

Summer 2018

scene

*Aberdour
win
Scottish
Final*



The magazine of Scottish Community Drama



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Chairman's Chat

Hello



Well! What a Final we had in East Kilbride, I think it will go down in history as one in which any of the 8 fantastic plays could easily have represented SCDA well at a British Final. Congratulations must go to Aberdour Players on their win, and of course to Aberfeldy Drama Club and 88 Theatre for coming Second and Third respectively. Best wishes and break a leg to Aberdour Players for their performance at the British Final in July. Thanks to everyone involved in the organisation of such a welcoming and friendly event.

The successful participants for the Directors Workshop have now been chosen and I know that they are all very excited to get started. Look out for full reports in future editions of Scene.

So now we are all looking forward to our next big event, our National Youth Final in Plockton, which I'm sure will be another fantastic festival. Our young ones are superb and a credit to their teams and to SCDA. I hope I'll see you there.

By the time Scene goes to print the Killin Comedy Festival will have taken place and I know if previous years are anything to go by it will have been yet another fabulous weekend of comedy and friendship. Thank you for your continued financial support, it's hugely appreciated.

I hope that you all get a chance to draw breath over the summer and recharge the batteries. Best of luck for your summer productions and remember to send any pictures to Scene!

Yours aye,

Jackie

Jackie Westerman
chair@scda.org.uk

Cover :

Aberdour Players' winning production of 'Red Cross' at the Scottish Final. Photo by Tony Flisch.

Welcome....

to new individual members

- Gavin Bolus** - Edinburgh District;
- Meryl Kennedy** - SW Ross District;
- Alison Maxwell** - Highland;
- Stuart Archibald** - Northern;
- Linda Lyon** - Western;
- Mike Dowling** - International;
- Chris Jaeger MBE** - National.

Thank you....

once again to members of the Executive and National Committee for their continued support donating their expenses.

Tony Flisch

National Vice-Chairman
vicechair@scda.org.uk

WELCOME TO NEW GROUPS IN EDINBURGH DISTRICT

... from the City, the Lothians and the Borders

Arbery Productions, began life in London in 2013, moved to Edinburgh in 2014, and joined SCDA late 2017. After a series of one-man plays, including the trilogy 'Desire and Pursuit' at the 2014 Fringe, it took over EGTG's One-Act production of J B Priestley's 'The Rose and Crown' for the 2016 Fringe and is currently preparing two plays for the 2018 Fringe: an adaptation of Ben Jonson's 'Volpone', which was another success for EGTG in 2017, and the new one-act 'Casanova Dreaming'.



Arbery does not want to steal the thunder or talent from the many long-standing and successful community theatre groups in Edinburgh. "One of our differences," says Martin, the founder, "is that we would prefer small casts, short periods of intensive rehearsals and runs that last at least a week. So far, we have nothing planned after the Fringe, so if anyone's got a project to offer, do get in touch!" arberyproductions.co.uk info@arberyproductions.co.uk 0798 965 5482

The Meadows Mummers It is not often that the word "unique" is appropriate, but there is no other way to describe The Meadows Mummers. They were founded a



mere four years ago, and membership fluctuates between 4 and 10, depending on time of year and academic requirements, as two are students, one is a drama therapist and one a part-time drama teacher. There is however a core of five regular performers. "We have taken an old piece of folk drama, whose origins are indistinct in the depths of folklore, and updated it - substantially, so that all the characters have been transformed into women,

and played by women. The play itself is 'Galoshins' (historically, with various spellings) and the Meadows Mummers describe our version as 20 minutes of weirdness, at the end of which the players throw chocolate coins into the audience. Because of the nature of the piece, it is not often performed as 'proper' theatre, but we have returned it to its roots and perform it as street theatre, across the Central Belt and beyond, in Glasgow, Edinburgh, Linlithgow, Innerleithen and even far-flung Gloucestershire. Our proud boast is we can perform anywhere - and we have. So far, our stages have included a museum, a tent (both inside and out), supermarket and church car parks, canal bridge, various halls and more than one pub. We welcome the opportunity to take this strange creation (almost) anywhere, and would love to hear from anyone who would like to schedule a performance or indeed join the troupe".

