

Spring 2018

# scene

*Stranraer  
celebrates  
50 years*



The magazine of Scottish Community Drama

# Spotlight Publications

## NEW SCRIPTS

*THREE'S A CROWD* by Ron Nicol  
*TOO MANY BRIDES FOR DRACULA* by Ron Nicol  
*MICKY MOON & THE MUSHROOM MOUNTAIN*

By Frank Gibbons

*CINDERELLA & THE CRYSTAL SLIPPER*

By Brian Luff

*HUMPTY DUMPTY* by Craig Hewlett

*PETER PAN THE PANTOMIME*

By Emma Houldershaw & Samantha Cartwright

*LOCHLEVEN* by Dave Buchanan

*THE SECRET* by Joy Davis

*DICK WHITTINGTON* by Gill Morrell

*SLEEPING BEAUTY IN VERSE* by Dave Buchanan

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### **Office opening hours**

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

### **Library Service**

#### **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](mailto:Library@scda.org.uk)

Librarians:

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Susan Wales (07799 408608)

Alison McCallum (07772 945612)

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Librarians : Miss C Goodfellow & Miss E Burridge.

### **Scene magazine**

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#### **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](mailto:scene@scda.org.uk)

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# Chairman's Chat

## Hello

A very happy New Year to you.

I hope that you managed to get some time for some peace and quiet over the Festive Season and managed to put thoughts of Pantomines,

Performances and One-Acts

to the back of your mind for a short time at least and enjoy some relaxing time with your Friends and Family.

My own Christmas Day involved La La Land on Sky and a selection box, as my other half worked a 17 hour shift - my Turkey is still in the freezer!

As we head into 2018, our Facebook page and the Monthly Newsletter are already packed with information about forthcoming performances, so already it looks like it's going to be another busy year for all our Clubs. We also have some exciting events to come, the Directors Workshop and the British Final in Stirling, and in April there will be a workshop lead by SASDA offering support for our unsung Reserve Adjudicators, and possibly a taster for anyone wanting to become an Adjudicator. We will also be launching a very exciting proposition for our Youth Members, details of both to follow.

Like many of you I know, this issue of Scene is always my favourite, looking at the Scene Diary and seeing what plays are being performed in the One-Acts, and seeing what plays have come in and out of fashion for another year. I'm looking forward to seeing as many of them as I can. The number of Districts is sadly down this year, hopefully not a trend, and we will see them again next year.

Best wishes for all your endeavours, be it competitive or non, part of a Festival or for your own Club funds, here's to good humoured audiences and good houses.

Yours aye

**Jackie**

Jackie Westerman  
[chair@scda.org.uk](mailto:chair@scda.org.uk)



### **Cover**

The cast of Stranraer Drama Clubs's production of 'Annie' in September 2015.

Photo by Pete Robinson, [www.primaging.net](http://www.primaging.net)

# Welcome....

to individual members, **Malcolm Aldcroft**; Fife District and **John Firth**; Caithness District.

Also to the following 10 new clubs:-

**Edinburgh District :-**

St Kentigern's Youth Theatre;  
Arbery productions;  
The Meadows Mummers;

**Aberdeen District:-**

Attic Theatre;

**Glasgow District:-**

Bishopbriggs Academy;  
Rankin File Drama Group;

**Inverclyde District:-**

Carousel Drama Group;  
Inverclyde Youth Theatre (KAYOS);  
Port Glasgow High School Drama Club (Juniors and seniors)

**Angus District:-**

Spotlights Community Youth Theatre,

**Stewarty District:-**

Guild of Theatre Players

# Thank you....

One anonymous donation of £80 was gratefully received, and as usual some members of the Executive and National Committee continue to donate their expenses.

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

Here's to a happy and prosperous New Year for SCDA.

**Tony Flisch**

National Vice-Chairman

*vicechair@scda.org.uk*

# SCOTTISH FINAL 2018

What do the 2010 British Final, the 2014 Scottish Final and the 2018 Scottish Final have in common?

Yes, you've got it. They took place or will take place in the Village Theatre in East Kilbride. It does not have the picturesque setting or the iconic status of Pitlochry but it is probably the venue of more one act festivals than any other theatre in the country (see the winter edition of Scene).

Practice makes perfect and we think the theatre crew are amongst the best in the country. East Kilbride itself is Scotland's original 'new town', boasting multiple Premier Inns and a large shopping centre (other hotels are of course available). It also is home to the iconic Whirlies roundabout, seeing which really should be on your bucket list. Add a cinema and an ice rink and you will not want to leave the town. If however you want even more variety, Glasgow, with its shops, museums and Victorian architecture is only 30 minutes away.

We look forward to meeting old friends and making new ones at the Scottish Final Festival at the welcoming Village Theatre in East Kilbride between the 19th and the 21st April 2018.

Tickets are £14 per night or £39 for a season ticket and will be available online and from the theatre box office.

Please check the theatre website for box office opening hours.

[http://www.slleisureandculture.co.uk/info/51/village\\_theatre\\_east\\_kilbride/566/contact\\_details](http://www.slleisureandculture.co.uk/info/51/village_theatre_east_kilbride/566/contact_details)

# Life as an Extra!

Ever since “A Mug’s Game” and “The Crow Road” were filmed in Kintyre I was hooked on working as an extra. Other members of Campbeltown’s Accent Players were always amused when I would ask if there was a spare seat in anyone’s car so that I could go and watch the filming, even though I wasn’t being used that day, as I found the whole process fascinating!

After this I joined GBM Casting Agency and wondered how it would work having to travel from Campbeltown to wherever filming would be but I was told, as long as I was there on time, it didn’t matter where I lived! And so the adventure began!

We (my long-suffering husband/driver and I) would leave Campbeltown about 4am and get home very late, or sometimes stay over. I didn’t make any money as it all went on petrol and accommodation but it didn’t matter – I just loved being an extra.



My first job was in “Sea of Souls”. I was both excited and nervous at the same time but, unlike going on stage, I didn’t have to remember any lines.

I have been lucky enough to have been an extra in “The Karen Dunbar Show”, “Taggart”, “Rebus”, a double glazing advert, “New Town”, “Half Moon Detective Agency”, “Zig Zag Love”, “The Old Guys”, “Happy Hallidays”, “How Not to Live Your Life”, “Still Game”, 5 movies and, mainly, “River City” and “Waterloo Road”.



*Still Game Wedding photo courtesy of BBC*

One of the films, “Doomsday”, was filmed at Blackness Castle near Bo’ness which was quite an experience filming on the castle ramparts. Another of the film highlights was being an extra in “World War Z” and running from the zombies in George Square. Even more exciting was when Brad Pitt brushed against my arm when we were told to re-set – I’ve not washed the jacket since!!

I gave up taking part in amdram which, as we all know, requires total commitment, so that I could be available whenever I got a phone call. This proved to be the right decision when I was a bridesmaid in “Still Game” as filming fell on the same day as the drama festival.

I could write a book about all the exciting experiences I’ve had working as an extra and, although it was usually a very early start, often a very long day standing for hours in the rain, sleet or snow, I have loved every minute of it and have made some good friends.

I consider myself extremely lucky to have fulfilled my dream of working as an extra.

Ann Fuge (Individual Member)



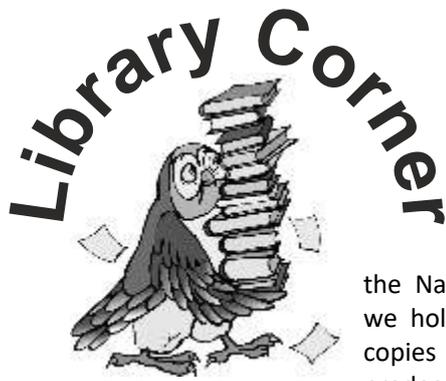
## Let Carole build your theatre skills ...

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](mailto:nda@scda.org.uk)





## LIBRARY SNIPPETS

- Plus ça change

Within our drama archive at the National Script Library we hold **almost all of the** copies of 'Scene' and its predecessor 'Bulletin'.

During her work on hunting for trophy results our archivist Alison often comes across articles and opinions which prove how much, or indeed how little, has changed over the years.

