

Summer 2017

scene



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OFFICE OPENING HOURS

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

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Chairman's Chat



Well, Spring is here and as I type the snow is battering onto my windows, however we were extremely lucky to have a great three days of weather for our Scottish Final at Pitlochry

Festival Theatre over Easter Weekend. We thought long and hard about holding it over Easter, but I can honestly say it was a great decision. A huge thank you to everyone who came and enjoyed the weekend, and an even bigger thank you to everyone involved in the organisation in front and behind the scenes. Good luck to Aberfeldy Drama Club who'll be representing Scotland at the British Final in Belfast in July and well done to all the teams that took part.

I do realise however that not all of our clubs take part in the one-acts so for the next while we'll dedicate our Facebook page to everything else we do, so make sure that you take the opportunity to publicise what you are up to, and invite as many people as possible to your production or event. I'm looking forward to having some more trips to see some more of our brilliant productions - if my wee Fiesta can take it!

Best wishes for all your endeavours,

Yours aye.

Jackie

Jackie Westerman
chair@scda.org.uk

SCDA LIBRARY SERVICE



NATIONAL LIBRARY, EDINBURGH -

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Hours: Tuesday 2-7 pm

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Poster Competition - Reminder

An exciting opportunity for your club to be recognised at the SCDA Scottish Finals

We are well aware of the range of talent needed for every production and to recognise one of the skills involved we are still running our poster competition the Dunmore trophy for the winning entry to be presented at the Scottish Final in April 2018

What to do? SCDA member clubs are invited to send to Scene at scene@scda.org.uk a copy of any poster they have designed and used to promote a production between 1st January and 31st December 2017. The production need not be linked to any festival entry and the competition will hopefully attract entries from clubs throughout the country. The main criteria are that each poster must have on it the SCDA logo and/or say they are members of the Scottish Community Drama Association in their design.

If you have had a busy year and have had several shows then please feel free to send as many posters as you wish. Electronic PDF files are preferred, but printed posters will also be accepted.

Closing date: the closing date for entries is 1st January 2018 and they will be given to a suitably qualified judge.

The top three posters will be displayed at the Scottish Final and printed in the summer issue of Scene.

NB: As always, the judge's decision is final.

Upgrades for Dibble Tree Theatre in 2017



Dibble Tree Theatre has been the home of *Carnoustie Theatre Club* since 1992, when it was redesigned and rebuilt from being a joiners workshop to its present 48 seat theatre configuration. Since that time, the club has successfully performed and presented many varied events for the local community.

In 2013 we carried out a survey questionnaire of all the users, (Active Members, Honorary Members, Audience and Theatre Hirers of all kinds) asking what was liked about Dibble Tree and what needed developing or improving. Analysis of this data clearly identified, while the 'Little Theatre atmosphere' was highly appreciated and loved the heating, which is a cranky, 'Ad Hoc' electric convector heater system, badly needs updating to make Dibble comfortable, cost effective and useable in the main winter months, especially for older users. In addition the 100-year-old, cinema auditorium seating (acquired from the

Ferry) would be replaced to provide better legroom and seat width for taller and larger people.

Having explored many architectural options and costs, the Club has decided to proceed with phase one of our Next Stage project, which can be realised in three discrete phases as funds become available. The focus of this years phase one upgrade is as follows.

1. Phase One:- Gas fired central heating throughout with appropriate modern insulation, slightly size adjusted to one auditorium wall with a new entrance and modern, space effective seating. The projected cost for this phase of the Next Stage development will be in the region of £35,000



To help offset some of this cost, the club is hoping to sell our current seating per individual seat / row or combinations of for home theatre/ feature furniture, shop prop etc. The theatre seating was originally fitted in the SS Homeric a White Star Shipping Line cruise ship which was one of 3 German reparation ships given to the British Government in 1919. SS Homeric was scrapped in 1936 after running aground off Tenerife in 1935. The seating was then sold to the Regal Cinema Broughty Ferry where they provided good service until the Dibble Tree Theatre repurposed them in 1992

Theatre Seating For Sale

If interested or require more information please contact Brian Gordon, theatre.manager@dibbletree.com

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

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

to the following new individual members: - Mike and Pam Tibbetts, Glasgow; Gordon Blair, Inverclyde; Sinclair Scott, Orkney; Hazel Johnston, Aberfeldy; David Roy, Aberfeldy; Laura Lothian, Lanark and Paul Taranto, Wishaw.

Thank you....

very, much to JBT Distribution Ltd for their generous donation of £1000 over two years. Also many thanks to Samuel French for donating scripts, worth over £2000, to the National Library. Hope they will all fit! Finally thanks to members of the Executive and National Committee for continuing to donate their expenses.

National Vice-Chairman
vicechair@scda.org.uk



Let Carole build your theatre skills

Carole Williams is SCDA's National Drama Advisor. She offers a wide range of challenging and fun workshops to develop your performance and directing skills.

Workshops are supported by SCDA and can be tailored to your individual needs.



Find out more by contacting Carole on
nda@scda.org.uk



British Final

The British Final of One-Act Plays is on the 7th & 8th July in the MAC Theatre, Belfast.

Full details of the festival, how to order tickets and book after-show functions, are available on britishfinal.org.uk

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



The Drive to Deliver ...

... the Perfect Performance

Murder They Wrote...

In addition to our regular Spring and Fringe productions, Edinburgh Theatre Arts have participated in related activities which have helped to publicise the club and provide much-needed income. Some years ago, we were approached to produce a Murder Mystery show for a corporate event in Aviemore, and chose to perform an existing published play. The combination of an engaging story, a riotous collection of characters and an enthusiastic collection of amateur detectives among our audience (not to mention the free bar!) resulted in an evening that will never be forgotten!

More recently, we were approached to produce a similar event for a local Bowling Club, however on this occasion, there was no question of using a published play due to the constraints of finding a suitable cast, rehearsal time and budget, so we decided to create our own storyline, an activity that proved to be fun and rewarding, both financially and artistically.

The key to organising a Murder Mystery is to engage everyone in the process. Unlike a normal production, we start with a blank canvas. There are no scripts, no storyline and not even any characters at this stage. The world is our oyster, although that can seem quite daunting!

Interesting story

There are many questions, and "Who is the murderer?" is still far down the list of priorities! Where will our story be set? What sort of people would we find there? Who will our victim be? Who are our suspects, and why might they have a motive for murder? But perhaps the most important consideration is, how can we tell an interesting story that will keep our audience guessing and engaging in playing the amateur detective?

Usually the venue will dictate the setting - a church hall, for example, is an ideal location for a story populated with appropriate characters, many of whom will be familiar to those who know their Agatha Christie! The vicar, the verger, the retired colonel, the person with a mysterious past and the local gossip are all characters who spring to mind. From our list of characters, we must select a victim. Ideally it should be someone for whom all of the other characters could conceivably harbour some resentment - otherwise it becomes too easy for amateur sleuths to unmask the killer!

At this point, the cast can start breathing life into the chosen characters, and this is where the fun really starts as everyone works out how they relate to one another. Once the characters are established, we must choose our murderer and their motive. Sometimes we have conducted a secret ballot among the cast to nominate the murderer, which can produce some surprising results!

