

Autumn 2018

scene



*Success for
Stromness*



The magazine of Scottish Community Drama

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In this issue



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❖ Youth Final, Plockton p.11-13





SCENE No.160

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

Scottish Charity No. 021397

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- Angela Binnie
- Walter Hampson
- Stephen Lambert
- Isabella Rae
- Muriel Rae
- Susan Wales
- Benita Wylie

Scene magazine

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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

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Cover

The cast and director of Stromness DC, winners at the National Youth Final, Plockton.

Photo by Cat Krisp Camp Photography.

Chairman's Chat

Hello

What a Summer it has been for SCDA!

Our Youth Festival culminated in a fantastic Scottish Youth Final held in Plockton, where in all honesty any of the performances could have been awarded the winners title, but congratulations to Stromness Drama Club who gave such a polished performance. Congratulations also to Kirkintilloch Players who were the first ever recipients of the Colin Peter Theatre Award for creativity & imagination. Of course the dramas weren't only on the stage, as Michael Emans, who was to adjudicate, sadly became unwell the evening before and was unable to attend, leaving Reserve Adjudicator Ann Fuge to step into the breach, and she did a great job! Michael is well on the road to recovery and we look forward to seeing him soon. A great time was had by all in Plockton and a huge thanks to all involved in the organisation.

And then on to Stirling, where SCDA had the proud honour of hosting the British Final. If you have never been to a British Final it's difficult to describe the friendly atmosphere of celebration and friendly rivalry as the best of the Nations compete for the title and Aberdour Players did us proud. We were blessed with brilliant sunshine all weekend and Scotland and Stirling were certainly shown off at their very best to our visitors, who all complimented SCDA on a great weekend. Again, a HUGE thanks to all involved in the organisation and congratulations to Wales who were crowned winners.

As you may be aware, for this edition of Scene, this column should perhaps be called Ex-Chair Chat, as I have taken the decision to resign my position as Chair. It wasn't a decision which I came to lightly or quickly but circumstances were such that it was the right time. I have been VERY proud to be Chair of this amazing organisation and I have been very lucky to meet some lovely people in my years as Chair and Vice-Chair. I know that the Clubs that make SCDA what it is will continue to thrive and I wish the best of luck to the National Committee as they go forward.

I will keep in touch,

Jackie

Jackie Westerman, chair@scda.org.uk

Welcome....

To new members

Margaret Lilley - Glasgow District

Jim Fotheringham - Falkirk District

Fiona Main - Falkirk District

To new Clubs

Jazz Hands Scotland Productions

Dundee Dramatic Society

Thank you....

Donations from

The Mercators,
Arbery Productions,
B McKenzie,
R. Stewart-Meiklejohn,
Gilbert and Anna Price.

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

Tony Flisch vicechair@scda.org.uk

Annual Conference and AGM weekend

The National Conference weekend is quickly becoming an annual event not to be missed. This year we will be holding it in Perth on 16th & 17th November 2018.

On the Saturday morning we have organised a tour of the newly refurbished Perth Theatre at 10am. Numbers will be limited so it is advisable to book your place early. All are welcome to the AGM but if you are interested in the theatre tour and meeting up on the Friday evening for dinner including entertainment contact the National Secretary on secretary@scda.org.uk. Accommodation will be available for both evenings.

Detailed information on the weekend, including accommodation and room rates will be posted on the scda website scda.org.uk and in the October newsletter.

National AGM

Notice is hereby given on the Annual General Meeting of SCDA to be held in Perth on 17th November 2018

- 1 - To approve the minutes of the AGM held in Pitlochry on 4th November 2017
- 2 - To consider and approve the Trustees Report and Financial statements for the year ended 30th June 2018
- 3 - Any other competent business

By order of the National Committee

Tony Flisch

Acting Chair, SCDA National Committee

Suite 88 Stirling Enterprise Park

Stirling FK7 7RP

Proxy forms, Minutes of 2017 AGM, Trustees Report and Financial Statements will be available online or from HQ from 1st October 2018. Paper copies can be requested from Brenda at headquarters@scda.org.uk

Divisional AGMs

Eastern Divisional AGM will be held in Royal Scots Club, Abercromby Place, Edinburgh on 20th October 2018 at 10.30 for 11am, confirmation of attendance, AOCB matters to add to agenda or other enquiries to admin@scdaedinburgh.org.uk

Highland Divisional AGM will be held in the Florians Theatre, Inverness on Saturday 27th October 2018 at 1pm (13.00hrs)

Northern Divisional AGM will be held in Inn in the Park, Aberdeen on Sunday 30th September 2018 at 1.30pm (13.30hrs). Lunch at 12 noon please contact peter.esson@tiscali.co.uk to book.

Western Divisional AGM will be held in the Park Hotel Kilmarnock on Saturday 20th October 2018 at 2pm (14.00 hrs)

Thanks Jackie

As acting Chair of the National Committee I would like to thank Jackie for her years as our chairman.

She will be remembered as a cheerful, hospitable popular personality who ably fronted SCDA both at internal and external events.

I am glad she is carrying on her role as the Western Divisional Treasurer and so will continue to make an important contribution to the Association.

We wish her well for the future.

