

scene

Spring 2017



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
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 By Brian Luff

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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.

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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

Mercators boost NTS appeal

For the second year running, the Mercators boosted the National Trust for Scotland's appeal for the restoration of the nursery rooms at the Georgian House in Edinburgh's Charlotte Square with a performance of "Arthur Conan Doyle - Man of Mystery" (Their 2016 Edinburgh Fringe production) in that property's elegant drawing room.



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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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scene@scda.org.uk

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Chairman's Chat



A Happy New Year to you.

I hope that you got a chance to rest in-between Pantomimes and Christmas shows and the start of preparations for the one-act festival season.

Looking to 2017 the list of SCDA tasks is getting longer and longer, however as last year very much focused on the administration of SCDA, the coming year will focus on supporting our artistic endeavours, watch out for some exciting initiatives.

We had a lovely weekend taking part in the National AGM and conference, a fuller report is further on in this edition, but as part of my welcoming remarks, to my shame, I omitted to thank Morna Barron, Lizzie Stevens, and the Scene committee who do such a lot of work pulling our grooved magazine together each issue. Scene is very much beloved in our Association and I know to many its one of the main reasons for many of our memberships, so, officially, thank you Morna and team.

You'll be aware that towards the end of the year our National Office was closed for a short while, and I have to at this point thank the members of the committee who offered their time to keep things running, but particular to Tony Flisch for his technical wizardry and knowledge which helped so much.

I really enjoyed my mini-tour of Scotland last year getting to as many of the Districts and Divisions that I could, and I'm looking forward to it again this year. Time to start filling up the freezer for my other half!

Best wishes for 2017, for all your festival entries and lang may your lum reek!

Yours aye,

Jackie Westerman

chair@scda.org.uk

Production of Scene..

As many of you will have heard at the AGM or via the newsletter, I have decided that after producing 40 (well 41) issues of Scene it is time for me to pass on the baton.

The Scene committee collects the articles and photos for each issue and the Editor proof reads it for printing. There are four production meetings a year.

We are now looking for someone who can help the Editor. I currently use Serif PagePlus X6 to produce the magazine and PhotoPlus X5 to process the photographs (any decent photo editor that produces TIF files can be used). PagePlus is relatively simple to use and produces a file of the correct quality to be sent to the printer. I currently send the file using Dropbox but again any suitable file sharing platform can be used.

I would be happy to give advice or answer any questions you might have if you are interested in getting involved. You can email me at scene@scda.org.uk

Lizzie

Off To Orkney

In September 2016 I was fortunate enough to take some workshops up to Orkney. This was a first for me as I had never been to Orkney before and I do enjoy a new adventure!

The workshops took place on Saturday and Sunday in the Kirkwall Theatre. There were approx. 25 participants each day - not everyone could come to both two days but many did. One of the highlights for me was the openness, generosity and warmth of everyone both toward me but also to each other. With a wide age-range, the challenge for me was to cater to the needs of everyone who attended. A general drama workshop resulted in often hilarious, devised performances and a voice and text workshop delivered some impressive examples of choral speaking - lots of collaboration and concentration required!

Only the participants themselves can tell you what they individually got out of the workshops but here is what I took away from the experience

- Not only it is a privilege to see people of all ages working on a common goal together but I also gained a real insight into how they have to work together to schedule productions and share resources.
- I had been pre-warned that the harvest may affect attendance at the workshops depending on the weather - the farming calendar can't be changed for a workshop. Add tourism and effect of inclement weather on people's ability to travel and you start to see the challenges of planning.
- I asked the question 'if I were to come back would you prefer me to deliver youth and adult workshops separately?' The overwhelming answer was 'NO' This workshop was open access and provided an opportunity for everyone to do something together. One of the youngest participants mentioned that he couldn't think of any other time this would happen.

It is important to establish what people want to get out of a workshop in the first place and the community aspect was one of the most important in this instance.

Every time I visit a new club or district I hope that this is the beginning of a relationship and we have already begun considering 'what next' so I think this won't be my last visit to Orkney.

See you down the road.

Carole
National Drama Advisor
nda@scda.org.uk

**for a fuller version of this article please go to the Latest Posts section in the SCDA website <http://scda.org.uk/?p=1338>*



Welcome....

to the following clubs:- Caveat Theatre, Ury Players Youth, Westray Drama Cub, KYTCAT, Incredible Youth Theatre, FADHOC, JP's Superstars, Dumfries & Galloway College and Kirkcudbright Primary School; and to individual members, Alan Mitchell and Jill Charnley.

Thank you....

To members of the Executive and National Committee for continuing to donate their expenses and to R Stewart Meiklejohn for his kind donation.

Remember that if you are a taxpayer and if you claim expenses but donate them back, SCDA can reclaim the tax from HMRC. This can add up to a considerable amount of money, so it's worth doing rather than simply not claiming.

Tony Flisch

National Vice-Chairman

vicechair@scda.org.uk



Tales of a Thespian Grandfather

At the recent AGM over coffee some of us were recalling when we were first struck by "amdram". I recollected my early memories. One VIP said - "Get it into SCENE!" Here goes;-

My earliest memory is playing with a toy model theatre over many years with my friends, younger brother, nephews, until it crumbled away (BOO! HOO!) During the war (WW!!) we staged concerts in someone's front room with a big table on its side as a "backcloth" and changing room. I was once a King found asleep on his throne. At the performance I crept onstage in the dark, found the throne - a chair with cushions - and draped myself as if asleep. In the dark while waiting, I decided to snore loudly. This caused prolonged amusement until some voice shrieked:- "Switch on the light!" I was awakened by a loud and long bout of coughing from the Majordomo; I replied with due dignity:- "I was resting my eyes."

These concerts raised money for War funds. We contributed each time (usually) about £2-00 to help to pay for a Spitfire. Eventually, one Spitfire had "City of Edinburgh" on its fuselage. We felt very proud!

I joined the school drama club as soon as I was old enough. As it was a boys' school, those with unbroken voices played the female parts. I played various ladies. In my final year. I played the monstrous female servant to Cleopatra in Shaw's "Caesar and Cleopatra" - by name "FTATATEETA". As I sloped around in non-fitting sandals, I was nicknamed "FLATFEETA".

These are some of my early memories in childhood. In 1947 I was 18 and joined the Mercators and the SCDA. It won't need a professor of maths to work out that this coming Autumn I'll celebrate 70 years in the Association!