Our workshops bring forth a lot of creative ideas, many of which are incorporated to the plot. Gradually, our story is plotted and short scenes are improvised around that basic structure. We need to reveal enough information to further



the plot, while also throwing in some red herrings! Then we come to the actual murder. It should be dramatic, and essential that any of our suspects could have committed the crime, so poison is usually the most suitable option. We must also bear in mind that, unlike in a traditional theatre with curtains drawn at the end on the act, our 'corpse' will need to be discretely moved, otherwise the poor performer might have to maintain an uncomfortable position for an extended period!

Detective introduced

It is at this point that we introduce our detective who will engage with the audience to understand the circumstances of the crime. He will interrogate the suspects, revealing further clues. We also encourage the audience to question the suspects directly, which can be quite a daunting experience as our cast can be met with all kinds of questions, some of a very personal nature! Our golden rule is that the cast must never directly lie, although they have been known to be evasive under questioning! From here, the plot may continue - perhaps some further evidence is uncovered that takes the story in a new direction? Or perhaps another murder takes place? The audience will then be given an opportunity to decide who they think the murderer is, before our 'detective' unmasks the killer.

The Murder Mystery has proved to be a great opportunity for everyone to actively engage in developing some fantastic characters and scenarios and has proved to be an enjoyable experience for our cast and audience alike.

David McCallum, Edinburgh Theatre Arts

Shakespeare at Traquair

THE WINTER'S TALE 2017

Spring at Traquair is heralded by the changing of the clocks, flowering of daffodils and the start of rehearsals around the grounds for Shakespeare at Traquair's annual promenade performance. The cast and crew have been mingling with visitors to the house and grounds over the last few weeks in preparation for this year's production of *The Winter's Tale*.

Director David Bon reflected on the part that Traquair House plays in these shows:



"One of the best things about directing the play is planning out the route and working out different ways to use the grounds at Traquair to make the play come to life. I think we have the greatest set in the world and the House and grounds - with a cameo role from the Scottish weather - are a huge part of what makes each performance such a unique theatre experience. This year we are using the walled garden quite extensively in the first half of the play and I always feel that space has a magical atmosphere on an early summer evening."

The Winter's Tale follows the jealous and paranoid obsessions of King Leontes who convinces himself - against the protestations of the rest of his court and to an extent his own better judgement - that his Queen Hermione has betrayed him and the child she bears is not his, but that of his childhood friend Polixenes. Convinced that he alone can see the truth of the situation Leontes' actions and accusations become increasingly

tyrannical. In the claustrophobic and stifling atmosphere of his court in Sicilia the fortunes of all concerned spiral downwards into tragedy and death.

One of the key parts of the play is the sixteen year gap of time that takes place between the first and second half. And there is an echo of life imitating art in this year's production. Back in 1997 when the group last produced *The Winter's Tale* the part of the Clown was played

by a fresh faced young lad called Mike Boyd. Twenty years later - a lot taller and a little hairier - Mike reprises the role. Along with his father - the Shepherd - the Clown discovers a baby girl abandoned on the coast of Bohemia and they take the child home to raise her as their own. An act of kindness that sets into effect a

chain of events that will result in reconciliation and redemption when we cross that gap of time sixteen years later.

This year's director David also reflected on the unique experience the show presents for both actors and audience alike:

"What I've always enjoyed about performing at Traquair is that every performance can be so different. The fact that we perform in the open air creates a particular atmosphere depending upon what the weather is doing. And each audience is different too. Not only do they vary in size and in their reactions, but you're never quite sure where they will be standing from one night to the next! But I think, along with the setting, that's what makes the shows so special - that the audience gets so close to the

sights, sounds and even the smell of the action."

Tickets for Friday and Saturday evening performances are £14 (£12 concession) but a discounted rate of £8 (£6 concession) is available for the performances on Wednesday's and Thursday's. These nights also tend to be a little quieter so it's a chance to get a better view and even closer to the action for less.

The Winter's Tale runs from Wednesday 31st May to Saturday 3rd June and Wednesday 7th June to Saturday 10th June at 7:30pm in the grounds of Traquair House.

Tickets are available from the Eastgate Theatre Box Office on 01721 725777 or online at www.eastgatearts.com. Further details about this, previous and upcoming productions can be found online at www.shakespeare-at-traquair.co.uk.



Scottish Community Drama Association (SCDA)





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

Meet The New Team At The National Script Library



Standing: Susan Wales, Liz Doyle, Gordon Hastie and Alison McCallum.

Seated: Senior Librarian Douglas Currie

In addition to new scripts we also have two new workers, Liz and Gordon. Ever wondered what we do? All donations entail getting the scripts checked, stamped, labelled, shelved, entered in the database, and onto index cards. Of course, that work is in addition to the general business of running and maintaining a lending library - welcoming visitors, recording scripts being borrowed and returned, dealing with enquiries, chasing up overdue scripts, sending out postal requests, liaising with publishers, donors & writers. We also have a drama archive and, for this, we need input from you - details of trophies winners from all your festivals, and copies of your programmes. Email us or snail-mail Room 3:6 Taconic Building, Summerhall Arts Centre, 1 Summerhall Place, Edinburgh EH9 1PL. For visitors, we are open Tuesdays from 2.15pm to 7pm - or by special arrangement with us if, for instance, borrowers are travelling from outwith Edinburgh and cannot visit during normal opening hours. We also run a postal service and are always willing to advise and/or search the database to narrow down choices - just let us know what you are after and we will do our best to help. library@scda.org.uk.



SCDA Merchandise

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

Polo Shirts size XS to XXL £15

Sweatshirts size S to XXL £15

Full Zip or Pullover Hoodies S to XL £20

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

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



THE DEATH OF A DRAMA CLUB

A SIGN OF THINGS TO COME?

Once upon a time Pitlochry had two drama clubs! Once upon a time Pitlochry had an operatic society! Now there are none. First of all the Operatic Society folded, but the drama clubs flourished; Pitlochry Amateur Dramatic Society concentrated on melodrama and pantomime while East Church Dramatic Society followed a line of more serious drama and musicals. Both clubs were strong contributors to the One Act Festival, appearing regularly at Divisional and occasionally at Scottish levels. Then in 1995 the two drama clubs merged to become Atholl Players and underwent a minor renaissance.

Between 1995 and 2013 we presented a wide range of plays including *The Odd Couple* (female version), *The Sunshine Boys*, *The Diary of Anne Frank*, *The Anatomist* and *The Steamie*. One memorable summer we toured the radio version of *Whisky Galore* around the village halls of Highland Perthshire; some of which otherwise seldom saw any drama. At the other end of the scale we had three years, from 2007 to 2009 when we were given an early December slot at Pitlochry Festival Theatre. The opportunity to present 'Allo 'Allo, Dick Barton and *Paras Over The Barras* will live long in the memory of all who took part. As well



as allowing the club to perform to a new and much bigger audience, these shows brought in new members and provided an unprecedented boost to the finances, enabling some long overdue work to be done on the hut which was our workshop, rehearsal space and store.

