

Winter 2017

scene

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time*



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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

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Chairman's Chat



As we all know, Facebook can be used for good and for ill, and, thankfully, our own SCDA pages have never been used for the latter, but is a place where we can share news of our Clubs successes – and sometimes failures – we can use it to promote our performances, celebrate our wins, pass on our news and make us think “that looks good”. Sadly though, it was through Facebook that we learned of the untimely passing of our friend, mentor and SCDA colleague Colin Peter. I'm sure we all took a moment of pause to take in the news. So many lovely things were said and all our thoughts are with Rik and his friends and family.

By the time you read this we will have had our AGM weekend, trying something new holding it in Pitlochry and including a workshop and Theatre visit and of course most importantly, a chance to catch up with SCDA friends out with the festival circuit, where as we know, nerves can be frayed! I'd like to thank Iain McEwan of Perthshire District for organising a super weekend.

It's amazing how quickly the year goes in, I know that pantomime rehearsals will be well under way, one-acts will be starting and thoughts of spring and summer productions not too far away, it will be time for British Final again before we know it.

One last thing on Facebook, did you know that information from Facebook doesn't automatically go into Scene? So if you want to make sure that everybody knows what you are doing make sure you send info to Scene as well as Facebook on scene@scda.org.uk

Yours aye

Jackie

Poster Competition

Remember to send in your poster from this years productions that have the SCDA logo or stating you are a member of the association.

Send to scene@scda.org.uk by 1st January 2018

A KELSO DRAMA BOY ON BROADWAY.

My son David Stewart (known as JD nowadays) used to act with Kelso Drama and when he was younger attended SCDA Summer Camps and the Edinburgh Acting School.

He is now appearing off Broadway in his own play which is part of the Dream Up Festival in NYC.

JD received his BA/Hons in English Studies from Stirling University (2008) and his MFA in Dramatic Writing from New York University, Tisch School of the Arts (2017). He also completed the UCLA Professional Program in Screenwriting (2015).

Selected acting credits: Jesus Christ Superstar, Night of the Living Dead, Pocket Queens (Seoul 10-Minute Play Festival Finalist), Cock, and Glitch. Recent writing credits: Kaleidoscope, developed as part of the writing team workshop for White Rabbit Sexcapades, Nov.-Dec. 2016, Finalist: 2016 Theater Masters Festival, Aspen; The Bachelor: Creature of Legends, Co-writer of Baggage Claim (Daegu



Theater Troupe, South Korea). Short film, The Fabric of Life (dir. Jamie Cristello, 2017).

His modernized adaptation of Medea with men, titled Struan, and his play Fluidity Part One: Movement (both directed by Ashley Wren-Collins), received readings at the Goldberg Theater, Tisch, in August 2016 and May 2017. JD is a 2016 recipient of The Dewar Arts Award for Scotland, J.S. Seidman Scholarship, and the 2017 MFA Chair's Award from the Tisch Dramatic Writing Department.

GAY BOY mixes fact and fiction with his candid story-telling style, frankness, and humour, offering an alternative take on how Gay Boys are viewed – basically, it's not always as simple as what we are led to believe. Drawing on his time spent as an English Teacher in South Korea, he not only sheds light on a society the west knows little about, he illuminates an aspect of gay culture we think we understand, only to learn that sometimes what we think we know is more harmful than good.

Susan Stewart, Kelso ADS

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(The small ads page)

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Welcome.... to the following new clubs: - Burgh Hall Players from Argyll & Bute; Twilights Theatre Club from Edinburgh and Sanquhar Academy Drama Club from Stewartry. Also individual members; Sally North from Edinburgh, Conor O'Loughlin from Glasgow, Liz Stevens from Stirling and returning member Linda Forret from Fife

Thanks...

No donations this period, though some members of the Executive and National Committee continue to donate their expenses which are gratefully received.

Tony Flisch
National Vice Chair
vicechair@scda.org.uk

BBC BRILLIANT.....**BONUS**.....for **CLUBS**

(...and members too!)

SCDA is DELIGHTED to announce that through a very special contact, SCDA Clubs and Members now have access to the amazing BBC SCOTLAND PROPS AND COSTUME STORE.

If you have EVER hunted for that elusive prop, the chances are you'll find it here.

The attached photos are only a TINY selection of what's available to you, there is everything you could ever hope to need, and there are costumes, wigs, and if you are really lucky you'll get to see the Reverend IM Jolly's Chair!

It's impossible to explain what a fantastic facility this is, the scale of availability of props has to be seen to be believed.

The charges for hire are very reasonable and terms of hire can be negotiated with the Prop Store Manager Eddie McDade. Hire costs are 10% of the replacement cost and payment can be made by club cheque on return.

Eddie Knows every single piece in the store and can tell you straight away if he has what you are looking for, and it's more than likely that he has!

The BBC Props Store is located at the BBC Scotland Dumbarton Studios, G82 2QW, and you can contact Eddie on 01389 736 522. Email address is eddie.mcdaid@bbc.co.uk. but phone contact is the best method to get to chat.

Andrew Murphy



An Insight into East Kilbride Repfest

East Kilbride Rep Theatre Club Vice Chair Anne Macfie gives us an insight into the annual EK



Repfest held in May.

The festival of one act plays was introduced in May 1984, I've been organising it for about eight years now. It's known as the 'friendly festival' and we like to think we're providing a relaxed and friendly environment for clubs to perform. Although don't be misled, competition is fierce!

Over the week of the festival, audiences are treated to a wide variety of drama performed by clubs from across Scotland; from local East Kilbride groups, to clubs from various districts East and West of EK, and even clubs coming from as far away as Wick and the Shetland Isles! There are six trophies up for grabs, and on the final night the auditorium is buzzing with anticipation once the curtain comes down on the final play.

Of course, many of the clubs who come to perform at our festival have been around the circuit and tweaked and perfected their plays. So we get to see some cracking plays and some very talented actors doing what they love.

The participating clubs can bring their sets and start setting up from 5pm, so it's a long night for some. That's why we provide vital support in the form of tea



and coffee, sandwiches and home baking. There are many places to eat in EK village, but if people are coming from far away then we think it's only fair to keep them fed and watered.

The festival takes around six months to plan, between one thing and another, and it's a relief when it all goes smoothly. That's largely because during the run there's a great team of people working to make this happen. Everyone from the front of house staff, our guys in the control box, the theatre technicians, and of course I rely on our DSM Frank to keep backstage running smoothly. Then there's our club members who make the sandwiches, pour the tea and polish trophies, we couldn't do it all without everyone pitching in. Over the course of the week our club photographer snaps away and we run a constant twitter feed [follow us @EKRepFest] providing instant updates on the trophy winners on the Saturday evening for those clubs who couldn't make it. This year we even made a video for our website, and hopefully this will encourage more clubs to enter next year. Look out for the entry form on our website in January!