Two examples:

**SHOCKING WASTE:** A Divisional Secretary says "My impression in the course of the Festival is that about one-third of my work, postage and telephone expenses, apply to the running of the Festival according to plan: and the remaining two-thirds go in extracting from members after the due dates their Part 11 Entry Forms, copies of plays, programme details and the like.

**SCDA Bulletin September 1955.**

**CULTIVATION:** The producer of one of the multi-club get-together shows writes. "This is a wonderful method for cultivating an ulcer. I am now looking forward eagerly to the opening night when I shall at last have an opportunity of seeing the cast together all at the same time."

**SCDA Bulletin January 1958.**

**"Play Catalogue Not Justified"**

Hopefully we have come a long way since the letter below was published in *Scene Magazine, Autumn 1977*, although sections 2 and 3 are still very relevant today.

*"One member suggested (at the AGM) that a catalogue of the Scottish plays held at our Libraries, plus plays available from the Society of Scottish Playwrights, giving a synopsis of each, should be compiled. Would the work involved, not to speak of the cost, be justified? I think not!*

1. *These lists would become out of date in a few months – additions are being made all the time.*

2. *Catalogues can be obtained from all the leading publishers and new plays are well advertised in Scene and Amateur Stage.*
3. *Any new play donated by the author, is displayed at the Library and brought to the notice of members. Any notice advertising a new play will gladly be displayed.*

*So many of the new plays are not what our average clubs want – "a good story with a beginning and an ending with not too many men" is the appeal most often heard in the Library. That is your brief authors! Grab that pen!"*

*Anne Moar, Honorary Librarian Eastern Division*

## Electronic Catalogue

Since 2008 we have an immense electronic catalogue that is updated regularly and can be found in our SCDA website Library page. Not only do we have all our scripts listed with the basic details such as genre, casts etc., but for more recent full length acquisitions, we include a plot summary. As part of our services to members we offer a search/filtering facility to prune the entries for your precise requirements. See the booking-cum-enquiry form also on the website library page. New technology rules OK!

The Librarians

## Don't Forget.....

Putting on a show?

Email the information to [headquarters@scda.org.uk](mailto: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.

## 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](mailto:scene@scda.org.uk)

Send your details to Scene Magazine's classified page. £15 - up to 30 words

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

**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)

# Stranraer's 50<sup>th</sup> Celebrations



March 1967 - Fresh Fields

In 1967, a group of people got together and decided to try and resurrect a Drama Club in Stranraer. We are pleased to say that they were successful! We are now 50 years in and are celebrating the success of their vision.

We can't, however, say that that was the first forming of a Drama Club in Stranraer as a small article in the local paper the 'Stranraer & Wigtownshire Free Press' advised us late last year when they reprinted item from 125 years ago:

## Early days

*"Thursday October 8 1891 - Amateur dramatics*

*A meeting was held on Monday night in the Town Hall buildings of gentlemen willing to assist in the formation of an Amateur Dramatic Society in Stranraer. There was a good attendance.*

*Mr R.B. Pauling was called upon to preside, and after a number of those present had expressed their opinions, it was unanimously resolved that a society should be started with Mr Pauling as president. It was resolved to approach the School Board with a view to obtaining permission to use one of the rooms of the Academy for the meeting of the Society, and it was remitted to the committee to make all arrangements as to future meetings, dramatic selections to be studied, appointment of honorary president and patrons,*



1969 - Cast of Cinderella

*enrollment of lady members and other details. There was a general opinion that a public representation of some popular play should be given once a year."*

We have moved on a long way from the sexist ideas of the male domination that showed in that era and we now proudly try and welcome all people to our Club. This includes a large and very successful Junior Club. We have had our good and bad moments but we have managed to create a well thought of Club, in our town.

## Grand Variety Concert

2017 has been a busy one for Stranraer Drama Club as it celebrated the 50 years since it reformed. At the end of September we held a Grand Variety Concert at which we performed excerpts from many of the shows that we had staged over the last 50 years.



1972 - Blithe Spirit

On the 11<sup>th</sup> November the Club then held a Grand Celebration Dinner in North West Castle Hotel to officially mark the achievement of reaching 50 years.

At the event we had our Honorary President, John Kelly, who was the founding President of the Club. Also present were several members who took part in the reformed Club's first production of 'Fresh Fields' in 1967. Many former members from various times of the Club's last 50 years and current Adult and Junior members were intrigued by the stories from some of these older members.

A book that contained photos celebrating the Club's achievements over that last 50 years was produced and a copy given to all those present. After the event, it was commented that it had been a thoroughly enjoyable evening for all participants.

The Club has never been one to stick to old habits if new idea came along and it is looking forward to some new ideas that are going to be experimented with in the New Year as it moves into its 51<sup>st</sup> year.

Eric Wesencraft

# Colin Peter

## A Gentle Giant



**1951-2017**

It is with great sadness that we share the news of Colin Peter's unexpected death while he was on an escorted tour with his partner Rik Kay in China in September 2017 fully enjoying the holiday. Friends in SCDA will remember him as "a gentle giant, with a warm smile, a cheeky sense of humour, and an all-enveloping hug". Others will remember his passion for drama, and the commitment he put into all his productions, and adjudications.

Colin has the privilege of being adopted into a loving family with ties to four generations of the family dancing school in Edinburgh. His's first recollection of performing was as a toy soldier at the age of 2, in the annual showcase of his aunt's show "The Madame Ada School of Dancing", at the Usher Hall in Edinburgh holding on to the curtains and looking way up into the lights above. As he was growing up, his mum opened their home for theatrical lodgers, and Colin remembered after the Five Past Eight variety show, folks like Jimmy Logan coming for supper, and being immersed in theatrical chat.

Colin joined Edinburgh People's Theatre in 1983 and was involved in many of their productions, backstage, and on-stage. He loves performing pantomime, but his strengths lay in directing, and from then on he has directed over sixty memorable shows for EPT, Leitheatre, Tempo and Livingston

Players, and a world premiere with Zulus to name a few. He gave his time freely to help mentor individuals, and many others in community drama projects.

He joined SCDA Edinburgh District in 1991 becoming District Chair, followed by Vice of Eastern Division before being appointed National Vice-Chair under Richard Mackintosh. He led the organisation as National Chairman from 2004-07 through difficult times. Within SCDA he helped steer the pilot of the police road safety play "We're No Angels", the "2000 and Three Estates" professional/community project in Cupar, Fife and involved members in the Edinburgh Tattoo, featuring as Macbeth himself. As an SCDA adjudicator he was well respected and liked, with his adult festival baptism of five being five nights in Birnam in 2004.

And from a fellow adjudicator and former National Chairman working beside Colin within UK drama "Once you met Colin you never forgot him for his warmth and good humour. He worked hard at everything he did and lead by example. Mind you he was nobody's fool! He knew the worth of those he met and worked with as they in turn soon got to know his true worth. A sad loss to the world of Scottish drama." [Walker Ewart]. Friends around the country in SCDA who have known Colin will I am sure agree concur.

Contributions from Rik Kay & others, January 2018



Colin's zest for life and passion for the Arts was inspirational for many. In SCDA he will be best remembered for always promoting youth – our next generation. He chaired the Youth Committee leading to the start of our national youth one act festival. For eight years he put his heart into organising the Youth Summer Camp at West Linton from 2001-2008, where youngsters benefited from expert tutors, a nurturing and encouraging environment, and where drama was fun – for youngsters and adult helpers alike. Each year they met American youngsters over for the Fringe, and took part in the Festival Cavalcade.

The success was largely due to Colin's enthusiasm and hard work, but more especially the rapport he was able to build with each of the youngsters taking part. He treated them all as equals and even at the end of a long tiring day he would find time to chat with them about the day and what they had



cast were Zulus from South Africa. As a surprise for our youngsters, Colin arranged for them to drop into camp one evening unannounced to perform songs and war dances from the show. So with much noise and exuberance and in full national costume carrying spears and drums our guests burst into the room. The look on the faces of our youngsters was priceless but they were soon enthralled by our visitors' performance and there followed a couple of hours joyful singing and dancing as our youngsters mingled with our guests.