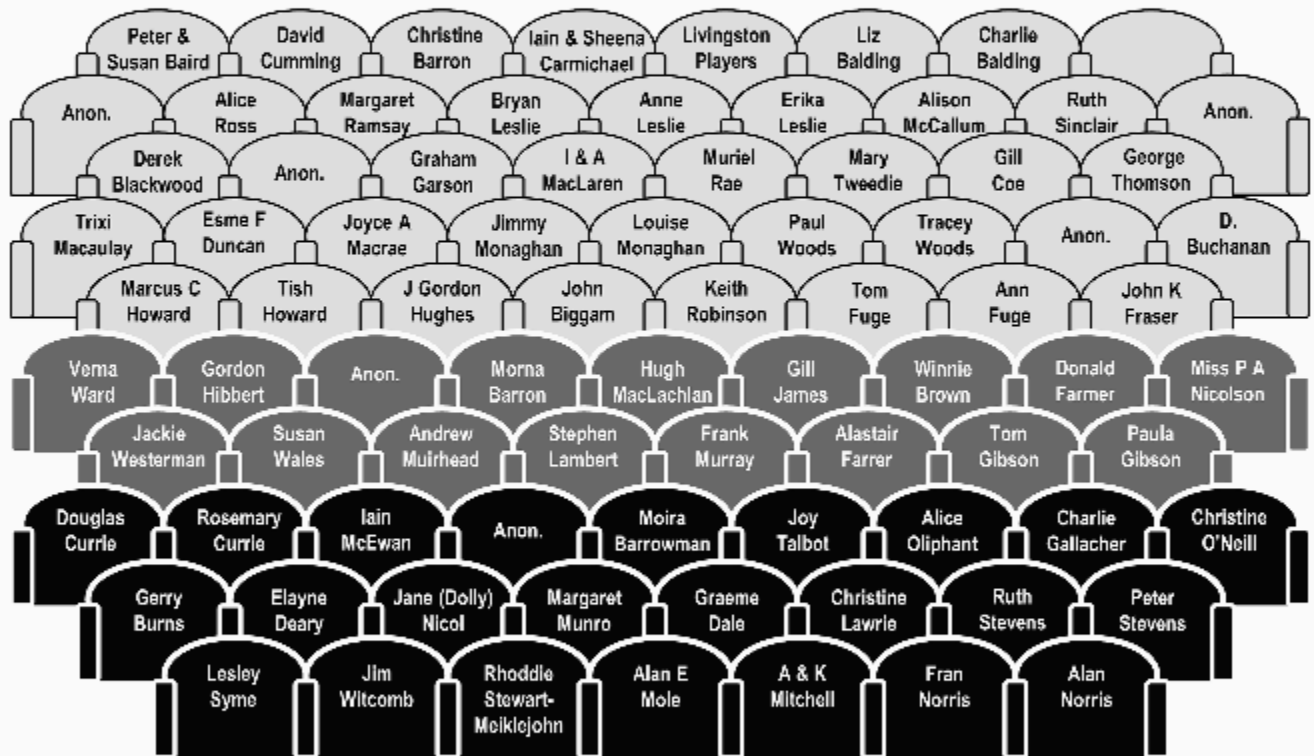
DNC

(Lets hear how many of you got started in the world of Amateur Dramatics, was it arm twisting or just the love of being in the spotlight. Send your articles in with a couple of pictures to scene@scda.org.uk. - The Editor)

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 Komey Festival
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Over £5500 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.

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Scene@scda.org.uk
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Don't Forget.....
 Putting on a show?
 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.

Fireside Chat with Jenny Calcott, Edinburgh Stalwart

One of the stalwarts of Edinburgh SCDA, Jenny maintains "I was in drama pre-life" explaining that her father was manager of Pleasance Trust in the 1930s and Stage Manager of The Little Theatre. At 17 she joined Juniper Green Players (defunct), and auditioned for Edinburgh People's Theatre (EPT), the accepted practice then. Members were given a grounding in all aspects of theatre and Jenny spent a year learning all the various jobs. However, she says "I was useless at sound" - having traumatised an audience with a 'car engine' effect in a one-act entry.



Amongst Jenny's treasures is her scrapbook, including material from the SCDA's composite production fundraising for Church Hill Theatre in 1964. She joined SCDA in the 70s. Her first big part was in another composite, "Skerryvore" in 1973, and she took part in 'The World's Wonder' for SCDA's 50th anniversary in 1976.

Though shift working impinged on her participation, it was a loss of hearing that put paid to acting. However, Jenny lip-reads so has undertaken many other roles. She did wardrobe both for EPT and Leitheatre (LT), has managed a coffee bar for LT "since year dot", and has done most of the backstage and behind the scenes jobs. She currently runs Leitheatre's patrons list and helps tidying at their premises.

She was 'volunteered' (army style) to manage the coffee bar for Edinburgh District at St Serfs Hall, so for ten years this prevented her from seeing the plays, but this year we returned to Church Hill and Jenny was able to be

an audience member again.

Discussing changes, Jenny felt that the audience has a right to hear, see and enjoy what they pay for, but nowadays too many actors cannot project properly, short-changing them. She stressed the importance of FoH staff making a good first impression, it being vital that they are smart, pleasant and polite. The farewell at the end of a production is important too as it is that last impression which may determine whether that person comes back. SCDA festivals are "nerve racking and exciting", and teams "have to be able to cope with being taken down a peg", but when/if they are, they are still supported by people with similar experiences. Recalling the fun of many memorable festival weekends, Jenny related when she and her friends partied so much it was not "what time is it?" but "what day is it?".



Jenny was brought up in Queensberry House (now incorporated into the Scottish Parliament) as her father was governor there. As a result she has always been fascinated by Edinburgh's history and lectures on the history of Queensberry House for various societies. She was invited to take part in the Scottish Parliament opening ceremony where she was introduced to the Queen as "A former neighbour of yours ma'am." When asked, she reckoned that it would take time to get used to the new building and when the Duke of Edinburgh concurred she says she nearly hugged him. During the broadcast of the ceremony Jenny became aware of a BBC engineer crawling around their legs mouthing something unrepeatable due to a TV blackout. Later she saw the film with herself struggling not to laugh,



wondering if the Queen could also lip-read. Jenny described it as "one of the most exciting days of my life - just as exciting as 'going through' at a festival".

Jenny finished by joking that when she joined Kirkgate (now Leitheatre) "we were the lousiest group in SCDA". No that isn't a judgement - just a statement of fact as they all became infested with pigeon fleas from the decrepit premises!! Thanks to years of hard work they have wonderful premises now, including a kitchen. Some folk take the facilities for granted though and a young member recently enquired "where's the dishwasher?" "That", Jenny pointed out - "is me!" She grinned - "being a Life Member equates with being a cleaner, washer-up, provider of toilet paper and clean teatowels", but she wouldn't change it, "drama is fun".



Susan Wales,
Edinburgh District secretary

JOHN MORLEY'S PANTOMIMES

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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“WRITTEN BY JOHN MORLEY, THIS IS PANTO AT ITS BEST”

(The Guardian)

FROM SAMUEL FRENCH LTD.

AGM weekend

Once again a very enjoyable weekend was held at Stirling Court Hotel in November for the SCDA AGM and National Conference. My journey began being picked up by my daughter (SCDA Official Taxi Driver!) through the rush hour traffic, sleet and snow. As we arrived at the hotel while she headed in to another meeting I headed for the bar and was delighted to see that our recently retired vice-chair Joy Talbot had managed to come to see us all for the weekend.