St. Kentigern's Youth Theatre. The drama club at St. Kentigern's Academy, Blackburn, West Lothian was formed in late 2015, staging their first production 'Much Ado About Nothing' as part of the West Lothian Schools Shakespeare Festival. This was followed up with a now-annual devised piece for incoming new students 'Don't Panic - The St Kents Survival Guide'. "Members regularly take part in the bi-annual school musical, including the recent sell-out success of Les Miserables - Schools Edition. We are delighted that a couple of our members will be performing in 'Les Mis' again



at this year's Edinburgh Festival Fringe, before our next production of 'We Will Rock You' in November 2018. SKYT joined the SCDA this year entered our first one-act play at the Church Hill in Edinburgh Districts Youth Festival, 'Ticket To Hitsville' - with 36 of a cast! Ranging from S1 to S6 pupils, we aim to nurture an interest in all areas of theatre, both onstage and off, with 'Hitsville' being co-directed by one of our senior pupils.

The youngsters thoroughly enjoyed the Festival and have been hugely enthused by the whole experience. Five cast members attend the school's autism base and an email to the Head from one of their parents said how delighted they were after the festival, not only with the St Kents performance but with the whole friendly atmosphere and thought it was a really great opportunity for them (especially as so many had never acted on a stage before!). A significant part of lessons the following Tuesday was spent with kids pouring over the photos and suggesting ideas for next year's one act plays." ?

Tweed Theatre - a welcome return. In the winter of 1979, community policeman, Bill Harvey, welcomed 11 eager drama enthusiasts to form Tweed Theatre. TT would grow and develop to become the biggest, busiest and most successful drama group in the South of Scotland. With a sewing room, a carpentry area, a rehearsal space and a tiny kitchen, Tweed Theatre was good to go.

Always wanting new challenges, TT continued to entertain audiences big and small, taking shows to the Edinburgh Festival Fringe and have been influential fundraisers for various charities, which included a hefty involvement to raise money for the superb Eastgate Theatre. Trainspotting was the first Tweed Theatre production in the Eastgate and earned us a reputation for not shying away from difficult topics. Our last production was Naked Truth by Dave Simpson. Tweed Theatre hasn't been a member of SCDA for a long time but we were very active while the Borders district existed . The group took part in the One-Act Festival over many years, regularly winning the Borders District round and on two occasions progressing to the Scottish final, with 'Teechers' and 'Lives o' 'Men'. We are now back in the fold within Edinburgh District.

Twilighters Laura Jordon Reed says she has always dreamt of starting her own production company where she could choose the pieces, the people, the venues and basically call the shots! Consequently Twilighters was given its name because she has been involved in all aspects of musical theatre since the early 80s - it's called artistic licence.

Although Twilighters are a new name to SCDA, they consist of some well kent faces with years of experience in One-Act Festivals.

With thanks to Martin Foreman, Fiona Allan, Amy Hanson & Laura Jordon Reed respectively.



Susan Wales
Edinburgh District Secretary



Dollar Drama Club Enters Eastern Division Full Length Festival with 'Forget Me Knot'

The picture shows the cast and crew of Dollar Drama Club's latest production of David Tristram's unforgettable comedy thriller '**Forget-Me-Knot**', which played to full houses in April.

Pictured are, seated L-R: Catherine Gibson-Poole (cast), Andrew Bawn (cast), Jane McGill (cast); standing L-R: Mick Rice (sound), Linda Rice (director), Elaine Stark (lighting), Rhona Robotham (stage crew), Jeremy Auld (cast).

Cast and crew had a great time with this very funny play, and audiences clearly appreciated Dollar Drama Club's work, laughing their way through the play, and giving audible gasps at some of the plot twists. Many people took the time to send in comments and compliments, which are much appreciated by all the Club members. Some of the reviews are quoted below.

"Wow! Well done Dollar Drama.... first night triumph! We so enjoyed the production.... would love to see it again!!"

"The actors became their characters and the audience got really involved in the plot – a real fun night."

"A fantastic performance and a very enjoyable evening. Well done to everyone on stage and behind the scenes."