Festival remained a high priority. Atholl Players reached the Divisional Festival almost every year with five appearances at The Scottish, where they came second in 1999 and 2010, before finally lifting *The Wheatley Tassie* in 2013 and going on to the British Final at Derry in Northern Ireland.

So you might well ask what went wrong. The first problem was that PFT started doing their own shows in December and the only alternative slot coincided with District Festival so at a stroke we lost those who had joined in order to perform at PFT as well as a brilliant revenue stream. This was followed by a group of very talented youngsters going to drama college, others left for family or health reasons. Almost



overnight the club was down to a handful of members, below the critical number necessary to put on full scale productions. The age demographic had also shifted; members were getting older but no younger people were coming in to maintain a balance. Inevitably those who wanted to act were invited to perform with neighbouring clubs, BIPS and Aberfeldy. Without the revenue from local productions and faced with the costs of insurance, water and electricity for our hut the writing was on the wall. A new local organisation, Atholl Community Arts (ACA) which was looking for a base to support a range of local organisations offered to take over the hut and as of January 1st that load was off our shoulders. Our wardrobe, props and scenery had to be cleared out and several SCDA clubs were able to take over a fair amount, although some inevitably went to the coup.

Is the disappearance of Atholl Players a reflection of what is happening elsewhere? Other long established organisations such as Rotary and the WRI seem to be having similar problems, particularly the problem of getting new and younger recruits. Are today's younger and middle aged people too busy earning a living or tied to their i-pads and smart phones?

Let's hope that the demise of this once very successful club is not a sign of things to come.



The Name is Behn

- Aphra Behn

A recent large donation of scripts from Loughborough triggered off The National Script Library 'Tardis' taking me into realms unknown. Amongst them was a copy of 'Lucky Chance' by Aphra Behn. The unusual name attracted my attention so, rather than just entering the details into the database, I read the notes in the front of the book. Fascinated by allusions to her life story and references to her morals, I researched further. Wow, what an adventurous life she led!

Aphra Behn (1640? -1689) was an English dramatist, novelist and poet. She was the first Englishwoman known to earn her living by writing. Her origins remain a mystery and, as there are several versions of her parentage, it is believed she deliberately obscured her early life. Why? Because, in addition to being a prolific and controversial author, she was a SPY for the British crown! A spy, and a bawdy spy at that!.

Having been recruited by King Charles II for secret service during the Dutch war, she led a life of intrigue fit for a James Bond movie. Using her wiles, she inveigled Dutch plans for burning English ships, and another of her roles as a spy was to 'establish an intimacy' with William Scot, son of a Thomas Scott, a regicide who, as a signatory to the execution of Charles 1 had been executed in 1660, and to turn William into a double agent. Ian Fleming eat ye heart oot!

However, she didn't get paid for her efforts and, after returning to England disillusioned with political service, even ended up in debtor's prison briefly. Consequently, to get out of debt she started writing to support herself. Oroonoko, her eponymous tale of an enslaved African prince, (1668), was supposedly based on her own experiences in Surinam, a Dutch colony in South America where she claimed to have spent time as a youngster. Although nowadays it is doubted that Oroonoko did exist or that any such slave revolt really happened, the work is considered to promote modern, progressive views on gender, race and class, and its influence on the development of the English novel, helped make it her best-known work.

While she is acknowledged as a pioneer, she also was a propagandist and writer for hire. The theatres Cromwell closed were re-opening so she began work writing for the King's Company and the Duke's Company players. Mind you, apparently, she vanished from the public records for three years around this time, so it's believed she might have gone travelling again as a spy. Aphra's versatility was immense. In all she wrote and staged 19 plays, contributed to more, and became one of the first prolific, high-profile female dramatists and one of our most productive playwrights, second only to John Dryden, Poet Laureate at the time.

She turned increasingly to light comedy and farce over the course of the 1670s, many of which were commercially successful. There are long lists of her works online (see links below) but in the National Script Library we do only have the one title so far, the said 'Lucky Chance'.

What initially interested me in the comments I read in 'Lucky Chance' was the description of her work as immoral, indecent and outrageous. She caused scandal with the bawdy topics of her plays and poems, alluding to sexual desire and frequently writing homoerotic themes. I suppose this was par for the course for Restoration Theatre and she did claim that the works would not have caused problems if they had been written by a man. Her reputation slowly improved during the 20th century and Virginia Woolf wrote, in *A Room of One's Own*: "All women together, ought to let flowers fall upon the grave of Aphra Behn..."

for it was she who earned them the right to speak their minds".

Despite success in her own lifetime, this amazing woman died in poverty on the 16th of April 1689, and was buried in the Cloisters of Westminster Abbey. The inscription on her tombstone reads: "Here lies a Proof that Wit can never be Defence enough against Mortality."

I'm off on my time-travels again now.....

Susan Wales

http://en.wikipedia.org/wiki/Aphra_Behn

<http://www.britannica.com/EBchecked/topic/58760/Aphra-Behn>



PLAYWRITING NEWS

SCOTT SALVER 2017



A varied selection of ten scripts were received for this season's Scott Salver Competition featuring original work being premiered in our One Act Festivals throughout Scotland with several playwrights entering for the first time. When it became apparent that several scripts submitted whilst the National Administrator was on sick leave in late Autumn some could not be traced, a decision was taken to contact all clubs listing original plays in SCENE Magazine explaining our difficulty and requesting them to re-submit to HQ by 1st February. The Convenor thanks everyone for their co-operation on this matter.

There is still a tendency in all our competitions for playwrights to disregard the guidelines particularly concerning removal of all references to authors identity – however in the circumstances all entries were accepted this season. It was encouraging to note that several productions of new work

reached Divisional Final level with one original script being presented at this year's Scottish Final.

The plays are assessed by four experienced members of our Playwriting Committee who work independently of each other adhering to a common marking and grading system under various artistic categories.

Winner of the 2017 Competition was Drew Young from Banchory whose script '**Triptych**' was premiered in the Aberdeen District Festival.

The play develops mainly through a series of monologues from three main characters. Themes of loneliness and memory weave themselves through the lyrical dialogue in a poignant and mesmerising way linking the stream of consciousness of the characters only to be broken by the intervention of an 'outsider'. The characters are intriguing and well established with depth to their stories and feelings. Neat structure, well written and simply staged.

Runner-up was Cath King from Inverness with '**Just Desserts**' presented in Moray Firth District.

Narrative is well structured moving between two interior hotel settings on a split stage with naturally flowing dialogue and the connections between the characters gradually revealed leading to a change in their dynamic and relative power. Characterisation is good with clear contrasts which is both entertaining and sustains interest.

Sharing joint third place was last season's winner Isabella C Rae with '**Geriatric Challenge**' staged at Glasgow District Festival.

Structured around the problems of staging a quiz with geriatric contestants from the local Care Home with appropriate false starts, convoluted delays and mishaps plus a twist in the tail. Dialogue is both humorous and shocking with characters suitably larger than life, well drawn and sustained throughout. Straightforward staging. A well written, broad comedy which packs a punch.

With the same total mark came David Potter from Kirkcaldy whose script '**As Ye Sow**' was produced for Fife District Festival.