Tony Flisch

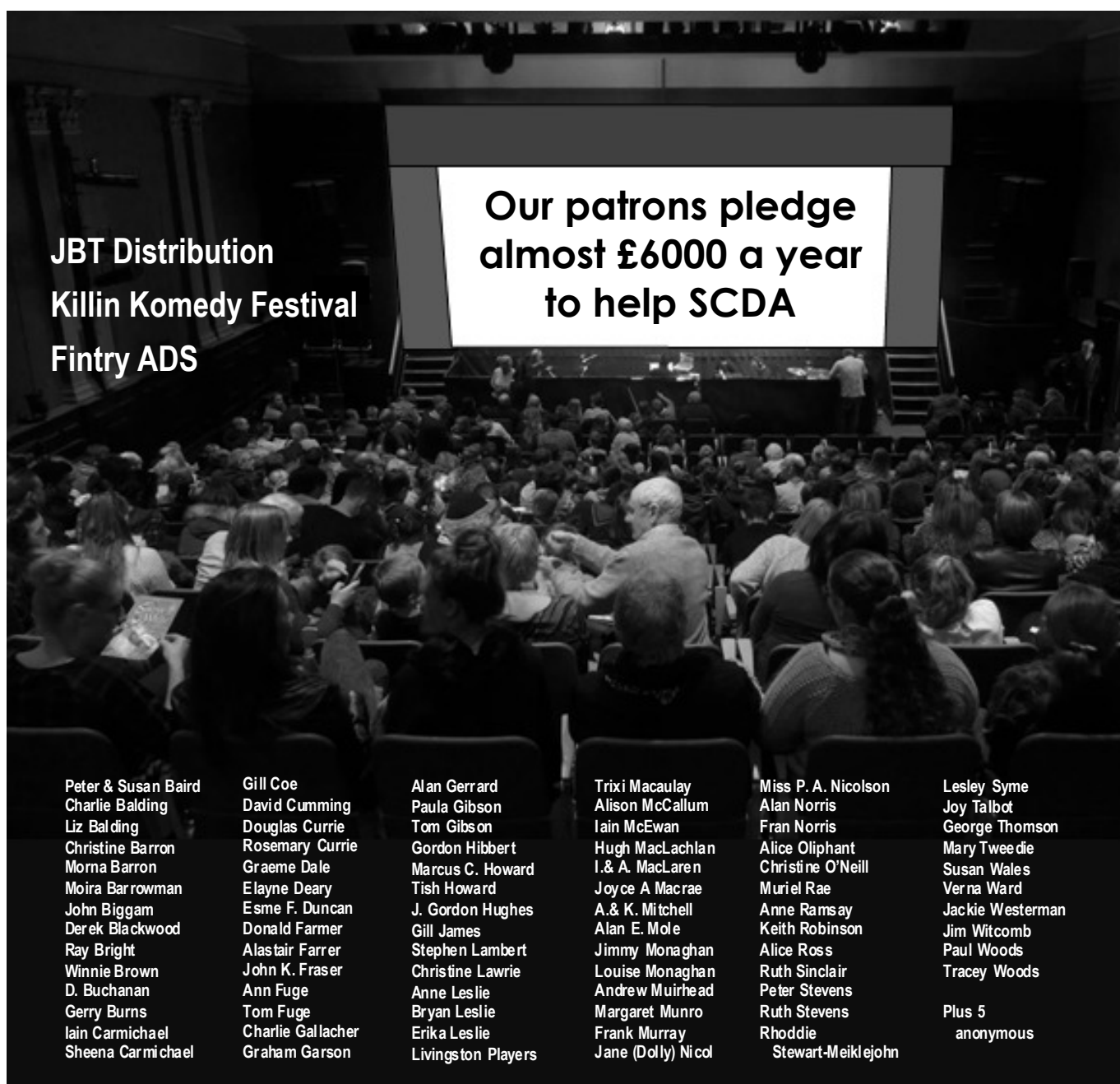
Patron Scheme.....

I am delighted that we have progress to report once again with our Patrons Scheme following efforts at the recent British Final. Although the weekend is shared with 3 other nations we were present with our newly acquired pop-up banner and revised leaflets to attract attention and say hello to our supporters.

I'm pleased to say that 2 new recruits have now joined us. Fran Norris and I met lots of existing Patrons at the event and were able to express our thanks for the generous support you have given over the past few years. If we didn't see you there then please be aware of our appreciation.

As plans are made for future productions please consider a fund-raising effort for SCDA funds. Maybe your Club could donate the raffle proceeds from one evening or even have collection buckets at the exit? Many clubs are doing their bit, but more are needed. There are lots of possibilities and your efforts will help support us going forward.

Gordon Hibbert
Fundraising Convenor



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almost £6000 a year
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Susan Wales
Verna Ward
Jackie Westerman
Jim Witcomb
Paul Woods
Tracey Woods
Plus 5
anonymous

Thanks to your support, the SCDA has raised over £35,000 from our Patron Scheme in the past few years. Special thanks to those of you who have chosen to top-up your donation to account for inflation.

Please consider joining. Application forms are available from HQ or from our website.

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

Reserve Adjudicator Workshop

On Saturday 14 April, I joined 17 participants in the Park Hotel, Kilmarnock on a course designed to give SCDA members an insight into the processes of adjudication.

This collaboration between SCDA and SASDA was borne of a conversation between our own Carole Williams and Jackie Westerman following their observation that there was no support for SCDA's



Reserve Adjudicators. Further discussions then took place with Dave Bennet, SASDA Chair, and a course was devised. Western Division kindly agreed to financially support and host the event, which was open to all. It was hoped that the pool of reserve adjudicators would be enhanced as a result. We were all very grateful to Kilmardinny Players (who have not entered an SCDA Festival for some years) for volunteering to perform two scenes from Terence Rattigan's 1954 play "Separate Tables". What's more, some of them wanted to be present while their performance was analysed and critiqued after some explanation of the adjudication process, a very brave decision bearing in mind that most of the trainees were wearing 'L' plates!

After a brief intro, the course participants, in two groups, were asked to list the personal attributes, and knowledge that a good adjudicator should possess. For some reason these were written on a chart with an outline of what Carole called a gingerbread man, but to my eyes it looked like the outline of a murder victim at the scene of a crime. While they talked about attributes, I mulled over the

adjudicators I had encountered in the past that I would like to see inside that outline – but I digress. I'm not going to repeat the list that emerged – each of us has our own idea of these qualities and attributes.

Dave then spent the next half hour talking about the adjudication process and his view of these attributes. A good adjudicator should:

- demonstrate strong skills with verbal and written communication
- exhibit credibility
- be prepared
- be tactful
- not have fixed ideas
- give constructive criticism – if something is wrong suggest ideas to fix it
- engage in self-reflection and
- dress appropriately.



The adjudicator must read, study and research the script beforehand, identifying the challenges that face the company in staging the play. It is against his perception of these, that the marks are determined. While instinct plays a part, the adjudicator goes deeper than that and sometimes this can be at variance with some audience perceptions.

Any cuts to the script, which have to be approved by the copyright holder, have to work.

Finally we need to be aware that people generally want to

be liked and criticism can be taken personally. We then watched Kilmardinny Players perform the first scene, and then there followed some discussion on the scene we had witnessed. Sometimes it's hard to distinguish between acting and directing. For example the choice of prop is probably the director's while what is done with it may well be the actor's choice.

Before the adjudication it helps to have sheets prepared for each play with the actors names listed with space for comments. We then broke for refreshments, and then summoned by Carole's alarm we settled down for the second scene.

Some of the participants had been unable to read the play beforehand, which put them somewhat at a disadvantage, but nevertheless, each was asked to give a score for each of the four areas. Scores varied quite a bit, though for an adjudicator, consistency across a festival was the most



important thing. For acting there needed to be some sort of averaging across the actors, but weighted depending on the size of their role. For a two hander, a weak actor would have more impact than, say in a play with 6 characters. A person with a very minor role who did not perform very well should not have a great impact on the score. The difficulty of the play too, had to be taken into account.

We then discussed how we felt the afternoon had gone, and possible further steps.

