

Spring 2019

scene



The magazine of Scottish Community Drama

Spotlight Publications

Our most popular pantos

ALICE IN WONDERLAND by Susan Mosley

FOUR MINI-PANTOS by Peter Bond

PETER PAN THE PANTOMIME

By Emma Houldershaw, Samantha Cartwright &

Louise Archer

ROBIN HOOD & HIS MERRY MEN

By Robin Bailes & Jonathan Hales

ROBIN HOOD & THE BABES IN THE WOOD

By Dave Buchanan

TREASURE ISLAND

By Richard Hales, Mike Hogan & Claire Wright

THE WIZARD OF OZ PANTOMIME

By Emma Houldershaw & Samantha Cartwright

SPOTLIGHT PUBLICATIONS

259 THE MOORINGS, DALGETY BAY, KY11 9GX

01383 825737

wwpanto@gmail.com

www.spotlightpublications.com

Gordon & Co
Insurance Brokers

present



First Night

A Specialist insurance package underwritten by a leading insurer in the UK

- INCLUDES:
- Modern, easy to understand wording
 - Public & Product Liability - Limit of £2,000,000
 - Cover for the UK and up to 30 days in Europe
 - Additional Hiring Charges
 - A host of discounts from leading Theatrical suppliers

FOR MORE INFORMATION CONTACT:

Robert Israel, Gordon & Co, 2 Sekforde Court,

217 St John Street, London EC1V 4LY

Tel: 020 7251 1001

Email: firstnight@gordonandco.co.uk

Website: www.firstnightinsurance.co.uk

We've got you covered!

In this issue

2019 Festival Diary

pages 11 to 14

plus

Tryst at 40

pages 18 & 19



Picture : Tryst's 'September in the Rain'



SCENE No.162

The magazine of the
**Scottish Community
Drama Association**

Scottish Charity No. 021397

National Office

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

National Administrator : Brenda Jane Williams,
email: headquarters@scda.org.uk

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

Website : scda.org.uk

Office opening hours

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

Editorial Team

- Morna Barron
- Angela Binnie
- Paula Gibson
- Walter Hampson
- Stephen Lambert
- Isabella Rae
- Susan Wales
- Benita Wylie

Scene magazine

Copy date for next edition : 16th March

Future Copy Dates: 22nd June & 21st September
Retail price for non-members : £4

Editorial Statement:

The editorial committee reserve the right to edit or not print items submitted to Scene.

We always welcome news or opinions, please email letters or articles to the Scene Editor at scene@scda.org.uk

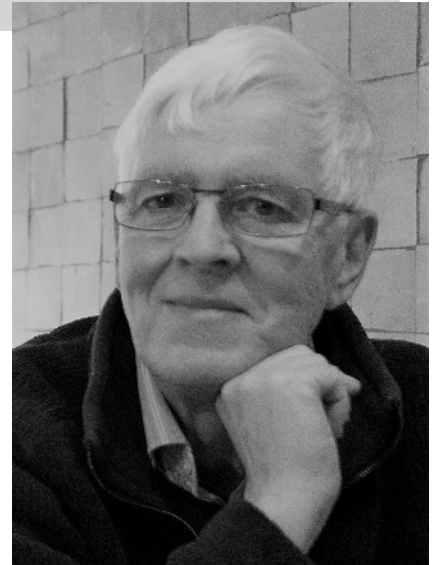
*Printed by Monument Press,
42 Abbey Road, Stirling FK8 1LP
01786 474763 info@monumentpress.co.uk*

Covers

Front : Palace Players' production of *'Beauty and the Beast'*, in Kirkwall. Picture by Bryan Leslie.

Back : Edinburgh People's Theatre's *'Little Red Riding Hood'*. Pictures by Terry Railley.

Chairman's Chat



Hello

Well here I am again. This time as Chair without the acting. If you were at the AGM you would understand why I'm better without the acting!

At the AGM last November, we had an inspirational talk by Jennifer Scott-Reid on the subject of planning and managing change and, following from that, I want to start a dialogue with our new National Committee and the wider SCDA community on how we can better meet the aspirations of individual and club members.

Clubs all across the country are preparing their productions for the competition, which will culminate at the Adam Smith Theatre in Kirkcaldy. District and Divisional organising committees too are working away in the background to make all this run smoothly. It's a great community to be part of and I'm looking forward to seeing as many festivals as I can manage.

I wish you all well in your endeavours in 2019.

Tony Flisch
(chair@scda.org.uk)

Welcome . . .

To new Individual Members

Lily Hothersall	SW Ross District
Gail Sheridan	Glasgow District
Maureen Wilson	Stirling District
Mary Marcus	Orkney District

To new Clubs

PLAMF	. . .	Inverclyde District
Castlemilk High ADS	. . .	Glasgow District
Dalintober Primary School		Argyll & Kintyre
Benderloch & North Connel DC		Argyll & Kintyre
Whiting Bay Club of Drama & Music		Ayrshire District

Thank you . . .

For donations from -

The Mercators,
Dolly Nicol

Thanks once again to the Executive and National Committee Members for donating their expenses

2019 Scottish Final in ‘the Kingdom’

Fife District will be hosting the Scottish Final of the One Act Play Festival this year on the 25th to 27th April in the Adam Smith Theatre, Bennochy Road, Kirkcaldy, KY1 1ET.

We, in Fife are delighted to be welcoming members from all over Scotland back to the Kingdom for the first time in a number of years. You are all sure of a warm welcome from us “Fifers” and a great weekend of drama and socialising. More detailed information will be available closer to the event, but here’s a wee taster of what you can expect.

The original theatre was opened in 1899 by Andrew Carnegie, no less, and has served the people of Kirkcaldy and surrounding areas continuously since then. After a

refurbishment in 1973, it boasts a studio theatre and function hall in addition to the 475 seater main auditorium where our final will be staged. There is also a well stocked bar on the ground level which I’m sure we will make good use of before, during and after the performances. We have a full programme of after show socialising planned which will take full advantage of this.

During the day, parking is limited with timed only parking in the streets. However, the best option is the station just over the road which has parking on both sides of the line. Full directions will be available nearer the event.

There is plenty to do in the High Street, with plenty places for shopping, eating and drinking. If your tastes are a bit more cultural, there is the Kirkcaldy museum and art gallery just over the road. We will also be planning a couple of outings as well. Watch this space!

There are a number of hotels and guest houses in and around Kirkcaldy and we will be putting together a list to help you all.

We are all looking forward to welcoming you all to Fife and are confident you will have a great time here.

Martin Butler



Is this your magazine ?

If you’ve just picked it up at a drama rehearsal, or from a friend’s coffee table, we hope you enjoy it. If you’d like to get your own copy four times a year, it’s one of the benefits of becoming an Individual Member of SCDA, go to our website: scda.org.uk for more information.

A Patchwork in Progress

I thoroughly enjoyed the articles by Anne McIntyre and Paula Gibson in the Winter 2018 issue of SCENE and their dynastic introduction to drama and to the SCDA. I was immediately struck by the contrast of the rich tapestry of their background compared to my own rather patchwork experiences.

To the best of my knowledge none of my relatives had ever been on stage but I made a good start appearing in what I think must have been a Victory concert in 1945, wearing a kilt and a tam o' shanter bonnet, cradling a (wooden) machine-gun and singing a song with the memorable chorus; "It was not his tommy gun, that made the Gerries run, But the toorie on his bonnet, The red toorie on it, The red toorie-oorie-oorieeh." Not politically correct but very appropriate in 1945. Thereafter the stage faded although I did make an appearance as a pirate at a Red Cross event in Perth City Hall in 1949 or 1950. It was in fourth year of Secondary that the bug began to bite again with an appearance as Curio in Blairgowrie High School's production of *'Twelfth Night'*, followed in S5 with *The Carpenter's Mate* in *'HMS Pinafore'* where I had another song which would not go down too well with some people today, "He is an Englishman". In my final year at school I played Tony Lumpkin in *'She Stoops to Conquer'*. I was also part of the stage crew for Blairgowrie Dramatic Society (now Blairgowrie Players). However the initiative was not followed up and for the next 25 years or so my leisure time was devoted to hockey and hill walking.