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LIBRARY ARCHIVE APPEAL

Please would all Divisions and Districts provide a copy of their festival programme to the National Script Library for our drama archives. Post a hard copy to National Script Library, Room 3:6 Taconic Building, Summerhall Art Centre, 1 Summerhall Place, Edinburgh EH9 1PL or an e-version to library@scda.org.uk.

Thank you.

Alison McCallum

SCDA LIBRARY NOTED IN DESPATCHES.

The National Script Library is more than a repository for play scripts - we hold much more drama-related material and are delighted when we can help and our services are 'mentioned in dispatches'. One of our members was reading a biography of Josephine Tey (aka Gordon Daviot) by Jennifer Morag Henderson, when he came across a note which immediately set bells ringing:- In chapter 15, Ms Henderson mentions the Wilson Barrett Repertory Theatre Company production of Daviot's play *Richard of Bordeaux* in both Glasgow and Edinburgh in the summer of 1946. In her Notes to the Text, she writes - "One member of the Edinburgh audience was the future librarian of the SCDA. His memory of this performance led him to make sure that the SCDA library had a stock of Gordon Daviot plays - which I used many years later."



We immediately assumed that this was our venerable Senior Librarian, Douglas Currie (88 now and still going strong), so got in touch with the writer to check what year it was that she went to the library.. Jennifer Henderson replied to say that "SCDA is quite important in the latter stages of Josephine Tey / Gordon Daviot's playwriting career. (She wrote under both names, but, confusingly, her real name was Beth MacKintosh). Her early plays were very big productions put on in the West End in London and even transferred to Broadway in America, but they also became very popular with community theatre groups. Towards the end of her life she mainly wrote shorter plays for radio, and the local community theatre group in Inverness (where she lived) approached her and asked if they could perform some of these shorter plays - they ended up being the first people to perform some of her work, entering it in competitions (where they did very well!) It was really a fascinating collaboration as Tey was an internationally-known author by that time - though a very private woman personally.

There is a small SCDA library in Inverness (where I am based), and I used that in my research, as well as speaking to members of the Florians theatre group locally. I also came down to your library in Edinburgh yes, it was Douglas Currie that I spoke to - both by email and in person. He told me about seeing the Edinburgh production, and also about directing one of the Gordon Daviot plays, "*Richard of Bordeaux*", when he was at school, and that he had remained interested in her work and made sure it was in your collection. I used your online catalogue before; it was very useful. [Please note that although Douglas was described in the press as a senior pupil he was in fact a student teacher by then. SW.] I loved the connection that had meant I could browse her plays so many years later. Josephine Tey/Gordon Daviot's plays were known for the strong audience response they often provoked and many people during my research told me how much her work meant to them and how they could remember it in detail - "*Leith Sands*", for example, was another play which people often described hearing on the radio. Since my biography was first published at the end of 2015 it has generated quite a lot



of interest, and I've given a few talks across Scotland and wider afield as well, including at the British Library in London. Here is the link to my publisher's webpage for my book, <http://sandstonepress.com/books/josephine-tey-pb> which includes some extracts from the positive reviews I've received. I have also spoken to the local community theatre group in Inverness about possibly reviving one of the Gordon Daviot plays, though as far as I know they haven't made any concrete plans yet. The last time they revived her work was in the 1990s, when it did very well. I would be fascinated to know if any of your members would be interested in putting on one of her plays - I would definitely travel a long way to see one! So clubs - over to you - we still have Gordon Daviot plays in stock of course. Contact us via library@scda.org.uk

Susan Wales

Edinburgh People's Theatre (EPT) 60 Years on the Fringe

The Beginning:

Secretary's Report to the AGM 1958/59:

"We were invited last year to present a play in the YMCA Theatre during the Edinburgh International Festival of 1958. The play chosen was 'Who Loves Moraig' by Jack Ronder and directed by Jim Gallacher. The first act of this play had already won the Finals of the British Festival of Community Drama at Aberdare. The venture was enthusiastically received by Press and Festival visitors alike, and played to capacity houses throughout the three week run. In September, we were delighted to hear that Sir Compton Mackenzie had agreed to become our sponsor."

The Journey:

In 1955, a young Alan Cochrane joined EPT after two years National Service in the Royal Navy. Alan was to become one of EPT's Big Guns performing in many plays and later as writer and director. EPT continued to produce Festival plays in the YMCA theatre and in 1966 presented the World Premiere of 'Whisky Galore'. The programme notes described the production as *"distilled by our patron, Sir Compton Mackenzie, and blended for the stage by James Scotland"*.

Presenting World Premieres then became a bit of a habit for EPT and, over the next twelve years, ten further premiere shows were presented.

Another first in 1969, was the performance of a play written by an EPT associate member. The President of EPT at the time, Bill Maconachie, persuaded his father William to write the Scots comedy 'Walk Into My Parlour'. The programme notes stated *"authorship of the play, which was submitted under a nom-de-plume to the EPT selection committee, was a well kept family secret until after it had been accepted"*.



Operation Stork

EPT moved in 1977 to the Central Halls in Tollcross where Alan, once again, delighted audiences with a further offering, 'The Campbells Are Comin'. This won first prize in the full length play writing competition organised by the SCDA. Then James Scotland got a look in and EPT premiered his new plays 'The Philosopher's Stone' in 1978 and 'The



Fringe float for Cambusdonald Royal 1994

Holy Terror' in 1979.

In 1980, EPT moved to Lauriston Halls for the next 8 years, thence to St Peter's Church Hall, Lutton Place in August 1988, which became EPT's main base for Fringe presentations for the next 25 years.

In 1993, EPT took the opportunity to reprise their award winning production of 'The Dumb Waiter' at Diverse Attractions in Riddles Court. This had won Best Production, Best Performance and Best Set at the SCDA Drama Festival earlier that year.

The high standard of Fringe offering continued through the nineties, with the production of James Scotland's 'Cambusdonald Royal' winning first prize in the Evening News Capital Awards in 1994. Another prestigious award came in 1998 when EPT's world premiere of 'Hatches, Matches and Despatches', written and directed by Alan Cochrane, was awarded a five star review and a Fringe First award from The Scotsman. This was also the first year EPT presented a Scots comedy for a two week run, followed in the third week with 'Table Manners'. The third week also hosted a late night show 'A Wake for Donald'. This made for a busy but fulfilling time.