Generally people felt they had gained a fair insight into the adjudication process, but none felt he or she was now equipped to stand on stage and give a public adjudication. For the future, it was felt that a piece involving fewer actors would be easier to mark.

The afternoon was rounded off by thanks from Jackie Westerman to the tutors, Western Division and most of all to Kilmardinny Players for putting themselves forward as willing guinea pigs. Carole and Dave both learned a lot about how to structure this first session and will consider next steps. It is hoped that similar events can take place in each division and if you would like your division to arrange this why don't you contact Carole on nda@scda.org.uk

Tony Flisch



Pot Luck Quiz

(Answers on page 17)

- 1 Where in the body is the Malleus bone?
- 2 China is made up of how many time zones?
- 3 Which Is Shakespeare's shortest play?
- 4 What sort of creature is a Bombay Duck?
- 5 Which country is crossed by both the Equator and Tropic of Capricorn?
- 6 Name ABBA's last UK hit?

Advertising in Scene

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

Discounts available for repeat adverts.

Letters to The Editor

Ayrshire District revival

I have been a member of an SCDA club since 1999, only recently becoming an individual member in 2017 after being elected as Vice-Chairman of the Ayrshire District.

Sadly we were unable to hold a festival in 2018, due to the lack of entries and the recent ill health of our Chairman, May McFarlane. However, as part of my remit as Vice-Chairman, I have resolved to put in the time and effort to try to get the Ayrshire District Festival back for 2019.

The Ayrshire Committee wanted to know why clubs were not entering the festival; was it the venue, the timing, the cost, so I created a letter which was emailed to all Ayrshire Member clubs as an expression of interest.

I'm sure all District/Divisional committee members and normal members are concerned that clubs are not entering and as a result certain areas do not get the chance to potentially represent Scotland at the British Final. Ayrshire have been represented by Stewarton Drama Group at British Finals, and in 2008 the group took home the trophy with a production of 'One Good Beating' by Linda McLean.

Scotland is full of talented amateur drama groups and the number of Facebook posts I see relating to productions is increasing – we need to do something otherwise the One Act Festival will disappear denying amateur performers from being able to act in a professional theatre.

Alan Mitchell

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.

EASTERN DIVISION FULL LENGTH FESTIVAL RESULTS 2017/18

There were eight entries in the 2017/18 Full Length Festival and the result in ascending order was:

Third place **Leitheatre**

with *Bouncers* by John Godber

Second Place **Edinburgh Theatre Arts**

with *The Memory Of Water* by Shelagh Stevenson

and the winner

Edinburgh People's Theatre

with *The Diary Of Anne Frank* by Frances Goodrich & Albert Hackett, adapted by Wendy Kesselman

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

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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.

Obituary

Ron Cattell 1923-2018

Born on 26th April 1923 in Welling, Kent. Ron had a happy childhood, holidaying in France where he became fluent in the language. In 1930 he joined his school's drama department and also learned to play the piano. His music teacher took him to the Queens Hall, London for a concert by Sir Malcolm Sargent and that was him hooked. Knowing French he became bilingual and new more French than his teacher.

After secondary education, Ron joined the RAF 1940 - 1949 as an Instrument Engineer during and after WW11. He started many military bands within this period including a 35 piece band in Kirkham, Lancashire. In the RAF band he learned various instruments then became Bandmaster playing at concerts, dances and parades. One of the bands early recordings can be found in the RAF archives in the Imperial War Museum.

At the end of the war Ron applied for his discharge papers in order to attend University, thence on to Teacher Training College at Moray House, graduating in 1951 with a MA Languages.



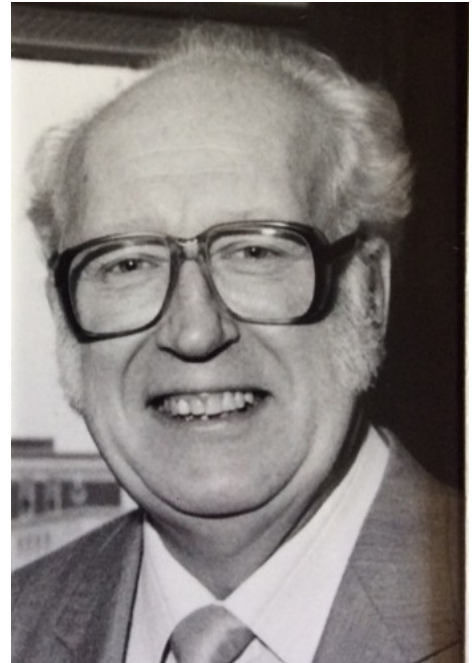
Ron went on to produce/direct a number of Gang Shows in the 70's., culminating in taking the Gang Show to Kent in 1978. He also directed Gilbert & Sullivan's Pirates of Penzance at the Kings Theatre.

For over 20 years Ron was Choirmaster/Organist at Gilmerton Church and in 1972 he was Conductor at Liberton Kirk for the BBC production of "Songs of Praise". From 1959 - 1983 every summer he did "Children's Hour" at the Bandstand Princes Street Gardens going under the nickname of "Uncle Ron".

During his life Ron had various teaching roles, Head of Division and Assistant Principal at Stevenson College, Edinburgh then moving to Maidstone, Kent to take up the post of Department Principal, Mid Kent College then later he accepted the post of Director of London Chamber of Commerce Institute's Examination Board from 1975 - 1988.

Ron's acting and directing started in 1948 with the St Andrews Drama Club and School Theatre Company. In 1956 he founded "The Pedagogues", then in 1966 he joined EPT and successfully took 2 plays to the Felixstowe Festival.

During 1998 - 2012 he directed a number of plays for Leitheatre. Ron was Chairman of Edinburgh District in 1969 and later served on the District committee.



From 1973 to 2011 he adjudicated District Festivals from Lothian to Orkney.

In 2014 at the age of 91 he directed "The Vow" for the Mercators, advancing through to the Divisionals.

From 2016 every Tuesday and Friday, weather permitting, you would find Ron cycling. He continued this trend until just before his 95 birthday. Living life to the full.

Ron still wanted to entertain the public and at the ripe old age of 93 he formed a group called "We Three" entertaining in church halls, womens' guilds and residential homes. As they say "you can't keep an old dog down".

As his health deteriorated Ron moved into Erskine for Ex Servicemen in Edinburgh where he passed away peacefully on 26th April 2018. There are only 4 words left to describe Ron Cattell:- **"A MASTER OF PERFECTION"**.



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 at scene@scda.org.uk and we will advise you.