As the rest of the SCDA delegation arrived it was a lovely chance to catch up with SCDA friends that we usually only get to chat to briefly at festivals, and a lovely formal dinner gave us more time to talk and put the world to rights. This is always one of my favourite parts of the weekend.

Saturday dawned cold crisp and clear, and after a lovely breakfast and another chance to catch up, we met for coffee with the rest of the AGM attendees who were coming for what promised to be a very interesting day. The AGM itself began with a welcome from our Chair, and a report on what the National Committee has been doing that year – not all of it visible – but important none the less.

Outgoing National Treasurer Iain Carmichael brought us up to date with the current state of our finances. All looking good with a few areas needing a “tweak”. Iain bowed out by thanking everybody for their help over his time in office – but ended by thanking his wife Sheena particularly for her support. Jackie offered the Associations heartfelt thanks in return.

The AGM closed and we then began an informal “forum” which this year focused mainly on our current charitable status and the potential changes that were discussed to make us a SCIO and therefore reduce our

risk as individual trustees of the association – however – the work involved work that was prohibitive and we have now decided to look at insuring ourselves against eventualities. A shorter discussion ensued about PVG.

The afternoon began with Chair of GODA and respected adjudicator Paul Fowler giving the appreciative audience a talk on all aspects of adjudication which all found very informative and interesting, and some



The Death of Little Willie

view and his work at the Citizens in general. There were many notes being scribbled around the room for the free professional advice! As I attend many production at the Citizens I found his talk really interesting and I will certainly look at his productions differently having heard how he approaches direction.

After a lovely evening meal in the hotel we were treated to our very own “in-house” entertainment provided by members of National Committee self-titled Morna’s Muppets! They gave us songs, sketches and to finish “The Death of Little Willie” a pastiche of adjudicators and players alike – what Paul thought about it we are still to find out! All the participants performed with a sense of fun and entertained the small – but appreciative – audience. Thank you to everybody who took time out of their busy schedules to rehearse and prepare.

I’m already looking forward to next years AGM weekend – to me its an enormous part of being part of our organisation and of course the chance to meet with old and new friends.

Ann Fuge



The Three Divas

questions and answers followed. Paul travelled especially to our AGM from England and we were delighted he could attend. Another coffee break – we do love our coffee and chats in SCDA! Then we were honoured with a visit from Dominic Hill, Artistic Director at the Citizens Theatre. He spoke about direction from a professional theatre point of



The Death of Little Willie

Scottish Final - Pitlochry

13th - 15th April



The Scottish Final for 2017 will once again return to Scotland's Theatre in the Hills after an absence of four years. It may well be the last such event in the present building as the management have ambitious plans for re-development in the next few years.

Accommodation

As the Final week-end coincides with Easter it goes without saying that accommodation will be at a premium so if you haven't already booked, do so soon. A suggested list of providers appeared in the Winter issue of SCENE. Alternatively you can contact the local Tourist Information Centre 01796 472215 or 472751 or google "Pitlochry bed and breakfast".

Theatre Seats

Theatre seats should be booked directly from the theatre, telephone 01796 484626 or via www.pitlochryfestivaltheatre.com Single tickets will be £17 but a three night special for £48 is available when ordering by telephone or in person. Please note that 3 night specials cannot be ordered online but are available by telephone or at the box office. The restaurant will be

providing high teas at 5.30 each evening at a cost of £14. Booking is essential and should be done via the box office. The first curtain each evening will be at 7pm.

Social Events

As in previous years, all social events will take place in the theatre. An SCDA information desk will be manned each day from noon onwards for anyone seeking information or desiring to buy SCDA merchandise. On Thursday there will be no organised event after the show but the bar will remain open so that people can relax and meet up with friends. On Friday a soup and bread supper, cost £6, will be followed by another Tom Gibson Quiz while on Saturday there will be a choice of hot meals at a cost of £12. A booking form for these events is included in this issue.

Adjudicator's Scottish Debut

Our adjudicator will be Jan Palmer Sayer. A highly experienced GODA adjudicator, this will be Jan's Scottish debut. She comes highly recommended and we can look forward to her positive and informative comments.

Festival contacts

Festival Secretary is Morna Barron and Stage Director is Lesley Syme. Any enquiries about the Festival in general should be directed to Morna (mornascda@gmail.com) while Iain McEwan will deal with any enquiries regarding Pitlochry (iain.mcewan@btinternet.com).

Past events in Pitlochry have been highly successful and the Association benefits substantially from your presence in the auditorium so please join us in April for a first class week-end. The Final is receiving strong support from the local community so turn out in force to make this the best Final ever.

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. £15 - up to 30 words

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Scottish Community Drama Association's

ONE-ACT FESTIVAL 2017

Notes: (*) = original play,
(Y) = youth team
NC = non-competitive

Eastern Division

Divisional Final

Albert Hall, Stirling

23rd-25th March, 7pm

Adjudicator: Robert Meadows

Tickets: £11 from venue 01786473544

Divisional Youth Final

Church Hill Theatre, Edinburgh

9th April, time to be announced

Adjudicator: Colin Peter

Tickets: iain@fraz.eclipse.co.uk

EDINBURGH DISTRICT Church Hill Theatre,
Morningside Rd., Edin.
16th-18th Feb. 7pm
Adjudicator: Scott Marshall

Caveat Theatre (PC):
A Piece of Cake, (*) by Jean Dallman

Caveat Theatre (EG):
End Game, (*) by Jean Dallman

Leitheatre (Sunnyside):
Be my Baby, by Amanda Whittington

Leitheatre (Kirkgate):
A Wake for Donald, by Evelyn Hood

Edinburgh Makars:
Getting Along, by Charles Mander

Edinburgh Graduate Theatre Group:
Contractions, by Mike Bartlett

Indelible Arts Youth Theatre (Y):
Sparkleshank, by Philip Ridley

Indelible Arts Youth Theatre (Y):
The Mobile Phone Show, by Jim Cartwright

Penicuik Community Theatre Group:
The Ladybirds, by Tony Layton

Tickets: £11, £9 for group of 10 or more,
£27 for 3-night season.

www.scdaedinburgh.org.uk **0131 225 5952**

FALKIRK DISTRICT

Unfortunately there will be no festival in
Falkirk this year.

FIFE DISTRICT

Philip Hall, Kirkcaldy

23rd-25th Feb., 7pm

Adjudicator: Ronnie Mackie

Aberdour Players (Y):
Blackout, by Davey Anderson

Aberdour Players (A):
Too Long an Autumn, by Jimmie Chinn

Aberdour Players (B): *Purgatory*, by Steven Berkoff

Dalgety Players: *Grab It*, (*) by Helen Brogan

The Auld Kirk Players (P):
As Ye Sow, (*) by David Potter

The Auld Kirk Players:
Confessions, (*) by Fraser Anderson

KADS (T): *Stripped*, (*) by Jamie Thorburn

KADS (A): *Dear Diva*, by Jan Harris

KADS (H): *Lone Star*, by James McLure

Leslie ADC: *12hr Life*, by Robert Scott

Tickets: £8, (students £5) season £20

STIRLING DISTRICT Menzies Hall, Fintry
4th-5th March, 7.30pm
Adjudicator: Yvonne Moffat

Killin Drama Club:
Bluey is the Colour, by H Connolly

Killin Drama Club (Y):
Can you hear the Music?, by David Campton

Killin Drama Club:
Beggar your Neighbour, by Ron Nicol

Fintry Amateur Dramatic Society:
The Pushcart Pedlars, by Murray Schisgal

FADHOC: *The Lesson*, by Ionesco

The Barony Players:
The Real Inspector Hound, by Tom Stoppard.