The clearly developed narrative is driven along by underlying themes of ambition, jealousy, infidelity and revenge although the coincidences and revelations become slightly unbelievable as the action quickens and the reactions of Arthur to the revelation that he has a grown up daughter and then to her death shortly afterwards could be further explored. Although the dialogue is well written, too much emphasis is given to the 'back story' making it appear less natural.

All the above scripts were forwarded to the Geoffrey Whitworth Competition for original plays presented in the first round of the One Act Play Festivals organised by SCDA, AETF, AUDF and DAW throughout UK with the winning playwright receiving their award at the British Final in MAC Theatre, Belfast early July.

Many congratulations to winning playwright Drew Young who was presented with the Scott Salver on the last night of Scottish Final in Pitlochry Festival Theatre.

We thank all the writers who entered this season and trust you enjoyed the experience of seeing your new work come alive on stage.

All of this season's entries are available to borrow from **National Library at Summerhall in Edinburgh**.



Scottish Finals

On a cold but sunny day, teams and drama enthusiasts were making their way to The Pitlochry Festival Theatre for a feast of one act drama. The Finals always brings out the best in people, renewing friendships, discussing previous rounds but all eagerly waiting for the curtain to go up on the opening night. The adjudicator for the Finals was Jan Palmer Sayer. Jan retired from education and has spent more time directing and adjudicating at Festivals around the UK including last year's British Finals in Wales. This was her first time adjudicating in Scotland and our National Chairman, Jackie Westerman, gave her a warm welcome. Everybody was sitting comfortably and the curtain went up for the first time.

Thursday 13 April.

Greenock Players presented "Bull" by Mike Bartlett. Set in an office meeting room, Jan was impressed with the all white set and black furniture, a visual delight. She explained that this play was about the survival of the fittest, with unlikeable characters and that the cast brought the attack of delivery and humour out to a high standard. The overlapping of dialogue and the good positioning of the cast created horror, gasps and horrifying consequences. Jan felt the pushing and shoving at the end could have been more convincing but the head butting off the filing cabinet left us in no doubt as to the nasty side of office life. A great start to the festival.



Leitheatre presented

"A Wake for Donald" by Evelyn Hood. As the curtain went up, a round of applause for the vintage set rang around the auditorium. Jan commented on the wonderful opening picture of Edinburgh Castle, the tombstones and the fresh grave downstage along with the cart. Burke gave us a rogue like quality and Hare created the brooding character that took the storyline into the darker parts of the script. Agnes gave a good vulnerable side to her character but Jan would have liked a sharper delivery in the comic lines but felt that the men handled the killing of Agnes well. A super treat with a set to die for and a period piece of drama was Jan's final comment.

Aberfeldy Drama Club presented "Ring Road" by Anita Vettesse. Set in a seedy hotel, Jan explained that these two characters would need to provide sharp comic timing, along with an

understanding of listening as the play climaxes. This set did give us a feel of a run down, seedy hotel and was visually well designed. Both Mark and Lisa had wonderful comic timing and had us rolling in the isles one minute but made us feel very sorry for Lisa when listening to the telephone call from her husband about the state of their marriage. Jan felt the two main actors relaxed into the dialogue immediately and carried out the physical side of their relationship with precision much to the audience's amusement. At times when the two actors were sitting on the beds voices needed to be raised when their backs were to the audience but Jan summed up by commenting that this was a superb way to end the first night of plays.



It was thirsty work watching three good plays on the first night and so the bar was the place to sit and chat about drama.



- Pitlochry 2017

Friday 14 April

Palace Players presented " Silent Night by Colin & Mary Crowther ". This play was set in a garden and air raid shelter in 1940 at Christmas. This cast needed to make us believe in their deaths and create the period and family relationships. Jan immediately commented on another wonderful set. Clever details including a snowman were apparent, costumes well thought out, beautiful lighting effects, but some smoke after the bomb had gone off would have further added to the vision. There was a good opening scene, and there was comedy and tension throughout. Excellent characterization was created by a strong cast and Jan was pleased to see the changes of movement in a confined space which highlighted the shift of conversation. The young Jack character received a special mention for his enthusiastic acting. This was a production that drew us into the tension but could



have had more shape in the characters.



Wick Players presented " Time Begins at Midnight " by Simon Lamb. A cottage in the woods was the setting for this fairytale that dipped in and out of a few well known tales which amused the audience. Jan made the comment that this production was all storytelling and little action, and although the basic set was meant to be in a cottage, there were some visual and lighting problems that needed to be addressed. The writing style did not help the characters and storyline, and mixed images of set and costumes confused Jan in her adjudication. The young Rose gave an accomplished performance but Granny

and the Traveller needed to define their style especially in the transformation scene. Jan felt this was a puzzling production and clarification was needed as to whether this play was a dramatic or melodramatic piece of theatre.

Fintry ADS presented " The Pushcart Peddlers " by Murray Schisgal. New York waterfront in the late 1920's was the setting for this amusing play. Again, Jan was very impressed with the excellent set that had a wonderful skyline of New York, and the attention to detail of a custom's hut, mist rising around the set, clever lighting, and costumes of the period.



Dry Jewish humour was at the centre of this play and the two characters gave us mime, silent movie images, inter play between the men as well as Maggie and her dancing skills. Unfortunately, there was moment in act 1 when neither cast members could find the right words to continue but Jan commented that once they found their rhythm again, there was much to enjoy, with well worked routines but some missed opportunities. Again, the evenings drama was the talking point as the curtain came down on the second night.

After the plays, Tom Gibson ran a quiz in the dining room of the theatre. Teams were put together and team names were thought of as part of the fun before the quiz started. Unfortunately, I cannot print the winning team's name, unprintable, but a lot of head scratching took place, with lots of laughter and banter until the early hours of the following morning.

Saturday 15 April

A Civic Reception for the teams was held in the theatre at 11 am, hosted by the Liz Grant, the Provost of Perth and Kinross. Jackie Westerman welcomed everybody and introduced the Provost. Liz Grant then went on to say that she realises that although money is tight in all council areas, it is important for SCDA to be recognised for the community spirit and the work carried out in drama communities throughout Scotland. She wished everyone best wishes for the final night of plays and coffee and pastries were consumed.

88 Theatre presented “ Primrose Way “ by Ron Nicol. Jan informed us that this play was full of short scenes, with narrative and actions moving between the lit areas. Interesting relationships was the key to this production and needed to be highlighted. The lighting of three different acting areas was too slow when moving from one scene to another and Jan wanted a smoother transition. Costumes needed more thought and the staging of the centre rostra did create some difficulty for the actors entering and exiting this area. Although the storyline was clear to understand, Primrose’s voice was difficult to hear, Mother could have made the character larger than life with more fun, and young Primrose gave a solid performance with her one liners. This was an interesting play to watch but Jan felt there were many inconsistencies in the approach to this play.

And so to the eighth and last play of this Festival.