The break came shortly after I moved to Pitlochry in November 1981. The following year I was invited, as the new Depute Rector at the High School, to take part in a Question Time run by the East Church. During the tea and buns afterwards I met the minister, Frank Martin, and only really to maintain conversation, I said "I believe you have an interest in drama Mr Martin". I had walked right into a

trap and within a few months was cast in *'Baptie's Lass'* by James Scotland for the One Act Festival. It got to the Divs. in Orkney despite my raw status. Having been brought up on a Perthshire farm I found the Scots language of the

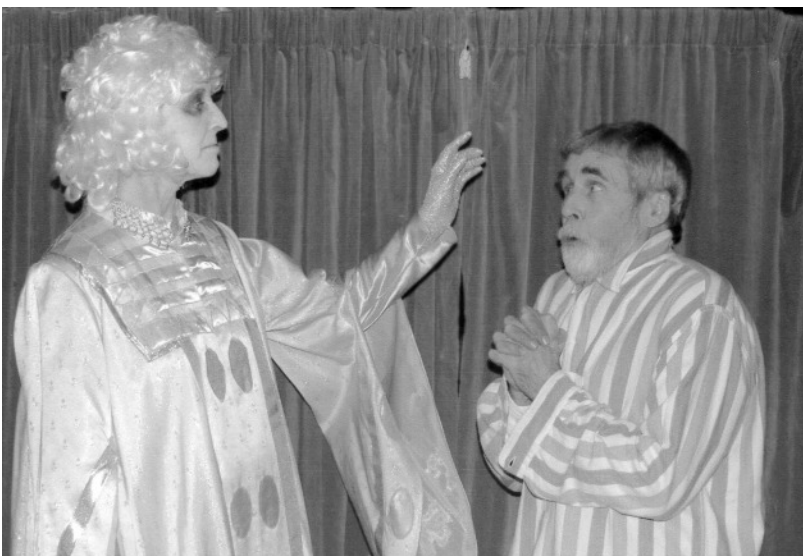


Scotland canon irresistible and took part in a series of One Act and full length plays by the man I had previously known as the Principal of Aberdeen College of Education. As time went on I had parts in more cosmopolitan productions including *'Noises Off'*, *'The Sunshine Boys'*, *'Arsenic and Old Lace'* (twice) and *'The Importance of Being Ernest'*, all under the direction of Frank Martin who had become a good friend rather than "The Minister!". Frank loved musicals and gave me the opportunity to play Fagin in *'Oliver'*, Colonel Pickering In *'My Fair Lady'* and Fred/Petruccio in *'Kiss Me Kate'*, more because of the scarcity of actors than for the quality of my singing. My acting highlight had to be *'Dead Dad Dog'* which reached the Scottish Final in 2006.

Having fallen into one trap as the years went on I fell into a range of activities within SCDA more or less by accident; at various times Chairman, then Treasurer and finally Secretary of Perthshire District, Chairman and the Treasurer for 10 years of Northern Division and over 25 years off and on a member of General Council/National Committee.

Although I say trapped I have always enjoyed my contributions to community drama. I am currently on a kind of sabbatical but I'm to be back with Aberfeldy Drama Club in the not too distant future to continue my patchwork progress.

Iain McEwan
Perthshire District



Nairn's Panto Challenge



On Friday 27 October, members and friends of Nairn Drama Club took up a 24 hour challenge to write, cast, learn songs and dances, find and paint props to produce a Halloween Pantomime. At 7pm that night, they were locked in at our Little Theatre and worked tirelessly through the night in order to produce the Panto all in aid of Glasgow Children's Hospital.

At 7pm the following night, curtain rose to a full house who were treated to a hilarious evening of fun and laughter from a band of 12 very capable cast. The driving force behind the production was Chloe Nicolaou, who is already off on her next challenge to the Sahara, safe in the knowledge that the Panto has raised £2,700 to date.

The audience thoroughly enjoyed the performance with many commenting that they didn't know how it was possible. The cast and many others are already very enthusiastic about repeating a similar challenge next year. Oh yes, they are!

*Cath Stevenson
Nairn Drama Club*

Helping people 'see'

When I moved to Perthshire in 2007, I was asked whether I would like to join the Audio Describers team of Pitlochry Festival Theatre. I was delighted to do so. My Granny had peripheral vision for the last 10 years of her life and I remembered her questions when she watched the telly. So I thought that it was really quite straight forward. You watch the play that you have been allocated, you learn about the patron's head set, you climb up to your box from where you can watch the show live, you read out your prepared introduction and you commentate like you would do a sporting event. - Easy!.....Not so.

In 2010 I took part in a training course with five other volunteers and what a revelation that turned out to be. Your job is to be totally impartial. You must avoid at all cost to talk over the actors' lines (quite a challenge in a farce!). You must not use 'Theatre Speak', so lights do not come up, it gets bright. 'Stage right' is actually on the left, because you describe as the audience sees it. Characters do not enter or exit, they run, jump, stroll in and also hurry or rush out. Adjectives are good, adverbs are banned. You are there to describe facts, not to interpret the action. No such comment as 'he disapproved of her choice of friend'. No, it has to be 'he frowned and shook his head'. The conclusion is not for you but for your patron to make. It is a huge challenge and your dictionary and thesaurus are well thumbed in the preparation of your script. You watch dress rehearsals to see where you have a chance to speak, you write your introduction, you prepare your script and then you have a trial run to see whether it all works out.

After a few minor adjustments you deliver your live commentary to your patron(s). Well that is the plan.

You have been trained to write a ten minute long introduction, describing the set and costumes and introducing the characters and cast. You must not pre-empt anything that is not publically available. But how do you know when to start speaking, so you can get everything in? What do you do if for some reason there is a delay to the start of the show? This is live theatre and anything can and will happen. During the season, all the shows evolve and develop. You can find yourself with a script that was spot on in May, and suddenly in October, pauses have gone and others have appeared, you are unprepared and you have to think on your feet. You can see that a prop has been accidentally left behind and either a part of the scenery or the prop will get destroyed in the scene change – and there is absolutely nothing you can do about it. All you can do is to stay calm and explain what is going on – a little bit like a live sporting event after all!

Most theatres offer Audio Description for specified performances. At Pitlochry we try and provide the service on request. We usually describe to individual patrons which gives us the wonderful chance to have a little chat with the patron before and after the performance. The biggest reward is to see their gleaming eyes and be assured that our little band of Audio Describers have been able to preserve such a precious experience that going to the Theatre and enjoying a show must surely be.

Trixi Macaulay

The Benny Lynch Story

I am the writer and co-producer of "The Benny Lynch Story" which will tour nationally in May and June this year. The show tells the story of Scotland's first ever boxing world champion. It is a poignant and entertaining look at his life, from his childhood in the Gorbals' slums, to his boxing success and global stardom, and ultimately to his demise and untimely death in 1946 at the age of only 33.



It doesn't matter if you're not a boxing fan. This show is about the extraordinary life of a Scottish icon. It is the ultimate rags to riches to rags story.

Stephen Purdon (Shellsuit Bob from River City) plays Benny. Scottish acting legend **David Hayman** plays Benny's coach and mentor Sammy Wilson. **Holly Jack** (River City, Burnistoun, Waterloo Road) plays Benny's wife, while **Simon Weir** (High Road, River City, Taggart, Acid House, Train-spotting 2) plays Tash the Gorbals' sage. The play is directed by **David Hayman Jr.**

Some of you may already know me. I set up the G.I.P. Theatre Company over a decade ago and have been involved in the SCDA One Act Festival for the last 8 or 9 years. The last 6 or 7 years have seen me entering plays that I have written myself. There is absolutely no way that I would now be working with professionals like David Hayman if it wasn't for the One Act Festival. The only real way to find out if a play is as good as you hope it is, is to put in front of an audience, and being part of SCDA allowed me

that platform. I would heartily recommend that anybody who has ever thought about writing to go for it. Get it on stage via the SCDA One Act Festival! Don't worry if the first draft of your script isn't as good as you think. Get it writ, then get it write. Develop your script with actors that can give you feedback on how they see the characters. It's nice to direct a play that you've written, but if you want to improve as a writer, then I'd seriously recommend handing your play over to a good director. You will learn so much more from a writing perspective when you discuss, dissect and develop your work with another creative person. There is nothing to be scared of. Do it!