Tickets: £8 per night, £15 for both nights.
Charlotte Johnson 01786 850288

Highland Division

Divisional Final

Wick Assembly Rooms

24th-25th March, 7pm

Adjudicator: Dave Bennett

CAITHNESS DISTRICT

Thurso High School

24th-25th Feb., 7pm

Adj.: Brian Marjoribanks

Wick Players:

Time Begins at Midnight, ()* by Simon Lamb

Wick Players Juniors (Y):

We Shall Never Die, by Dave Sheasby

Thurso Players: *The Incredible Adventure of See Thru Sam*, by Johnny McNight

Thurso Players Junior (Y): *Box*, by Lindsay Price

Wick Players: *Take Time, (*)* by Jenny S Stewart

Tickets: £8 (£6 child concession)

Wick, Flower Patch 01955 602211

Thurso, MacBeaths Jewellers 01847 892364

MORAY FIRTH DISTRICT

The Florians Theatre,
Inverness

4th March, 7pm

Adj.: Alisdair Hawthorn

Buccaneer Theatre: *Trip of a Lifetime*, by Bill Cashmore & Andy Powrie

The Florians: *Just Desserts, (*)* by Cath King

Dingwall Players: *Lunch Girls*, by Ron Hart

Tickets: Ron Singleton
ronald.singleton@tiscali.com

SKYE DISTRICT

Unfortunately there will be no festival in Skye this year.

SOUTH WEST ROSS DIST.

Plockton High School

3rd-4th March, 7pm

Adjudicator: Colin Dolley

Plockton ADS (N):

Interior Designs, by Jimmie Chinn

Plockton ADS (S):

Flying with Swans, ()* by Jack Dickson

Stornoway Thespians:

Mother Figure, by Alan Ayckbourn

Lochcarron ADS (E):

Last Panto in Lochcarron, by David Tristram

Lochcarron ADS (W):

Cupboard Love by Jean McConnell

Tickets £8 and £4

HIGHLAND YOUTH FESTIVAL

Adjudicator: Brian Marjoribanks

South West Ross District

Plockton High School

6th March, 7pm

Auchtertyre Primary School (Y):

The Time Adventurers, by Jonathan Supper

Kyleakin Primary School (Y):

Tam o'Shanter's Big Night Oot, by Mathew Fitt

Tickets: £5, (£2 conc.)

SCOTTISH FINAL

Pitlochry Festival Theatre

13th-15th April

Adjudicator: Jan Palmer Sayer

SCOTTISH YOUTH FINAL

Birnam Institute, Nr Dunkeld

17th June *Adjudicator: Russell Boyce*

BRITISH FINAL

The MAC Theatre Belfast

7th-8th July *Adjudicator: Walker Ewart*

Northern Division

Divisional Final

Orkney Theatre, Kirkwall

16th-18th March, 7pm

Adjudicator: Brian Marjoribanks

Divisional Youth Final

RGC Youth Theatre, Aberdeen

25th March, 5pm

Adjudicator: Colin Peter

ABERDEEN DISTRICT

ACT, Aberdeen

23rd-25th Feb. 7.30pm

Adjudicator: Alisdair Hawthorn

Studio Theatre Group (A): *Nine*, by Jane Shepherd

Studio Theatre Group (B):

Southern Belles, ()* by Bruce Taylor

BADco: *Triptych, (*)*: by Drew Young

Ury Players Youth (Y):

Cut it out, by Trevor Suthers

Ury Players: *One of Sorrow*, by Russell Adams

Seaton Primary School (Y):
Tam o'Shanter, by Geraldine MacInnes

Castlegate Theatre Company:
Teechers, by John Godber

Tickets: £12, (£9 conc.) peter.esson@tiscali.co.uk

ANGUS ACT, Aberdeen
DISTRICT 25th Feb. 7.30pm
Adjudicator: Alisdair Hawthorn

Carnoustie Theatre Club:
Work in Progress, by Damian Trasler

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

Tickets: £12, (£9 conc.) peter.esson@tiscali.co.uk

ORKNEY Orkney Theatre, Kirkwall
DISTRICT 1st& 3rd March, 7.30pm
Adjudicator: Robert Meadows

Birsay Drama Group:
Nells Belles (Excerpts), by Kjartan Poskett

Deerness Drama Group:
Far Away, by Caryl Churchill

Palace Players (Bishops):
Silent Night, by Colin & Mary Crowther

Palace Players (Earls):
Eggs, by Florence Keith-Roach

Palace Players Youth (Y):
School Night, by Joe Norton

St Andrews Drama Club:
The Canary Cage, by Diana Raffle

Stromness Academy Players (Y): *13 Signs you
Should Stop being a Pirate*, by A M Dittman

Stromness Drama Club (Hamnavoe): *The Widows
of Clyth (Act 1)*, by Donald Campbell

Stromness Drama Club (Y):
Anonymous, by Chris Maybury

Tickets £8 - contact Alistair Morton
alistairmorton01@btinternet.com

PERTSHIRE Birnam Inst., Dunkeld
DISTRICT 2nd-4th March, 7pm
Adjudicator: Paul Dougall

Aberfeldy Drama Club (A): *Parking Lot in Pittsburg
(abridged)*, by Anne Downie

Aberfeldy Drama Club (B):
Ring Road, by Anita Vitesse

BAD Club (Y): *Stags and Hens*, by Willy Russell

Blairgowrie Players (A):
One Good Beating, by Linda McLean

Blairgowrie Players (B):
None the Wiser, by Anthony Booth

Unmasked Drama Co (Y):
Remembrance, by Mark Rees

Blairgowrie Players Youth (Y):
Bye Baby Bunting, by Mark Green

Tickets: £9, (£7 conc.) jjstewart57@hotmail.com

Original plays 16 (13 in 2016)

Youth teams 31 (39 in 2016)

Western Division

Divisional Final

Eastwood Park Theatre

24th March, 7pm,

25th March, 2pm and 7pm

Adjudicator: Jennifer Scott Reid

Tickets : £12 from theatre Box Office
0141 577 4956 or online.