Lochcarron ADS presented “ Cupboard Love “ by Jean McConnell. This is a light comedy about 2 women fighting the flab. Played by two mature women, they have fun trying to be young. The curtain opened to a stylised set of a promenade with benches and a lamp which Jan thought was a nice added touch. Costumes were colourful and helped the comedy, but could have been even more over the top. The clever opening scene of the two women running in silhouette across the stage was a visual treat. This was a well conceived production and the director created the comedy with style. Excellent timing of the comedic lines was praised but maybe the pushing of each other near the end of the play could have been stronger. This duo gave two fine performances, with visual fun and was a great way to end the performances of the eight plays.

After the public adjudication and while the raffle was being drawn, the buzz around the theatre grew with the main chat being how open this Festival was, with a number of clubs performances making the decision for our adjudicator very difficult. Jan’s adjudication throughout the Festival was full of details, humour and clever observations and both the teams and the audience were very appreciative of her theatrical knowledge.

And so the curtain went up for the last time to reveal the platform party. Dougal Lee, an actor well known to the Pitlochry Festival Theatre audiences, was ready to hand over the trophies. Jan, in her summing up, highlighted the standard of sets that all clubs had presented on stage, and brought the house down when she proudly told us that Scotland was tops for sets in the four home nations . The audience drowned her out with applause full of pride. Now was the time for Jan to announce the trophy winners. Breaths were held as she started with Leitheatre winning the Scottish Life and Character, Fintry winning the Best Stage Décor, best moment in theatre went to Fintry, as well as highest marks for direction. Third place went to Greenock, runners up went to Palace Players and winners of the Festival and who will represent Scotland at the British Finals in Belfast in July went to Aberfeldy. The audiences in Belfast will love this play and performance. Scotland and SCDA wish them the best of luck.

As the final curtain came down, there was joy, happiness, hugs and kisses, goodbyes, and a lot of pride. SCDA had once again put on a great Festival, in a lovely setting, and thanks and congratulations should also go to everyone involved in organising this event. This includes stage crew and front of house staff, committees and of course the audiences each night. As we all left the theatre for the last time, there was a spring in everyone’s step.

A big thank you must go to all the teams that took part in this year’s Scottish Finals.

Colin Peter



Trophy Winners

Wheatley Tassie.....	Aberfeldy Drama Club	Ring Road
Jim Porteous Trophy (second)	Palace Players	Silent Night
David Baxter Salver (third)	Greenock Players	Bull
Connie Fisher Trophy (Best Direction)	Fintry ADS	Pushcart Peddlers
Donald T Farmer Trophy (Best theatrical moment)	Fintry ADS.....	Pushcart Peddlers
Grampian TV Trophy (Best stage décor)	Fintry ADS.....	Pushcart Peddlers
Glen McKemmie (Scots Life 7 Character)	Leitheatre	Wake for Donald
Scott Salver (Best original play)	Drew Young	Tryptych
Dunmore Trophy (Poster comp. Winner)	David Roy	Farewell my Sweeties.



EASTERN DIVISION RESURRECTS THE FULL LENGTH PLAY FESTIVAL

After a break of a year the Full Length Festival is back with a new adjudicator and reduced entry fee!

The competition is open to all SCDA clubs in Eastern Division to enter one or more of their full length productions held between 1ST MARCH 2017 and 28th FEBRUARY 2018.

The adjudicator is Gavin Orr. Gavin has been performing on stage for over 20 years and has been directing/producing mostly children and youth theatre productions since 2004.

Throughout his career, he has also worked on Radio as a Presenter/Producer, here and abroad. He also co-owns Goldray Productions - a small media production company who have written/produced across theatre, radio and film. He is currently working with Forth Valley College as a Media/Communications Lecturer.

The entry fee of £60 for 2017/18 has been reduced from £70 in 2015/16. The remainder of the fee for the adjudicator, plus his travel expenses, will be paid by Eastern Division.

If your club is interested in taking part contact the organising Secretary via admin@scdaedinburgh.org.uk or via the Eastern Division Facebook page .

<https://www.facebook.com/ScdaEasternDivision> for an entry form and further details.

There are currently six plays entered from five clubs,

Edinburgh People's Theatre with *The Importance Of Being Earnest* (29 March to 1 April 2017) at Church Hill Theatre, Morningside Road, Edinburgh.

Edinburgh Theatre Arts with *The Memory Of Water*, (24th to 29th April 2017), St Ninian's Hall, Edinburgh, EH4 1AG .

Fintry ADS with *The Actress*, (2,3 and 5th of May 2017), Menzies Hall Fintry.

Edinburgh Graduate Theatre Group with *The Ladykillers*, (10 to 13 May 2017), Assembly Roxy, 1 Roxburgh Place, Edinburgh .

Leitheatre with *Bouncers* (17 to 20 May 2017), Studio Theatre, Potterow , Edinburgh.

Edinburgh People's Theatre with *The Diary Of Anne Frank*, (31 May to 1 June 2017) at Church Hill Theatre, Morningside Road, Edinburgh.

It is building up to being a great competition.

The marking system is identical to that in place for the One-Act Festivals. Acting [out of] 40; Production 35; Stage Presentation 15; General Achievement 10.

There is one trophy for the winner only, the Fraser Neal Trophy. That winner will be announced at the Eastern Divisional Final presentation ceremony in 2018.



Scott Salver Research Playwriting Committee member Isabella Rae has been undertaking comprehensive research on the history of the Scott Salver Competition and its winning writers for Alison McCallum of our National Library. However there is insufficient biographical information on some previous winners and our list of Scott Salver recipients is also incomplete for certain years. Current information can be found on the SCDA website under Playwriting Winners and if any of our members can assist in supplying further details please contact: Alison McCallum - alisonmccallum@blueyonder.co.uk Isabella Rae - Isabella_rae@hotmail.com

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.

Samuel French

'Dirk Gently's Holistic Detective Agency' by James Goss and Arvind Ethan David

Drama in Three Acts

Cast: 6 Male, 2 Female, plus young girl. Doubling

ISBN 9780573111228

Following the Hitchhiker's Guide to the Galaxy Douglas Adams went on to create Dirk Gently a detective with a belief in the fundamental interconnectedness of all things, a unique relationship with the laws of probability and a love of cats and pizza. In this big adventure Dirk finds himself on the trail of a gruesome murderer who is involved with the works of Coleridge, quantum physics and the enigmatic study of the Cambridge Professor of Chronology. Ultimately the stakes of the case are far greater than a single murder but go to the fate of life on Earth. Don't be confused - everything is connected! James Goss has written stage plays and radio drama and is currently novelising several Doctor Who scripts by Douglas Adams. Arvind Ethan David is a film and television producer collaborating with David Baddiel on several projects. There is a lengthy introduction tracing the adaptation's history and helpful production notes. Use of screen and projector would be of great benefit in producing animated sequences or slides of an alien spacecraft, the close up of a salt cellar or horse in a bathroom. There are basic set locations and also many challenges for the SM team. The conjuring tricks should be expertly performed and one actress should be an accomplished classical musician as Bach's music forms a key element. The pace is non-stop throughout many short scenes and there is a very detailed list of lighting, special effects and props essential for the frantic action.