Clubs please note, you can get 4 copies of Scene for £10 plus postage. Just send your request to HQ

JOHN MORLEY'S PANTOMIMES

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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

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"Written by John Morley, this is panto at its best"
(The Guardian)

From SAMUEL FRENCH Ltd.

Plockton's Youth Final

The rain and flurry of midges did not in any way spoil a wonderful day in Plockton for the National Youth Final on 16th June.

The four teams from Kirkintilloch, Stromness, Wick and East Lothian put on a wonderful show for the small but very appreciative audience. Unfortunately due to sudden illness the adjudicator Michael Emans had to cancel, and at virtually the last minute, (just before breakfast on the day) our reserve adjudicator Ann Fuge had to step into the spot, - many thanks Ann you did a great job!

First up was **Kirkintilloch** with *Chatroom* by Enda Walsh. A difficult thought provoking piece about the use of chatrooms and how cyberbullying, manipulation and persuasion can effect adolescent insecurity and vulnerable young people.

Next was **Wick Players** with *Hoodie* by Lindsey Price. How lovely to see such a large cast of enthusiastic young people. School kids face regular questions, 'What do I wear? What if it's the wrong thing? Do I stay in the clump or risk standing alone?' The play examines image and appearance issues for the young.

Third up were **Indelible Arts Theatre** with *Girls Like That* by Evan Placey.

Again a huge cast of fifteen girls. An urgent and explosive play that explores of the pressures on young people today in the wake of advancing technology. When a naked photograph of Scarlett goes viral, she becomes the centre of attention for all the wrong reasons. But while rumours run wild and everyone forms an opinion, Scarlett just stays silent...

Last but by no means least **Stromness Drama Club** with *Stressed* by Alan Haehnel. For Alex, it's school, for Josh, it's his girlfriend, for Carmen, it's dealing with her coach and Mindy's frustrated with her parents. Stress is driving this quartet crazy - so much so they can't stop talking about it. The author said 'This play is a symphony of sound and character.'

Ann was impressed by all four plays and said it had been a difficult choice but in the end the Quidi Vidi Trophy was awarded to Stromness Drama Club. The new 'Colin Peter Theatre Award for creativity and imagination', in memory of past Chairman and adjudicator Colin, was presented to Kirkintilloch Players.

A successful day ended with pizza and cakes for all.

Morna Barron

Here are three of the team's stories -

Wick Juniors

Wick Junior Players attended the National Youth festival, which was held in Plockton High School in June this year.

The strong and large cast of 19 children from Wick Juniors had an early start leaving Wick at 7am and travelled by bus to Plockton. The bus journey of approx. 5 hours was passed by singing songs from past panto performances, which was enjoyed by all on board, even the bus driver!!

The children who were some of the youngest in the competition, with the average age being 14 years old were certainly up to the challenge of the clubs first National festival.

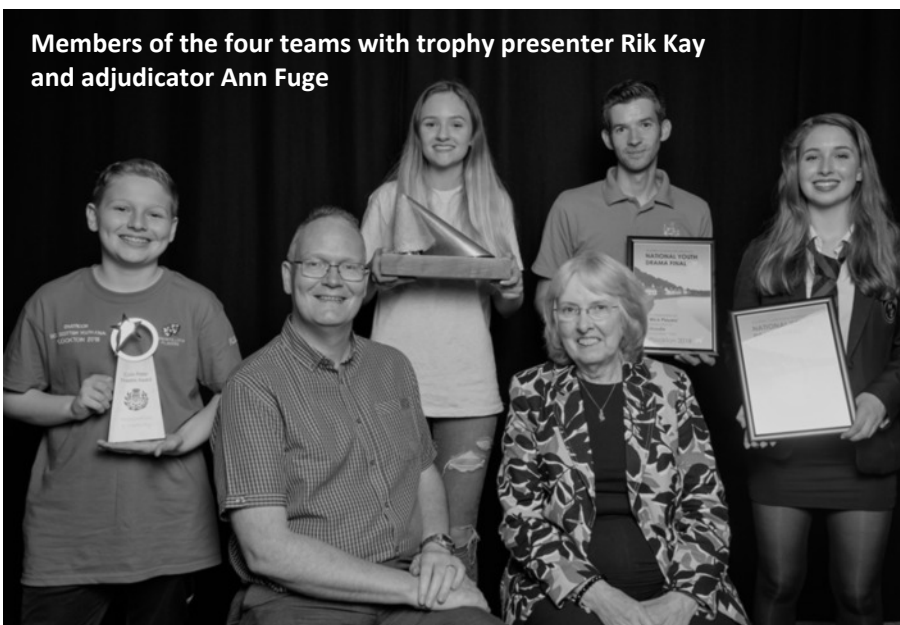
Wick junior players brought to the stage the play *Hoodie* written by Canadian author Lindsey Price. The Playwright sent an encouraging email to the children to say how thrilled she was to have her play take part in the final and wished the club, the very best of luck.

The play is about the struggles with teenage life and the demand on teenagers to present themselves in a certain way that is deemed acceptable in today's current modern society that we live in. The play was well received with the supporting audience providing the laughs that the children hadn't heard in the rehearsal rooms.

Unfortunately Wick Juniors did not take any trophies home this time, but we would like to say a big well done to the Stromness Youth team.

The club had an overnight stop in a youth hostel, much to the delight of the children. As you can imagine getting 19 exited and adrenalin driven children to sleep was a task in itself! It would be fair to say that all on the Hoodie journey have thoroughly enjoyed the experience of the festival and hope that in future Wick Junior players can take that trophy home to the Highlands.

Kelly Davidson



Members of the four teams with trophy presenter Rik Kay and adjudicator Ann Fuge



Stromness

When I was first given the script to read over, I was in the dressing room of the 2017 Stromness Drama Club pantomime, *Jack and the Beanstalk*. I adored the script and the way it was written, but knew it would take a lot of work to be effective.

I was undecided as to whether or not I would take on the role, What with exams just around the corner. Ultimately, I decided “why not?” and welcomed the break from studying. Our rehearsal space was far from a performing arts drama theatre - a room with two temperatures (Freezing and Boiling) and wobbly tables as beds!

Our director was a star as he lived on Westray and got a boat in for every rehearsal and always turned up on time, but a certain Fiona Towrie provided us with extra afterschool rehearsals on a Friday. One particular favourite memory of mine was a rehearsal on “projection”, where we all went on top of a mound outside our house and practiced yelling the finale of the play, terrorising the local livestock in the process.

And there we were on the stage of the Orkney Theatre doing our first performance for the Scottish

competition. We were nervous, yet excited at the same time, performing for more than 400 people! And the moment we’d all been rehearsing for months was over in a flash. Friends and family in arms, we listened to the adjudicator as she gave out the trophies and awards. We were awarded the third place overall trophy and first place in the youth section.