Divisional Youth Final

Beacon Arts Centre, Greenock

18th March, 2pm & 6.30pm

Adjudicator: Paul Fowler

Tickets : £12 from Theatre Box office
01475 723 723

ARGYLL Victoria Hall, Campbeltown
KINTYRE 23rd- 24th Feb. 7pm
Adjudicator: Bruce Adam

Lochgilphead DC:
Costa del Packet, by Anthony Booth

Accent Players:
The Magic Roundabout, by Bob Davidson

Peninver Players:
Nearly Departed, by Garry Watson

Dunaverty: *Unexpected item in Baggage Area*, by
Lynn Britney

Tickets: £8, season £15. (£4 conc.
for school children) from Yorkshire
Building Society, Campbeltown

AYRSHIRE Palace Theatre, Kilmarnock
DISTRICT 16th February, 7pm
Adjudicator: Jim Gibson

McGavin Drama Club:
I am missing you, by Helen Fox

The Dunlop Players: *Airfield*, by Robert Tucker

The Dunlop Youth Players (Y):
All by Myself, by Robert Scott

Tickets: £8, (£7 conc.)
May McFarlane 01475 672971

**GLASGOW
DISTRICT**

Village Theatre,
East Kilbride,
24th-25th Feb., 7pm
Adjudicator: Michael Poyner

Kirkintilloch Players:

The Zoo Story, by Edward Albee

Kirton Players (Mauldslie):

Feeding the Ducks, by Michael Park

New Victory Players:

Glimmering Nymph, by Sandy Nelson

Kirkton Players (Lee):

Cruise Missile, by Jean McConnell

Rutherglen Rep:

Geriatric Challenge, (*) by Isabella C Rae

Kirkintilloch Players (Y): *The Wall*, by DC Jackson

Tickets £12 from Theatre Box office

**INVERCLYDE
DISTRICT**

Beacon Arts Centre
Greenock
23rd-25th Feb., 7pm
Adjudicator: Louise Manders

Greenock Players Youth (Y):

Beware the Jabberwock, by Ron Nicol

Thistle Theatre Co. (Y):

The Handbag, by Anthony Horowitz

Greenock Players Youth (Dunrod) (Y):

Bye Baby Bunting, by Mark Green

Greenock Players: *Bull*, by Mike Bartlett

Thistle Theatre Co.:

The Two of Us, by Michael Frayn

Greenock Players: *Parentcraft*, by Steven Smith

GIP: *Talk is Cheap*, (*) by David Carswell

Greenock Players:

These my Darker Angels, by Claire Scott

Beacon Box office 01475 723723

**STEWARTRY
DISTRICT**

The Fullerton,
Castle Douglas
22nd-25th February, 7pm
Adjudicator: Alan Haslett

Birchvale Players (Y): *Pig Tales*, by Ron Nicol

Castle Douglas High School DC (Y):

Bedtime Stories (As told by our Dad - Who messed them up), by Ed Monk

Kirkcudbright Primary School (Y):

Fireflies, by Harry Glass

Kirkcudbright Academy Players (Y):

Deadly, by Jonny Arden

Catstrand Youth Players (a) (Y):

The Terezin Promise, by Celeste Raspanti

Catstrand Youth Players (b) (Y): *Round the World with Class 6*, by Nick Warburton

Crossmichael Drama Club (Y):

When Can I Go Home, (*) by Helen Fox

Newton Stewart Players Juniors (A) (Y):

Can you see it from here, by Geoff Bamber

Newton Stewart Players Juniors (B) (Y): *Pretty Hurts*, by Douglas Ewart Drama Students.

Newton Stewart Players:

A Little Box of Oblivion, by Stephen Bean

Newton Stewart Players:

The Broons (abbreviated), by Rob Drummond

88 Theatre: *Melody*, by Deirdre Kinahan

88 Theatre: *Primrose Way*, by Ron Nicol

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

**WIGTOWN
DISTRICT**

Ryan Centre, Stranraer
3rd March, 7pm
4th March, 2.30pm
Adjudicator: Russell Boyce

Stranraer Drama Club (Y):

The Holiday Show, by David Pemberton

Stranraer Drama Club :

Greek Idol, by Emma Akiens

STARS Drama Club: *Music Maybe*, by D M Larson

STARS Drama Club: *The Edge*, by Ron Nicol

Dumfries & Galloway College DC:

The Last Can, by D M Larson

J P Superstars:

The Dating Game, (*) by Noelle Morris

105 entries

Down 17 from 122 entries in 2016

25 Eastern (27)

15 Highland (28)

25 Northern (26)

40 Western (41)



Leitheatre - 65 years of Panto

Edinburgh People's Theatre celebrated its 65th CONSECUTIVE YEAR of Pantomimes with an old favourite traditional pantomime - "Goldilocks and The Three Bears" by Ron Hall, directed by Colin Peter. Performances ran from 9th-18th December at the Church Hill Theatre, Morningside, Edinburgh. Each Saturday saw two matinees at 11am and 3.30pm. This proved popular last year in attracting parents with younger children, so the pattern was repeated successfully this year.

As well as the title roles, there were comedy characters to admire, a dastardly henchman and his side kick to despise, a dame to laugh at and a forest fairy to bring good spirit. With villagers and dancers to carry the storyline, the audiences were in for a real treat!

The part of Baby Bear was excellently played by two young actors in alternate performances: Charlie Verity from Bonaly Primary School and Martha Thomson from Bruntsfield Primary School.

4 Star Reviews

The production received a four star review from Hugh Simpson of All Edinburgh Theatre, who wrote:-



"Tuneful, funny and an utterly traditional pantomime, EPT's Goldilocks and the Three Bears comes out with all guns blazing and satisfies completely."

"A preservation order should be slapped on EPT pantomimes for no other reason than that the traditional Principal Boy now seems almost extinct."

"A problem that can affect pantomimes is the tendency to underplay things rather than embracing the ridiculousness of it all. This is certainly not the case here. In a tremendously

colourful production, director Colin Peter throws everything at the stage and gets some huge performances from the cast."

All of the cast, chorus, dancers, backstage crew, technical crew and front of house team worked very hard with the result that the production greatly exceeded all expectations. We can't wait for next year!!

For more photographs, comments and backstage live videos visit the EPT Facebook page.

Graham Bell

Photo: Ian McNaught

British Final - Belfast



The Association of Ulster Drama Festivals is delighted to invite you to Belfast.

The 84th. British Final Festival of One-Act Plays will be based in the Cathedral Quarter of the City. Taking its name from St. Anne's Cathedral, this quarter is packed

full of fascinating architecture, beer gardens and trendy warehouse restaurants.

The Mac Theatre (Metropolitan Arts Centre) is our venue based on St. Anne's Square, a piazza of welcoming eateries alongside some of the oldest streets in Belfast.

Accommodation for this weekend will be at a premium as The Irish Open golf tournament takes place over the weekend also. If you are planning to attend book early.

You can make the most of your trip to the city by visiting many attractions including Titanic Belfast, Ulster Museum, City Hall, St. Anne's Cathedral, Crumlin Road Gaol to name but a few.

We are delighted to be hosting the British One-Act Finals in 2017.

I look forward to welcoming you to a wonderful weekend!

J Mac Pollock
Chairman

www.audf.org.uk

It Was The Best Of Times.....