'Airswimming' by Charlotte Jones

Comedy in sixteen scenes

Cast: 2 Female

ISBN 9780573030253

This is a comedy about despair inspired by the various stories of women who were placed in mental institutions during the 1920's because they had given birth to illegitimate children or for other spurious reasons such as deafness and lesbianism. Forgotten by their families many were not released until the 1970's when a significant number of Victorian mental institutions finally closed as the age of pharmacology dawned. It is a meditation on being stuck in a hopeless situation where the only salvation is friendship. The characters adopt alter egos to enact their fantasies and survive the silence of incarceration. The dance and song elements are crucial to the sense of joy the play brings in performance. Dora and Persephone remain essentially free because of the pleasure and solace found in each other's company. Both women age by fifty years during the action and could be played by talented actresses of any age. At times very funny and moving this piece is a tribute to the forgotten women of their generation.

'Iris' by Alison Carr

Two Act Drama

Cast: 1 Male, 2 Female

ISBN: 9780573112348

No-one has touched the buffet, there's a gap in the wall where a mirror has fallen off and something sinister is stinking the place out. Julie and Ruby are two sisters coming to terms with the death of their formidable matriarch Iris who still manages to control their lives from beyond the grave. On the night of the funeral, Julie gets off with Gerry, the crime scene cleaner, but when their mother's unusual bequest unearths a story that leaves indelible marks on all their lives, something more than a deep clean is required. Starting life as a twenty minute short, the script was redrafted and expanded to open up ideas concerning sisterhood, motherhood, legacy, loss and blame. Julia provides scope for a strong female lead, an intelligent, funny, conflicted and damaged woman whose unwise decisions have led her to a point where everything is imploding. Ruby and Gerry are not always likeable but simply people attempting to cope with a pretty creepy situation. Contains set description and comprehensive props, lighting and effects listings. The play had its world premiere at Live Theatre, Newcastle in April 2016.

'Lotty's War' by Giuliano Crispini

Two Act Drama

Cast: 2 Male, 2 Female

ISBN: 9780573112393

On 28 July 1940 German forces bombed the harbour of St Peter Port on the island of Guernsey. Abandoned by the British Government the islanders caught by the advancing enemy endured five years of occupation and had to learn how to live, work and survive with their captors. The play is about what it means to be human in the throes of war when the moral lines between right and wrong become blurred. With the last boat to England gone, seventeen year old Lotty is housed in close quarters with the enemy when General Rolf Bernburg commandeers her property as his personal residence. As loyalties waver amidst the temptations of forbidden love and the politics of war, Lotty treads a passionate and dangerous path to save her partisan friend Ben. A mesmerising and truly outstanding tale of courage and sacrifice. Detailed props, sound and lighting cues.

'Princess Caraboo' Book and Lyrics by Phil Willmott and Music by Phil Willmott and Mark Collins

Two Act Musical

Cast: 5 Male, 5 Female with doubling and extras

ISBN: 9780573180033

In Regency England around 1820 an aristocratic couple took a homeless girl under their wings having been convinced by a Spanish sailor and her unusual behaviour that she was an exotic princess captured by pirates and shipwrecked in Britain without a word of English. As news spread her great beauty and the appeal of her story attracted much attention from powerful admirers and language experts keen to make their name by identifying her native tongue. She quickly became a celebrity, was wined and dined in high society and a portrait appeared in the Times. However this proved her downfall when a family recognised her as their runaway maid and she was unmasked as a fake and fled to America. Maintaining the deception becomes imperative as the stakes rise higher and what begins as a desperate ploy by a petty criminal to evade the law escalates into a national scandal threatening to ruin everyone whose compassion, lust or ambition has blinded them to the truth. As Princess Caraboo becomes the superstar of her generation she discovers the price to be paid for living a lie and the cost of drawing the man she loves into her deceit. This entertaining, glamorous and empowering story invites us to consider the impact of life's embellishments in defining who we really are and would like to be. An exciting, tuneful and romantic musical from the writer and composer whose previous work includes the Dick Barton trilogy and adaptations of Treasure Island and Around the World in Eighty Days. The script contains an author's note on the fascinating history of this new British musical to date and helpful setting description of the original production. Property, lighting and sound effects list supplied.

'Gods are Fallen and all Safety Gone' by Selma Dimitrijevic

Duologue in four scenes

Cast: 2 Female ISBN: 9780573130113

The script forms an investigation into what happens when we discover that our parents are flawed human beings and that at some point, perhaps sooner than we expect, they are suddenly going to disappear from our lives.

Intimate and funny, the script presents a lifetime of conversations condensed into a one hour programme. Paired with 'A Prayer' a monologue written for any gender, age or race. First produced by Oran Mor as part of it's a Play, A Pie and A Pint 2010 season. The character of God is played by the audience. Basic properties required.



SCRIPT DISCOUNT SCHEME ORDER INFORMATION SHEET 2017

How the scheme works: SCDA operates a script ordering scheme which has now been expanded to provide members and member clubs with discounts on orders placed with a wide range of publishers:

- Samuel French (discount given on all stock titles not just scripts)
- Cresselles
- Amber Lane Press
- Oberon Books
- Stagescripts
- Plays for Adults (Playstage Senior)
- Pantomime Pantomime (for this company only, please order direct from www.PantomimePantomime.co.uk and quote SCDA member and the password "Stirling" to obtain your discount. You do not need to complete an order form for orders placed here.)

Discounts range depending on publisher and title but will be between 15-35% per script. Contact HQ for a quote for specific titles and publishers headquarters@scda.org.uk **NB** Many scripts are now "print on demand" which means no printed copies are kept in stock but are printed as required. This can lead to longer lead times so please make sure you order your scripts in plenty of time.

1. To obtain your discount, you **must** order via HQ. Discounts will not be given on titles ordered direct from publishers except for "*Pantomime Pantomime*" (see above)
2. Orders must be placed using an HQ order form and the form must be returned to HQ by post or email attachment. (Get order forms from headquarters@scda.org.uk or from www.scda.org.uk)
3. Please use a separate order form for each title (NB: all orders placed at the same time by a club will be counted as one order irrespective of publisher.)
4. All orders must be received by the last day of the month to be included in the following month's bulk order.
5. Orders are placed on the 1st working day of the month. (NB: Orders worth £150+ will be placed on the day received.)
6. SCDA will charge clubs an admin fee equivalent to 35% of the sum discount given (maximum of £50 per total order) to cover costs. (For example: Total order value = £165, Total discount given by publishers @ 30% = £49.50, SCDA admin fee = £17.32, discount passed to club = £32.18)
7. Clubs will be charged postage on their orders unless they opt to collect orders from HQ by arrangement during normal opening hours.
8. Clubs will be invoiced for their order by SCDA.
9. Terms of payment for SCDA invoices are 14 days from date of invoice.
10. Orders cannot be cancelled once placed with publisher.

Drama Quiz.

What is the present name of these London theatres?

- a) The Royal Strand
- B) The Globe
- C) Whitehall Theatre
- D) Sans Pareil (Without Compare)
- E) The New Theatre (Albery)

Apologies - Error In Last Issue

The Scene editors apologise for the erroneous referral to Leittheatre in the headline to an article on page 15 submitted by EPT (Edinburgh Peoples' Theatre) about their pantomime . - the gremlins struck again, very sorry EPT.

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

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.