New Playwright

The next few years saw EPT revert to a single production of a Scots Comedy at the Fringe until another exciting new playwright burst forth from the ranks of EPT in 2006. 'Stooshie at the Store' was written and directed by Irene Beaver and was set in the St Cuthbert's Co-Operative Store on Bread Street, just before the company's

centenary in 1959. Irene based the play on stories from her own family history and a series of interviews with ex-workers from the Society. For the third week of Fringe 2006, an exciting double bill of 'The Last Tango in Newington' and 'The Dumb Waiter' was planned but the performing rights for the latter were withdrawn. Accordingly, EPT were very pleased to form an association with The Grads



Chippit Chantie – winner Capital Spirit Award 2011

who performed 'Expect the Unexpected' - improvisation cabaret - to fill the vacant slot.

In 2008, Irene Beaver, wrote and directed a sequel called 'Stramash at the Store'. This time the play was set in October 1962, just before the State visit of King Olav of Norway to Edinburgh. For 2009 Irene was back writing and directing 'Wha Wadna Follow Thee', about the homecoming of Bonnie Prince Charlie to Edinburgh on 17th September 1745 which was presented for the first two weeks, followed by a revival of EPT's 'The Miser' for week 3. In 2011, Victor Carin's 'The Chippit Chantie' was another award winning production achieving the inaugural Capital Spirit Award for having captured the spirit of the Fringe.

By 2012, Alan Cochrane was suffering from poor health and the company were very pleased when he was able to attend a performance of 'Ne'er the Twain'. Sadly, this was to be his last theatrical venture as he passed away on 7th October 2012. EPT will be eternally grateful to him, not only for his production of classic Scots comedies and his significant contribution to many other theatrical events, but also for his drive and enthusiasm which contributed massively to the success of the theatre group over the years. However, after twenty five years it was time to move on and Fringe 2013 saw EPT perform another Alan Cochrane play 'Hatches, Matches and Dispatches' in their new venue at Mayfield Salisbury

Church Hall. The next offering in the new home in 2014 was 'The Sorcerer's Tale' which achieved another four star review. A revival of 'The Fairmer Wants a Wife' by Alan Cochrane was EPT's 2015 Fringe Production and the company were very pleased when his widow, Maureen, agreed to direct it. This led to another highly successful run where the 'House Full' boards had little rest. 2016 saw 'The Auld Alliance' by Alan Richardson.

The Present:

Now in our 60th year on the Fringe, and clutching our bus pass tightly for the journey ahead, EPT were proud to present 'Wedding Fever' by Sam Cree. This play was originally written for the late, great Jimmy Logan and was extensively performed throughout the UK in the 1960's.

The Numbers:

You will be glad to know that the temptation to list all the EPT players over the years, broken down by age and sex, has been resisted. However, it is interesting to note that of the 60 plays (including 2017), 23 were performed once; 12 twice; 3 three times and one ('Ne'er the Twain') has appeared on the Fringe four times. The most prolific author was James Scotland (15) closely followed by Alan Cochrane (14). Over the period, EPT have staged 17 World Premieres and one third of the plays presented were written by EPT members: It should be noted that each of the plays written by Alan Cochrane in the list above, won first



The Holy Terror - 2007

prize in the full length play writing competition organised by the SCDA.

Gordon Braidwood

A FEW WORDS WITH BARBARA

Earlier this year when I was one of the 'old lady brigade' for 'Ladykillers' with Edinburgh Graduate Theatre Group, I discovered that Oliver Cookson, who was wonderful as the Major, was married to the singer and actress Barbara Dickson, so - never being backwards in coming forwards - I asked her if she would do a wee interview for Scene. I very much enjoyed her autobiography 'A Shirtbox Full Of Songs' so was aware that as far as she is concerned "*the highlight of my career is yet to come*" but to give you some idea of the milestones of her career to date, I garnered other facts from her website.



Photographer: Brian Aris

- 1947: Born in Dunfermline, Barbara's love of music was evident from an early age - she began studying piano at the age of five and by twelve had also taken up the guitar. She developed an interest in folk music whilst at school which led to floor spots singing at her local folk club.
- 1968: The watershed moment when, after being refused leave from her job for an overseas singing engagement, Barbara resigned, determined to pursue a career for herself in the burgeoning folk scene of the late '60's. The next few years saw her gradually 'paying her dues' on the Scottish and English folk circuit, steadily building a reputation and working with the likes of Billy Connolly, Gerry Rafferty, Rab Noakes and Archie Fisher.
- 1974: She would have been happy to continue her life as a travelling folk musician, but a meeting with an old friend, musician and playwright Willy Russell was to change the course of her career completely when Willy offered Barbara the role of the musician/ singer in his Beatles' musical 'John, Paul, George, Ringo... and Bert', staged at Liverpool's Everyman Theatre.
- 1976: Her first hit single, 'Answer Me', and a guest residency on the BBC's 'The Two Ronnies' show later that year brought Barbara to more than 15 million viewers on Saturday evenings.
- 1977: 'Another Suitcase in Another Hall', followed when Tim Rice and Andrew Lloyd Webber invited Barbara to sing on the original cast recording of their new musical 'Evita'. Further hit singles including 'Caravans' and 'January, February' followed.



- 1980: 'The Barbara Dickson Album' became her first gold album.
- 1982: Her 'All For a Song' album was certified platinum and went on to spend almost a year on the album chart.
- 1983: Willy Russell's new musical, 'Blood Brothers,' was to mark Barbara's debut as a stage actress.
- 1984: Barbara won The Society Of West End Theatres Award (now renamed the Laurence Olivier Awards) for Best Actress in a Musical for her role as Mrs. Johnstone in 'Blood Brothers'.
- 1985: Her single 'I Know Him So Well,' recorded with Elaine Paige and taken from the musical 'Chess', reached Number One in the UK and went on to become a Top Ten hit around the world, eventually selling over 900,000 copies.
- 1992: Further hits followed, but in the early 1990's Barbara began to move away from pop and back towards her roots in folk and acoustic music. Her collection of Bob Dylan songs, 'Don't Think Twice It's All Right,' was followed by the albums 'Parcel of Rogues' and 'Dark End of the Street', which combined traditional music with tracks by some of

Barbara's favourite songwriters, including Randy Newman, Sandy Denny and Jackson Browne. The '90's also saw Barbara beginning to diversify more into acting, with major roles on TV including 'Taggart', Kay Mellor's 'Band of Gold' and 'The Missing Postman'.

- 1997 : For 'The Seven Ages of Woman' she won the Liverpool Echo 'Best Actress in Theatre' Award.
- 2000: she won her second Olivier award for her role as the infamous 1960's pools winner, Viv Nicholson, in the musical 'Spend Spend Spend'.
- 2002 : She was awarded an OBE for Services to Music and Drama.