"A blast from start to finish – great fun – thoroughly enjoyed the evening!"

Will there still be a One-Act Festival in 20 years?

There were 110 plays entered in this year's One-Act Festival, slightly up from 105 last year. However, this small increase is only a blip in a

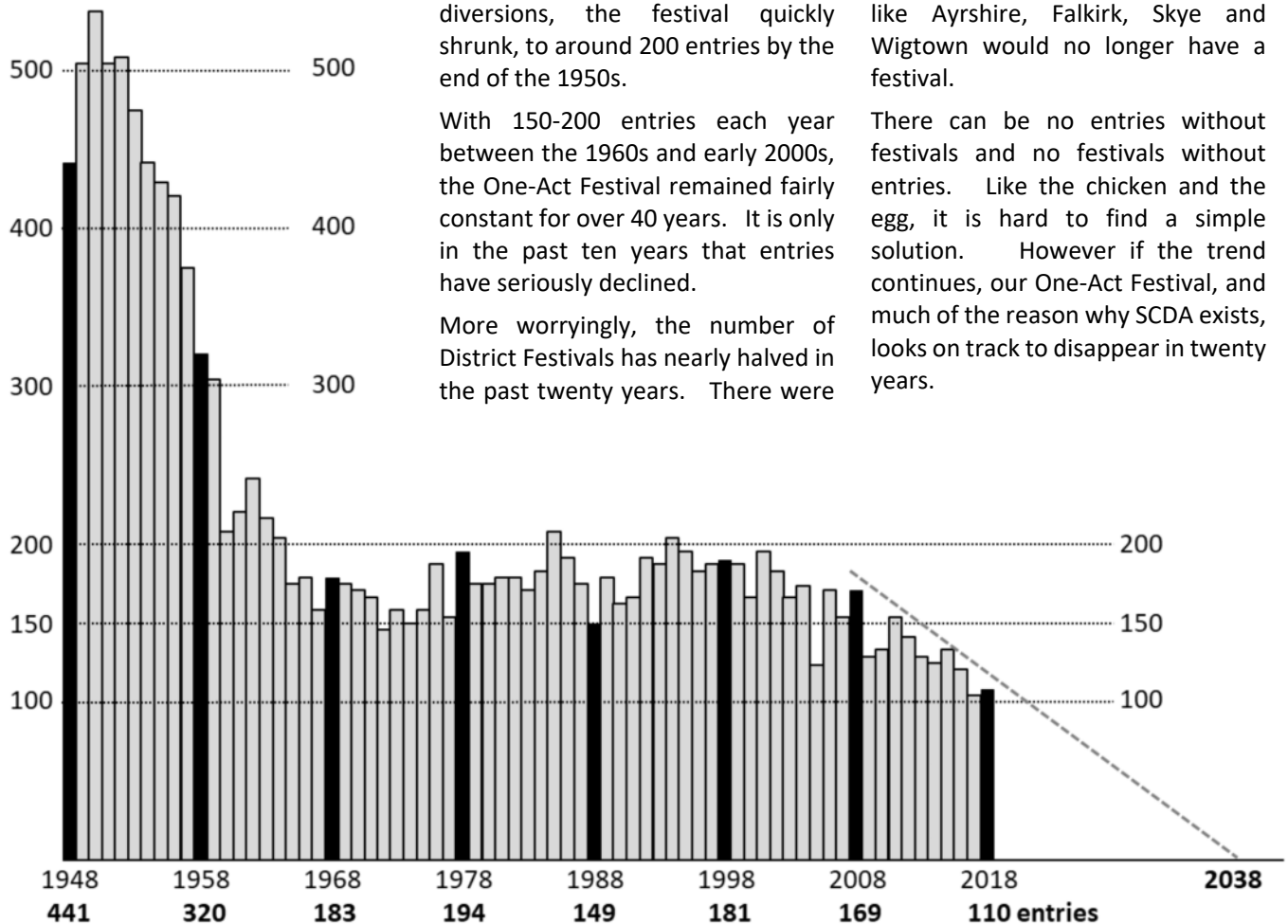
declining trend. As the graph below shows, entries peaked at over 500 in the few years following the Second World War. Though with the coming of television and other diversions, the festival quickly shrunk, to around 200 entries by the end of the 1950s.