G.I.P. was set up with a view to getting bums on theatre seats, by putting on theatre that non-theatre folk would want to see. If truth be told, it was all a bit of an experiment. We had no idea where it would lead. What we were certain of was that we wanted to take a real community approach to whatever we did. So when we had the chance to perform at the Killin Comedy weekend, we jumped at it. We've performed there

Greenock. My co-producer, Simon Weir, saw the Morton show online and contacted me about writing the Benny Lynch Story. He knew Stephen Purdon from his time on River City. Stephen had worked with David Hayman Jr, who is a director on River City. Stephen also works with Holly Jack on River City. The script was then passed to David Hayman Sr, who agreed to take a part in the play. On the back of this production, I have two major professional theatre projects in the pipeline and should be signing contracts on those soon. There's also the small matter of writing a screenplay for a film. No rest for the wicked!

The Benny Lynch play will tour 14 venues across Scotland in May and June : Ayr Gaiety, Kilmarnock Palace, Dunoon Queens Hall, Greenock Beacon, Dundee Rep, Inverness Eden Court, Dunfermline Alhambra, Motherwell Theatre, Campbeltown Victoria Hall, Helensburgh Victoria Hall, Oban Corran, Eastwood Park Theatre, Musselburgh Brunton and Tivoli Aberdeen. Dates and tickets can be found at:

www.thebennylynchstory.co.uk



a number of times now and enjoyed every single occasion. The SCDA family providing yet another platform for new writers, directors and actors.

The last big project that G.I.P. took on was "Mon Eh Ton", which was the history of Morton Football Club and ran at the Beacon Theatre in

If you come and see the show, please introduce yourself to me. I look forward to meeting you all. And all the best to those involved in this year's festival!

Davie Carswell
Inverclyde

Being a Playwright

Your play's been performed. What next?

A playwriting competition might be an option. Presentation is important. If the judge struggles to interpret your script it's likely to end up at the bottom of the pile. Provide a brief synopsis. Not a teaser like "When two people fall in love, what will happen next", or a review-like blurb such as "A poignant tale in which delightful comedy mixes with harsh reality as handsome Jack falls in love with beautiful Jill and marries her in a side-splitting wedding ceremony". A simple outline should be sufficient. "When Janet falls in love with John her parents disapprove, but despite their resistance the couple make their plans. John's former lover disrupts the ceremony - until Janet produces a gun and shoots the gate-crasher." Check your script, follow the competition's rules, cross your fingers – and wait for judgement.

SCDA's Play on Words competition has been invaluable. 2006 youth play winner "The Edge" was published by Spotlight Publications, Birchvale Players took it to the 2014 Scottish Youth Final, and at four festivals in England it's picked up every youth award - plus beating all the adult entries in two of those festivals. Play On Words youth prize-winners "Molly Whuppie and the Double-Faced Ogre", "Friends and Neighbours" and "The Spiriting of Burd Ellen" have all been published and have appeared in Scottish Youth Finals.

What about a festival production? Several groups will see your play and might take it on board. "Primrose Way", based on my experiences in professional theatre, has won awards at many festivals and was taken to last year's Scottish Final by 88 Theatre. Gratifying memories include Fintry ADS winning the 2012 Scottish Youth Final with "Beware the Jabberwock", and the 2014 Sedgefield

Festival where productions of "Primrose Way" and "The Edge" won all seven adult and youth awards between them. Awards are for productions rather than scripts, of course, but nevertheless it's an encouragement to keep writing.



How about publication? Some publishers accept unsolicited submissions, others expect to be contacted first, while some won't consider a play until it's been produced, perhaps professionally. Make sure you read the submissions policy and follow any suggested lay-out. Many other plays will be under consideration and it can take a long time to arrive at a decision. Publishers take a percentage of any profits, so if they don't think it will sell you won't be accepted.

My first published play was an adaptation of Hans Christian Andersen's "The Snow Queen", produced by Glenrothes Theatre Company with Norma playing the title role. Samuel French had faith in its potential, justified by a hundred and fifty world-wide productions so far. Publication by Toneeluitgeverij Vink in the Netherlands was a bonus. I was tickled to find that "the Snow Queen exits" translates into Dutch as "de sneeuwkoningin gaat af", and for a while had to resist the temptation to use get aff instead of exit.



(Act 2) by Ron Nicol

Don't expect a rush for copies when your play is released! There can be a long delay before the first licence is issued. You comb the internet to find the first reference – only to discover that the spelling of your name is incorrect or isn't there at all, despite the requirement that the author's name should appear in all publicity. Worse can happen. I once came across a play review which rang a few bells – and then realised it was my melodrama "Scoundrels and Stratagems" with a different title! The company had sent for a sample script, made photo-copies, and put on the play without applying for a licence. They had to pay!

After the first licensed production it can take time for further applications to come in, but I now average around thirty-five productions a year, mainly in the UK and the USA. When "Beware the Jabberwock" was published by Samuel French in the USA, I wondered what American companies would make of such an 'English' play. Judging by the number of subsequent productions the decision to publish in America has been justified, and "Accident Of Circumstance", "Beggar Your Neighbour" and "Flushed", all now published by Stagescripts, have had American premieres this year.

Being a playwright's hard work, but it can be rewarding. I've written over fifty one-act dramas and comedies,

plays for young people, full-length plays and pantomimes. I'm published in the UK, the USA and the Netherlands. My plays have been produced in Britain and Europe, America and Canada, Australia, New Zealand and Hong Kong. I've been on the receiving end of publishers' evaluations, competition assessments, festival adjudications and press reviews. They've not always been complimentary, but I've had my share of success and have to believe that the best is yet to come. If you've ever said "I could write a play" - start writing now!



A message from Gordon



We had a successful merchandise stand at the National AGM, so we plan to visit festivals around the country during the forthcoming festival season.

Plans are in hand to visit Edinburgh and Orkney Districts. Subject to timings, we'll try to visit as many Divisional Finals as possible. Festival organisers are requested to get in touch if you would like us to visit you and we look forward to your support

Gordon Hibbert
fundraising@scda.org.uk

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.

58 - 60 Lincoln Road, Peterborough PE1 2RZ (01733 865790)

ALADDIN

ROBINSON CRUSOE

GOLDDILOCKS & 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.

52 Fitzroy Street, London W1T 5JR (020 7387 9373)

Scottish Community Drama Association's

One-Act Festival 2019

Eastern Division

Divisional Final

Church Hill Theatre, Edinburgh

4th – 6th April, 7pm

Adjudicator: Jan Palmer Sayer

Tickets: £12 or £30 for 3-night season

EDINBURGH DISTRICT

Church Hill Theatre
Morningside Road
20th – 23rd Feb. 7pm
Adjudicator: Russell Boyce

Mill Youth theatre (E) (Y): *Ernie's Incredible Illucinations*, by Alan Ayckbourn

Arbery Productions: *Bull*, by Mike Bartlett

Harburn Players (NC): *Someone for Dinner*, by Ted Sharpe

St Kentigen's YT (A) (Y): *Antigone*, by Sophocles

Leitheatre (Kirkgate): *Where are you Mary Rose*, by John Fowler

ETA: *Cagebirds*, by David Campton

St Kentigen's YT (J) (Y): *Just*, by Ali Smith

Leitheatre (Sunnyside): *Zoo Story*, by Edward Albee

Edinburgh Makars: *Little Box of Oblivion*, by Stephen Bean

Mill Youth theatre (Z) (Y): *Zero for Young Dudes*, by Alistair Mcdowall

Edinburgh People's Theatre: *Our Boy*, (*) by Helen Hammond

Edinburgh Graduate Theatre Group: *The Actor's Nightmare*, by Christopher Durang

Tickets: £12, (£8 for 18 and under)
Special deal : 4 nights for 3
treasurer@scaedinburgh.org.uk