- 2004: Barbara released her first studio album for nine years, 'Full Circle', produced and arranged by Troy Donockley. It was widely acclaimed as a long-awaited return to her musical roots.
- 2009: Barbara's autobiography, 'A Shirt Box Full of Songs,' was published . She has presented several radio series for BBC Radio Scotland in recent years exploring folk and roots music, and has performed at and co-presented the BBC Radio 2 Folk Awards.
- 2012: Barbara was bestowed with a lifetime achievement 'Tartan Clef' award by Nordoff Robbins.
- 2016: She received the Variety Club of Scotland Outstanding Scottish Achievement award.
- 2015 - 17: Barbara continues to tour the UK with her full band as well as playing more intimate acoustic shows and festivals alongside her long-time keyboard player, Nick Holland.

So I asked

Barbara answered.

Do you have a favourite production or role? ***I love all the shows I've been in which I originated. 'John Paul George Ringo And Bert', 'Blood Brothers' and 'Spend Spend Spend' all have their own unique qualities, in my opinion.***

Is there a musical or straight drama, in which you were not involved but is still a favourite? ***I am very fond of Shakespeare and many of the classic dramas. I've just been to see 'The Divide', the new Ayckbourn and that confirms to me what a genius he is, so many dramas interest me.***

What has been your most difficult role to date? ***They have all been difficult to me as I don't find acting easy. Varying degrees of success in the learning process but I go there in the end.***

Did you enjoy tackling your own stunts? ***I did my own stunts in 'Band Of Gold' and although it was difficult, I felt it added authenticity to the role of Anita.***

Was there anyone who was your role model, either as an actress, singer or 'real life'? ***As I see myself as a musician foremost, my heroes have been musicians, but I much admire many actors, mostly those who act in a subtle fashion and keep a lot of the performance inside themselves.***

Is there an acting role at which you would love to have a shot – do you have a Dream Role? ***I always wanted to do Lady Macbeth with Billy Connolly.***

Do You Prefer Live Stage Work, Television Or Film? ***I think the theatre is most satisfying but the others give technique a chance to shine also.***

Do you like to rely on being directed to get to terms with a character or do you prefer to dig deep into your own psyche and experiences? ***I think it's the job of a good director to make the actors use their feelings and lives to infuse their performances. that said, if someone is not good at acting, you can't really make a great performance. the raw material has to be there.***

Would you like to direct? If so, any notion of what type of production, or actor with whom you would like to work? ***It's never occurred to me to direct for the stage as I am a musician. I can musically direct but stage direction is a great skill.***

Do you have any advice for dealing with stage fright and/or excess nervousness on stage or immediately prior to a performance? ***Prayer helps to calm.***

Do you have a mantra for life? ***No, just hope to be busy and happy***

What recordings, tours etc., are currently being planned? ***I am on tour in September/October in the UK and have already completed a concert tour with my full band earlier in 2017. Ireland in October also.***

Whilst remaining modest about her many achievements, with seventeen Platinum and Gold albums to her name Barbara Dickson remains Scotland's biggest-selling female singer of all time. I am very grateful for her taking the time out of her busy schedule to reply.

Susan Wales

Photographs used by Kind Permission of Barbara Dickson - all copyrights acknowledged

"FROM AM-DRAM TO EQUITY, AND HOW I FOUND MY RED NOSE.

"I started where any aspiring actor does, learning acting at college and treading the boards in Am-Dram clubs. For a while I didn't feel like acting was for me, I seemed to strict and forced, with not much room for creativity.

I was recommended by my lecturer to join the Physical Theatre Diploma over in Edinburgh for a chance to explore new styles of theatre, and I'm so glad I did. Physical theatre taught me that I was funny. It began when we started to look at puppetry, how to show their gaze, their breath, their characteristics. My small paper tortoise became a hit, as did the paper man I created who threw rolls of sellotape around and ordered the pesky humans to pick them up while he made fun of them. My paper characters went down a treat, but I wanted to give my puppets a voice.



When we began our own projects, I was given the chance, as my partner and fellow performer Fraser Anderson asked me to build Muppet-style puppets. I had barely picked up a needle and thread in my life, but despite this I read books, watched videos and learned and before long I had created "the Fuzzballz", 3 furry puppets with crude personalities. I was lucky enough to puppeteer one of them named Bud. Bud was a hippie stoner and gave off the occasional wise crack, but overall he wasn't very important in the storyline we had created for the Fuzzballz, so at the end of the scene I improvised a song for Bud:

"I'm just a plot device, a puppet with no purpose, just a plot device" The audience and other performers loved his extra bit of stage time and it was added to the final script.

While playing with the puppets I also had my own project I was working on: how to be a clown. I can't say I have "always been a fan of clowns", but I did admire their innocence and nativity, and how truthful they were on stage. I was inspired by Slava Polinin's performance in "Slavas Snow Show", and did a lot of research on his way of working before beginning my own clown journey. I began my clown training down in London at The Why Not Institute with Angela De Castro, who had worked with Slava herself and was highly recommended to me. There, she taught me about the pleasure of playing and finding the beauty of mistakes. Though it was only one days training, it completely opened my eyes to a new, truthful way of performing.

I returned home full of enthusiasm and a passion to discover my own clown. I got together with 2 other performers and began to experiment with ideas that Slava used in his work, such as the weather and using every day objects for new purposes. Together we created "Rainy days", a show about one clown who just wants it to rain, and her friends who try to help her but in reality just cause chaos. We performed the show in the Edinburgh Clown Cabaret Scratch Night and the audience received it wonderfully. As I stood there to take my bows I truly felt like I had discovered my clown. Now onwards and upwards, the



characters from rainy days have been christened "Button, Buckle and Bow" and have appeared at various events in Edinburgh and will be out clowning around during the Festival Fringe. "The Fuzzballz" puppets are in development, with a full-length show in the works, and I will be upgrading and reshaping the puppets so they can grow as my building skills do.



And as for acting, I've found a new passion for it. I had a wonderful experience during the last One Act Festival performing a script that Fraser Anderson and I had wrote called "Confesions". We were even asked to perform in the Killin comedy Festival, where we found a new "wobbly salmon" gag and had the whole audience laughing along with us as we corpsed on stage over the ridiculousness of it all. Sadly my time with Am-Dram is coming to an end but who knows what is round the corner for me is this wild journey of performing. "

By Calette Corrie Duke

The Russians Are Coming - Hoorah, Hoorah.