Getting into character to play one of the mob.
Photo Suzanne Senior

My journey towards appearing in a production of A Tale Of Two Cities started when I saw the casting call on AllEdinburghTheatre.com. I have been involved for many years, in the amateur acting scene, but this was different - a chance to get a taste of what it would be like to do it for a living.

Aim higher!

Before rehearsals began I was justifiably apprehensive. What if I tripped over the furniture and created havoc? Other actors who have worked with me know that this is not beyond the realms of possibility. Indeed the nadir of my stage career was when I had to "knee" a fellow actor in a certain part of his anatomy. Unfortunately for him, I took him at his word when he asked me to aim higher, with disastrous consequences, as he gave me an agonised look, grabbed my shoulders, overbalanced and fell on top of me, all in front of a bemused audience! He then ran off, allegedly to cry in the dressing-room. Ever since, I have been keen to avoid similar calamities on stage.

like a drug, I wanted more

The rehearsals started off with a talk and some theatre games, and then we were launched, without the further ado, into our first scene. Associate Producer, Neale Birch talked about the Stanislavski techniques of using objectives and obstacles, and fired us up into expressing various emotions as he acted out parts of the play

himself. We were to hate some characters but admire others. We were to be horrified, vengeful, angry and upset, at different junctures. It was all fascinating and totally absorbing. His explanations were very clear, and he made each of us feel as if we had a valuable part to play in the ensemble, quite a feat that many directors do not achieve. I felt that this is what it would be like to be a professional, and, like a drug, I wanted more. I discovered that our tasks also involved clearing the set (under the guise of ransacking a chateau!).

If you can't wear a corset, you shouldn't be doing period drama!

My costume consisted of a white, voluminous garment, resembling an oversized nightdress, which was only the underslip, then two skirts, thigh-length socks, a bodice and a "bum roll" to add in different stages. The underskirt was tight at the waist, with minimal room for food, and then a very full, heavy beige skirt was fitted on top. With the "nightdress" tucked in, it certainly wasn't a very flattering look! The costume woman explained cheerfully that I wouldn't need a corset as they were all too small! Instead I was to have a cream boned waistcoat, which proved even more difficult to squeeze into. She pulled and tugged and laced, all with impeccable patience, until it was secured tightly. Unfortunately I couldn't breathe, so she kindly loosened the laces and let out the

skirt waist. This was in pleasant contrast to the time I had to wear a corset as an extra in the BBC's Daniel Deronda when then the costume girl pulled the fastenings so tight I thought I would pass out. When I told her, she replied caustically: "Well if you can't wear a corset, you shouldn't be doing period drama!". For this reason, I had been dreading the costume fitting, so was very relieved that it was a much less traumatic experience.

I made mental notes not to bang my head

Costumes done, the Associate Producer walked us through the set. With a cast of thirteen principals and twelve community participants, including several costume and scene changes, it provided huge logistical challenges... We were then taken through all the scenes we had rehearsed, this time in situ with props. I made mental notes not to bang my head on the stage light or trip up over any of the fittings.

Rehearsals

Next came a rehearsal of the chorus parts with the principals and I was able to appreciate the way in which we fitted into the storyline and we complimented their performance by creating an atmosphere, as only mobs can do. The time arrived for curtain up, and I felt a wave of excitement as I walked down from the dressing-room and crossed the stage to take my starting position.

Full of revolutionary zeal

Onto the first scene: "It was the best of times, it was the worst of times..." the cue for us to enter our theatre boxes as jurors, with two in each box. Being involved in full scenes for the first time meant I was genuinely horrified and upset by the carriage crash, fearful of the Marquis, and full of revolutionary zeal when it came to the ransacking of the chateau and toppling of the statue. However, in my eagerness to remove the cutlery from the table, I managed to trail my lace sleeves in the remnants of fish sauce on the murdered Marquis' plate!

Later I was put on solo flag duty - my task being to charge forward, brandishing a large French flag on a big wooden stick. Unfortunately, afterwards I was told that I nearly took out the actor who played the Marquis, who has poor eyesight, and one night, in my enthusiasm, I managed to fling the flag in the face of the actor playing Sidney Carton!

building up a picture of how a professional actor constructs his part

Onstage, the principals have been helpful with acting tips. Learning about their approach to the acting process is fascinating -I've been building up a picture of how a professional actor constructs his part - it seems to involve a lot more rigorous detail and thought than I had previously imagined.

Exhausting and emotional, but intensely rewarding

It has been a rollercoaster - from three intensive rehearsals to a dress, followed by seven shows, including two matinees. Exhausting and emotional, but intensely rewarding. I've learnt a lot about acting, both

from the rehearsals and from watching and speaking to the main cast, and I will take what I have learnt into any future productions I'm involved in. I would definitely recommend it to anyone who would be interested in taking part. The Touring Consortium Company are committed to using community

ensembles in all their touring productions, so there are plenty of opportunities to get involved.

Until the next time....

© Suzanne Senior 2016

Abridged blogs - adapted from AllEdinburghTheatre.com



Edinburgh's Two Cities Twelve.
Photo: The Touring Consortium

Introducing Caveat Theatre...



Why did I decide to resurrect Caveat Theatre, write one act plays and enter the One Act Play Festival? I wish that I could say that I was inspired to write the perfect one act play, but the whole process was somewhat accidental. I paid a large amount to a theatre company in London for the playwrights in residence there to help me write a full length masterpiece. The course began with exercises in character study and who better to study than myself and my fellow bridge players, for I am addicted to the game. I also fell back on

a period on my life when I worked as a toilet cleaner in Waverley station and became familiar with Edinburgh underground society of the less savoury kind.

That the exercises became one act plays is the fault of my husband, Chris. He is hooked on directing drama and saw the potential in the exercises which with his encouragement developed into one act plays. I still have not completed more than the first few exercises of my play writing course - a waste of money? - perhaps not. The

actors are having great fun and I am acting in one of my plays for the first time and learning the art of playwriting from the inside. I will know be more patient with actors who are tardy at learning lines. It does not matter if we do not win the competition because we are all having tremendous fun and Chris is in his element in his creative role as director. I may never write that masterpiece but the course was worth every penny.

Endgame

I have been playing the fascinating game of bridge for over forty years and still cannot classify myself as a top player. I have made many good friends along the way and met many wonderful and intelligent people who have achieved more mastery of the game than myself. However I could not resist the temptation of compiling this skit on the game in which I have tried to condense in a few odd ball characters, all the failings common to bridge players including myself.

Piece of Cake

I think that all of us have encountered flyball characters along life's highway, but hopefully not on a real highway after a severe bang on the head. David is at a distinct disadvantage when he finds himself sitting next to Mick on the M23 halfway to Croydon. However his middle class ethics thwart Micks attempts at manipulation and the crook is beaten at his own game.

Jean Dallman

Granite

Clemence Dane is probably the most famous playwright you may not have heard of. Or, at least, she WAS famous - very famous.