FIFE DISTRICT

Philp Hall, Kirkcaldy
28th Feb – 2nd Mar. 7pm
2.30pm matinee on Saturday
Adjudicator: Lynn Bains

Aberdour Players (A): *Creepers and Crawlers (from Insect play)*, by Josef & Karel Capek

Aberdour Players (B): *Lights over Tesco Car Park*, by Jack Bradfield

Auchtermuchty Theatre Group: *Rory Aforesaid*, by John Brandane

Dalgety Players (Y): *Ernie's Incredible Illucinations*, by Alan Ayckbourn

Dalgety Players: *Murder at the Cathedral*, by Ron Nicol

KADS (M): *Effie's Burning*, by Valerie Windsor

KADS (E): *S.P.A.C.E.*, by Bev Clark

KADS (E2): *Cupboard Love*, by Jean McConnell

Leslie ADC (W): *Waterloo*, by Arthur Conan Doyle

Leslie ADC (M): *Occam's Chainsaw*, by Dan Sareen

Leslie ADC (G): *Nine*, by Jane Shepard

Tickets: £10, (youth £5) season £32

STIRLING DISTRICT

Menzies Hall, Fintry
8th – 9th Mar. 7pm
Adjudicator: Paul Fowler

Killin Drama Club: *Our James*, by Ros Moruzzi

Killin Drama Club: *September in the Rain*, by John Godber

Fintry Amateur Dramatic Society: *Mrs G*, (*) by Mike Tibbetts

Stirling, Strathendrick & Strathkelvin Young Farmers Club: *Little Grimley presents Strictly Sex Factor (on Ice)*, by David Tristram

Linlithgow Academy (Y): *Numbers*, by Kieron Barry

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

FALKIRK DISTRICT

Unfortunately there will be no festival in Falkirk this year

7 Original plays marked (*)

(8 original plays in 2018)

39 Youth entries marked (Y)

(36 youth entries in 2018)

Non-competitive entries marked (NC)

Highland Division

Divisional Final

Nairn Community & Arts Centre

5th & 6th April, 7pm

Adjudicator: Paul Fowler

Tickets: £10, £18 for two nights.

(16 and under : £8, £14 for two nights)

Available from Nairn Community & Arts Centre

CAITHNESS DISTRICT

Thurso High School

8th Mar. 7pm

Adjudicator: Alisdair Hawthorn

Thurso Players (A): *Nobody Sleeps*, by Guernsey La Pelly

Wick Players: *Gods are Fallen and all Safely Gone*, by Selma Dimitrijevic

Thurso Players (B): *The Attic*, by Robert Scott

Tickets: £8 (£6 children under 16)

Wick - Flower Patch

Thurso - MacBeath Jewellers

MORAY FIRTH DISTRICT

Nairn Little Theatre

1st & 2nd Mar. 7pm

Adjudicator: Paul Dougall

Dingwall Players: *Seeing Red*, by Karen Ankers

Dingwall Players: *Dingwall Peter – in Little Stars*, by Peter Whitely

Nairn Drama Club: *A Different Way to Die*, by Lynn Britney

Buccaneer Theatre Group: *A Dog's Life*, by Pam Valentine

Buccaneer Theatre Group: *Bride or Groom*, by Andy Powrie & Bill Cashmore

Tickets: £10 on the door

SKYE DISTRICT

Unfortunately there will be no festival in Skye this year

SOUTH WEST ROSS DISTRICT

Plockton High School

22nd & 23rd Feb. 7pm

Adjudicator: Robert Meadows

Stornoway Thespians (Y): *Act 3, scene 5*, by Terry Ortwein

Plockton ADS: *Bridal Terrorism*, by Bill Rosenfield

Stornoway Thespians: *The Lesson*, by Eugene Inesco

Lochcarron ADS: *Bloody Actors*, by Archie Wilson

Tickets £8, (£4 conc.) at the door

Youth Festivals

EASTERN DIVISION

Regal Theatre, Bathgate

31st March

Adjudicator: Ron Nicol

Tickets: £10, (£5 under 18)

NORTHERN DIVISION

Orkney Theatre, Kirkwall

16th March, 5pm

Adjudicator: Alisdair Hawthorn

WESTERN DIVISION

Stewarton Arts Centre

23rd March, 2pm & 7pm

Adjudicator: Alisdair Hawthorn

Tickets: £12

SCOTTISH YOUTH FINAL

Ryan Theatre, Stranraer

15th June, 2pm & 7pm

Adjudicator: Ben Humphrey

Northern Division

Divisional Final

Brechin City Hall

21st - 23rd March, 7pm

Adjudicator: Russell Boyce

ABERDEEN DISTRICT

Craig Centre for the Performing Arts
(Robert Gordon's College)

14th - 16th Feb. 7.30pm

Adjudicator: Stuart Aitken

Seaton Primary School (Y): *Antigone*, by Sophocles adapt. by Lee Dunn

Banchory Drama Club: *The Corrida*, by Drew Young

Banchory Drama Club: *The Train*, by Drew Young

Shazam Theatre Co. (A): *Fawcett*, by James Scotland

Shazam Theatre Co. (B): *Nuclear Family*, Jane Liddiard

Shazam Theatre Co. (Y): *Trapped*, by Michael Green

Ury Players (Y): *The Dreaming*, by Richard James

Tickets: £12, (£10 conc.) £30 season

peter.esson@tiscali.co.uk

ANGUS DISTRICT

Dibble Tree Theatre,
Carnoustie
1st & 2nd Mar. 7pm
Adjudicator: Bruce Adam

Carnoustie Theatre Club (A): *The Holiday*, by Peter Quilter

Carnoustie Theatre Club (B): *Almost the Birthday Party*, by Paul Kalburgi

Carnoustie Theatre Club (Y): *The Dreaming*, by Richard James

Stage Stars (Y) (NC): *Circus of Life*, devised by Stage Stars

ACPA (Y) (NC): *ACPA presents*, devised by ACPA

Tickets: £10, (£9 conc.)

ORKNEY DISTRICT

Orkney Theatre, Kirkwall
26th Feb – 1st Mar. 7.30pm
Adjudicator: Walker Ewart

Birsay Drama Group (Greenay): *The Big Snooze*, by Bruce Kane

Hoy and Walls Entertainment Group: *Concrete*, by Lindsay Hall

Kirkwall Arts Club (Y): *Ducks*, by Peter Whiteley

Kirkwall Arts Club (Triflers): *Being Rose*, by Richard James

Palace Players (Bishops): *Huff Puff*, by Shari Gledhill

Palace Players Youth (Y): *High Stakes*, by Alan Haehnel

St Andrews Drama Club: *The Witches of Prestwick*, by Joe Graham

Stromness Academy Players (Y): *13 Ways to Screw up your College Interview*, by Ian McWethy

Stromness Drama Club (Hamnavoe): *Shakers*, by John Godber & Jane Thornton

Stromness Drama Club (Y): *A Handbag*, by Anthony Horowitz

Westray Drama Club: *A Mechanical Midsummer Night*, by William Shakespeare, adapted by David Mazza

Tickets: £8, season £28, contact Alistair Morton
alistairmorton01@btinternet.com

PERTHSHIRE DISTRICT

Birnam Arts Centre,
Dunkeld
28th Feb – 2nd Mar. 7pm
Adjudicator: Dave Bennet

Aberfeldy Drama Club: *Ae Fond Kiss*, by Anne Marie Di Mambro

Aberfeldy Drama Club: *Dear Mum*, (*) by Anna Price and David Roy

BIPS: *The Hodag*, by Peter Barr

BIPS: *La Tour Eiffel*, (*) by Bob Davidson

Blairgowrie Players: *Late Entry*, by David Tristram

Blairgowrie Players: *Last Chance Saloon*, by Shari Gledhill

Blairgowrie Players (Y): *In Need of Care*, by David Rowley

Unmasked Drama Co (Y): *All By Myself*, by Robert Scott

Tickets: £10, (£7 conc.)
jjstewart57@hotmail.com

SCOTTISH FINAL

Adam Smith Theatre, Kirkcaldy
25th – 27th April, 7pm
Adjudicator: Alan Haslett

BRITISH FINAL

Harrogate Theatre,
North Yorkshire
5th & 6th July, 7pm
Adjudicator: Robert Meadows

Western Division

Divisional Final

Fullerton Theatre, Castle Douglas
4th – 6th April, 7pm

Adjudicator: Walker Ewart

Tickets: £10 per night, £27 season,
from theatre Box Office, 0141 577 4956 or online.