Eastern Division is delighted to have the Russian speaking TOT Theatre as a new member in Edinburgh District and greatly look

We performed our next play on the stage of the Drummond High School in front of hundred people a year later. We had a fantastic script written specifically for our theatre, but we did not have any stage lighting or good sound system. The cast consisted of children and adults, and the mix was working well. So we decide to carry on performing.



forward to their involvement with the District. We will no doubt need advice from Highland Division about plays performed in a language other than English - it's challenging and quite exciting too. Here is a wee introduction to the group :

Enthusiastic adults

We began our journey in 2013 as a drama club at the Russian Edinburgh Education and Support Centre. It was a small group of enthusiastic adults and children who loved theatre and wanted to do drama in Russian together. Our first production was a Christmas show created by children and performed only once in a small classroom.

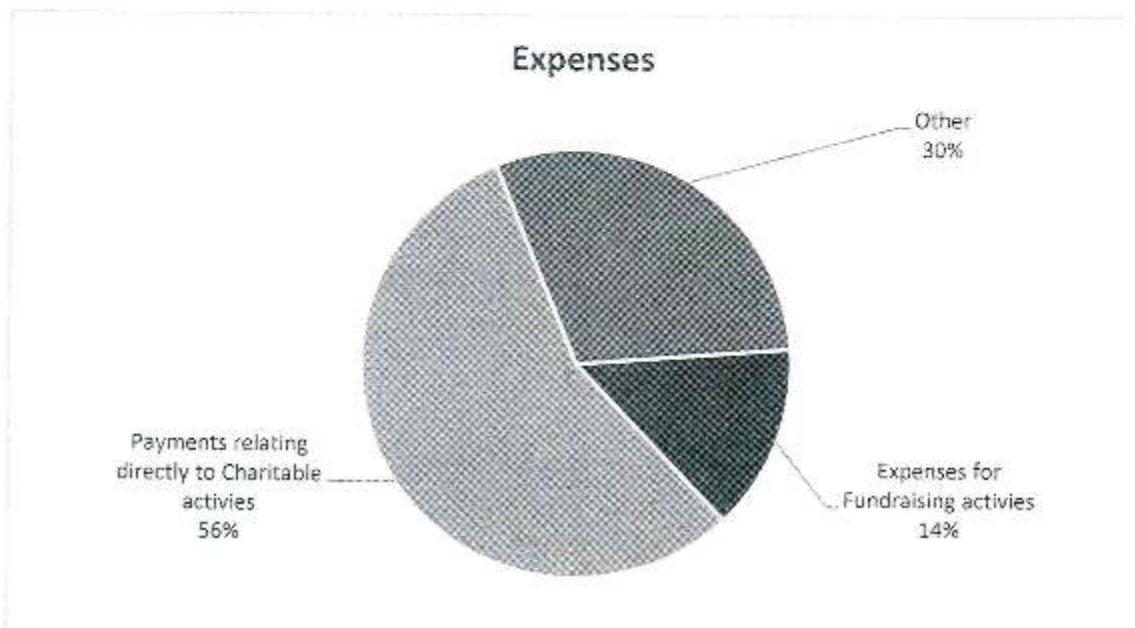
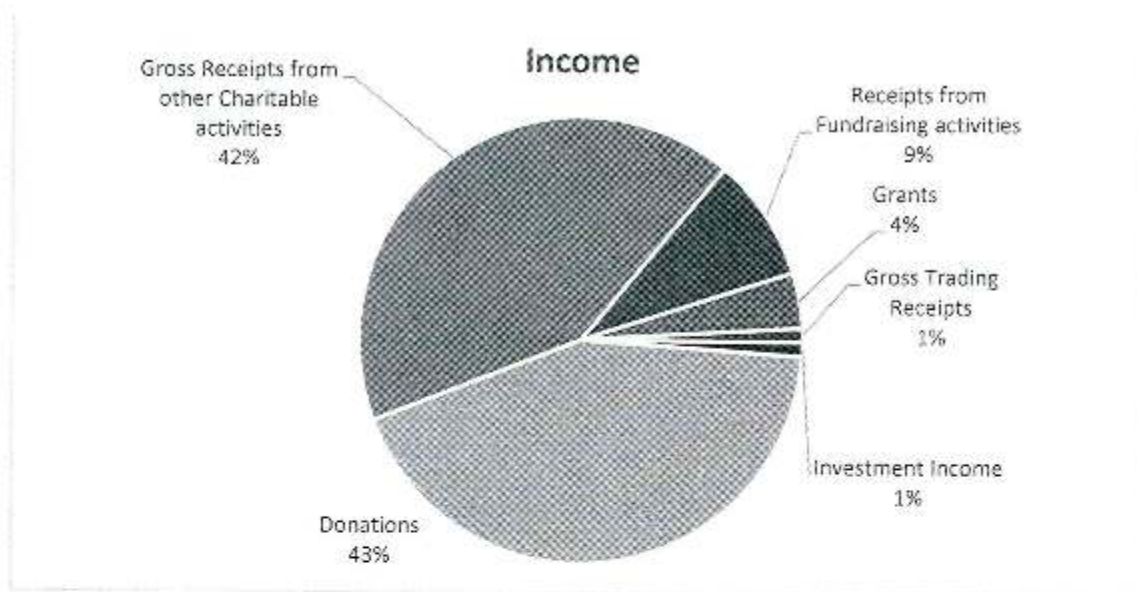
For the last few years, we produced six plays amongst them was The Adventures of Tom Sawyer, Nutcracker, Treasure Island and several others, performing some of the plays twice. We enhanced our shows with special effects adding stage lighting and sound. Our performances became an excellent opportunity for the Russian Community from Glasgow, Dundee, Edinburgh and Aberdeen to get together and enjoy drama in Russian



Nataly McDonald

SCDA Accounts and Balance Sheet 2016-17

We have experienced a small deficit this year as detailed below . We purchased steel cupboards for the Office this year to keep all the financial papers safe and most of the other costs were as expected. ...



On the Income, our Membership fell slightly, and the grants paid out for the James Scotland Trust Fund were returned in full during this year. We are very grateful to the Killin Komey festival who raised a substantial sum for the association.

The numbers (2015-16 in brackets) are Receipts £48,468 (£ 41,733), Payments £49,872 (£55,109) showing a deficit of £1,404 (deficit of 13,376)



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.

TAKE

Photos

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

NOTE

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

AGM Report

Once again the sun shone as SCDA stalwarts headed off to Pitlochry for the Annual General Meeting and social weekend. Scotland's Hotel was the choice of venue this year and the faithful few met up on the Friday evening for a superb dinner and catch up.

Saturday dawned and once again the sun was shining, and after a lovely breakfast we all met up for the AGM to find out



what the Association had been up to the past year and how our finances stood.