Just one of many experiences enjoyed by all who attended summer school, young and not so young, so on behalf of everyone we thank you Colin.

Margaret Stewart

got out of it. In return, without exception, the youngsters had the greatest respect and fondness for Colin and many returned to Summer Camp year after year. Indeed many were genuinely heartbroken when they turned 18 and realised their Summer Camp days were behind them. However many of these same youngsters have gone on to have very successful and some high power careers in and out of drama and we have been told many times by those now adults that Summer Camp gave them the extra confidence and ability to follow their dreams.

The summer camps were hard work but highly rewarding and not without their funny moments

Sleep was in short supply, but one night when the dormitory Colin was in charge of finally settled down he retired to his own room, lay down wearily on his own bunk and promptly fell straight though the slatted bed onto the floor. But not without first grabbing hold of the curtains and bringing them crashing down around him. Needless to say with all the noise and commotion his charges in the dormitory were wide awake again.

Not a funny moment as such, but memorable just the same. Colin was in rehearsal, directing the world premiere of a new musical to be performed at the Edinburgh Fringe and half the

I've known Colin for more years than I choose to mention. Two special kindnesses which he did are still remembered. When I was rushed to hospital in August 1995 for a heart bypass op. he and Rik took over the running of the Eastern Div. Library in South Bridge Centre until my recovery in early February 1996. The arrangements he suggested for the Library were used for years.



While I was in hospital, Liz Willis died and Rosemary went to the funeral on my behalf. As soon as he saw Rosemary, Colin brought her into the group of SCDA members, making her feel so welcome – a trait of Colin's character.

He is sorely missed.

Douglas Currie



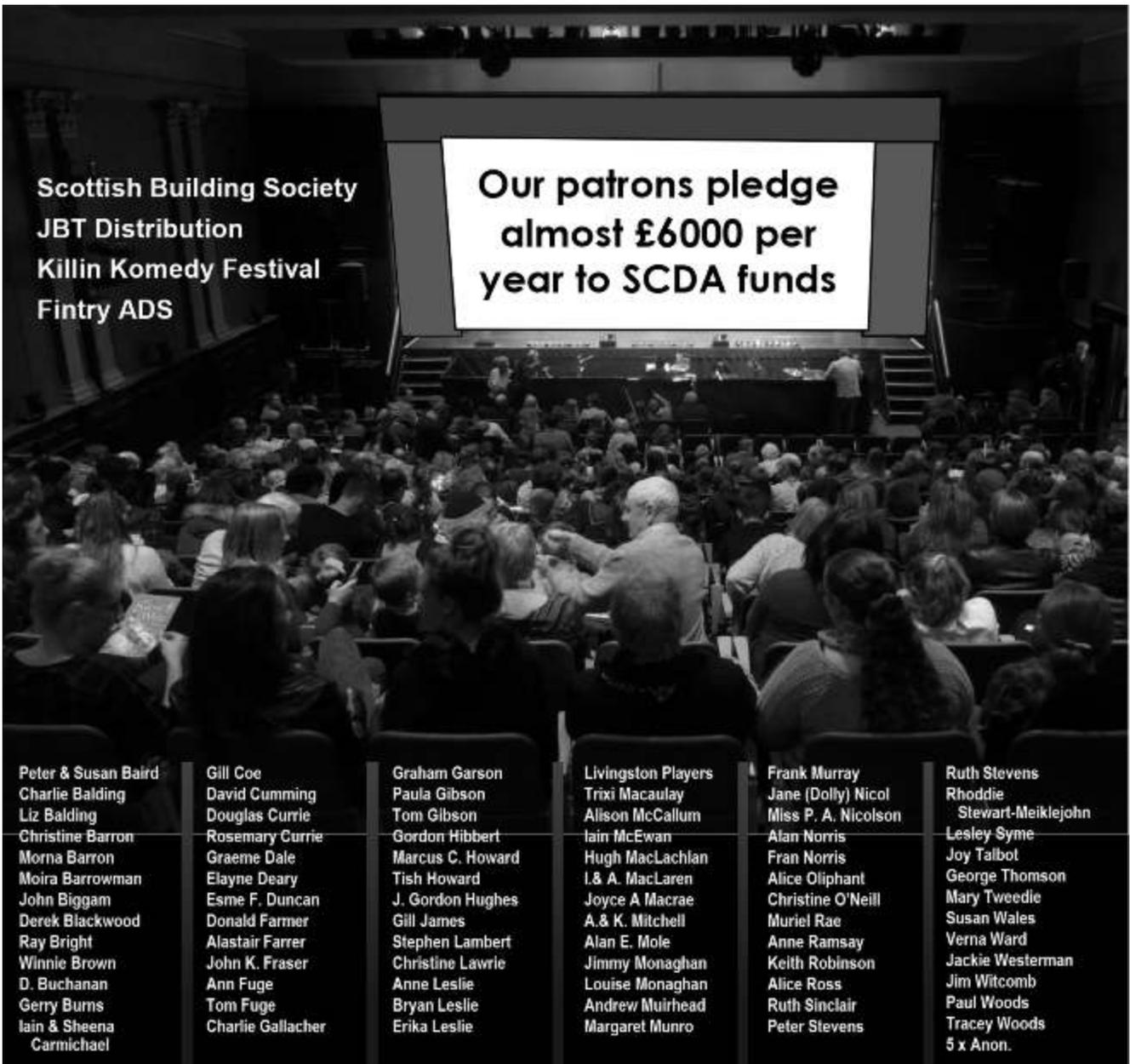
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The Editor is not able to authenticate all details in every article. If you submit an article to us we expect you to have checked the facts.

#### Photos

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

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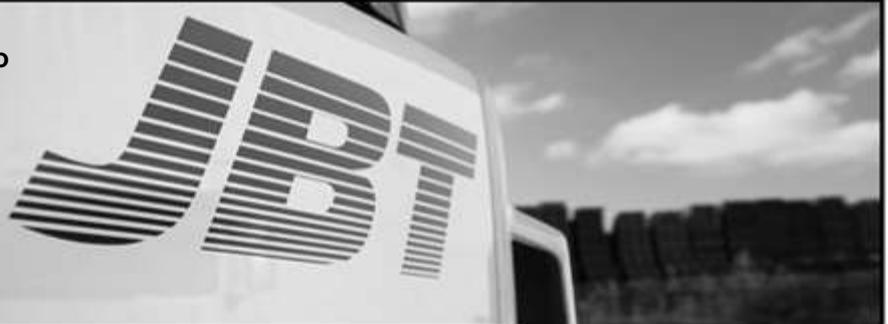
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## Can you spare between £5 and £10 a month to help SCDA?

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

**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.



# Scottish Community Drama Association's

# One-Act Festival 2018

## Eastern Division

### Divisional Final

McLaren Hall, Killin

22<sup>nd</sup> - 24<sup>th</sup> March, 7.30pm

Adjudicator: Scott Marshall

Tickets: £12 or £25 for 3 night season

## EDINBURGH DISTRICT

Church Hill Theatre  
Morningside Road  
15<sup>th</sup> - 17<sup>th</sup> Feb. 7pm

Adjudicator: Gavin Orr

Edinburgh Graduate Theatre Group (1): *The Ram in the Thicket*, by Glen Mohr

Edinburgh Graduate Theatre Group (2): *A Number*, by Caryl Churchill

Leitheatre (Sunnyside): *After Midnight Before Dawn*, by David Campton

Leitheatre (Kirkgate): *First Class*, by James Beagon

Edinburgh People's Theatre: *Last Panto in Little Grimley*, by David Tristram

The Livingston Players (SCIO): *The Sociable Plover*, by Tim Withnall

Edinburgh Makars (A): *Gino of the Lamp*, by Paul Bovino

Edinburgh Makars (B): *The Extraordinary Revelations of Orca the Goldfish*, by David Tristram

Twilighters: *Blind Date*, by Peter Quilter

Tickets: £12, £30 for 3-night season.