And our next stop was Carnoustie for the Northern divisional youth final.

A few weeks before we left for Carnoustie, Sarah Oliphant set up an online group chat with us to help ease us into meeting them. That meant that when we met we weren’t complete strangers getting to know each other.

After the results of the divisional final,



the Carnoustie Crew made us feel very welcome as they had put together an after party for all the teams. We sang the night away with the Carnoustie

crew until it was time to say goodbye and prepare for Plockton.

The drive to Plockton was a long one, but we had a laugh and great bus banter all the way down. When we arrived at Plockton High School we got a glimpse of who we were up against and reality sank in. At that point we realised there was only four of us, whereas the other teams were much bigger drama groups.

After a short technical rehearsal we all walked down to Plockton for a breather. As the rain got heavier we sought refuge in the Plockton hotel, which (by some twist of fate) featured a wishing wall and to wish one would place a penny on the wall and make a wish. And with this, wishes were made and pennies were laid. As the evening drew closer and the hall filled up I was thinking how nice it was to have family members and people wishing us luck. Since we were on last we could sit back and enjoy the other plays.

Before we knew it we were psyching ourselves up ready to perform our final performance for the Scottish youth finals. And we began each speech flowed effortlessly into the next we remembered all of our lines and didn’t slip on any of them we had the audience hooked till the crescendo. Having a great audience, especially when performing a more comedic play, is crucial and we couldn’t be more thankful for having such a responsive audience.

And all our hard work for six months had paid off as we picked up the winning trophy.

I’d like to thank my fellow cast members Ellen Moar, Oliver Johnston and Jayden Taylor for perfecting their roles and making me smile, the experience (I’m sure they will agree) has bonded us for life.

Audun Towie



Kirkintilloch

The road to Plockton began like most shows begin: with an audition. I was immediately interested in the play, as the themes explored in the show really hit close to home as I was bullied in primary school.

The audition was held in the Turret Theatre, a small theatre the Kirkintilloch Players call home. We were given a script and told to read a small section of it with someone they paired us with. At the time, I thought I had done very well, but I then had to wait until we got the email that told us if we got through or not.

The email arrived, and I did not hesitate to read it: I had been cast in the show and the date and time for the first rehearsal was written underneath. I was ecstatic as it was a new opportunity and a new experience for me.

At the first rehearsal the parts were given out to everyone. I was cast as Jim, a depressed 15-year old boy who feels lost and begins to talk to two people who want to see him “do something” to himself. This was a challenge to me, as I’m naturally bright and positive, not miserable. But, I decided that I was going to put 100% into it, no matter how hard it was.

After 4 months of hard work, many hours of box-moving and a few dozen cups of tea, it was time for the first

round. Everyone was nervous as we usually don’t have competition in the first round. We performed first on the second day of the competition. After a few hours of waiting, we were told that we had won the Glasgow District Youth Trophy and the Anne Brown trophy for the highest mark in acting. We were so happy to have won and were now keenly anticipating the second round a week later.



It finally rolled around, and everyone was very excited to go down to Stewarton and perform in the second round. We performed second in the evening half of the day. We were nervous as the plays before this were very good. Later, we found out we won the Cora Anderson trophy and had gotten through to the final! We were so happy to have won that some tears were shed. We had a long break to the final, so we rehearsed for the next few months.

Then the wait was finally over: The final was upon us. We drove up to Plockton, which took 7 hours. It would have been 6, but an accident on the road added an hour on to this. We stayed in a small Bed and Breakfast called The Haven, and then the day of the final arrived.

We were first on in the evening, and we put 100% into our performance. It paid off, as my dad later told me the silence at the end was a stunned silence, not an awkward one. The awards were handed out, and we sadly didn’t get the Quidi Vidi award, but we were, however, the first team in history to win the Colin Peter award for imagination and creativity. We were very proud to have won that.

No matter what happened, our driving force was always teamwork. Our club are very proud of our achievements, and we hope to enter next year and be as successful as we were this year and the year before.

Fionn Cameron

Theatre pictures by
Cat Krisp Camp Photography

Indelible Arts Theatre’s cast



Killin Komedie Festival

We travelled to Killin on Friday 4th May filled with anticipation and a few nerves as we were performing on behalf of Edinburgh's Mercators at the Killin Komedie Festival being held on 4th and 5th May.

There were two performance areas – the main stage and a side stage, now also equipped with lighting. There was a small bar and the audience was seated 'café style' making for a lovely relaxed atmosphere.

Friday night was kick-started by Gordon and Glenda from Killin Players performing "Happy Jack" by John Godber

Also performing on the main stage were Birnam Institute Players with Billy, Karen and John presenting "Sub Contract" by Bob Davidson, which won second place in the 2018 Scott Salver competition.

Bob Davidson entertained us on the side stage with songs accompanied by his guitar, and Colin and Chaz, aka Malcolm and Kevin, brought nonsense to the evening - all over the place!

Also on the side stage, Sharon, our international guest (from Blackpool) read us some of her pithy poetry and Glenda and Alex made us giggle with the "I can't believe it's not butter" sketch from Vicar of Dibley.



As usual we had many laughs between acts and other acts between laughs (!!) with everyone taking part in the raffle and the auction with great spirit, responding generously to Gordon's exhortations-cum-persuasions. The finale was an 'interactive' cowboy story read by Lesley featuring 'volunteers' drawn from the assembled luvvies - followed by a lavish spread organised by Alex and Glenda to be greatly enjoyed by everybody.

Our tech rehearsals on Saturday afternoon (which was the only proper rehearsal ever held for two of us!) were such an enormous relief as things came together, thanks primarily to the kindness and cooperation of the Killin team.

Saturday evening began with the first of four plays on the main stage with Norbe, William, Laura and Donna from The Attic Players presenting "Walter" by Murray Schisgal

Second up were Angela and Paulette from The Mercators with "Shoppers" by Jean McConnell.

Thirdly Niall, Susan and Jeff from Perth Drama Club entertained us with "Murder by Midnight" by Jeff Goode a "radio play" with comic sound effects.

The fourth, "All By Myself" by Robert Scott, was performed by Mark, Martin, Diane, Chris and Janna from Leslie A.D.S.

On the side stage Susan and Alison, representing The Mercators, performed "Rock-A-Bye-Baby" a short sketch by Paul Groves and Peter and Lynne from Thornhill Players entertained us with "The Golden Years" by Joe Starzyk.



Never forgetting Colin and Chaz making us titter with their mad antics, plus Sharon with another selection of her amusing poems.