Our chairman Jackie welcomed everyone and the business went off well with our new treasurer Muriel telling us we were in a reasonably healthy state. The next year will be exciting with a new Director's course in conjunction with the Citizens theatre, Glasgow but we have to try and encourage more individual members to support us. After the business was done Dave Bennet from SASDA gave us an interesting talk on adjudication and gave us food for thought as to why we want to be adjudicated in the first place. Do we just want told we

are wonderful or are we looking for recognition and reinforcement of what we have done? He explained that the job of an adjudicator is not really an easy one and he also suggested that we should try and challenge ourselves more.

In the afternoon a small band attended a workshop in the theatre with Drew Scott, a Community Education Manager who used to be Stage Manager at Pitlochry Theatre. It was a fun afternoon where we were shown the process of collecting props and how to make props believable. One of the things we discovered, hearing some of Drew's anecdotes on things that go wrong, prove there are just as many silly incidents in the professional theatre as in the amateur world.

A small group attended the performance of 'The Monarch of the Glen' in the theatre that evening which rounded off another successful social weekend for our association.



Update from Festivals Committee

We have only made changes where we felt we needed to as we understand they can be a source of annoyance.

The notification page had been removed from the main F1 form in order to simplify the process for the Festival Secretaries. Clubs in the same festival will all now receive the same notification on Form F1a.

1. We have clarified how time penalty points should be applied.
2. We have clarified the allowable use of microphones.
3. The website has a list of eligible/ineligible plays for the Scottish Life and Character award.
4. Adjudicator feedback forms should now all be sent directly to festivals@scda.org.uk

Last year there was a problem with team entries being withdrawn at the last minute. This created significant issues for the organisers. We now recommend that all districts should require a deposit in addition to the entry fee. The fee would be returnable after the team had met its performance obligations.

We had a useful and extremely positive meeting with Dave Benett, Chair of SASDA after which we agreed that we would permit the use of half marks where this is needed to discriminate in an area where a trophy was at stake.

Some additional points: -

- Please use the adjudicator feedback forms and don't restrict this to cases where you are dissatisfied with an adjudicator. We now have both SASDA and GoDA fully on board with this, so let's make the system work to our advantage.
- Please consider having an MC to explain at the start of the evening how the competition works with the performances having no curtain call and the adjudication. This helps non-SCDA people who might attend understand what is going on and feel less excluded.

We hope the 2018 festival season goes well for all teams and organisers. Remember you can contact us either by posting a question on the website, or by emailing festivals@SCDA.org.uk.

A fuller version of this article is on the website.

Tony Flisch (Festivals' Committee Chair)

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.

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.

Arbery Publications

Californian Lives by Martin Foreman

Three Monologues

Cast: 2 Male, 1 Female

ISBN 9780993354632

Three very different Californians relate their stories. In 'Los Feliz' a young salesman in a diner tells how he met the woman of his dreams; in 'Ben and Joe's', an older gay man recounts how lives were disturbed by the arrival of a young stranger in a quiet bar and finally in 'Sunset' a housewife remembers her first date, the man she married and their time together.

Set in 1990's California these one act plays were highly praised when they premiered in The Kings Head Theatre, London and in 2013 Theatre Review Magazine described them as 'utterly convincing portraits of love', 'intense and emotionally charged with fine descriptive writing'.

The plays started as short stories in the author's collection First of Fiftieth published in 2002.

Easily staged with scope for imaginative direction. Complete with informative introduction and background notes.

Josef Weinberger Plays

'The Secret Garden' by Frances Hodgson Burnett, adapted for the stage by Laura Turner.

Two Act Drama

Cast: 4 Male, 3 Female (doubling)

ISBN 9780856763649

When Mary Lennox is orphaned while living in India she comes to live at her Uncle's manor house on the Yorkshire Moors, finding it full of secrets.

At night she hears the sound of crying down one of the long corridors and outside meets Dickon, the brother of one of the housemaids and a strange boy who can charm and talk to animals.

One day she hears about a garden in the grounds of the Manor that has been kept locked and hidden for years. When a friendly robin helps Mary find the key she discovers the most magical place anyone could imagine.

Laura has written more than 20 adaptations of classic novels and folk stories for Chapterhouse Theatre Company and her adaptation of Jane Eyre toured the UK in 2013.

A graduate of the Royal Court Writers Programme she has also written scripts for popular TV series like Eastenders.

In the original production puppets were operated by cast members to create magical effects within the garden.

A delightful and authentic adaptation.

'Grow up Grandad' by Gordon Steel

Two Act Drama

Cast: 1 Male, 3 Female (doubling)

ISBN 9780856763625

Playwright Gordon Steel won a Fringe First Award at the 1993 Edinburgh Festival with his play 'Dead Fish' which was

performed nationally by Hull Truck Theatre Company for whom subsequently he wrote many scripts. He has also written for BBC, Carlton Television and Radio 4.

Poppy is eleven years old and has attitude problems. When she finds herself with her cantankerous grandfather, a man she neither likes or loves, all hell breaks loose. Something of a hermit, a man living in the past who sees very little good in anything or anybody.

Ken is suddenly confronted by this tornado of energy who can't sit still and asks too many questions. A man with no television, computer, or patience and while their relationship remains volatile it's also very funny and filled with moments of real tenderness.

Inter-generational storyline that deals with both love and loss, hope and sadness as the relationship between Poppy and her grandad is thrown together and eventually torn apart as the years progress.

'Sleighed to Death' by Peter Gordon

Two Act Comedy Drama

Cast: 4 Male, 4 Female

ISBN 9780856763700

It is Christmas Eve in 1930's England at the Manor House of bumbling aristocrat Sir Walton Gates and his wife Grace. His daughter from a previous marriage arrives from town with her new companion the dashing James Washington. Add to the mix Sir Walton's estranged brother Archie, recently returned from years in Australia bringing with him an appetite for mischief and a very dodgy accent.

With the entrance of confused police officer Sergeant Pratt, the evening soon descends into chaos with hilarious consequences. Magic tricks fail miserably, shots inadvertently ring out and identities are confused but can Pratt identify the individual with murderous intent before a body is found? – probably not – in this new prequel to the Inspector Pratt trilogy taking us back to the ignominious start of the Inspector's career, revealing his early life was no less hilarious!

Peter Gordon is one of the country's most popular playwrights and his Inspector Pratt spoofs of the Agatha Christie genre of whodunnits are deliciously wicked, funny and cleverly scripted receiving over 1,000 productions worldwide.

Country house sitting room period set (plan provided) plus property list, lighting and effects plot. Amusing biography of George Algernon Pratt provided.

HELP

We are always looking for article for Scene.

Has your club any special anniversary coming up?

Do you have an unsung hero in your club that deserves acknowledgement?