[www.scdaedinburgh.org.uk](http://www.scdaedinburgh.org.uk) 0131 225 5952

## EDINBURGH YOUTH NIGHT

Church Hill Theatre  
25<sup>th</sup> Feb. 6pm

Adjudicator: Gavin Orr

Indelible Arts Youth Theatre (1) (Y): *Three*, by Harriet Braun

St Kentigern's (Y): *Ticket to Hitsville*, by Bill Tordoff and David Dougham

Indelible Arts Youth Theatre (2) (Y): *Girls Like That*, by Evan Placey

Tickets: £10, adult £6 student.

[www.scdaedinburgh.org.uk](http://www.scdaedinburgh.org.uk) 0131 225 5952

## FALKIRK DISTRICT

Unfortunately there will be no festival in Falkirk this year

## FIFE DISTRICT

Philp Hall, Kirkcaldy

1<sup>st</sup>- 3<sup>rd</sup> March, 7pm

2.30pm matinee on Saturday

Adjudicator: Gavin Orr

Aberdour Players (Y): *Us and Them*, by David Campton

Aberdour Players (A): *A Respectable Funeral*, by Jimmie Chinn

Aberdour Players (B): *Red Cross*, by Sam Shepard

Dalgety Players: *A Little Box of Oblivion*, by Stephen Bean

Dalgety Players (Y): *Pig Tale*, by Ron Nicol

The Auld Kirk Players (A): *Mute*, by Graeme Ferguson

The Auld Kirk Players (B): *The Last Rose*, (\*) by Isabel Coventry

KADS (A): *In by the Half*, by Jimmie Chinn

KADS (B): *Tin Soldiers*, by Jamie Thorburn

KADS (C): *A Galway Girl*, by Geraldine Aron

Leslie ADC (A): *Brenton versus Brenton*, by David Tristram

Leslie ADC (B): *Heaven's Waiting Room*, by Gary Diamond

Tickets: £10, matinee £7, (students £5) season £28

## STIRLING DISTRICT

Cowane Centre, Stirling

23<sup>rd</sup>- 24<sup>th</sup> Feb. 7.30pm

Adjudicator: Russell Boyce

Fintry Amateur Dramatic Society: *Eight O'Clock*, by Reginald Berkeley

Killin Drama Club: *Happy Jack*, by John Godber

Stirling, Strathendrick & Strathkelvin Young Farmers Club: *A Simple Kind of Love Story*, by Murray Schisgal

Riverside Drama Club: *On the Outside*, by Leonard Morley.

Tryst Theatre: *Antigone*, (\*) by Kenneth N Ross

Tickets: £8 per night, £15 for both nights.

Charlotte Johnson, 01786 850288

**8 Original plays** marked (\*)

(16 original plays in 2017)

**36 Youth entries** marked (Y)

(31 youth entries in 2017)

# Highland Division

## Divisional Final

### Nairn Community & Arts Centre

**23<sup>rd</sup>-24<sup>th</sup> March, 7pm**

Adjudicator: Walker Ewart

Tickets: £10 or £18 for two nights. Children (16 and under) £8 or £14 for two nights.

Available from Nairn Community & Arts Centre

## CAITHNESS DISTRICT

Wick Assembly Rooms

**23<sup>rd</sup>- 24<sup>th</sup> Feb. 7pm**

Adjudicator: Alisdair Hawthorn

Wick Players: *Blood on Canvas*, by Richard James

Wick Players (Y): *Hoodie*, by Lindsay Price

Thurso Players: *Murdering Mum*, by Mike Tibbetts

Thurso Players Junior (Y): 4 a.m., by Jonathan Dorff

**Tickets: £8 (£6 children under 16)**

**Two nights £14 and £10**

Wick - Flower Patch, 01955 602211

Thurso - MacBeaths Jewellers, 01847 892364

## MORAY FIRTH DISTRICT

Unfortunately there will be no Moray Firth festival this year

## SKYE DISTRICT

Unfortunately there will be no festival in Skye this year

## SOUTH WEST ROSS DISTRICT

Plockton High School

**23<sup>rd</sup>- 24<sup>th</sup> Feb. 7pm**

Adj. : Jan Palmer Sayer

Plockton ADS (N): *The Mystery Tour*, by Colin Calvert

Plockton ADS (S): *Thank you for Protesting*, by Paul Adam Levy

Plockton ADS (E): *Shorten Curlies*, by Nigel Crowle

Lochcarron ADS (W): *Little Box of Oblivion*, by Stephen Bean

Lochcarron ADS (E): *Tinkling on the Piano* by Frank Gibbons

Stornoway Thespians (A): *Nine*, by Jane Shepard

Stornoway Thespians: *Squawk*, by Troy Banyan

**Tickets £8 and £4 at the door**

## HIGHLAND YOUTH FESTIVAL

Plockton High School

**5<sup>th</sup> & 6<sup>th</sup> March, 7pm**

Adjudicator: Alisdair Hawthorn

Auchtertyre Primary School (Y): *(to be confirmed)*

Plockton High School (Seniors) (Y): *The Bald Soprano*, by Eugene Ionesco

Kyleakin Primary School (Y): *Which Witch*, by Geoff Bamber

PADYS (Plockton Amateur Drama Youth Society) Seniors (Y): *Sleepover Secrets*, by Tony Domaille

PADYS (Plockton Amateur Drama Youth Society) Juniors (Y): *The Chair*, by Geoff Bamber

## SCOTTISH FINAL

Village Theatre, East Kilbride

**19<sup>th</sup>-21<sup>st</sup> April**

Adjudicator: Robert Meadows

## BRITISH FINAL

The Macrobert Arts Centre,  
Stirling

**6<sup>th</sup>-7<sup>th</sup> July**

Adjudicator: Jennifer Scott Reid

# Northern Division

## Divisional Final

Birnam Institute, Dunkeld

**22<sup>nd</sup> -24<sup>th</sup> March, 7pm**

Adjudicator: Chris Jaeger

## ABERDEEN DISTRICT

ACT, Aberdeen

**22<sup>nd</sup>- 24<sup>th</sup> Feb. 7.30pm**

Adjudicator: Dave Bennet

Ury Players (B) (Y): *A Human Write*, by Amy Sutton

Ury Players (A): *As We Forgive Those*, by Andrew Smith

Seaton (Y): *Macbeth*, by William Shakespeare adapted by Lee Dunn & Geraldine MacInnes

BADco (Y): *Watch This Space*, by Karena Dewhurst

BADco: *Magnolia*, (\*) : by Drew Young

Attic: *Silence*, (\*) : by J. Drummond

AMICI: *Blind Date*, by Peter Quilter

Studio Theatre Group : *Last Post*, by Jean McConnell

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

## ANGUS DISTRICT

Dibble Tree Theatre,  
Carnoustie  
**24<sup>th</sup> Feb. 7pm**  
Adjudicator: Bruce Adam

Carnoustie Theatre Club (Y): *From Failing Hands*, by Joel Mason Houck

Carnoustie Theatre Club: *A Spy with a View*, by Robert Scott

Stage Stars (Y): *True Colours*, (\*) by Meagan McIntosh

**Tickets: £10, (£9 conc.)**

## ORKNEY DISTRICT

Orkney Theatre, Kirkwall  
**26<sup>th</sup> Feb – 2<sup>nd</sup> Mar. 7.30**  
Adjudicator: Jan Palmer Sayer

Birsay Drama Group (Greenay): *Cheshire Cats*, by Gail Young

Birsay Drama Group (Hundland): *Cupboard Love*, by Jean McConnell

Birsay Drama Group (Marwick): *The Passing Place*, by Isobel Ross Moar

Hoy and Walls Entertainment Group: *At Home with Socrates*, by Lindsay Hall

Kirkwall Arts Club (Y): *Five Green Bottles*, by Ray Jenkins

Kirkwall Arts Club (Triflers): *Funny Ha! Ha!* By Mathew Clift & Becky Cann

Kirkwall Arts Club (Transcenders): *Word, Word, Words*, by David Ives.