ARGYLL KINTYRE DISTRICT

Victoria Hall
Campbeltown
22nd & 23rd Feb. 7pm
Adjudicator: Jim Gibson

Dunoon Players: *A Respectable Funeral*, by Jimmy Chinn

Accent Players: *Grave Prospects*, (*) by Isabella C Rae

Dunaverty Players: *Mission to Planet Bob*, by Andrew Bawn

Peninver Players: *Melons at the Parsonage*, by Nick Warburton

Benderloch and North Connel Drama Group: *English for Pony Lovers*, by John Finnemore

Dalintober Primary School (Y): *Mystery at Magpie Manor*, by Mary Green & Julie Stanley

Tickets: £8, (£4 conc. for school children)
Season: £15, (£7 conc.)
from Yorkshire Building Society, Campbeltown

AYRSHIRE DISTRICT

Dunlop Village Hall
19th & 20th Feb. 7.30pm
Adjudicator: TBC

Largs Academy (Y): *Girls, Boys, Others*, by Dan Morrison
The Dunlop Youth Players (Y): *Cut it Out*, by Trevor Struthers
Stewarton Drama Group: *A Galway Girl*, by Geraldine Aron
The Dunlop Players: *The Fat Lady Sings in Little Grimley*, by David Tristram

Tickets : contact Betty Matheson
matheson14@btinternet.com

GLASGOW DISTRICT

Cumbernauld Theatre
8th & 9th Mar. 7pm
Adjudicator: Russell Boyce

Castlemilk High School (Y): *Mobile Phone Show*, by Jim Cartwright
Kirkintilloch Players: *The Happy Journey*, by Thornton Wilder
New Victory Players: *Fate's Breath*, by Stephen Bean
Kirkton Players: *A Familiar Face*, by Andrew Bliss
Kirkintilloch Players (Y): *Scarfed For Life*, by Martin Travers
Rutherglen Rep: *Flying Colours*, (*) by Isabella Rae

Tickets £8 from Theatre Box office (01236 732887)

INVERCLYDE DISTRICT

Beacon Arts Centre
Greenock
21st – 23rd Feb. 7pm
Adjudicator: Jennifer Scott-Reid

Port Glasgow High School Junior DC, (Y): *Trafficked*, by Alex Broun
Greenock Players: *One Good Beating*, by Linda McLean
GIP Theatre Co: *There is no such thing as an accident*, (*) by David Carswell
Greenock Players: *Frater Patter*, by David Carswell
Greenock Players Youth (Y): *10 Ways to survive the Zombie Apocalypse*, by Don Zolidis
Greenock Players: *Contractions*, by Mike Bartlett
Kayos Theatre: *The Brothers Grimm Speculathon*, by Don Zolidis
Greenock Players Youth (Y): *Fireflies*, by Harry Glass
Kayos Theatre: *Extremism*, by Anders Lustgarten
PLAMF Players: *The Vampire Clinic*, by Peter McDougall

Beacon Box office 01475 723723

STEWARTRY DISTRICT

The Fullarton,
Castle Douglas
20th - 23rd Feb. 7pm
Adjudicator: Dave Bennet

Birchvale Theatre: *Dedication*, by Andrew Bliss
Crossmichael Drama Club: *One for the Road*, by Harold Pinter
88 Theatre: *Behind the Barrier*, by Muriel Gray
Newton Stewart Players: *Dick Barton Special Agent (abridged)*, by Phil Willmott
Birchvale Youth Players (Heughan) (Y): *It's a Cat's Life*, by Louise Wade
Birchvale Youth Players (Granite) (Y): *The Ghost of the Tree*, by Charles Robertson
Birchvale Youth Players (Urr) (Y): *A Dog's Life*, by Pam Valentine
Catstrand Youth Players (Clachan) (Y): *The Tick of the Clock*, by Ron Dune
Catstrand Youth Players (Kells) (Y): *The Dust of the Street*, by Harry Glass
Catstrand Youth Players (Ken) (Y): *Bar and Ger*, by Geraldine Aron
Castle Douglas High School DC (Y): *Rom & Ju-Lite*, by Shakespeare et al.
Newton Stewart Players Juniors (A) (Y): *Macbeth*, by Geoff Bamber
Newton Stewart Players Juniors (B) (Y): *Detention*, by Donna Brightwell

Tickets £6 (season £20)
from The Fullerton 01556 504506

WIGTOWN DISTRICT

Ryan Centre, Stranraer
2nd Mar. 2pm
Adjudicator: Alisdair Hawthorn

Stranraer Drama Club (Cults) (Y): *The Jungle Fling*, by Grier White & James Reid
Stranraer Drama Club (Connell) (Y): *Lizzie*, by Rhiannon Woonton/Mason Avci
Stranraer Drama Club (Souleseat) (Y): *Royal Confrontation*, by Ashlyn Kinahan

113 plays in the festival

(110 entries in 2018)

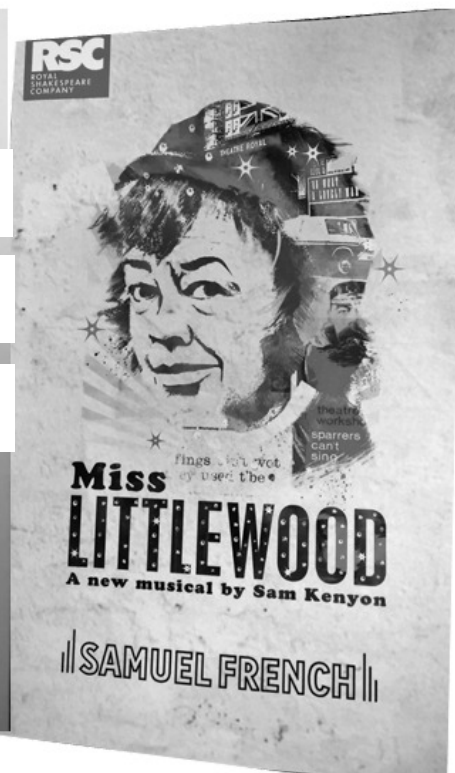
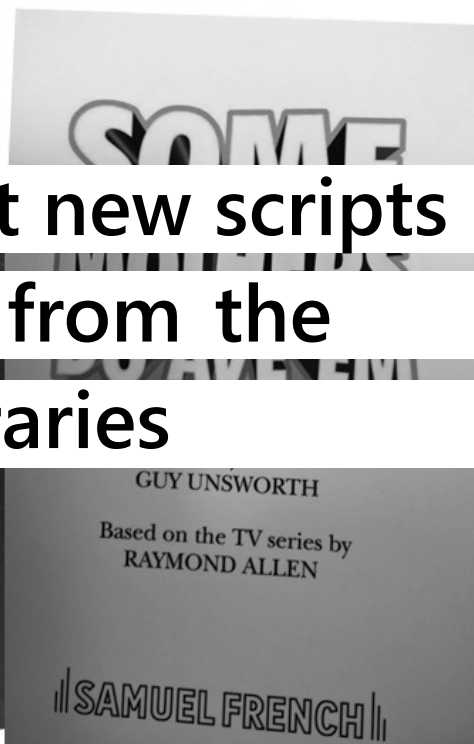
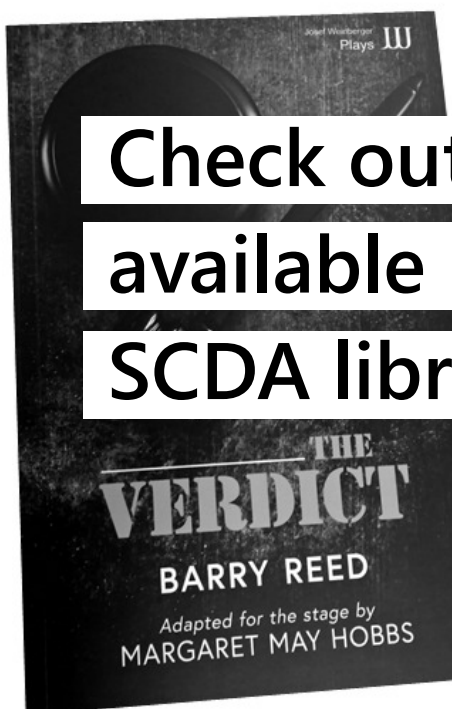
28 Eastern (29 last year)