Send in your article with a suitable pic to scene@scda.org.uk

Wife After Death- Crieff Drama Club



a standout moment in an assured performance from Helen. The audience know from early on that Dave had caused his agent Kevin Prewitt to stammer and Kevin's wife Jane to blush. John Cumming's portrayal of Kevin as full of fake bravado was spot on as was the timing of his convincing stammer. At first, Jane Prewitt seemed an unlikely person for Dave to have been having (another) affair with, but as the play unfolded and Jane's motives are revealed, it was clear that Ann Morrison had pitched the character perfectly. The final cast member was

"Wife after Death" - it sounds like a farce and Crieff Drama Group's spring production was indeed very funny. Under Gordon N Campbell's skilful direction, though, the cast were able to activate the darker moments in the play which made the comedy shine all the brighter.

Glamorous widow Laura, confidently played by Fiona Wellstood, has laid on a flamboyant funeral for her comedian husband and National Treasure, Dave Thursby whose hearty lifestyle has resulted in an early death. While Dave lies in state in an open coffin in their sitting room, his closest associates reminisce about the man they thought he was.

Gradually, as Dave's secrets are revealed, the characters come to realise the emotional power he wielded over them and their illusions of him as a great friend and man are shattered. As Dave's oldest friend, the writer Harvey Barrett has perhaps the most to learn. Mike Owens was excellent as Harvey, demonstrating a believable range of emotions from sorrow to insecurity to disbelief that he covered for Dave whilst Dave was having an affair with Harvey's wife Vi. The moment at which this is revealed gave Helen Day a wonderful opportunity to show that facial expression paired with superb comic timing is very effective. This was



Elizabeth Rapczynska as Dave's wife Kay from many years ago before he became successful. Elizabeth was ideally cast as the mysterious woman who turned out to be the keeper of many of Dave's darkest secrets. As with all of Crieff Drama Group's productions, there is a small army of people involved backstage creating the set,

operating the lighting and generally making sure that everything runs smoothly. Once again, the Group is to be commended

for providing three nights of excellent entertainment. With at least three more productions this year the Group are as busy as ever. Take the opportunity to see them in action or get involved - new members are always welcome!

Fiona Murchie

JBT Distribution are proud to support the Scottish Community Drama Association.



**The Drive to
Deliver ...**

**... the Perfect
Performance**

Keith Simpson Obituary

Multi-talented is a term which might have been invented for Keith Simpson.



Born in Barrow-in-Furness his later training as Auditor led by promotions from Barrow eventually to Edinburgh as Comptroller and Auditor-General of Scotland.

Keith's interest included football, archery, fishing cars and particularly motor bikes. He was first made Church Elder in North Berwick and recently gained his 30 yrs certificate as Elder at Dunkeld. He was also a talented artist exhibiting at Pitlochry Festival Theatre and other Perthshire locations.

Keith enjoyed music even learning to play guitar by going to lessons with his own children. Thus it was he was lured back stage as an adult.

Unfortunately ill-health forced retirement from Auditing Scotland's Balance Sheets but the gain was SCDA and drama in general. He wrote 33 plays sketches and several Bible-based playlist which were useful sermon substitutes. Perhaps his best known play is the award winning 'Roots of Spain'

His acting roles spanned Spanish Waiter to Ali Baba to Stephen in the Perthshire tour of the 'The Tempest' Keith and Brenda were Auto-describers for the Visually Impaired at Pitlochry Festival Theatre for 16 years.

In 1995 Keith with others formed Atholl Players Club which flourished under his chairmanship. When Keith agreed to direct we knew we were in safe hands. He was largely responsible for the resurrection of Birnam Institute Players. He was an occasional SCDA adjudicator



Later years were filled with holidays with Brenda and friends. A notebook for drama ideas went on all his trips. His cooking and gardening talents helped at their dinner parties which Keith 'buttled' beautifully a skill perhaps remembered from the first adult stage performance as the

Butler in Angels in Love in 1982.

Multi-talented, much loved and much missed.

Rest in Peace Keith

Benita Wylie

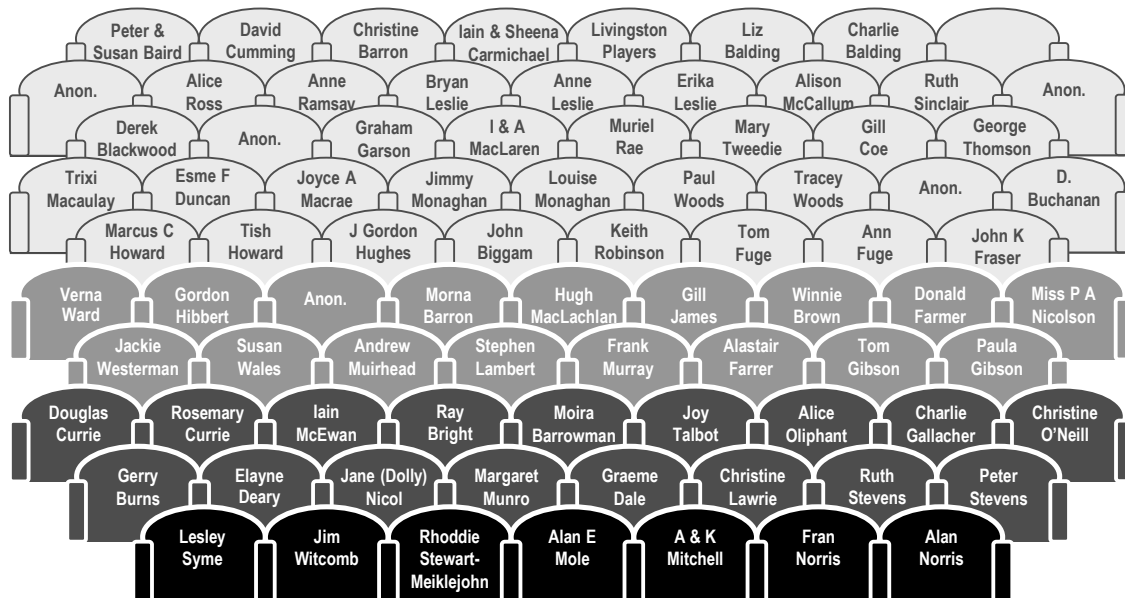


Images from Kirkintilloch Players Recent Production

Can you spare between £5 and £10 a month to help SCDA?

Thanks to your support, over £35,000 has been raised from our Patrons Scheme in the past few years – a truly outstanding result! Special thanks to those of you who have chosen to 'top-up' their donations to allow for inflation. Your generous support is helping SCDA to survive through difficult times. Application forms are available from HQ or from our

Finty A D S	Scottish Building Society	JBT Distribution	Killin Komedy Festival
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Almost £6000 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.



*Next year's British Final
Macrobert Arts Centre, Stirling
6th & 7th July, 2018*

Visit our website, or email

britishfinal@scda.org.uk

to join our priority mailing list.