This is Clemence Dane. Actually, it's Winifred Ashton - Clemence Dane was her pen name. She was born in 1888 in Greenwich into late-Victorian respectability, against which she rebelled. She was educated in England, Germany and Switzerland, and then became an art student at the Slade and in Dresden. After that, she taught overseas, in Geneva and Ireland, and then became an actress on the London stage.



She was a good artist; this is her portrait of Noël Coward, with whom she was great friends. She sculpted, and also wrote novels, but she was best known as a playwright.

Her first play was 'A Bill of Divorcement' in 1921. All through the '20s she wrote successful West End plays, with 'Granite' appearing in 1926. It ran for 62 performances at the Ambassadors Theatre, and starred her friends, Dame Sybil Thorndike and Sir Lewis Casson. Clemence Dane continued to write other successful West End plays; she wrote screenplays for British and American films; and she wrote radio plays for the BBC. In 1926 she published a play 'Granite' which took on a life of its own and was toured around the country. Sybil Thorndike

and Lewis Casson's production in Glasgow in 1930 was, according to the 'Glasgow Herald', 'rich in contrasts and possesses sufficient "mystery and terror" to satisfy the hardest of modern nerves.'

Saturday Night Theatre

It was adapted for radio and broadcast on the National Programme from Daventry on the 24th of March 1937, with a repeat on the Regional Programme the next evening. After the war, another production was broadcast in 'Saturday Night Theatre' on the BBC Home Service on the 23rd of November 1946. That was repeated on the Light Programme two days later. And on the 25th of November 1958, a television adaptation was broadcast on what would have been BBC1 except that there WAS only one BBC television channel - and only two television channels in the country!



That TV production starred Siân Phillips and Donald Pleasence.

In 1934 an anthology of plays was published by Faber and Faber where famous authors were invited to nominate their best plays. Clemence nominated 'Granite' [Noel Coward said 'Hay Fever'].

The stage directions for 'Granite' say that it is set throughout in the living-room of a farm on the island of LUNDY in the Bristol Channel, but the more detailed description at the start of Act 1 says: 'It is a large vaulted room that has been the kitchen of a twelfth century castle. Of the castle interior nothing is left but the stone staircase on the right and the huge fireplace, left. Later comers have roofed and partitioned the vast empty square and made a snug enough farm-house of it, though the stone walls and the spy-hole windows

contrast oddly with more modern touches ...' She must have visited Lundy; her description of the Castle is accurate enough, and although its use as a farm-house is artistic licence, she shows a good feel in the play for the island and what it must have been like to live here in Napoleonic times.

70th Anniversary

Why am I telling you all this? Well this September myself, Peter, and my wife Lynne Rickard of Thornhill Players spent a very happy week on Lundy with other members of the Lundy Field Society to celebrate their 70th anniversary - the Society's that is, not ours! As part of the celebrations we did a rehearsed reading of 'Granite'. This was the second performance as it had also been done in the castle in 1983 at a previous reunion that we did not attend. The castle now is converted into holiday lets by the Landmark Trust who manage the entire island, so we performed in the church which is often used for presentations.

Suppressed Chuckles

'Granite' hasn't worn particularly well: later audiences found it rather overwrought. Some of the speeches have to be spoken and acted really well to avoid descending into bathos. There are newspaper reviews, of both amateur and professional productions, which mention suppressed chuckles from the audience in what were intended to be intensely dramatic scenes.

No such problems afflicted us. We had read the cut down version of the script before we came to the island and together with our narrator and four other cast members we did our best to invoke the early 19th century atmosphere of harsh island life, shipwrecking, granite quarrying, family arguments, murder and the devil himself. Lynne's blood-curdling screams at the end vied with the sound of the wind outside and we think we left the audience satisfied with an evening's entertainment - they certainly asked for our autographs afterwards!

Peter Rickard

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 M, 9 F (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 wather 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 ISBN 9780573111402

Cast: 2 Male, 1 Female

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.

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'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 papers.

'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.

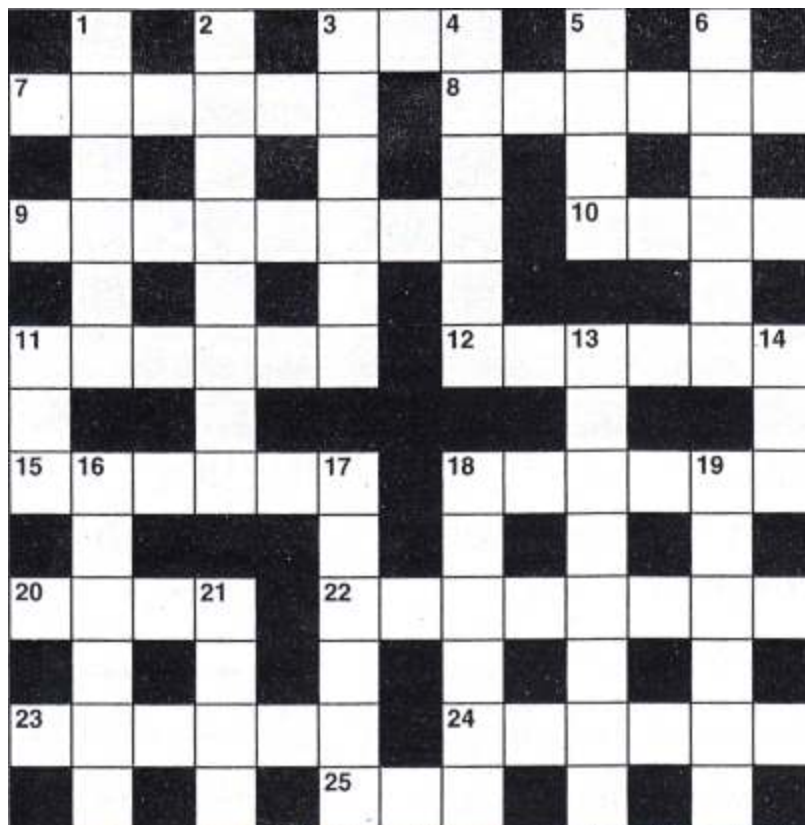
Oscar Wilde's only novel caused an immediate scandal when first published in 1890 and its themes of youth and decay, innocence and corruption, art and reality are even more relevant to us now in the 21st century.

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.