Palace Players (Bishops): *As We Forgive Those*, by Andrew Smith

Palace Players (Earls): *Bang, You're Dead*, by Paul Reakes

Palace Players Youth (Y): *Bar & Ger*, by Geraldine Aron

St Andrews Drama Club: *The Banquet*, by George Scott

Stromness Academy Players (Y): *10 Ways to Survive the Zombie Apocalypse*, by Don Zolidis

Stromness Drama Club: *Confessional*, by David Weir

Stromness Drama Club (Y): *Stressed*, by Alan Haehnel

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

### **110 plays in the festival**

(105 entries in 2017)

**29 Eastern** (25 last year)

**16 Highland** (15 last year)

**31 Northern** (25 last year)

**34 Western** (40 last year)

## PERTSHIRE DISTRICT

Birnam Arts, Dunkeld  
**2<sup>nd</sup>- 3<sup>rd</sup> March, 7pm**  
Adjudicator: Alisdair Hawthorn

BIPS: *Sub Contract*, (\*) by Bob Davidson

BIPS: *Signature*, (\*) by Bob Davidson

BIPS: *An Incident of Near International Proportions*, (\*) by Bob Davidson

Unmasked Drama Co (Y): *The Blues Sisters*, by Mark Rees

Aberfeldy Drama Club: *Descent*, by Linda Duncan McLaughlin

Aberfeldy Drama Club: *Once Upon a Seashore*, by Donald East

**Tickets: £10, (£7 conc.) jstewart57@hotmail.com**

## Western Division

*Divisional Final*

**Fullerton Theatre, Castle Douglas**

**22<sup>nd</sup> – 24<sup>th</sup> March, 7pm,**

Adjudicator: Russell Boyce

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

## ARGYLL KINTYRE DISTRICT

Victoria Hall  
Campbeltown  
**23<sup>rd</sup> Feb. 7pm**

Adjudicator: Kevin Boland

Peninver Players: *Mellow Drama*, by David Welsh

Accent Players: *A Dummy Run*, by Robin Wilson

Burgh Hall Players: *The Church Meeting*, by Gary Watson

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

## AYRSHIRE DISTRICT

Unfortunately there will be no festival in Ayrshire this year

## GLASGOW DISTRICT

Cumbernauld Theatre  
**8<sup>th</sup>- 10<sup>th</sup> March, 7pm**  
Adjudicator: Ron Nicol

Kirkton Players (Lee): *Alan & Jean's Incredible Journey*, by Ian Kershaw

Bishopbriggs Academy (C) (Y): *Blackout*, by Davey Anderson

New Victory Players (A): *The Extraordinary Revelations of Orca the Goldfish*, by David Tristram

Bishopbriggs Academy (B) (Y): *Zero for the Young Dudes*, by Alistair McDowall  
 Kirkintilloch Players: *You*, by Mark Wilson  
 Bishopbriggs Academy (A) (Y): *The Monstrum*, by Kellie Smith  
 Kirkintilloch Players (Y): *Chatroom*, by Enda Walsh  
 New Victory Players (B): *Scent of Honeysuckle*, by Jean Lennox Toddie  
 Kirton Players (Milton): *Blood on Canvas*, by Richard James  
 Rutherglen Rep: *Funeral for a Fiend*, by Gerry McCartan  
**Tickets £9 from Theatre Box office (01236 732887)**

## INVERCLYDE DISTRICT

Beacon Arts Centre  
 Greenock  
**21<sup>st</sup>- 24<sup>th</sup> Feb. 7pm**  
*Adjudicator:* Ronnie Mackie

St Stephen's High School: *Spacnapped*, by Pat Bisson  
 Kayos Youth Theatre (A) (Y): *It's Not you it's Me*, by Don Zolidis  
 GP Brisbane: *The Regina Monologues*, by Rebecca Russell & Jenny Wafer  
 Port Glasgow High School Junior DC, (Y): *Lizzie Borden*, by David Foxton  
 Greenock Players Youth (Dunrod) (Y): *The Box*, by Lindsay Price  
 Greenock Players: *There has possibly been an Incident*, by Chris Thorn  
 Greenock Players Youth (Lyle) (Y): *Humpty Dumpty is Missing*, by Joseph Robinetter  
 Port Glasgow High School Senior DC (Y): *Blackout*, by Davey Anderson  
 The Attic Players: *Walter*, by Murray Schisgal  
 Kayos Youth Theatre (B) (Y): *DNA*, by Dennis Kelly  
 GIP Theatre Co: *Asylum*, by Alex Baron  
 Greenock Players (Finnart): *Broken*, by Robert Scott

**Beacon Box office 01475 723723**

## STEWARTRY DISTRICT

The Fullerton  
 Castle Douglas  
**22<sup>nd</sup>- 24<sup>th</sup> Feb. 7pm**  
*Adjudicator:* Michael Emans

Newton Stewart Players Juniors (A) (Y): *Characters in search of a verdict*, by Sue Gordon  
 Newton Stewart Players Juniors (B) (Y): *Villanelle*, by Mitchell Giannunzio.  
 Castle Douglas High School DC (Y): *Bellybuttons*, by Michel B Malone  
 Catstrand Youth Players (Clachan) (Y): *Rabbit*, by David Foxton

Catstrand Youth Players (Kells) (Y): *Exit Stage left*, by Geoff Bamber  
 Crossmichael Drama Club: *The Beach Hut*, by Mark Rees  
 88 Theatre: *Kissing Sid James (abridged)*, by Robert Farquhar  
 Glenkens 73: *Tell me Another Story, Sing me a Song*, by Jean Lennox Toddie  
 Newton Stewart Players: *A Dog's Life*, by Pam Valentine

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

## WIGTOWN DISTRICT

Unfortunately there will be no festival in Wigtown this year



# Youth Festivals

## EASTERN DIVISION

**Buckhaven Theatre, Fife**

**14<sup>th</sup> April, 5pm**

*Adjudicator:* Morna Barron

*Tickets:* £8, (£5 under 18)

## HIGHLAND DIVISION

**Plockton High School**

**5<sup>th</sup> & 6<sup>th</sup> March, 7pm**

*Adjudicator:* Alisdair Hawthorn

## NORTHERN DIVISION

**Carnoustie High School**

**31<sup>st</sup> March, 5pm**

*Adjudicator:* Ron Nicol

## WESTERN DIVISION

**Stewarton Arts Centre**

**17<sup>th</sup> March, 2.30 & 7pm,**

*Adjudicator:* Alan Haslett

*Tickets:* £12 - matheson418@btinternet.com

## SCOTTISH YOUTH FINAL

**Plockton High School**

**16<sup>th</sup> June, 5pm,**

*Adjudicator:* Russell Whiteley

# In Defence of 'SCOTTISH LIFE AND CHARACTER'

Aged thirteen, my friend and I passed a favourite teacher as walked along a school corridor in the morning break. The look she gave me was almost venomous. What crime had I committed? Eventually it hit me – I had been speaking in 'home' language, not 'polite' English. And remember the case a few years ago when a Sheriff reprimanded the man in the dock for replying with 'Aye' instead of 'Yes'? My teacher must have forgiven me because we kept in touch till she died, aged 90, and the man in the dock wasn't thrown in Barlinnie for his 'misdemeanour', but both these examples illustrate the attitude of some, that speaking any kind of Scots isn't good enough. There have been many discussions and much written about attempts to suppress Scots language. In my opinion, the same negative attitudes extend not only to language but to many things Scottish.

Which brings us to the Scottish Life and Character awards.

## *Occasional dispute*

Festival secretaries must have been delighted last year when criteria for the awards was formally laid down and Divisional committees given responsibility for determining eligibility. Prior to that it caused many a headache and the occasional dispute. What appals me is that every so often somebody comes up with the idea that we should scrap these awards. Why? I can never understand the reasoning as the only clear argument seems to be that nobody is interested in entering plays for the awards. This is just not true. I can't speak for other Districts or Divisions but from 2000 to 2017, (eighteen festivals) Scottish Life and Character Trophies have been awarded 13 times in both Glasgow District and Western Division festivals – a percentage of slightly more than 72%, and over the last nine years in Glasgow District there hasn't been a single year without the award being made. A glance at Scott Salver winners over the years shows many a winning play that would satisfy the criteria for Scottish Life and Character, though it's not known whether these plays were entered in that competition.