With 150-200 entries each year between the 1960s and early 2000s, the One-Act Festival remained fairly constant for over 40 years. It is only in the past ten years that entries have seriously declined.

More worryingly, the number of District Festivals has nearly halved in the past twenty years. There were

25 District Festivals in 1998, 20 in 2008 and only 13 this year. These local festivals are the bedrock of SCDA. It would have been hard to believe a decade ago that Districts like Ayrshire, Falkirk, Skye and Wigtown would no longer have a festival.

There can be no entries without festivals and no festivals without entries. Like the chicken and the egg, it is hard to find a simple solution. However if the trend continues, our One-Act Festival, and much of the reason why SCDA exists, looks on track to disappear in twenty years.



Pot Luck Quiz

(Answers on page 22)

- 1 Which team sport is played with a ball called a 'Sliotor'?
- 2 A Paris metro station is named after which British Monarch?
- 3 In which decade was the driving test made compulsory?
- 4 At 665m above sea level which is the highest capital city of Europe?
- 5 Which was the first Carry-on film made in colour?
- 6 What do the French call the equivalent of the Oscars?

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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

CAROLE'S TRAVELS 2017

In 2017 we decided to spend a bit of time developing the workshop programme for our members. Here is a snapshot of what has happened.

In the first quarter we launched our new menu of Performance and Directing Skills with a brochure that we sent to all members. I am still able to offer a bespoke service, but it can be useful to narrow down a particular area that you want me to concentrate on.



Across the whole year I travelled the length and breadth of the country and visited **3** Districts, **1** Division and **12** clubs. These **16** trips were made up of workshops ranging from 2 hours to 2 days. I spent a lot of time travelling with **16** train journeys (some destinations require more than one train), **3** buses, **3** flights, **1** ferry and I drove **536** miles. **7** beds were



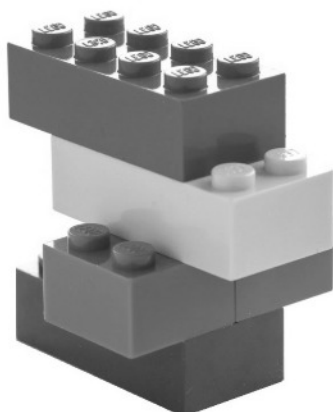
provided for me for a total of **14** nights. I also took countless photos, carried-out research for clubs, attended festivals, ran **1** event at the Edinburgh Fringe Festival and wrote **13** blogs on the SCDA website. More than **200** people attended workshops – size of groups ranged from **4** up to **24** and the age range from **11** upwards.



I hope that 2018 will be even better, it's so satisfying to return to clubs and find out what effect workshops have had, but it is also exciting travelling to new clubs.

Here are some photos that I hope give a flavour of the journey.

Carole Williams
National Drama Advisor



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



Letters to The Editor

Dear Editor,

I am responding to the very interesting article in the Winter Scene by Susan Wales concerning Josephine Tey AKA Gordon Daviot, Playwright and Author but first a wee diversion south down the M1.

Last summer I spotted a flyer for a King Richard III weekend to be held in Leicester. Having read much recent publicity about the search for and discovery of the King's grave up I gets, down I goes and off at exit 21A.

Meeting the keen others we had lively discussions on Richard III character. Was he as the Bard portrayed him or were more recent writers nearer the truth as they rehabilitated his reputation? There had also been a recent TV programme and an account of the archaeological findings had been published.

Next day we were off to Bosworth Field and the reputed spot where Richard III (and his horse) fell.

We finished the day by walking from the car park grave site across the road to the magnificent tomb in Leicester cathedral.

1st purchase 'The Search for Richard III. The Kings Grave' by Philippa Langley and Michael Jones

2nd purchase 'The Daughter of Time' by Josephine Tey 'Truth in the daughter of Time' – old proverb.

Tey's detective bed bound with a fractured leg and fascinated by a portrait of Richard determines to find out what kind of man he really was and who murdered two Princes in the Tower.

And the play 'Richard of Bordeaux' once directed by one Douglas Currie is featured in the book.

