does rather beg the question what do any of the societies and/or groups do when selecting what music to use for any of the pantos or productions with music....*

So the rule is, if you use recorded music either as incidental music or as backing tracks, always apply to the Performing Rights Society in the first instance. They will answer all your questions and assess any fees due. Your conscience will be clear.



## \*About PRS for Music

PRS for Music is a society of songwriters, composers and music publishers. We license the use of our members' musical compositions and lyrics when they are played in public, broadcast on radio or TV, used on the internet or copied onto physical products such as CDs or DVDs.

## \*\*About PPL

PPL licenses the use of recorded music where played in public, broadcast on radio or TV, or used on the internet, on behalf of record companies and performers.

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- e) Merry Wives of Windsor  
d) Othello  
c) The Taming of the Shrew  
b) The Tempest  
a) Comedy of Errors

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- e) Maureen Lipman  
d) Lesley Phillips  
c) Antony Newley  
b) Bob Fosse  
a) Noel Coward

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# FADS Dance Derby

For the first time on an amateur stage, FADS will be performing DANCE DERBY, complete with the original stage set & costumes!

It had been professionally performed by Company Chordelia Dance Theatre as a co production with Scottish Opera & written by Kally Lloyd Jones, it toured the UK in 2014 to much audience acclaim.

Directed by Barbara McLeod, FADS members take on acting & dancing roles in what initially looks like an entertaining dance show, but gradually grows darker as the grim reality of the Great Depression unfolds through the dance marathon.



An exciting & demanding performance, Barbara encourages the FADS actors & dancers to explore the script & interpret the feelings of these dancers through movement to live music & singing. The rehearsal process is interesting because a lot of the elements that are implemented

are being discovered during rehearsals as we work hard to convey the gruelling nature of these marathon dances. Dance Derby is a composed designed piece so choreography, blocking, song lines, musical notes & placement on stage at specific times in the story is vital.

Barbara has meticulously dissected the Dance Derby text as it was written & developed. She brings out vast ideas, concepts of dance & movement with live music & singing as we progress; this extraction process developing through the singers, piano player, dancers & actors too as we work hard to do

Dance Derby dynamic justice!

Strict rules, extreme conditions and ferocious competition, the Dance Marathons of the Great Depression-era America were the reality shows of their day. Attracting huge audiences, they could last for weeks, with desperate competitors who signed up

for such a risky, punishing competition, stopping for only 10 minutes every 2 hours to change their clothes or sleep, and eating while they danced, all desperate for the thousand-dollar prize. 10 dancers, two actors, a singer & live music bring this drama to life to a soundtrack of songs from the 1930s.

One couple, a glossily-smiling pair of dance marathon champions, glide effortlessly around the stage, while a young woman shows up at the marathon hall with no partner, and apparently no real dancing skills either. Another of the dancers is visibly pregnant. Even when they're eating, shaving, or brushing their teeth, every person has to keep their feet moving or face disqualification.

Rather than being pure dance show, Dance Derby is more of an exercise in characterisation in movement. While a few of the couples begin with classic swing steps and genuine skill within 'days' everyone is in the same boat shuffling around the stage, exhausted. Meanwhile the cynical dance marathon MC calls out the names of each song trying to drum up support from sponsors as the competitors grow more and more desperate. He's presenting the show as simple entertainment but sweating and sagging at the knees no one on stage is enjoying themselves....who will win the \$1,000 prize.?

Mairi Clark

Photos: Tony Flisch



EPT - The Auld Alliance



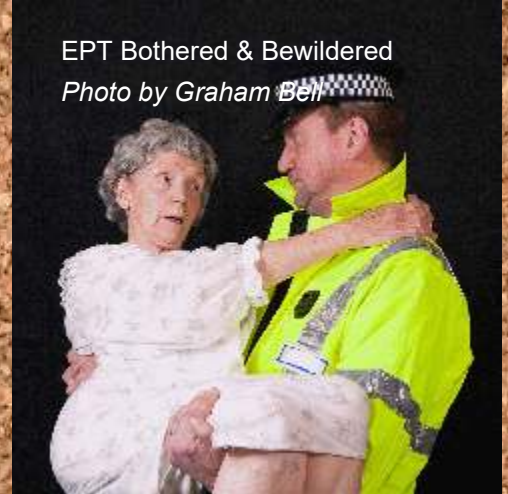
88 Theatre - April in Paris



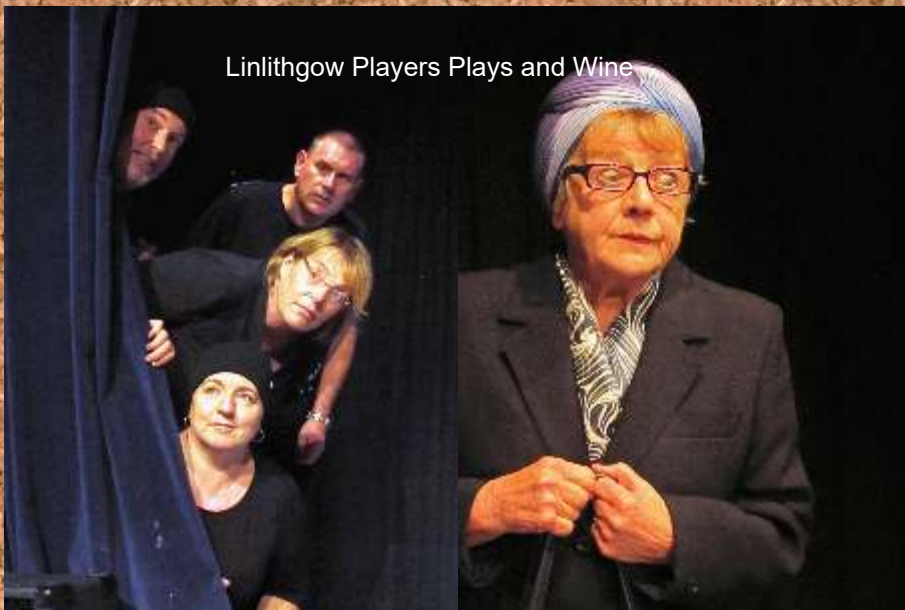
Kirkintilloch The Amorous Ambassador by Michael Parker



EPT Bothered & Bewildered  
Photo by Graham Bell



Linlithgow Players Plays and Wine



Forfar DS - rehearsing Around the World in Eighty Days



Fintry ADS - Dick Whittington



Fintry ADS - Dick Whittington