A glance over the trophies awarded in festivals all over the country shows a vast range of awards – best comedy, audience choice, best ensemble playing, best moment in theatre, adjudicator's choice, etc. etc. etc., apart from the obvious first, second, and third. So why should 'Scottish Life and Character' be singled out for extinction?

"Many Scottish politicians, however, see Scottish culture as something to be suppressed because it is a dangerous harbinger of nationalist sentiment" (Billy Kay – 'Scots the Mither Tongue' republished 2006). Is this the problem? Are people afraid they might be seen to be nationalist, or even racist, if they celebrate our country's culture? We have a lot to be proud of – scientists, explorers, writers, politicians, and so many more, who have helped the human race make progress. Why hold back from celebrating this, even if only through the medium of a one-act play? It's not a crime to be proud of your homeland, not a crime to be patriotic. Yes, some patriots are nationalists, some are racists, but the fact of being patriotic makes you neither.



## *Scottish cringe*

Or is it just another example of 'the Scottish cringe'? Is there still a feeling that being Scottish is in some way inferior? Well, haud ma jaikit, Jimmy if ye dare say that tae ma face!

I'm not advocating that we **only** perform Scottish plays – that would be very insular, and would limit our ability to learn about the wider world. I **am** advocating that we give Scottish plays the recognition they deserve in teaching us about our culture and history past and present.

Over the last five festivals in Glasgow District, the Kirkintilloch Players Youth team has won the Scottish Life and Character Trophy three times, with two of the plays having been written by the team. So, it looks like there is hope for the future when there are young people around who aren't ashamed of their origins.

Isabella Rae

'What do other readers think?' send in your comments to [scene@scda.org.uk](mailto:scene@scda.org.uk) and they will be printed in the next issue.

# JOHN MORLEY'S PANTOMIMES

CINDERELLA  
SNOW WHITE AND THE SEVEN DWARFS  
PETER PAN  
BABES IN THE WOOD  
BEAUTY AND THE BEAST  
THE SLEEPING BEAUTY  
PUSS IN BOOTS  
RED RIDING HOOD  
HUMPTY DUMPTY  
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MOTHER GOOSE

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SINBAD THE SAILOR  
DICK WHITTINGTON

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

**From SAMUEL FRENCH Ltd.**

# As You Like A Winters Tale, All Ends Well With Shakespeare at Traquair



On 1<sup>st</sup> June 2016 Susan Wales and I made our annual pilgrimage to Traquair to enjoy an evening of Shakespeare performed in the beautiful grounds. This year we were joined by Walter Hampson and his trusty camera. The play was *The Winter's Tale*, not a play any of us knew. Yes, folks, there are a few plays I haven't seen!

We started the evening, as in the last eight years, by arriving at the 1745 restaurant for dinner, only to be told there was no reservation, despite Susan having booked back in April. Although there was only a small party there when we asked if we could have dinner, we were told the chef didn't have enough food! After a lot of argument, (polite but firm), they let us stay and we enjoyed an excellent meal with a good choice of food. Then, as we took our place in the queue for the play, a waitress came running to us to say there had been a booking but the office hadn't passed it on. Later the chef came out to apologise too, so that 'drama' ended well.

Having collected our tickets we made our way to where the performance was to begin. A woman dressed as 'Time' opened the play with Jacques speech from *As You Like It*, which made me wonder if I had come to the wrong play. It was she who escorted us to the different locations of each scene.

Scene: Leontes, King of Sicilia's palace. His wife, Hermione, is pregnant but Leontes refuses to believe that the baby is his and accuses her of being unfaithful with Polixenes, King of Bohemia, and he banishes her. They already have a young son, Manilius, beautifully played by a young boy of about 12.

When the baby is born Leontes refuses to acknowledge her despite pleadings by Paulina, a wise-woman, and orders that



the child be abandoned. The abandonment scene is where the famous stage direction "exunt pursued by bear" comes in, but S@T found a novel way around it *sans bruno*. The deserted baby is subsequently found by an old shepherd and his son who bring her up. Sixteen years pass, during which Manilius dies heartbroken for his mother, and the son of Polixenes, Prince Florizel, falls in love with Perdita. His father and Leontes' ex-servant Camillo attend a sheepshearing party in disguise with false beards and hats, (devastatingly deceptive - not!), and watch as Florizel and Perdita are betrothed—then, revealing himself, Polixenes intervenes and orders his son never to see the Shepherd's daughter again.

Back with Leontes, on hearing the story of how Perdita was fo



und, he accepts that she is his daughter, leading to reconciliations all round. Aaah!

He is taken to Paulina's house in the country, where a statue of Hermione and her son has been recently erected. The sight of his wife's form makes Leontes distraught, but then, to everyone's amazement, Paulina brings the statue to life.

'Time' closed proceedings with Prospero's "Now our revels are ended" speech from *The Tempest* another imaginative touch.

There are some good comic scenes with Autolycus, a rogue who goes around pretending he has been robbed. The pace moved well but there are times when the plot had more holes than a sieve. There were a lot of unanswered questions. Maybe too many.



The performances were of the usual high standard and I was particularly impressed by the young boy. The costumes, the backdrop of the house and the different locations in the grounds, never fail to make an enjoyable evening, and the midges weren't too bad this year. I am already looking forward to next year's production which will be *Much Ado About Nothing*.

Angela Binnie, Mercators

# new plays review

by Stephen Lambert

## New Theatre Publications

Three Short Plays by Ken Thorp

### 'The Interview'

Cast: 1 Male, 2 Female

ISBN 1840943416

There was a time in the not too distant past when a man could be an MCP without knowing the meaning of the initials and could playfully pat the posterior of his secretary without fear of the consequences because women knew their place.

However all of this was about to change. Cosmopolitan Magazine was appearing at newsagents when Fiona Maitland attended the office of Eldorado Enterprises for a job interview and life for the company executive Nigel Noway would never be the same again.

### 'Late Lamented'

Cast: 3 Male, 1 Female

Set in a small ante-room off a hotel hospitality suite where Harry has just attended the funeral of his best friend Giles. Harry feels ill at ease and the probing questions of bereaved widow Irene do little to alleviate his fears.

### 'The Has-Beens'

Cast: 3 Male, 3 Female

Can there be a future for septuagenarians Denis and Evelyn when they are not entirely honest with each other on first meeting.

Cliff-top walk setting easily achieved with two Council-style benches.

All three plays possess a gentle humour and character revelations result in unexpected conclusions.

## Samuel French Limited

### 'You' by Mark Wilson

Drama in Thirteen Scenes

Cast: 1 Male, 1 Female

ISBN 9780573114137

Now in her mid-forties, Kathleen sits anxiously waiting for the arrival of the man she gave away for adoption thirty years before. Years spent insulating herself against the pain of separation fall away like bricks in a flood wall as she

allows herself to recall the events of that time with a clarity that brings each of her story's characters to life.

Central to the play is Kathleen's relationship with her son whom she only knew for six short weeks and the now grown man. A poignant play about the way loss can dramatically shape our lives and impact on our families.

Written to be performed by two actors who remain on stage throughout facilitating the seamless changes of character and settings that are typical when that fumbled fusion of memory and imagination occur.

Basic set design and lighting with specially commissioned music.

The script was first staged at Brighton Festival 2016 where it won several awards and a one woman monologue version broadcast on BBC Radio 4 from which the main text was developed is provided.

### 'Peter' by Stacy Sobieski

Drama in Four Acts

Cast: 4 Male, 4 Female

ISBN 9780573113680

Peter Llewlyn Davies was just an infant in his pram when he served as the inspiration for J.M. Barrie's most famous creation Peter Pan. With the story proving to be a worldwide smash hit, a reluctant Peter was thrust into the spotlight. However one day Peter did the unthinkable – he grew up.

Based on true story 'Peter' presents another side to one of the world's most beloved tales.

As Peter enters adulthood he struggles to separate himself from what he calls 'that terrible masterpiece' and begins to spiral into deep depression.

Will he finally succeed in overcoming the demons of his past or do happy endings only exist in fairy stories?