If you haven't read either book I recommend both. I would also travel a long way to see one of Tey's plays produced.

Benita Wylie
Individual member

Dear Editor,

I liked Isabella Rae's article "In Defence of "Scottish Life and Character", because it is a counter-blast to the "cringe".

Ever since the Union, Scots like Robert Burns and Sir Walter Scott have tried valiantly to maintain the identity of Scotland, even though the latter was an arch-Unionist.

In Edinburgh there is a problem in that "Scottish Life and Character" is restricted to plays that are "specifically" Scottish. This led to the disqualification of a play called "Ae Fond Kiss" on the grounds that it could be set anywhere, despite the title, the setting and the characters being distinctively Scottish. Even the joke, "Ae fond kiss and then we slaver" could not have been uttered anywhere else but Scotland.

Under that sort of restriction Joe Corrie's "Hewers of Coal" would not qualify because there are coal miners in other countries and Ena Lamont Stewart's "Men Should Weep" would be dismissed, because poverty is everywhere.

If we are not Scots, then what are we? Cosmopolitans? What are they?

Yours faithfully,
John Kelly
Kelso

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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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.

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.

A plea for help.....

Just a few short years ago SCDA was facing a very short future with cutbacks in income and ever increasing costs. With your help we have been able to vastly improve our finances and your contribution with donations and support for our Patrons scheme is much appreciated - but could your drama club help give our funds a boost?

Some clubs have been doing their bit for a few years, such as Fintry Amateur Drama Society as they donate a percentage of the profits from their annual pantomime to SCDA. My own club hosts the Killin Comedy Festival and we are indebted to the clubs from all divisions who have donated to SCDA by participating in this event. It's true to say, however, that these are exceptions and SCDA needs more clubs to get involved in supporting the national fundraising effort.

But what can be done? Well here are a few ideas.....How about donating the proceeds of the raffle on one of your show evenings? If you don't have

raffles then maybe a collection bucket after the show would be an idea? I've heard mention of coffee mornings, car boot sales or a small levy on ticket sales and maybe some of these ideas would not suit your particular club, but all efforts will be much appreciated and will help us to continue to provide support for our member clubs.

Over the next few weeks we will be using SCDA Facebook and our Newsletters to publicise details of items donated for auction - please take the time to look at these posts - you may snap up a bargain!

In recent Scene issues and Newsletters we have highlighted many ways to help SCDA - some at no cost at all - thanks to everyone for getting involved in... Easyfundraising - Amazon Smile - SCDA Auction - Give as you live - SCDA Patrons Scheme.

Gordon Hibbert



Our patrons pledge almost £6000 per year to SCDA funds

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.

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From SAMUEL FRENCH Ltd.

Scottish Final 2018 - East Kilbride

Full of excitement and anticipation, drama enthusiasts gathered in East Kilbride to meet up with friends from other areas and see the eight plays in the third round of the 1-act Festival. The Village Theatre provided a warm welcome, in more ways than one! Our adjudicator was Robert Meadows, relatively new to adjudicating in Scotland, and delighted to be in East Kilbride.



Thursday 19 April

ABERFELDY DRAMA GROUP presented the first play of the Festival, "*Descent*, a play about love and Dementia, but mostly about love." by Linda Duncan McLaughlin. The subject of this searing play was clear from its title, as it charted the family's struggle to cope with Rob's dementia. The challenges identified by Robert were that there could not be unremitting gloom, time must be charted carefully, and poetic images and metaphors must be brought out. He referred to shadows creating a world breaking apart, and the lighting effect highlighting Rob's panic on the road. The audience could feel the pain, and love, of the characters. A powerful start to the Festival.



PLOCKTON ADS were next, performing the satire "*Thank You for Protesting*" by Paul Adam Levy, which Robert compared to George Orwell's "1984". A worker replacing 'a thing' on a street with another 'thing' is challenged by a local resident and by a younger, more vocal protester. The protest is interrupted by the worker's officious boss, waving his 'bits of paper'. Costume showed each character's status, and Robert explained that the comic interchanges should bring the political allegories to life. He felt that the play needed a stronger sense of the characters being 'types', but injustice was shown by the bags placed over the protesters' heads, hinting at terrorism, and the worker's cardboard box at the end signifying homelessness.