12 Highland (16 last year)

31 Northern (31 last year)

42 Western (34 last year)

Check out new scripts available from the SCDA libraries



National Library, Edinburgh

Room 3/6, Summerhall Arts Centre,
Edinburgh EH9 1PL

Hours : Tuesday 2.15 - 6.30pm (last orders)

Contact details : Library@scda.org.uk

Librarians:

Douglas Currie (07879 877732)

Susan Wales (07799 408608)

Alison McCallum (07772 945612)

Inverness Library

Inverness Public Library, Farraline Park,
Inverness IV1 1NH

Tel: 01463 236463

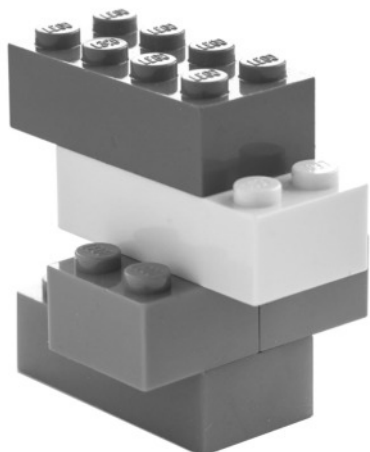
Hours : Mon & Fri 9am -7.30pm

Tues & Thurs 9am - 6.30pm

Wed - Sat 9am - 5pm

Library contact : Olga Kimmons

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.

Contact Carole through the National Office or directly at nda@scda.org.uk



Samuel French Ltd

***Stitchers* by Esther Freud**

Drama in Two Acts (many short scenes)

Cast: 5 Male, 2 Female

ISBN 9780573115561

Set in 1997 and based on a true story, this is an inspiring, heart warming debut play by best selling novelist Esther Freud.

Lady Anne Tree, one of the most aristocratic women in England spent a lifetime as a prison visitor seeing first hand the aggression, low self esteem and high re-offending rates among the country's most hardened criminals but Lady Anne thought she had found the answer – teach them needlecraft.

Loneliness, violence and despair dominate prison life but in one small room there is the hum of quiet industry – laughter, chat and the production of astonishingly beautiful work.

West End Premiere in May 2018 featuring Sinead Cusack, Michael Nardone and Ewan Stewart. Composite set.

'I don't know how I'd have survived the sentence without my embroidery – it's the colours when everything else in here is grey!'

***Teddy* by Tristan Bernays, Music by Dougal Irvine.**

Drama in Two Acts – Sides A and B

Cast: 1 Male, 1 Female plus actor musicians

ISBN 9780573115516

Desperate times call for Rock 'n' Roll.

It's London's Elephant and Castle on a Saturday night in 1956 with Teddy and Josie ready to hit the streets for a good time. Hair suitably quiffed, customary red lipstick and dressed head to toe in the latest threads. Even if it's pouring down, they are totally skint and someone wants them dead – a little trouble has never stopped Ted having a great time.

An award winning, punchy and lyrical ride through post war London complete with an electrifying soundtrack of original melodies performed by Johnny Valentine and the Broken Hearts.

'Teddy' is the ultimate story of teenage rebellion and the birth of a new musical era.

Energy and invention abound in this remarkable new musical. Music parts available on hire.

***Mametz* by Owen Sheers**

Drama in Three Acts (many short scenes)

Cast: 13 Male, 3 Female plus large ensemble

ISBN 9780573112775

A meditation on war, memory and the nature of time inspired by the writings of David Jones and Llewelyn Wyn Griffith recounting the story of the 38th Welsh Division's attack on Mametz Wood during the Somme offensive in July 1916.

Set within the context of a contemporary battlefield tour and moving between the present day, the 1950's and World War One, the script transports its audience into the frontline trenches and focuses on the intimate fears, hopes and loves of the

young soldiers risking their lives in an attempt to take the wood.

A wonderful commemoration of the First World War centenary blending narrative and poetry in an astounding exploration.

Challenging youth theatre material which could be staged as open air promenade performance.

Supplied with very extensive property, costuming, lighting, sound effects listings and names of all those tragically killed at Mametz.

The Go-Between

Book, music and lyrics by David Wood and Richard Taylor

Musical Drama in Two Acts

Cast: 8 Male, 3 Female

ISBN 9780573114328

Enthralling, beautifully textured and remarkably moving, this haunting new musical based on the classic novel by L.P. Hartley opened in the West End in 2016 starring Michael Crawford.

Leo Colston, a man obsessed by past events in his childhood, vividly recalls his unwitting role acting as a go-between for the beautiful upper class Marian and tenant farmer Ted, their illicit love affair dragging young Leo into an adult world of passion and intrigue.

This ambitious musical is a moving coming of age story exploring the shadows our past can cast on the present.

Helpful production notes, character descriptions including their singing range plus props, sound effects and costume requirements.

Scripts can be obtained through the SCDA discount scheme - please contact Brenda Williams at our national office for details. Geoffrey Whitworth and Scott Salver scripts can be borrowed from our SCDA National Library at Summerhall Arts Centre.

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

Our patrons pledge almost £6000 per year to SCDA funds

JBT Distribution
Killin Komedy Festival
Fintry ADS

Peter & Susan Baird	Douglas Currie	Tom Gibson	Alison McCallum	Alan Norris	Lesley Syme
Charlie Balding	Rosemary Currie	Gordon Hibbert	Iain McEwan	Fran Norris	Joy Talbot
Liz Balding	Graeme Dale	Marcus C. Howard	Hugh MacLachlan	Alice Oliphant	George Thomson
Christine Barron	Elayne Deary	Tish Howard	I. & A. MacLaren	Christine O'Neill	Mary Tweedie
Morna Barron	Esme F. Duncan	J. Gordon Hughes	Joyce A Macrae	Perthshire District	Susan Wales
John Biggam	Donald Farmer	Gill James	A. & K. Mitchell	Muriel Rae	Verna Ward
Derek Blackwood	Alastair Farrer	Stephen Lambert	Alan E. Mole	Anne Ramsay	Jim Witcomb
Winnie Brown	John K. Fraser	Christine Lawrie	Jimmy Monaghan	Keith Robinson	Benita Wylie
D. Buchanan	Ann Fuge	Anne Leslie	Andrew Muirhead	Alice Ross	
Gerry Burns	Tom Fuge	Bryan Leslie	Margaret Munro	Peter Stevens	Plus 8 anonymous
Iain Carmichael	Charlie Gallacher	Erika Leslie	Frank Murray	Ruth Stevens	
Sheena Carmichael	Graham Garson	Livingston Players	Jane (Dolly) Nicol	Rhoddie Stewart-	
Gill Coe	Paula Gibson	Trixi Macaulay	Miss P. A. Nicolson	Meiklejohn	

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 website.

JBT Distribution

are proud to support Scottish Community Drama.

All the world's a stage and all men and women merely players, but sometimes it takes the right company to get you there.



Tryst at 40

The Cheviot, the Stag and
the Black, Black Oil
(2018)



Tryst's roots go back to the 1960s...and specifically to the old Larbert High School near Falkirk. The then drama teacher Bill Graham had a great talent for spotting pupils with a talent for performing and helping them to develop that talent, nurturing it by entering them in local competitions and drama festivals.

In time, Larbert High School Former Pupils' Dramatic Society was formed. Led by Bill, its members were former pupils who had progressed in their chosen careers, still stage-struck, but now coping with work, mortgages and babies.