Stacy Sobieski is an American writer and actress residing in London who firmly believes that rather than employing intricate settings and an army of stagehands, the audience is simply asked to use their imaginations – a ladder can suddenly become a lavish sailboat and a

singular strobe light gives the impression of an oncoming train. The set could be quite minimalistic and bold creative choices utilised throughout the production.

Scene changes should become a form of dance between the past and the present providing a sense of magic and play to the piece.

The action takes place in London between 1897 and 1940.

Endnotes provide text references for the script. Comprehensive lists for properties, lighting and sound

### 'Raising Martha' by David Spicer

Drama in Two Acts

Cast: 5 Male, 1 Female

ISBN 9780573113727

'We are all animals. The only difference is that we pretend to be something better – but we're not. We're cruel, greedy, stupid and selfish. We have no rights, no obligations, no duty to anyone or anything. 'Welcome to the farm Daddy!'

Five years after her death, Gerry and Roger's Mum, Martha, has gone missing – well most of her has. The unwitting victims of animal rights activists campaigning for the freedom of the family frog farm's slimy inhabitants, two brothers employ the hapless Inspector Clout to establish the whereabouts of their long dead mother.

An absurdly funny comedy tackling terrorism, animal rights and six foot frogs.

The action alternates between a country graveyard, the kitchen of Gerry and Roger's frog farm and a rented flat.

Detailed property list provided.

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.

# 8<sup>th</sup> Killin Komedy Festival

When our world famous KKF started did we think we would be still running it in 2018? Oh no, we certainly didn't! But somehow it's lasted and people still come along and part company with lots of money to support SCDA. And they have a great time!

What do we do over the course of a Friday and Saturday evening? We perform, we socialise, we have

a few drinks (there's a bar), and we generally have some fun. What better way to pursue your drama hobby?

This is the annual call for groups/individuals to perform on Friday 4<sup>th</sup> and/or Saturday 5<sup>th</sup> May 2018. The Killin stage can be yours! All that is required is a comic piece – play or sketch; nothing more than perhaps 45 minutes and as short as you like. A monologue, a humorous song, a cast of twenty, it's your choice.

The downside: no expenses will be paid – you fund yourselves. The upside: a good time is guaranteed!

Interested? Get in touch with Killin Drama Club, who host the event, now! [kkfestival@gmail.com](mailto:kkfestival@gmail.com)

If you don't wish to perform, why not come along for the weekend? We will be negotiating a great price on accommodation at The Killin Hotel, and there are many other options. Tickets will cost £8 per night and, as with the last 2 years, we have a great offer if you attend both nights - £16. Yes, exactly double! They say the old jokes are the best ones.....

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

As and when performers are known updates will be posted on the Facebook event page - <https://www.facebook.com/events/345667655884431>

What are you waiting for? Sign up now and we'll start thinking about arranging the sunshine for you.



## ***Focus on Fundraising***

Our focus on Fundraising for this edition moves to a new project – an 'on-line auction', to raise funds for SCDA, and once again we need your help.

With a target start date of April, just after the One Act Play Final, we hope to launch our first on-line auction, using our Newsletter and Facebook pages to promote the idea and Ebay to sell the donated lots.

Every year SCDA spends thousands of pounds booking theatre venues and yet do these theatres ever help our cause? At the time of booking a theatre, it's an easy task to ask for complimentary tickets to a forthcoming show and SCDA can convert the tickets into much needed cash! We simply need to wear our commercial hats a little more often.

Members around the country can help too. Maybe you have a holiday cottage and you could offer a short holiday to raise funds for SCDA? We have one offer already! Maybe you have an unwanted gift you would be happy to donate for sale – it does not have to be theatre related!

As with all schemes, it will take a little time to build momentum, the Patron Scheme is an excellent example of this, but we are making a start now and with a couple of donations in the pipeline we can already plan on an April Auction for SCDA.

Let's try to make this a significant contributor to SCDA finances with donations from all areas of the country. Simply contact [fundraising@scda.org.uk](mailto:fundraising@scda.org.uk) for more details, or to make your donation.

Gordon Hibbert

# Letters to The Editor

I had a lovely weekend break in early November. Did you ? Like so many people nowadays, I find life almost too busy to be enjoyable. But the prospect of spending 48 hours with little to do but socialise and be fed (and watered?) was too good to be missed.

Where was I ? attending one of those dreaded things, an AGM. It was the SCDA AGM, held this time in Pitlochry. This is an annual chance to meet up with friends, and to make new friends, from all over Scotland. Here is a chance to speak to those who managed to go to the British finals, and commiserate or congratulate as appropriate.

This year a package was offered to those who came from a distance to stay in Scotland's Hotel, where we were booked in on a 2 nights' dinner, bed and breakfast deal, a bargain, I felt, at the price. We were in a room on the 3<sup>rd</sup> floor with a huge picture window facing south, so giving a marvellous view. However, this meant we had always to use THE LIFT, a unique example of the species, which announced its safe arrival at each floor with a dramatic CLICK. You loved it or hated it; we liked it.

Friday evening began with delighted greetings on all sides, followed by a good dinner and plenty of conversation, which continued in the bar for many. (We get too tired to stay up nowadays). Saturday began with a wide range of goodies to choose from, slight bottlenecks at the toasting machine and the tea/coffee flasks. This gave opportunities for those NOT of the SCDA party to question the sanity of their fellow guests.

Saturday's timetable was full; animated discussion at the AGM itself, a thought-provoking talk by Dave Bennett on what it is like to be an adjudicator, in the morning. Many people attended a workshop up at the Theatre rehearsal premises, well received, in the afternoon. We had a sleep!! Getting too old to do everything has to be allowed for! Dinner early, off to the theatre for "Monarch of the Glen". The reaction to this presentation was very mixed. It was a spoof version. I decided to sit back and accept it as such and so enjoyed my evening.

We had had glorious weather, if cold and frosty, but it was raining as we streamed out of the theatre. We missed the lively discussion in the bar, but it continued next morning over breakfast..... before we all said our farewells and headed home refreshed.

I do hope YOU will come next year!

Rosemary Currie

(Mercators, Edinburgh and individual member)

## 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](mailto:Scene@scda.org.uk)

Discounts available for pre-paid adverts and web links.

## Panto Panic

Rutherglen Rep is a very small club. When there's a performance due we always have some concern about whether we'll have enough spare people to do all the non-acting donkey work. The recent panto was worse than usual in that respect. As simple a set as possible had been devised but with four different settings, there was still a fair amount to be done re 'furniture' etc.; sound and lighting were taken care of; costumes had been organised well in advance; the cast were off book at an early stage and rehearsals were progressing well. However as the time approached (5 performances in 5 different venues) the panic mounted because we had absolutely nobody to do front-of-house, and only two people available a few of the nights for backstage.

Just as we were getting really desperate, help was offered by another club. Members of EKO Players turned up every single night, sold tickets, sold programmes,. Served tea, crewed backstage and even helped dismantle everything at the end of each night and load the van. Without them, I just cannot imagine how we'd have managed.

So thanks again EKO Players.

Isabella Rae  
Rutherglen Club

## SCDA Merchandise

A range of merchandise is available with all profits from this venture being donated to SCDA.

The range of garments are navy blue colour with gold and light blue embroidery of the SCDA logo. Also available in Fushia Pink.

Polo Shirts size XS to XXL £15

Sweatshirts size S to XXL £15

Full Zip or Pullover Hoodies S to XL £20

Garments can be personalised with club name or Individual name. Other sizes quoted for on request.



To order please contact:-  
[lilacstitches@aol.com](mailto:lilacstitches@aol.com) or enquire at Head Office for further details.

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

Mouse Mats, Jute Bags and SCDA logo pens are available from Head Office



# British Final Festival

Macrobert Arts Centre, Stirling,  
on 6<sup>th</sup> & 7<sup>th</sup> July 2018.

Winning plays from Scotland and England will perform on the Friday evening, and Wales and Northern Ireland on the Saturday. The festival adjudicator will be Jennifer Scott-Reid from Cambridge

The Stirling Court Hotel located on the university campus, close to the theatre, will be the festival hotel. There will be a Friday night party after the show in the hotel with

music and an opportunity to dance if you wish. Saturday night congratulations and commiserations will be in the theatre after the show.