88 THEATRE presented the final play of the evening, "*Kissing Sid James*" by Robert Farquhar. Despite the 'Carry On' humour and set piece comic action, this play was a study of loneliness, with comedy highlighted by excruciating embarrassment. Eddie (nickname Sid) and Crystal (real name Babs) go away together for the weekend. Crystal's numerous outfits contrast with Eddie's one pair of trousers, and the talented actors established the characters' neediness and humour. Robert drew particular attention to the karaoke moment, and the audience will recall Eddie's list of footballers!

Although refreshments were on offer at the theatre bar after the performances, some of us had had a long day and headed wearily to our accommodation.

that people should feel they had entered into a dreamlike state; the dialogue; and the prescriptive world inhabited by the characters. Robert commented on the different moods Jim must bring out, and the bug search; and the strong performance from the maid, particularly in the swimming scene. At the end, the audience was left wondering what was going on in this intriguing play.



Aberdour Players

ABERDOUR PLAYERS began the second night of entertainment with "*Red Cross*" by Sam Shepard. The curtain opened on a bedroom, with white set, costumes and accessories. The audience was left to decide if it was a hospital or institution, or not. Carol imagines skiing in the Rockies and her head bursting open in the middle of a slope. When she goes off, Jim removes his trousers and begins to scratch vigorously. He shows his crabs to the maid who arrives to change the sheets, and gives her a demonstration of how to swim. She describes a fantasy about drowning and turning into a fish. When she leaves, Carol returns to tell Jim about the crabs she found crawling all over her. The play ends with Jim turning to Carol with a startling smear of blood running down his face. The challenges with this play were



Kirkton Players

WICK PLAYERS followed, with "*Blood on Canvas*" by Richard James. Art collector Stella arrives for a private view of artist Maddie's work, but it soon becomes clear that one of them is a serial killer. The audience become detectives, with the actors having to plant clues without giving the game away, and the tension rises until the final denouement.



Wick Players

Stromness DC



Robert felt that lower lighting would have added to the tense atmosphere and sense of threat, but the set's central location gave a sense of isolation for the artist's studio and gallery in a remote location.

KIRKTON PLAYERS brought Friday evening to a close with "*Alan & Jean's Incredible Journey*" by Ian Kershaw. Alan and Jean were on holiday but in their bedroom. The play, written for radio, was about the couple's fidelity and strength of affection. The curtain opened on the bedroom and adjoining en suite; and the audience were led through Alan and Jean's courtship, wedding and honeymoon, and then Alan's accident and subsequent agoraphobia. Robert referred to the musical context, associated with times, places and moods. He felt that the lighting effects worked well, but the stage design less so. Robert also highlighted the subtlety of the portrayal of Alan's illness and the believable presentation of Jean's sympathy and frustration. The intimate scenes were not overdone and the actors were totally believable.

After the plays, Ian and Sheena Carmichael finished the evening with a quiz in the theatre lounge. This was well supported, particularly by Northern Division. After a tie-breaker, one Orkney team was presented with the trophy - and the other with the wooden spoons!

Saturday 21 April

A civic reception for the teams was held on the Saturday morning in the theatre. Provost Ian McAllan welcomed the teams to East Kilbride and hoped we enjoyed performing in his theatre of which he was very proud. A lovely buffet lunch was appreciated by all.

The final evening of the Festival saw a full auditorium for the last two plays.

LIVINGSTON PLAYERS were first with "*The Sociable Plover*" by Tim Whitnall, performed by The Livingston Players. The fastidious and obsessive Roy is an avid bird watcher keen to add the Sociable Plover to his list. His wait

in a remote bird hide is interrupted by Dave, clearly not a twitcher. Both are hiding secrets, but begin to exchange personal information. Robert referred to the characters' darker sides, and to the claustrophobic world of the hide, captured by the mesh link format. The lighting changes and sound of the helicopter at the end added to the tension. Robert felt that, while the comic elements had been brought out, the tension and more danger needed to be built up.