With former Falkirk Youth Theatre members now joining LHSFPDS, another new company was created with the snappier Tryst Theatre as its name - the rationale being that the famous Falkirk cattle "trysts" of the eighteenth century took place just up the road from our rehearsals at Larbert High School.

The first play chosen that year was *Whisky Galore*, a fine ensemble piece that provided roles for everyone. That was followed by the magnificent *Equus* by Peter Shaffer, which in 1979 went on to win the Scottish and the British Finals to great critical acclaim. At that time we were fortunate to have a wonderful designer in Mike Benzie and his fantastic horses' heads are still talked about to this day.



Thanks to Bill's knowledge of plays that would work with the actors available, a really eclectic period followed. The range is impressive – from *The Purification* to *Under Milk Wood*, *The Crucible*, *Godspell*, *The Daurk Assize*, *The Perfect Servants* and *Not about Heroes* to name just a few.

Around this time, we started on our travels which over the years have seen us clocking up the airmiles – the Isle of Man, Dundalk, Welwyn Garden City, Felixstowe, Norway and Israel to name a few.

The 1991 Norwegian trip was especially memorable and fun. We took *A Night in the Ukraine*, the zany comedy based on the Marx Brothers, to a festival in Halden. The show opens with a song that sets the scene and we thought a good plan would be to translate the lyrics into Norwegian to win over the audiences and get the show off to a great start. A friend who claimed to have a smattering of Norwegian translated the words, we learned it phonetically and blasted. We discovered the plays of John Godber in the 1990s, performing some of the first amateur premieres of *Teechers*, *September in the Rain*, *Bouncers*, and later, *April in Paris*. Following a chance meeting with an Israeli producer in a Dundalk hotel, we took *September*, the two-hander starring Carol Clark and Jim Allan, on a tour of Israel in 1995. Met with garlands of flowers at Ben Gurion Airport, we performed in Tel Aviv, Jerusalem and Ra'anana. Highlights included floating blissfully in the Dead Sea, standing ovations after every show and being hosted by the British Ambassador at a swanky garden party.

We've enjoyed performing in SCDA festivals over the years. We were honoured and delighted to win the Wheatley Tassie with *Equus*, *St Patrick's Day*, *Childhood*, *Teechers*, *September in the Rain*, *Travels with my Aunt* and *Art*, with *Equus* and *Art* going on to the win the Howard de Walden Trophy. Memorable times - which we mostly associate with kilts, Luton vans, Premier Inns and all you can eat buffets at our favourite Indian restaurant.

Indeed there have been many highlights over the years, and the most recent has been our fortieth anniversary show. In October 2018, Jim Allan directed sixteen actors and musicians in *The Cheviot, the Stag and the Black, Black Oil*, a fantastic ceilidh play we had done twice previously in the 1980s and 90s. Four Tryst members were in that first show in 1978 and it was great to welcome them plus some new members whom we hope will take the club on into the future.

Finally, a fortieth anniversary dinner in Falkirk's Park Hotel rounded off the celebrations. We reminisced, sang,



joked, talked about people and plays that were especially memorable and toasted absent friends – Bill Graham, Betty Kennedy, Dorothy Tripney, Mike Benzie and Robert Dewar – all five sadly no longer with us.

Over these forty years we've had a ball – full of fun, friendships and fantastic memories...while enjoying this great hobby that basically involves dressing up and pretending to be someone else for an hour or two. Here's to the next forty years!

Frank T. Murray
Tryst Chairman

CLASS ADS

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

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
Phone 0141 641 1465

PLAYS BY RON NICOL 50+ published one act dramas, comedies, youth plays, full-length plays and pantomimes. 450+ productions world-wide 130+ festival awards. Visit www.ronnicolplays.co.uk

NANCY MCPHERSON PLAYS For a selection of pantomimes and award winning One-Act plays including 'Fusion' (Scott Salver winner 2012) and 'Waste Management' (Geoffrey Whitworth runner-up 2011). Visit www.nancymcphersonplays.co.uk

MORAE SERVICES Bookkeeping and Payroll services for small to medium sized businesses, agent for HMRC for PAYE & VAT. Independent Examiner for Charity Accounts. Tel: 01738 446120 or email mo@moraeservices.co.uk

Director's Training



A joint programme of the Citizens' and SCDA

After over a year in development the Directors' Course got going with 9 aspiring Directors, Carole Williams, Guy Hollands, and actors Pete Collins, Ros Sydney and yours truly meeting on a Saturday morning in the Glasgow Scotland Street School (the temporary home of the Citizens' company).

I have made use of quotes from the course participants to give a feeling of what they got out of it. Quotes from the professionals are attributed.

We started with some games (we always started with games!) At first, I didn't get it, but it was clear that the 4 professionals thought it important. I learned why over the next few days and came to recognise the value of games in helping create a feeling of togetherness, trust and a shared playfulness. Anybody in the rehearsal room, who is not essential, is a distraction and can be a negative influence in that the actors and participants feel more exposed, or in other words, less safe.

Bit by bit we all got to know each other, and an atmosphere of togetherness evolved as we took part in a series of carefully planned exercises

I found 'the different ideas for making initial read-throughs more fun and less intimidating useful.'

'- who would have thought it could have been so enlightening? Reading fast, slow, every other phrase by another person, the words on the page came to life in a number of ways.'

In the introduction to the two demos (by Guy and Carole) the following key points were made in order to create a tone of helpful criticism and cooperation in our discussions.

We should: -

- **Focus on 'how' the director is working with the actors,** consider leadership and tone

- **Give specific positive feedback** 'I liked that because...' or 'I thought that worked well because...'

- **Ask clear and direct questions** that may not be answered, 'Had you thought about...' or 'Why did you decide to...'

- **Make an offer** 'I wonder if you tried...' or 'Perhaps at that point you could...'

We then watched the demos. We were all impressed by the quality of the performances of our two pros.

'The physicality with the pros was amazing. They had no fear of intimacy and by giving them freedom to play a scene the way they wanted to, was very very enlightening.'

We were invited to think about what we took away from this and the other activities. To help us in identifying a few specifics we were asked to categorise these as BIN IT/BAG IT or LOVE IT/SHOVE IT.

The second weekend, we were into directing practice. Each of the participants had been given a short play excerpt 2 weeks before, to allow preparation for the 25-minute rehearsal, during which the rest of us watched and took notes. We had 20 minutes for discussion.

This was a challenging thing to do - both Guy and Carole told me later they had found their demos very nerve-racking - so it must have been more so for the participants. Not all went equally well, which was difficult for the individuals concerned but was instructive in pinning down what was working and what wasn't (bin/bag).

'So I got through my directing but didn't like the feedback. Need to know the play inside out as well as backside foremost to direct.'

'Working with Ros and Pete, the professional actors was beyond fabulous. . Their feedback during our direction exercise was perhaps the most encouraging and informative.

'being observed directing a scene and getting feedback from everyone was a bit daunting but overall, I found it a very positive & encouraging experience.

And from Ros, giving her actor's perspective...

'What came out of the course was that confident leadership is key. And directors who can communicate clearly and concisely, while engaging and energising the team are likely to set the best tone for a productive rehearsal. Praise and constructive feedback is also really important. Ultimately, the actors are the ones up there doing it on the night - they need to feel confident and supported in order to do a good job. It is also important to keep rehearsals fun and surprising - laughter is important.

It was a pleasure to work on several pieces of text with the directors during the course. It was also interesting to hear the specific challenges that directing an amateur group can bring, and we discovered many of those are found in professional theatre also.'

There was so much more in the course that simply cannot be covered in this short article. In summary:-

'One of most important things I took away was the sense of camaraderie in our "team" and the new friendships made.'



'A very special experience and one I feel privileged to have been part of.'

'I am going to 'take away' the idea that a director is there to bring the best out of people. That doesn't always involve being controlling and telling people what to do, a more "hands off" approach can produce some surprising and original results. It should never involve being over-critical or rude which is actually counter-productive and restricts creativity.'