The pièce de résistance (aka peace—no resisting) consisted of more 'volunteers' cast as various types of radio commentators broadcasting simultaneously but only heard spasmodically, the resulting chaos providing final giggles. To round it all off again Alex and Glenda put on another wonderful buffet which we all enjoyed while having a drink and natter with friends at the culmination of Killin's annual S.C.D.A fundraiser.



Both evenings were extremely successful and rewarding for us as performers but neither evening would have happened at all without the stage management/props procuring and technical team wizardry of Lesley, Liz, Martin, Andrew and Josh with their unbounded patience, (especially with our novice director.) We must also give many thanks to Lizzie for capturing the moments on her phone when not providing our sound.

This was the eighth year the KKF has been held and so far it has raised over £9200 for SCDA funds . Congratulations to all the organisers from Killin DC and of course to the clubs and individuals from all over Scotland who join in the fun. Hope to see even more there next year.

Susan Wales



JBT Distribution

are proud to support the Scottish Community Drama Association.

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





We at the National Script Library regularly receive donated scripts 'hot of the presses' of Samuel French, Nick Hern Books, Weinburger, J Garnet Miller, Cressrelles, Stagescripts and many other publishers and independent authors. Most of the time they are single copies or doubles, so it was a lovely surprise today (17 July) when a parcel arrived from Playstage Senior containing a dozen copies of each of three scripts. Two full lengths - 'Disorder In Court' and 'Fairytale in the Hood' and a volume of One-Acts entitled 'A Fete Worse Than Death' containing that title and two others.

Playstage Senior explained their reasons in a covering letter. "... [we have] long felt that the needs of amateur drama groups were not being met ... most new writing is aimed at young actors and marginalises the talents of older actors who form the largest section of the amateur theatre world ... Therefore ... to address those needs ... we continue our policy to provide free reading sets to performing arts libraries." We are often asked for plays with older casts so how brilliant is that! To be given full sets like this is a real bonus, as we have many clubs and reading groups who are looking for multiple copies.

The singles script catalogue is available to peruse and search online but it is extremely large and quite formidable, so one of the services we offer is to provide bespoke searches for members. We also have another large database for our collections of volumes with multiple titles in one book, which is not available online. If you are looking for plays within certain criteria just get in touch. It

helps us to filter if we know what play length; genre/s you are after, roughly what size of cast and the approximate period, so we have a form available to help you - see the National Library page linked under *Resources* in scda.org.uk. Alternatively email library@scda.org.uk and we'll send you one.

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East Kílbríde RepFest



East Kilbride Rep Theatre Club's festival of one-act plays, EK RepFest, has come to an end for another year. As has been the case in previous years, the quality of the performances on offer was of the highest standard. The participating groups ensured each night's audience went home thoroughly entertained.

As always, the festival was host to a great selection of talented groups, which included regular competitors Fintry Amateur Dramatic Society, Rutherglen Rep. and Kirkton Players from Carluke, as well as the next generation of actors from Dunlop Youth Players.

This year's adjudicator, Jim Gibson, entertained and educated the audience with his informative feedback and had a very difficult job of choosing the winners. But choose he did and East Kilbride Rep is proud to announce the 2018 winners:

The Betty McAuley Trophy for Best Staging:
Fintry ADS, 'Eight O'Clock'.

The East Kilbride Rep Theatre Club Trophy for Best Actress:
Nancy McPherson, Stewarton Drama Club, 'A Galway Girl'.

The Alf Davidson Trophy for Best Actor:
Jack Doyle, Fintry ADS, 'Eight O'Clock'.

The Whitemoss Trophy for 3rd Place:
Stewarton Drama Club, 'A Galway Girl'.

The East Kilbride Arts Council Trophy for 2nd Place:
Kirkton Players, 'Alan and Jean's Incredible Journey'.

The John McNicol Trophy for 1st Place:
Fintry ADS, 'Eight O'Clock'.

Congratulations to all the winners and thank you to all the groups who took part.

Next year's EK RepFest will take place the week beginning Monday 6th May 2019.

For information regarding registering your interest in participating, keep an eye on EK Rep's social media pages and website, ek-rep.org.uk.

Gary Nelson

Pot Luck Quiz Answers

- | | |
|--------------------|-----------------|
| 1 Ear | 4 Fish |
| 2 One | 5 Brazil |
| 3 Comedy of Errors | 6 Super Trouper |



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



new plays review

by Stephen Lambert

Spotlight Publications

www.spotlightpublications.com

Sinbad and the Pirate Queen

by Dave Buchanan

Two Act Pantomime

Cast: 17 characters plus extras

Running time: 2 hours

Another new magical family pantomime from the prolific Dave Buchanan.

Raise the anchor and set sail on a rollicking adventure yarn as Sinbad overcomes dangers galore on Googli Island at the hands of the infamous Anna Konda, Queen of the Pirates, who sinks a galleon belonging to the Maharajah of Mumbai and escapes with its treasure.

It's not long before our valiant hero Sinbad is in hot pursuit to retrieve it accompanied by Princess Shakira and Auntie Selima, our traditional Panto Dame.

However, the rascally Queen has prepared a variety of booby traps to thwart Sinbad in the style of the Indiana Jones saga complete with the classic rolling boulder.

The plotline is fast paced throughout, full of ingenious twists and turns with comic situations and laugh lines created on every page.

Most of the Principals have songs and duets during the show and a list of recommended musical numbers, mostly pop classics, is provided plus the popular – 'If I were not upon the stage something else I'd like to be'.

Children attending should be encouraged to dress up as Junior Pirates and be invited on stage to receive the best costume prizes during the action.

There are helpful character descriptions, props, furniture and effects listings.

Further Sinbad adventures can be found in Dave Buchanan's 'Sinbad and the Golden Chalice' and 'The Jewel of Miracles'

Cinderessex

by Cheryl Barrett

Two Act Pantomime

Cast: 13 characters plus chorus of extras

Running time: 2 hours

For groups considering something a little different in a pantomime this hilarious fun filled script gives a modern take on the traditional Cinderella storyline with a flavour of Eastenders and Pygmalion.

Poor Cinderessex is at the beck and call of her stepsisters Dolce and Gabanna and really wicked stepmother Chardonnay Hardup.

Odd Job Man Buttonit is Cinderessex's best friend and always looks out for her along with dotty Godmother Fairy Nuff.

When international celebrity footballer and popular Essex boy Jack Charming announces the opening of his new nightclub 'The Glass Slipper' the gloves are off as all Essex women clamour to be his date for the evening.

A music list is provided of suitable songs which blend with the storyline and there are character descriptions and suggested costuming.

Staging is simplified alternating between full stage and front of cloth scenes.