STROMNESS DRAMA CLUB presented the last play of the Festival, "*Confessional*" by David Weir. Kevin, a typical teenager from a Catholic family, lusts after the girl of his dreams, unaware that his uncle - The Man in Black - has somewhat different plans for his future. He moves from being narrator to participating in various scenes, supported by subtle and effective role playing from two actors playing numerous characters. Robert referred to the set design, costume signifiers and good interaction between the characters. He commented that there had been so much invention and that the audience's enjoyment was palpable.

Livingston Players



To close the evening, Jackie Westerman introduced Ian McAllan, Provost of South Lanarkshire Council, who welcomed SCDA to East Kilbride.

Robert Meadows thanked the supportive audience and summed up the Festival by referring to the stage presentations giving insight into the authors' intentions, the actors, and the directors' visions. Trophy winners included the Dunmore Trophy for best poster won by Studio Theatre, and the Scott Salver for best original script won by Bob Davidson for "Signature". The Glen McKemmie trophy for Scottish Life and Character was awarded to Stromness Drama Club, the Grampian Television Trophy for best stage décor to Aberdour Players, and the Connie Fisher Trophy for highest marks in direction to Aberfeldy Drama Group. Robert outlined the various contenders for best theatrical moment but the Donald T Farmer Trophy was awarded to Kirkton Players for Jean's en suite tears. Third place, and the David Baxter Salver, went to 88 Theatre. Second place, and the Jim Porteous Trophy, went to Aberfeldy Drama Group. Finally, the moment everyone was waiting for, and the Wheatley Tassie was presented to Aberdour Players. We wish Aberdour the best of luck at the British Final in Stirling in July, when they will represent Scotland.

Thanks must go to the teams taking part in this year's Scottish Final. Thanks must also go to the Organising Committee and Western Division, as well as front of house staff and stage crew, for a very enjoyable festival. Even the weather was good to us!

Margaret Sutherland, Orkney

Scottish Final 2018 Trophy Winners

Wheatley Tassie - winner

Aberdour Players, *Red Cross* by Sam Shepard

Jim Porteous - runner-up

Aberfeldy DC, *Descent* by L D McLaughlin

David Baxter Salver - third

88 Theatre, *Kissing Sid James* by Robert Farquhar

Connie Fisher - Direction -

Aberfeldy DC, *Descent* by L D McLaughlin

Donald T Farmer - moment of theatre -

Kirkton Players, *Alan & Jeans Incredible Journey*
by Ian Kershaw

Grampian TV - Stage décor

Aberdour DC, *Red Cross* by Sam Shepard

Glen McKemmie - Scots Life & Character

Stromness DC, *Confessional* by David Weir

Scott Salver - original script

Bob Davidson, for *Signature*

Dunmore Trophy - Poster competition

Studio Theatre Group, *Mary Queen of Scots got
her head chopped off* by Liz Lohead.



PLAYWRITING NEWS

Scott Salver Competition 2018

The significant reduction in the number of District Festivals being staged around Scotland this year obviously had a detrimental effect on the competition with only seven confirmed entries being submitted for assessment. Nevertheless the high standard of new Scottish playwriting was maintained and we hope that all our authors enjoyed the experience of watching their work come alive on stage at their local festival venue.

'Signature' by Bob Davidson

Special congratulations to Perthshire based playwright Bob Davidson who has achieved the unique distinction of winning the top three places in this season's event.

His winning script 'Signature' was premiered at Birnam Arts in Dunkeld with its production by BIPS qualifying for a place in the Northern Divisional Final.

A gripping well structured plot skilfully written with relevant and original content. The opening creates interest, suspense and conflict with the gradual unfolding of the incident details deftly handled. The characterisation is exceptionally strong illustrating the emotional depth and tension in the writing.

Staging is minimalist providing opportunities for creative lighting.

Bob Davidson's second placed script was '**Sub Contract**', a quirky glance into the world of nuclear disarmament in which a small joinery business is offered a government contract to manufacture replacement Trident submarines.

There are some humorous exchanges between Dougie and his wife Jessie with a well crafted build-up to the arrival of Cooper, the government official full of mesmerising technical facts. Dougie's gradual transition to enthusiasm for the unlikely possibility of a submarine constructed from MDF is effective and funny.