Crossword



ACROSS

- 3 Initial shortness of breath causes a sound of anguish (3)
 7 O.T.T.? – or just wide of the mark. Here's an escape (3.3)
 8 Immeasurable (Riches) (6)
 9 Lookout (8)
 10 This person maybe of the right calibre, but I'm not interested (4)
 11 A Bardic Bastard son (6)
 12 A Bardic cousin of a star-crossed lover (6)
 15 Be lean and helpful (6)
 18 Old part of a poem, add a point and its part of a country (6)
 20 A feature common to Oman and Mexico (among others) (4)
 22 This audience is unappreciative – busy eating during the performance too! (8)
 23 Get one out of an Arthur Miller play to mix the cocktails (6)
 24 Stripe (anag.) (6)
 25 24 might a post in this cathedral city (3)

DOWN

- 1 & 5 Do this (4) to the other (3.3) and avoid a fire
 2 Name this vegetable or is it a fruit? Small but perfectly formed (3.5)
 3 Two mixed up lads get completely out of it (6)
 4 Gets to the point, sometimes with a fatal result (6)
 6 This girl getting to middle age is attractively patterned, may smell nice too! (6)
 11 Female of the ovine species (3)
 13 Sanction – lifted – that is, makes a yummy pudding (8)
 14 X marks the spot (3)
 16 14 plus this = c. Nothing to it! (6)
 17 Two poles in the Northern French River make certain (6)
 18 White horses may be seen in such seas (6)
 19 This female of the species is more monstrous than the male (6)
 21 Sham (4)

Answers in Summer issue.

Duncanrig School visit by Higher Drama students.

On Wednesday 12th October, 2016, some 12 students and teacher descended on the East Kilbride Rep Theatre's premises behind the Village Theatre to see around the the Rep's base from where all their productions are organised. These students, who are studying drama at Higher level are more than likely to go on and be in the theatrical profession in some way or other in some capacity – on stage or back stage as both are studied. In recent times both in England and Scotland governments are trying to encourage schools who have drama students to get involved directly with a theatre. For example the Glasgow's Tron Theatre, the CitizensTheatre and Rapture Theatre do have educational programmes but for one reason or another - often costs- they are not always convenient. The English are running pilot schemes in London, Blackpool and Liverpool and Dagenham of free cultural visits. These were instigated by the new Cultural Secretary Karen Bradley and the pupils will be working to an Arts Award.

Earlier this year, plans were announced for a scheme in Scotland giving every primary school one free theatre trip a year. Spurred on by these initiatives, East Kilbride's Duncanrig Secondary School Drama Department under the forward thinking Head of Drama Mrs J. Ramsay, looked at getting involved to support their drama students. Some of the stumbling blocks were mainly costs like transport, convenience, journey time etc.

At this point the EK Rep theatre , based locally, offered their involvement and assistance to make it happen. So Ken Lawton, part of the EK Rep's publicity team approached the school and had discussions with the three main teachers , Mrs Lauren Daley, Mrs Katy Anne McGlade and Mrs Heather Logan. Together they set up a year's support for drama classes over the full age range. They consist of visits to see some of the current season's plays, Theatre tours – backstage. (With the help and support of the Village Theatre owners South Lanarkshire Council, and, in particular, Mr Colin Williams who heads up the Theatre, and the Art Centre's management). Also Q& A sessions with some of the Directors and other key Production members such as Set Designer and Wardrobe. Also conducted visits to the Props department and the Wardrobe departments and the Rehearsal areas with explanations.

The EK Rep Theatre is one of the busiest Amateur Clubs in Scotland as they put on a two week family Panto, a One Act Play Festival in May and five productions of dramas, comedies, thrillers etc. Some old writers like the evergreen Agatha Christie and modern authors like Liz Lochhead. Many of the current Season's productions are to be found on the drama curriculum.

The EK Rep was well placed with its own premises where rehearsals, Props and Wardrobe Dept. and scene dock etc. are to be found which will help and support the students on their various visits over the year, with a chance to get some limited hands on experience. Julie Walter, currently starring in 'National Treasure ' on television was recently quoted from The Telegraph that "Drama should have a place in schools. It helps in communication, vocabulary, understanding of yourself and of the wider world, as well socially and political." If nothing else these represent some of the basic soft skills that pupils, any pupils, need to be a success in the world and that potential employers are looking for.

The Visit 12th October, 2016.

When the pupils arrived, they were met by Mrs Jean Macmillan the Director for the production of Liz Lochhead's 'Good Things' and the Stage Manager /Set Designer, Mr. Alfie Newton. A conducted tour was given with questions asked and answered. All the pupils seemed to enjoy a look behind the scenes and the E.K. Rep hopes that this will help not only in their studies but in the practical side of theatre.

Ken Lawton



Accuracy

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7th Killin Komediy Festival

For the last 6 years the organisers of the Killin Komediy Festival have gone to any lengths to extract money from an unsuspecting audience! Funnily enough they all seemed to have enjoyed it!

What do we do over the course of a Friday and Saturday evening? We perform, we socialise, we have a few drinks, and we generally having a good laugh. What better way to pursue your drama hobby?

The call is now going out for groups/individuals to perform on Friday 5th and/or Saturday 6th May 2017. The stage can be yours! All that is required is a comic piece - play or sketch; nothing more than perhaps 45 minutes and as short as you like. A monologue, a humorous song, a cast of ten, it's your choice.

The snag: no expenses will be paid - you fund yourselves.

The advantage: a good time is guaranteed!

Interested? Get in touch with Killin Drama Club, who host the event, now!

kkfestival@gmail.com

If you don't wish to perform, why not come along for the weekend? We will be negotiating a great price on accommodation at The Killin Hotel. Tickets will cost £8 per night and as with last year we have a great offer if you attend both nights - £16. Yes, exactly double!

You can now even pay using your debit or credit card via PayPal. Just email for details of how to pay.

As and when performers are known updates will be posted on the Facebook event page - <https://www.facebook.com/events/1570387433261036>

Want to know more? Just email the organisers at kkfestival@gmail.com

Festival attire!

Don't forget to get your festival t-shirts printed at Escape in Killin (available in a range of sizes and colours). Call Wendy on 01567 820212 for details.



Photos from 2014 by Tony Flisch.

Play or sketch, whatever your age - you are welcome to come and entertain us!





Fintry ADS - Jack and the Beanstalk
photos: Tony Flisch



Barony Players - Dads Army



EPT Goldilocks - photo Ian McNaught



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Barony Players - Dads Army



Linlithgow Players - Aladdin



Barony Players - My Boy Jack



Barony Players - My Boy Jack



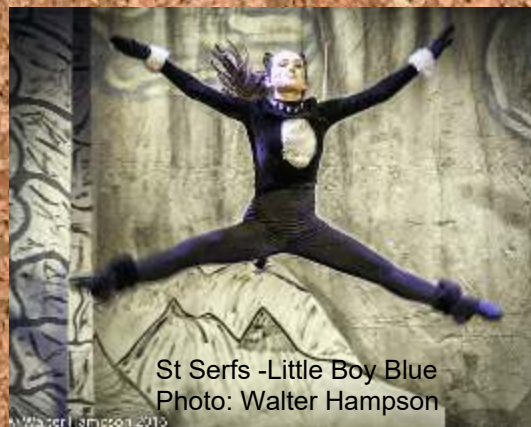
Barony Players - Dads Army



EPT Goldilocks -
photo Terry Railley



Leitheatre -
The House of Bernarda Alba
Photo: Marion Donohoe



St Serfs - Little Boy Blue
Photo: Walter Hampson



Leitheatre - The House of Bernarda Alba
Photo: Marion Donohoe



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EPT Goldilocks - photo Terry Railley