The classic coach transformation is easily achievable by correctly positioning chorus with props to resemble a coach – remember Fagin's gang in 'Oliver' forming themselves into a coach for Nancy – with Cinderessex trotting along with the horses.

The use of Celebrity A-list masks for the chorus members, easily obtainable from fancy dress shops would add fun to the Golden Ball scene.

Standard property listing, sound and lighting plots.

Samuel French Limited

Half of Me

by Safinder Kaur Chohan

Youth Drama in sixteen scenes

Large flexible cast

ISBN 9780573030284

This new play was commissioned as part of a pioneering collaboration between Tamasha Theatre Company and the Centre for Family Research at Cambridge University.

'Do you know how hard it is to look in the mirror each day and see a stranger in your face?'

Areia grows up with thousands of unanswered questions – where did she get her eyes, wavy hair and scholarly air.

When she eventually discovers the truth to her burning questions she embarks on a life changing journey to discover who she truly is.

Will she finally become a whole person and repair her broken heart and could family really be more important than genetics.

With donor insemination, embryo donation, IVF and surrogacy becoming more widespread a generation of 21st Century ART babies are coming of age with their untold stories and experiences only now emerging.

The play draws on elements of Greek theatre and myth born out of fertility cults and rites. Written as an ensemble piece the script encourages playfulness and flexibility in staging – light on props and big on imagination.

Helpful stage management information.

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.

Much Ado About Setting

One of the biggest challenges that comes with directing Shakespeare is which period to set it in. Do you go with the traditional period of Elizabethan times or do you take a modern slant?

Last year I had the pleasure of working with S5 and S6 pupils at Douglas Academy in Milngavie to create and devise a drama based on letters written by soldiers and nurses during the First World War. These letters, written by three brothers from Milngavie and nurses from the local area, had a profound effect on some of the pupils. Coming away from that project, it sowed the seed of an idea: knowing that I would be directing this year's show, *Much Ado About Nothing*, I wondered, given that this year is 100 years since the end of that war, should we set it during that period? I decided in the end not to, largely because, given we are a small community theatre group we would not have the budget to obtain the relevant costumes.



Jump forward a few months and Richard Nisbet, one of the founders of Shakespeare at Traquair, went along to the RSC's great costume giveaway (well, not quite a giveaway!) in Stratford. After waiting in the queue for nearly half a day he finally managed to come away with some super costumes among which were five matching great-coats (as well as Sir Ian McKellen's trousers from *King Lear*!). My initial brief to the costume department was to utilise what costumes we had and possibly hadn't used for some time and we would go with no fixed period, timeless. We soon came to realise that this brief was too broad and so I used it as an opportunity to revert to my original idea of setting it at the end of World War One, albeit we've not stuck to every last detail. It's also 100 years this year since the formation of the RAF, so we've tried to include a nod to that as well. We hope you like it.

In relation to male and female roles, we have acknowledged Shakespeare's time. As you are probably aware, Shakespeare's company of players were all male, females were not permitted to act. I decided to play with the



sexes slightly, particularly the role of Claudio. The original idea was to change Claudio to Claudia and have it played by a female member of the cast. However, as we worked through the play at readings, it would have needed too many changes to the play. Therefore we abandoned this idea. However we retained the idea of a female playing the role, so we have Esmé Biggar, who has been performing as part of Shakespeare at Traquair and Borders Youth Theatre for a number of years, rising to the challenge of playing the part of Claudio. And finally, Balthasar is traditionally seen as a male role, however to keep with our chosen period, we have Jo Dubé playing the part of Nurse Balthasar, a volunteer auxiliary nurse from the time.

Scott Noble



Geoffrey Whitworth Playwriting Competition

This annual competition now administered by the Association on behalf of the United Kingdom Community Drama Festivals Federation, features scripts receiving their premiere performance in the opening round of each country's respective competitive festivals.

Twenty one plays were submitted for consideration from authors based across a wide area of the nation from Yorkshire and the Midlands to Cardiff and the Isle of Man plus a selection from our own Scott Salver contenders.

Our Professional Judges, prolific playwright and adjudicator Ron Nicol and his wife Norma, provided the script assessments in their efficient manner, giving all entrants detailed summaries on their individual writing and general comments and advice on the competition.

As usual the judges were looking for scripts which showed an ability to devise a coherent plot, invent well rounded characters, place them in an appropriate setting, provide opportunities to interact, create suitable dialogue, shape and advance the narrative and finally provide a satisfactory conclusion.

This season's standard of work was variable and although many plays showed great promise, some of the above elements were missing or showed degrees of uncertainty in their execution. Our playwriting judges haven't had the benefit of seeing the work presented and have to base their decisions solely on reading the script.

era when the Soviets recruited many British based spies by often devious and threatening ways. The play consists of a series of short yet powerful scenes on the life of spy John Rees, his gradual disillusionment and assimilation to his inevitable and poignant fate.

The supporting characters are varied, believable and well developed with the writer using seven players as 'maggies' – fragments of memory representing people and events in John's life doubling as Chorus and scene changers. The dialogue is natural and free flowing with ample opportunities for movement and activity.

Performed on a split stage the work provides roles for a cast of 39 of all ages. A truly thought-provoking piece.

Runner-up came '**On False Premises**' by Keith Burton of Pateley Bridge, North Yorkshire.

A comedy for two couples set in a plush New York condo with clear information on apartment dressing and properties provided. The background plot is filled in neatly during the opening conversation and constantly updated. With sharp and natural dialogue, relationships are established and developed with the introductions of new characters and a mild sexual undercurrent.

Action takes place simultaneously in different rooms with skilfully created overlapping situations and overheard conversations inevitably leading to misunderstandings. There's lots of movement and physicality, with well planned entrances and exits, in this non-stop comedy.

Highly Commended came '**Bully Beef and Whizzbangs**' by Chris Hawley of Fareham, Hampshire. Set on the battlefields of 1916 France, it provides roles for five male characters who truthfully and movingly illustrate life in the front line trenches seen through the eyes of new recruit Smudger and old soldier Harry. Provides scope for imaginative set design and atmospheric sound effects. This is a splendidly written piece both highly dramatic and poignant.

Also placed in this category was '**These Are The Days**' by Shari Gledhill of Scarborough. Set with two chairs on a bare stage, this is the life story of two people, Matt and Vicky, told in a series of re-enactments. The believable relationship between them is well established and continually developing. This short script is truly a little gem; cleverly written, excellently plotted and well executed.

We are delighted that Cressrelles Publications have agreed to print copies of the winning script annually, which will be available to peruse at British Finals.

Congratulations to all the playwrights who entered the competition. The top scripts will shortly be available from the National Library at Summerhall.