See you there

Focus on Fundraising

Focus on Fundraising.....

In the coming issues we will be asking members to consider fundraising support for SCDA in a number of ways, but the topic for this issue is the easiest of all easyfundraising.

In my own small club with around 12 members we have raised over £2500 in a few years and yet our national SCDA account has raised much less. It is literally money for nothing and you can raise funds for SCDA on many occasions when you shop online.

Before the next issue of Scene arrives, please register with easyfundraising and let us know when you've done this by emailing us at fundraising@scda.org. We have 91 supporters at present, lets try to get many more by Xmas! Happy shopping

Gordon Hibbert

The graphic is a promotional poster for easyfundraising. At the top left is the logo 'easyfundraising feel good shopping'. The main headline reads 'From groceries to getaways' in large white text on a dark background, with 'Collect free donations all year round...' below it. The central part of the graphic features six circular icons, each representing a different category with a donation limit: 'Travel' (£40), 'Business' (£10), 'Groceries' (£13), 'Fashion' (£15), and 'Insurance' (£30). At the bottom, it says 'Shop online. Raise donations. For free.' and 'Sign up to support us on easyfundraising:' followed by the website www.easyfundraising.org.uk/causes/. Logos for partner retailers like Sainsbury's, Expedia.co.uk, John Lewis, Argos, AVIVA, and Booking.com are listed at the very bottom.

Advertising in Scene

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

Scene@scda.org.uk

Discounts available for pre-paid adverts and web links.

Don't Forget.....

Putting on a show?

Email the information to headquarters@scda.org.uk 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.

Cow Costume Needed

Lauder Amateur Dramatic Society from the Scottish Borders are appealing for a pantomime cow costume (2 man) for their play which is being produced the week beginning 20th March 2018. Can anyone help or do you know where you can get one?

Gail Millar of LADS says: "We would need the costume probably at least a couple of weeks before hand for practising i.e. from beginning March. As far as getting it, we have people who could collect or meet at a halfway point etc depending – that's not an issue. If someone did have one to lend us, we would like to see a photo of the costume to make sure it was right for us." If you can help please contact Gail - gail@gailmillar.co.uk

FADS in Orkney

No one was quite sure whether we had invited ourselves or whether, in a gin-induced moment of weakness, the good ladies of Birsay Drama Group had in fact extended an invitation but, whatever, it came to pass that, in June, Fintry Amateur Dramatic Society made its third trip to Orkney in four years.



Our first adventure to the spectacular island was in 2014 when, on seeing our British and Scottish one act play title-winning production of 'Victor's Dung', the drama uber-enthusiasts from Birsay said "Come and put it on in our hall", so we did. Then, a year later, we were back; this time to Kirkwall and the Scottish final of the SCDA one-act competition with 'The Path of True Love'. This time the famous Fintry fire engine (which, once again, featured in the Orkney newspaper "The Orcadian") was full to the brim with, not one, but two sets – for 'The Pushcart Peddlers' and 'Bonking James Bond' – several actors, two producers and a groupie.

Fragile Prima Donas

The bulk of the expeditionary force (11 in total) travelled north on the Thursday to meet a couple of the advance party, while two of the company's more fragile prima donnas (you know the type; every club has them) arrived just in time to perform on the Friday.

The Birsay folk know how to look after their guests and a well-stocked cottage, and a caravan, was made available. (Your correspondent spent the first night in a bed in said Primrose Cottage, the second on the floor of the fire engine (to clear a space for an over-wrought prima donna!) and the third on the floor of a

dining room. That's the glamorous AmDram life on the road for you!).

Friday was a mixture of taking in some of the wonderful sights Orkney presents, sampling some beautiful island produce laid on by our hosts, and getting ready to perform to a sell-out audience in the excellent three year old Birsay Community Hall. Martin Turner and Tony Flisch put in their usual pile of work to get the lights set, while I tried to make it look as if I knew what I was doing with the sound system.

Bananas required

I had pre-ordered, with a well-known supermarket in Orkney (its name rhymes with al fresco), the 72kg of bananas required for 'The Pushcart Peddlers' and went to collect them in Kirkwall that afternoon. To cut a two-hour long story as short as I can, they

knew nothing about the order so I asked if they could supply that quantity off their shelves. They could, just; however, they said the only way they could process my order was for a till assistant to weigh one kilo of bananas, ring the price up, lift the bananas off the weigh-scales, put them back down again, ring it up, and so on, SEVENTY-TWO TIMES! The assistant counted out every single



transaction ALOUD but, sadly, lost her way somewhere between 50 and 60, bravely carrying on to 72 before deciding she better count all the entries on the receipt just to be sure. She was right to do so; she had only rung up 71.

Thankfully, she didn't start again as my simple shopping trip had already lasted longer than both our plays put together.

I think I can speak for the entire FADS' travelling party (including Bess and Meg, the collies) when

Partying into the night

In the evening FADS' club members May and Paul Anderson (flute and accordion respectively) played as folk arrived and with the actors in both productions producing memorable performances for the enthusiastic and knowledgeable audience, it seemed only right to party long into the night in the hall with our hosts, whom we presented with a large frame containing photographs of our three Orkney trips. At FADS, we're nothing if not conceited – "Here's a picture of US!"

Orkney Theatre

On Saturday lunchtime the brave and the few went through the streets of Kirkwall promoting our performances later that night in the superb Orkney Theatre, part of Kirkwall Grammar School. The haranguing clearly paid off and over 100 Orcadians and visitors to the island showed up, along with a theatre re-



I say that the highlight of the tour was, without question, the hospitality. Margaret, Issy, Linda, Jenny, Greer, Donna and Leona (just some of the unbelievable positive and welcoming Birsay Drama Group crew) could not have done more to make us feel welcome or to ensure that we could perform at our best. If they ever invite you or your club to Orkney (and they had better only do so because Fintry can't make it!) don't even think about it. Go! You won't forget it...at least, not until you get like some of our older members!

Ian Turner



viewer from 'The Orcadian' (modesty forbids me to tell you what her review said!).

Two more fine performance were duly delivered (I WOULD say that though) and, to be fair, some more drink was taken afterwards.

Somewhat jaded, we all headed home on Sunday talking about how we couldn't hope to match the hospitality we received when we finally persuade Birsay to get on the boat and come to Fintry. (Just for the geographically challenged, let me be clear, you can't sail all the way to Fintry).

Script Queries

Our catalogue can be very confusing , so if you would like us to filter it for your specific requirements - cast, genre, period etc., - we now have a booking/query form available to be completed online and emailed to us.

See the library page of the website.



Killin Drama Club



St Serfs Players



**Palace Players,
Kirkwall**



Kirkintilloch Players