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

Greta Wheatley



On the 20th of December 2016 the drama communities of Inverclyde District and Western Division met at Greenock Crematorium to say farewell to Greta Wheatley, a person whose name is known throughout the entire Scottish Community Drama Association, as Greta and her late husband Harry were the donators of the coveted Wheatley Tassie, which is awarded to the winner of the One Act Play Competition.

Drama was a major part of Greta's life and it is fitting that her funeral service was conducted by Rev. Owen Derrick, a former member of George Square Players, Greta's beloved club. He recounted her life, a long life lasting ninety eight years, her many achievements and the impact that she had on the people she encountered during that time.

Life outside drama

Greta did have a life outside of drama and Owen recounted some of the memories that she has left her family. During the war she began work at 6.00am, still during the blackout hours, and so had the privilege of a police escort and also during the war, on the 26th of April 1940, her 22nd birthday, she met Harry Wheatley, when serving teas to servicemen in Martyrs and North Church Hall. Harry was a RSM in the army and had by sheer chance been posted from England to Greenock. They were married in 1941 and so began their 65 years together.

Greta had been an enthusiastic member of the Girl's Guildry, achieving the status of Guardian of the 9th Greenock Company and after the war it was Greta who got it going again and even although uniforms were like gold dust, due to rationing, it was Greta who went to the offices of the Renfrewshire Constabulary in Paisley and managed to obtain several WPC uniforms, showing the ingenuity that she displayed her entire life. This ability to acquire

things from any source stood her in good stead when she joined George Square Players and did props for many years, as well as becoming their business manager.

Greta was a great organiser, she was the one that made sure everything was in place for productions, travel and hotel bookings when the club travelled further afield, and travel they did, not only to numerous Divisional, Scottish and British Finals, but also to Monaco and it was in Monaco in 1968, that Greta trod the boards in 'The Scheming Lieutenant' when their production represented the UK at IATA's 'Mondial du Theatre' festival.

George Square Players

She loved theatre and was passionate about George Square Players and SCDA. She was the Chair of Western Division from 1972 - 1974 and so was a member of General Council. This is when The Wheatley Tassie was presented to the organisation. She served for many years on the Inverclyde District Committee, but did not become Chairman until 1986. She was still there in the late nineties, when I took over as Chair and I will always be grateful for the advice and help given willingly to the 'newbie' in such a warm and friendly way. That was Greta.

This love of theatre probably started with the opening of the Arts Guild Theatre in Greenock in 1946. She was a founder member and it was very touching to see her sixty seven years later at the official opening of The Beacon which has now replaced the Arts Guild. There was Greta holding the hand of Prince Edward and earnestly informing him that she had met his mum and his auntie.

In addition to all the dedication that she showed to many things in her life, Greta will perhaps best be remembered as the woman who loved people and a great party. She and Harry threw some memorable parties, many connected to drama. Win or lose, each production resulted in a party, which if you remembered it the next day, then you weren't there!

Everyone knew when the party was over however as it was the point when Greta broke into 'I'm Just Girl Who Can't Say No' and it was time to go. This song was played at her funeral and everyone left feeling happy and uplifted that this woman had been a part of our lives. She would have approved.

Christine M Currie
Inverclyde District

David Cumming



1927 - 2017

Who in the Scottish Amateur Drama community hasn't heard of David Cumming? Damn few, and they're no' aw deid. If you never met him, you might know him by reputation, this SCDA stalwart, actor, director, and loyal festival-goer of over sixty years' standing, who sadly passed away at the beginning of January, just short of his 90th birthday. Until quite recently, David travelled far and wide to drama festivals, and was never short of opinions, everyone knew that.

Reserve adjudicator

Whether as reserve adjudicator for Glasgow District, participant, or member of the audience, he told it like he thought it was. His friends, Tom and Hazel Hamilton, turned up at a Scottish Final one year and bumped into me in the foyer. "Where are David and Bess?" they asked. "On holiday", I said, "Most unusual, I know". "Oh no!" said Tom, "How will we know what to think?" If David was simply in the audience, he would take great delight in writing his scores down on the back of a fag packet, so he would know whether the adjudicator had got it right, or wrong. It didn't matter if he was there to support his own club. He'd soon tell you if you were good, but he'd also tell you if someone else was better. Unless, of course, this



fiercely competitive enthusiast was acting in a play himself, or had directed it. He had good reason to have confidence in his productions, with countless successes in festivals in Glasgow, York, Bradford, and all over Scotland. But every adjudicator on the circuit must have dreaded they'd come up against David Cumming. If he didn't win, he might accept their judgement, but only after the adjudicator had been forced to justify his or her decisions in a blazing argument at the private adjudication! David, conversely, had great warmth and charm, and several adjudicators became personal friends. Some, however, he never forgave.

Budding actor

The budding actor was introduced to amateur drama in the 1950s by his wife, Bess, although many people imagine it was the other way around. As an actor, as in life, David had a strong presence; and as a director, he knew what he wanted, and worked you hard - too hard sometimes if you were just there for the coffee and the chat - but maybe he also encouraged you to be better than you thought you could be. Certainly there were plenty of people in Poppleton Players who thought so. David and Bess were a driving force in the local village club near York for over 20 years, introducing it to one-act drama festivals, and stretching the limits of what could be achieved in a three-act production on a tiny village stage. It's easy to forget that David was a tireless participant in the Yorkshire drama scene, and as strong a presence in the former British Theatre Association as he was in the SCDA. When David and Bess returned to Scotland in 1988, they also returned to their first love, the Kirkintilloch Players. There had been a period in the 50s and 60s when David and Bess shared the spotlight with several other imposing stage presences in some highly successful productions. In the late 80s and 90s, David and Bess made their mark again, with a new crowd, and some old cronies. Not so young himself now, David took enormous pleasure in watching budding actors develop in the thriving Youth Theatre and graduate into the adult productions.

David loved a joke, and he produced many plays about Jewish humour over the years; his favourite was *The Eccentric* by Danny Abse, which got to the Scottish Finals in the mid-60s. Abse, says David, "was a poet who didn't presume to write stage directions.

Wonderful!" He would often take the lead in his own one-act productions, *The Bespoke Overcoat*, *Funny You Don't Laugh Jewish*, and, of course, *The Eccentric*, to name but a few for which he developed a trademark Jewish accent. Not always entirely helpful, as it happens. At the age of about 64, David was press-ganged into playing the Town Cryer in the annual roustabout that was - and still is - the 'Kirkie' Pantomime. All he had to do was ring a handbell, and shout "Oh, Yea, Oh, Yea" every now and again; however, David took his theatre seriously. On the Saturday matinee, in



front of hundreds of screaming kids, including his own grandchildren, he emerged from the wings, mimic-ing the lugubrious tones of an undertaker - and a Jewish undertaker at that - and tolled the bell of certain doom. David knew he was in the wrong kind of production at the wrong kind of time, and he never appeared in pantomime again. "Cringe-making", he always said. He continued acting into his 70th year, however, appearing for Kirkie Players - rather appropriately, for a swansong - as a judge, towering over proceedings in Jeffrey Archer's play *Beyond Reasonable Doubt*. David remained a loyal presence at SCDA drama festivals until not long before he died. He was a strong character, whose honest and insightful observations on theatre practice will be much missed by all who benefitted from them, including many in his own family to whom he passed on one of his greatest passions. Interviewed several years ago for *Scene*, David was asked to come up with his own epitaph. He wrote: "He wanted to die young, but succeeded in putting it off for as long as possible". How true, and a consummate performance for which he deserves, perhaps, a small round of applause. Exit David, pursued by adjudicator.