Theatre tickets can be had from the Macrobert Arts Centre box office costing £18.

Booking forms for the social event and Stirling Court Hotel can be had from [britishfinal@scda.org.uk](mailto:britishfinal@scda.org.uk)

## Cat amongst the Pigeons

Edinburgh District now has a member club which performs in Russian and, although not in the 2018 one-act festival, they are planning to enter in 2019. SCDA welcomed it as an exciting prospect, thinking that it would be just like audiences in Highland Division with plays in Gaelic or in our sister country Wales when Welsh language plays are performed in their festival.

Therefore, when the NSL Archivist came across this controversy ranging in the pages of the Autumn 1976 issue of Scene, it was of interest because of the possible ramifications for us. (The article is pretty long so has been edited to highlight the main points, as indicated by ... for omissions and square brackets for precis.)

**“Scotland v The World** No, we are not reporting association football, but a matter of much greater import i.e. Scottish plays. It began after the One-Act Festival in Inverness when [a letter in the Glasgow Herald from Mr R Ingram Brown of publishers Brown Son & Ferguson] suggested that in its Jubilee year, it was nonsense that the SCDA Festival was won by a Japanese play. ....“Is it not time” he said “the organisers called a halt to all these foreign authors and ensured future entries are by a Scottish playwright, no matter where he or she is domiciled “ . . . . . These were fighting words and obviously we would not have long to wait until some champion picked up the gauntlet . . . . . The first was that doughty warrior Murray Thompson, Secretary of Western Division ... .who pointed out the “errors of both fact and judgement” [noted that ] one-third of the plays entered in Western were Scottish ..... and that to ban the so-called foreign plays would kill the festival. .... Another was J.C Dunn of Kilmacolm DS who also went straight into battle.....,[saying] the crucial word is ‘Community’ not ‘Scottish’. Hal D Stewart, himself a playwright whose plays in both Scots and English have been very successful ....writes “[Mr Brown is a friend of mine and his firm have published nearly all of my works, but I disagree] with him completely when he suggests that some sort of special consideration should be given to Scottish plays in the Scottish festival .. . . . The arguments are as old as the

festival itself ....and this was discussed at length in committee even before the first festival took place.”

Re: the controversy, the anonymous writer of the article went on to tell us “ the more enlightened view.... had happily prevailed so that any play in the English language could be entered in the festival” . . . . . [and] in the event the committee’s decision was justified because the festival seemed to give an impulse to Scottish writers [enough to encourage nautical publishers BS&F] to embark in the profitable sideline of play publishing . . . . .” . BSF became well known as publishers of Scottish plays, hundreds of which we hold. We also hold many scripts written by current’ local authors’ such as Ron Nicol, Alan Richardson, Nancy Macpherson and Isabella Rae to name but a few of the many from Scotland who hold their own internationally as well as domestically.

My immediate reaction to the article was to wonder if the (unnamed, but assumed GC) decision that entries should be “any play in the English language” might affect said prospective performances in Russian. **Was this ever enshrined as a rule?**

Gaelic, is admittedly a native language, but is no more widely understood than other languages spoken in our many varied communities; so it follows that entries to our festivals being performed in those languages should also be encouraged. However, taking this path is likely to involve other complicating factors, such as English translations of the script, finding independent fluent speakers to advise adjudicators, possibly subtitles/surtitles at venues etc. **Are these plays likely to prove just as controversial?**

Nowadays with Scotland being a more cosmopolitan nation than in 1977, judging eligibility for the Scottish Life and Character awards is fraught with difficulties as fewer subjects can be considered specifically Scottish. **So should consideration be given to SL&C’s relevance now that the ‘protective’ attitude found in the quoted article is out of date? Cat . . . . pigeons . . . .?**

Susan Wales

Edinburgh District & Eastern Divisional Secretary

# RECKLESS LIGHTING

Much has been written about the theory of lighting shows, but less is written about specific examples and their challenges. The Edinburgh Graduate Theatre Group have for most recent shows been using the Assembly Roxy venue in Edinburgh, which has multiple theatre spaces. The Grads also show great ingenuity in their use of these spaces, so it is no exaggeration to say that no two shows are ever alike.

For the Grad's Christmas show in 2017 they decided to do the black comedy '**Reckless**', by Craig Lucas. My remit was the offer of lighting a show with 28 scenes, with the added complication of being staged in the round, and with minimal budget. Never one to shirk a challenge, I accepted and then pondered on how it was possible to achieve this.

There are a few repeated scenes, so in effect 12 different scenes, namely:

- A bedroom at night,
- Pay phones (x2),
- Car journeys at night (x3),
- Living Room (x4),
- Charity Office (x3),
- Full-stage doctor's offices (x3),
- Game Show TV studio with both on-air and off air lighting states,
- Seedy hotels (x4),
- Half-stage doctor's offices (3),
- Combined state of seedy hotel and half stage doctor's office,
- Homeless shelter,
- Talk Show TV studio for interview with 3 lighting states.

## **Resources**

The resources available or easily borrowed were:

- 10 @ Mac 101 LED moving lights,
- 4 @ Cantata Fresnels,
- 11 @ Source 4 Profiles,
- 4 @ Parnels (actually house lights, but useful for lighting the centre of the acting area!), and one Par 64 for moonlight through various windows.

The challenge for lighting theatre in the round is that you need to have lights pointing in ideally 4 different directions on each area, although for this show we managed to get away with using 3 for most effects.

There were 4 entrances evenly spaces around the area, so one Mac 101 was allocated to each, with the other 6 Mac 101s being used as colour wash over the acting are. The Cantatas were used to provide general lighting over the acting space, with different intensities for each

scene, and mixed with the MAC 1010 colour washes and Parnels being used to highlight the centre of the acting area, to provide very different looks to all the full stage scenes.

Another challenge was the use of two sets of 3 profile spots to light the seedy hotel rooms and the half-stage doctor scenes, as these needed to be combined into both scenes being played at the same time. The other profile spots were used to provide a shadow effect, and also to add highlight to each of the 4 entrances.

## **Changing Dynamics**

Another aspect of the lighting was the constantly changing dynamics, for example, between the bedroom and the pay phone there is a chase sequence at night where the main character tried to escape from each entrance but finds it blocked; a sequence of 6 lighting states followed the action. Before and after the game show scene the moving lights were used to give a random moving colour changing effect, and the moving lights were parked in their open white down light state for the off air break in transmission.

There was also a TV flicker effect used in the bed room, the seedy hotels and the homeless shelter scenes, created by placing an LED spotlight inside a TV chassis, with a chase sequence from the lighting desk. The seedy hotel state was re-used at full to provide the tight area of the TV chat show studio, and the tight doctor's state was re-used outside the window at the end of the show to mark the outside.

Of all the shows which I have done recently this show probably had the most thought applied to it, but was also one of the most rewarding shows that I have done for some time. 2018 marks 45 years of lighting shows, so it is nice to think that after 45 years there is still lots to learn and that stage lighting can still be a rewarding hobby. Some of the key lighting states are shown in the photographs on the opposite page (these are viewed from the lighting operator's desk!).

Gordon Hughes

**Gordon Hughes** is well equipped to give advice of theatre lighting. He started lighting shows 45 years ago this year, when at school in St Andrews and also spent time helping out at the Byre theatre in various technical capacities.

After moving to Edinburgh he has worked with many of the amateur groups in most of the larger Edinburgh venues. He has been involved with SCDA festivals since 1983 and has lit the last 13 Edinburgh district festivals, several Eastern divisional festivals and two Scottish Finals at Churchill Theatre.

# RECKLESS LIGHTING - Gordon Hughes



**Bedroom**



**Car Journey**



**Livingroom**



**Charity Office**



**Game Show**



**Full Stage Doctors**



**Seedy Doctor / Hotel Room**



**Homeless Shelter**



**TV Studio**



**Phone with Shadows**



Top Row: EGTG - Ladykillers    Leittheatre - Be My Baby  
Middle: Linlithgow Players - Camelot the Panto  
Bottom: KADS - Good Things