Ros: - 'Taking part in the SCDA/Citz Director's Course was extremely informative and enormous fun. I've been working as an actor, and more recently as a theatre director, for many years and in that time I have worked with a range of directors. Rarely, however, have I had the opportunity to reflect and analyse what I need and want from a director and a process.'

And the last word goes to Guy who said:-

'I do hope that participants were able to take new ideas and approaches away with them back to their clubs. I also hope people had fun and enjoyed themselves.

"The proof of the pudding of course will only be known when the participating directors get back into directing their next show. I do hope that the course will have had a positive impact and that it might be felt in some small way by everyone involved in the production, whatever role they are taking on.'

If you are interested in a fuller version of this article, and more information including the course plan and subsequent evaluation, please visit the SCDA website.

And finally, my personal thanks to all who made this possible with their input and time.

Tony Flisch
National Chair



SCDA's finances

The charts below summarise SCDA's National accounts for the year to June 2018. Remembering of course that individual Districts and Divisions also have their own accounts.

We have simply made less money recently than we have in the past. The trustees however, would be failing in their responsibilities if they allowed this to continue year on year.

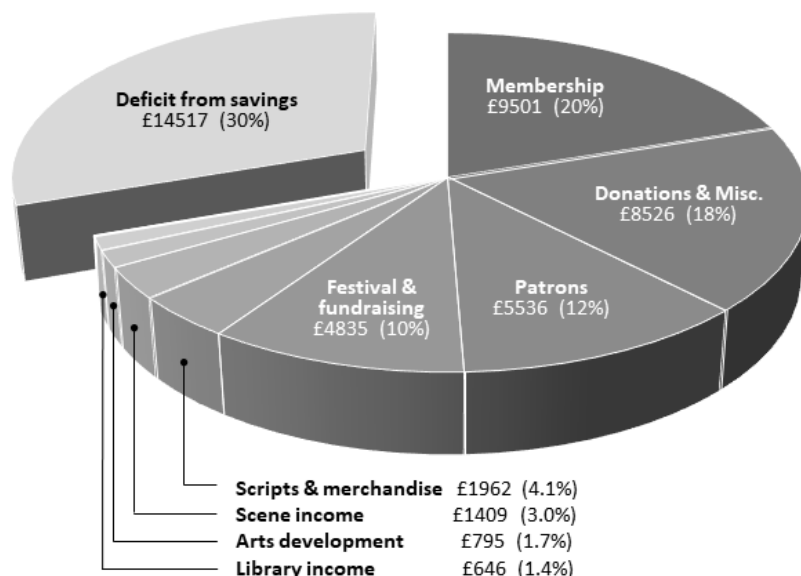
Clearly the best solution is for us to increase our income rather than think about cutting costs. Already with Fran Norris and Gordon Hibbert responsible for the patrons' scheme, and Gordon looking more broadly at merchandise and sources of income, we have made an excellent start.

We rely however on a substantial profit from our Scottish Final, which this year is at the Adam Smith Theatre in Kirkcaldy. Attendance is key; we need more bums on seats and not just on the evening the club you are supporting is appearing. We need to think about how we can make our festivals, and especially the final, more of an event, and not just the culmination of the One- Act Play Competition.

If, in two years' time, SCDA still cannot balance the books, we will have to think about reducing costs, but I am extremely hopeful that with enthusiasm and hard work, we will not need to.

Tony Flisch
National Chair

INCOME £33,210

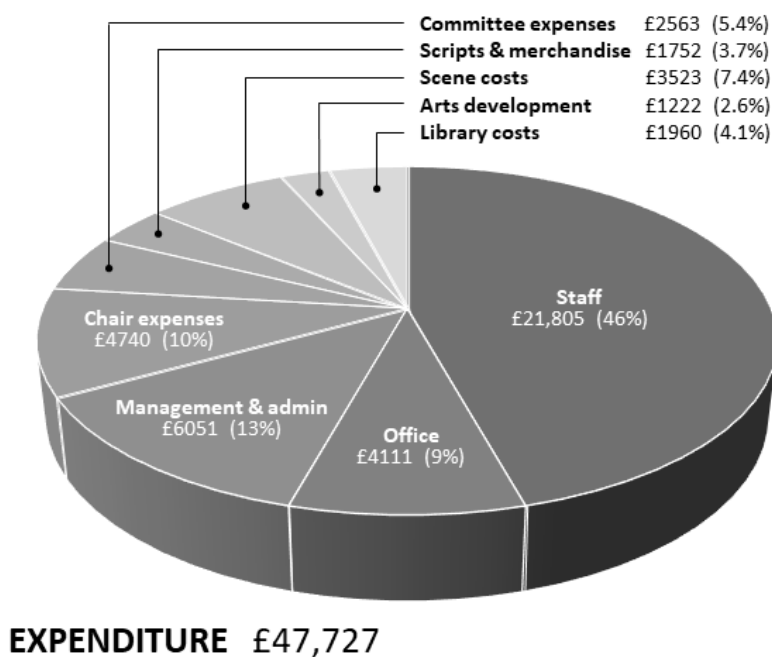


The charts accurately depict SCDA's National income and expenditure, as presented to the AGM. However they do not give a true picture of the year which, in fact, is not quite as bad as it appears. Two significant sources of income were received after the accounting period:

- The Scottish Final surplus was just in excess of £4700.
- Gift Aid claim proceeds of £2400.

These items will be carried-forward to next year's accounts. Taking account of this income reduces the deficit for the year to approximately £7417, which is more than £3000 less than the budgeted figure of £10586. We want to be using these reserves however on supporting artistic initiatives, and not staving off the day when we run out of funds.

For the last two years we have approved a budget that requires us to dip into our reserves to cover costs.



EXPENDITURE £47,727

Murder Mystery at the AGM

Friday 16th November 2018 saw a gathering in the Queens Hotel, Perth for the start of the SCDA National AGM and conference weekend.

The BBC mike stood sentinel-ready. The sound effects table lurked with trays of dried peas, boxes of gravel, whistles etc. Challenged to engage our brains and stomachs we settled down with our pre-prandials to this Murder Mystery dinner which was attractive, delicious and good value – the meal I mean!

Various skulking be-wigged National Committee members hinted at the coming communal party piece. The programme revealed a right rogues gallery I can tell you.

Background stories unfolded between soup and mains, the dastardly shocking (both senses of the word) deed done between mains and pudding. But by Whom? Alibis came and went as did coffee and mints, then we were locked in (not really) to decide the villain's identity. The Hercule Poirot of the evening was on table 2 – our own Carole Williams.

The consensus was - "That was Fun!" Thanks to Tony, Gordon, Carolyn, Fran, Stephen, John, Lesley and Grant and my star of the show Betty Mathieson with her perfectly pancake-flat delivery on tippy-toe at the mike.

Saturday am afforded a guided tour of the new improved refurbished Perth Theatre. A spacious level forecourt in the new Mill Street main entrance led to a larger foyer with Box Office and open-plan cafeteria. Wider stairs and a lift were appreciated and led up to the restaurant and auditorium. Throughout there is a happy melding of modern touches in the largely retained traditional ambience of the theatre that we know and love.

At 1pm business began under Acting Chair Tony Flisch. Again only approximately 10% of members attended and you couldn't blame the weather.....

Good news - we have located all the funds SCDA needs to remedy its fiscal deficit. Not-so-good-news – the bulk of it is still in people's pockets. Please remember fundraising, donations, raffle proceeds and merchandise. Some folk and clubs are very good about this but we could do better. Magazine postage was suggested as a culprit but general murmurings protested we look elsewhere for savings and keep the sight, sound, smell and feel of our paper Scene.



The last act was a class act talk by Jenifer Scott-Reid. Remember this bundle of cheerful energy at the MacRobert Arts Centre, British Final? Summarising her impressive CV into two words - Problem Solver - Jennifer had us 'Facing the Future' by identifying challenges, tackling issues, implanting change (yes change!) where indicated. We should reduce red tape by not only thinking but doing OUTSIDE the box, networking between clubs. All this advice infused with her breath of adaptability and radical fresh air.

'There is always a way forward, just find it!' made an inspiring finish to the 2018 AGM.

Benita Wylie



Panto time at EPT