Pam Tibbetts

“Make We Our March Towards Birnam”

Macbeth Act V Scene 2



Well, I don't suppose that many of us will be marching, but whether by train, bus or car we should be making our way towards Birnam on Saturday 17th June for the Youth Final of our One Act Festival. Perthshire District are looking forward to welcoming you back to Highland Perthshire after the splendid Scottish Final in Pitlochry in April. This year's Youth Finalists are Kirkintilloch Players representing Western Division with The Wall by D.C. Jackson, Unmasked Drama Company from Perth representing Northern Division, Indelible Arts Theatre from Edinburgh with Sparkleshark by Philip Ridley representing Eastern Division and Thurso Players representing Highland Division.

The adjudicator will be Russell Boyce a man who needs no introduction to an SCDA audience and who has always been a strong supporter of Youth theatre. The first play will start at 5pm. Tickets will cost £12 for adults and £8 for under 18s participant's ticket £4.00 and are available from Morna Barron 01561 320346 youthfinal@scda.org.uk or through competing clubs. There will be the traditional after show get-together with pizzas; the cost for the party is £3.00 again tickets to be ordered in advance along with theatre tickets.

It is almost a cliché among our members that the future of our Association depends on our young people. Why not show your support for that idea by coming (or even marching) to Birnam on June 17th. Spend the day in Highland Perthshire then come along for the evening to demonstrate your support for our talented young people. Let's have a full house for 5 o'clock on the 17th to declare:

“The actors are come hither.”



TAKE

NOTE

Accuracy

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

Photos

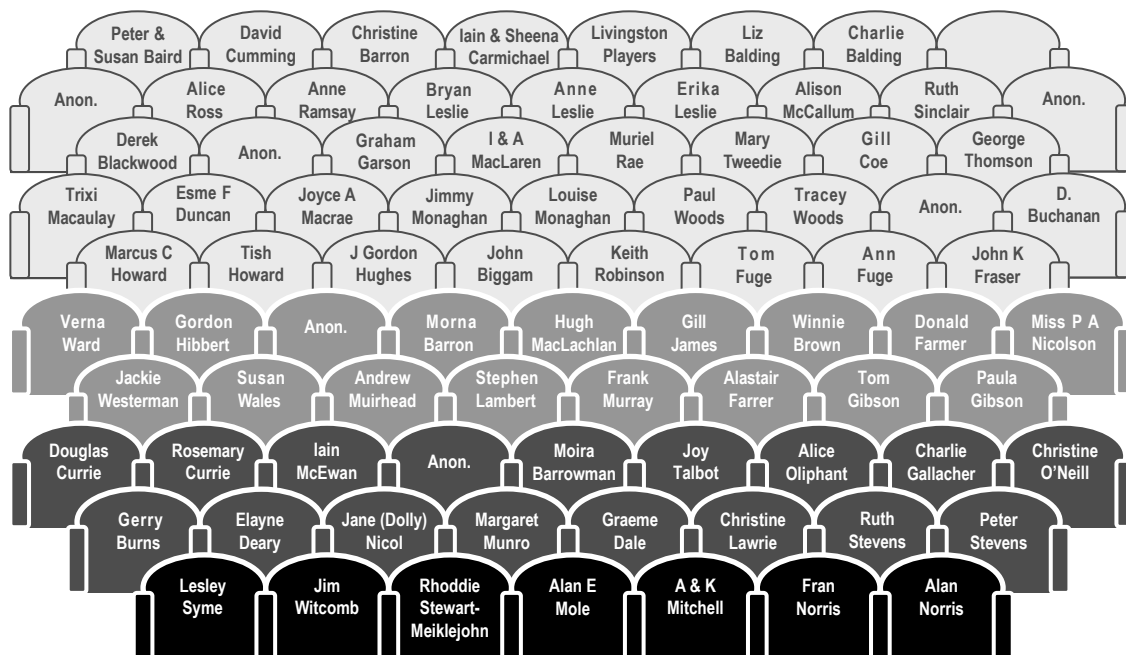
We want your photos. Images must be 300 dpi and please don't let your email client make them smaller. If you are unsure please email us scene@scda.org.uk and we will advise you.

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

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.

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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.

Poster competition results.

Only 12 posters this time, a few less than previous years, but still with lots of imagination and fresh ideas.

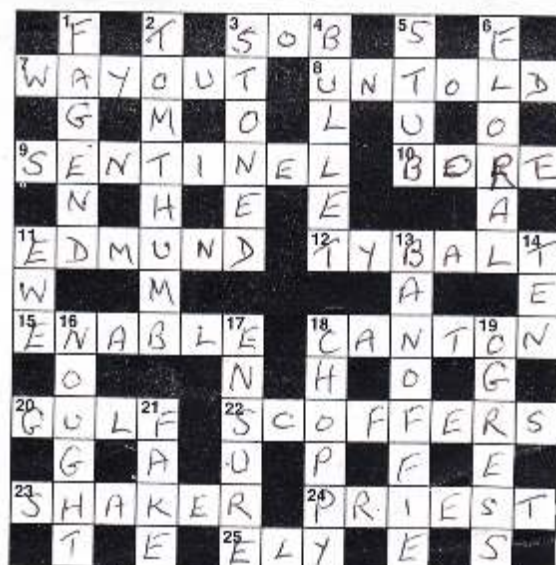
Any poster has firstly to get your attention. If it doesn't do that, its message is wasted. Once you've stopped and looked, a theatre poster has probably no more than 5 seconds to communicate the character of the show. Put like that, it's quite a challenge, but the three winning posters all succeeded.

- * Aberfeldy – Farewell my Sweeties
- * FADS – Dance Derby
- * Project Theatre – Buggy Malone

It's always difficult to pick a winner, but this year the prize went to Aberfeldy for a simple but engaging poster that captured the essence of a Christmas Show.

Remember that the purpose of the poster competition is both to celebrate off-stage talent and to encourage clubs to recognise their SCDA membership on publicity material. Sadly, two excellent entries were not considered as they didn't credit SCDA.

Steve Barron



Dunmore Trophy Poster Winners



Winner



Second



Third

★★★★★
The Herald

★★★★★
The Times

★★★★★
The Edinburgh Guide

★★★★★
The Scotsman

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Star ratings are from PFT's hit musicals *Whisky Galore - A Musical*, *My Fair Lady*, *It's A Wonderful Life* and *White Christmas*

Divisional Youth Winners



Northern Youth: Palace Players - School Night by Joe Norton



Highland Youth: Thurso Players - The Box by Lindsay Price



Eastern Youth: Indelible Arts Youth Theatre - Sparkleshark by Philip Ridley



**Western Youth: Kirkintilloch Players Youth
The Wall by DC Jackson**