Stephen Lambert
Playwriting Convenor



Susan Pierce receives her trophy from Keith Robinson

The winning play was '**A Tiding of Magpies**' written by Susan Pierce from Saltburn by the Sea, North Yorkshire. As winner of the Geoffrey Whitworth Trophy in 2017, she is celebrating her second victory.

Susan was speechless on receiving the good news and delighted to attend our British Final in Stirling where she was presented with the trophy on stage.

A well plotted, skilfully written and excellently portrayed story of a British cipher clerk during the 1950's Cold War



British Final Stirling

There's always great anticipation in the air as team members, drama organisation representatives and supporters of amateur theatre across the UK countries arrive for this annual event to renew acquaintances, exchange views and opinions and hopefully enjoy quality theatre productions.

Scotland's chosen venue was Stirling's Macrobert Arts Centre which had hosted the event in 2014 with many visitors selecting to stay the weekend at the Stirling Court Hotel on campus.

Our National Chairman, Jackie Westerman, launched the First Night proceedings by introducing a tribute to 'Our Nation's Words'.

First to perform Madeline Reid with her rendition of Robert Burns work 'Willie Wastle' and Ian Clarke from England with an amusing poem.

Representing Wales came Teresa Hennesey with 'What is Life' by Waldo Williams and last of the four nations Stephanie Leeman's rendering of 'The Cave Hill Diamond' which preceded a community singalong of the

Proclaimers hit 'I'm Gonna Be' (I will walk 500 miles) led by Scott Fingland of 88 Theatre.

Truly honoured

Experienced GoDA member Scottish born Jennifer Scott-Reid from Cambridge was truly honoured to have been selected as our Festival Adjudicator who noted that as all the performances had been constructively assessed in previous rounds, she would treat the event as a celebration.

Scotland's representatives **Aberdour Players** production of Sam Shepard's 'Red Cross' directed by Robin Smith and David Nicholson opened the programme.

American actor and director Shepard who passed away last summer was greatly influenced by Ionesco's Theatre of the Absurd and this script dates from 1966.

Stage presentation was simple yet effective with well chosen music and appropriate lighting levels. It had constructive opening and closing sections although pace was a little even at times.

Accents maintained throughout and storytelling passages well expressed.

For acting – Carol provided a well controlled performance with confident Jim's interplay with the maid and moving of beds handled efficiently. The maid's character was well interpreted portraying her vulnerability.

Total Arts Community Theatre, a small company from Tamworth in Staffordshire who encourage people who enjoy acting to further their physical and spoken word skills in demanding productions, staged Amanda Whittington's 'The Thrill of Love' directed by Rebekah Fortune based on the true story of Ruth Ellis, model and nightclub hostess who, in 1955, became the last woman to be hanged in the UK for the murder of David Blakely.

Tale of obsession

It is a tale of obsession – Ruth for her lover and the detective Jack Gale for Ruth herself and presents many challenges with quick scene transitions and Ruth's vulnerability evident throughout.

There was meticulous attention to detail in stage design although the DR table could have been better positioned. The authentic period costuming represented the characters well with the Billie Holiday songs and sound effects especially the menacing beats between scenes imitating the opening gunshots used to good effect.

The cast worked confidently together creating wonderful stage pictures utilising sharp cueing. Ruth was naturally at ease with her character demanding total concentration, Gale provided effective movement even when at sidelines and drew audience attention into the action from the start with authority and concern.

Sylvia made the text her own with a tough interpretation, Vickie provided a natural performance hinting at her naivety and Doris conveyed her nervy



Aberdour with 'Red Cross'

British Final Stirling - contd.

personality with competent timing.

A story told with honesty featuring good individual performances.

Concluding the Friday evening there was an opportunity to socialise at Stirling Court Hotel with buffet pies and disco music.

Civic reception

On Saturday morning for those specially invited to attend, an excellent Civic Reception hosted by Stirling Council in the hotel's Conservatory at which Keith Robinson, Chairman United Kingdom Community Drama Festivals Federation made a welcome speech to visiting teams and presented Provost Christine Simpson with an



appropriate memento of the occasion which was duly reciprocated.

Jackie then introduced the UK team reps who detailed their club histories and warmly exchanged gifts, mostly baskets of local produce, with their respective counterparts.

In the afternoon most visitors travelled to Falkirk viewing the event's logo – the famous Kelpies – at close quarters.

The Bridge

The **Players Theatre** was formed 41 years ago in South Wales Rhonda Valley and their production of 'The Bridge' by Gabe Torrens directed by Gareth Gibbs introduced the second evening's programme.

The action commenced on a very dimly lit stage with the bridge slowly revealed – excellent use of blue spot on Stranger and gobo water effect.

The actors were clearly committed and understood text well – the storytelling taking audience on an emotional journey.

Acting performances:

Dave – well measured portrayal of a damaged individual played with emotional intensity.

Stranger – believable characterisation with genial nature well expressed.

Becky – truthful and sensitive performance. Text well interpreted throughout.



Rosemary Drama Group based in North Belfast brought the festival to a close with their interpretation of Anton Krueger's 'Mediocrity' directed by Seamus Steele.

The play was written in 2000 by a South African playwright and academic whose work is full of exaggerated characters.

Creativity in design

The challenges presented are creativity in design with a metaphysical setting beyond the bounds of realism boldly played yet truthful.

Again well selected music for genre with a circus ring style set in bold colours.



The Narrator understood the play's style with his delivery driving the pace and Kenaf's fine characterisation of the downtrodden husband with well observed mannerisms endeared him to the audience and provided contrast

Auld lang syne

At the closing platform party Mac Pollock ADF presented memento gifts to team representatives. There were words of farewell from Provost Simpson and Jackie Westerman warmly thanked everyone involved in event organisation. Shirley Betts DAW listed the commended scripts in Geoffrey Whitworth Competition welcoming winning playwright Susan Pierce and Ian Clarke AETF encouraged everyone to attend the British Final 2019 in Harrogate Theatre on 5/6 July for which booking forms are already available.

Finally Jennifer announced that the placings between the top two productions was very close awarding the Howard de Walden Trophy to Wales.

The event concluded with the entire company and audience joining hands for Auld Lang Syne.

Report by

Stephen Lambert

Photographs by

Walter Hampson



Excellent contrasts in costuming. Kenaf's oversized props and the wheelchair bound violin player highlighting the bizarre. Great ensemble piece with fast cueing and good groupings allowed humour to shine through.

to the wife in the 'Punch and Judy' routines. Brute gave the impression of a powerful individual and the Doctor had great physicality. The Angels of Death conveyed good symbolism and facial expressions.

The platform party sing 'Auld lang syne'





British Final Stirling 2018