This is quality comic writing and very entertaining.

Completing Bob's victorious hat-trick was '**An Incident of Near National Proportions**', a charmingly amusing script with two eccentric characters and opportunities for physical visual humour and imaginative set design. The play's strong ending is suitably absurd befitting this cleverly written off-the-wall comedic piece.



Bob Davidson with the Scott Salver

Brief comments on the remaining plays entered:

'The Last Rose' by Isabel Coventry.

Technically sound with the central role of 80 year old Rose well drawn and sustained throughout. However the dialogue occasionally appears unnaturally contrived and there are overlong passages of back story.

An original idea with attention to detail but some aspects of structure and characterisation could be further developed.

'Antigone' by Kenneth N Ross

An entertaining read with interesting content and coherent structure however our readers had difficulties

with the script's original treatment as there have been many past adaptations of Sophocles' tragedy and although modern dress is recommended the language seemed a curious mix of formal archaic and modern phraseology.

The characterisation is well maintained and the piece should play well with a strong cast and direction.

'Magnolia' by Drew Young

Interesting concept of a group of prehistoric people pondering discoveries and inventions made at the dawn of history with an amusing mix of modern references. Sandwiched between the whimsical comedy lies a philosophical consideration of the sublime and transcendent.

Stronger and more detailed characterisation and a better defined narrative would assist plot progression.

'Funeral for a Fiend' by Gerry McCartan

Humorous dialogue and broad comedy featured in this piece concerning the contents of a Will.

The play's opening quickly established the situation with entertaining repartee between the characters but the conclusion was predictable and lacking sufficient impact. The writer clearly has comic ability but less emphasis on set piece humour would allow the narrative to drive the script onwards.

Our winning playwright Bob Davidson from Luncarty received the Scott Salver on the final night of the 2018 Scottish Final at Village Theatre, East Kilbride.

A reminder to all directors that the top scripts in our Playwriting Competitions are all worthy of future production and reading copies are available from our National Library at Summerhall in Edinburgh.

Stephen Lambert
Playwriting Convenor

new plays review

by Stephen Lambert

SAMUEL FRENCH

'Taking Charlie' by Neil Warhurst

Drama in Five Acts

Cast: 2 Male, 1 Female (doubling)

ISBN 9780573113994

In 1978 two Eastern European refugee unemployed motor mechanics kidnapped and ransomed the body of Charlie Chaplin because they wanted the money to set up their very own garage. The ringleader got four and a half years hard labour but his accomplice received hardly anything at all.

Charlie of course got eternity – reburied under six feet of concrete.

Taking Charlie is a dark comic fantasy based on a real life event which will teach audiences two useful life lessons; firstly don't dig up dead comedians and secondly when you are in the company of a powerful idiot there's only one thing to do – laugh!

Flexible staging allows potential directors to create a spectacle with car chases, dismembered limbs and panoramic Swiss scenery or alternatively rely on a simple suitcase with a few essential props. Similarly display authentic silent film captions or have the actors hold cardboard signs.

Alek and Stefan are classic clowns so bring the audience in on every joke but remember that love, pride, jealousy and humiliation should be played with passion and absolute truth. Chaplin was a master of interplay between light and dark 'to truly laugh you must be able to take your pain and play with it'.

Writer and actor Neil Warhurst has collaborated on numerous successful radio comedy series and the action throughout is fast moving and loaded with idiotic one-liners.

Detailed properties and costume listings with many sound effects.

'Daffodil Scissors' by Philip Ridley

One Act Youth Play

Cast: 24 characters

ISBN 9780573120404

Famous for the much performed 'Sparkleshark' Philip has written many

children's plays and novels nominated for major literary awards.

This play formed part of the National Theatre's Assembly Connections scheme.

Hats feature prominently in the costuming of the various characters and cast members could have great fun in designing headgear to match their personalities. Perfect material for schools and talented youth groups with the action performed at great pace.

'Hello Everyone, My Name is Daffodil Scissors and I haven't got any friends – not one!'

Daffodil lives alone with her Dad who creates quite extraordinary hats for Daffodil to wear which make everyone at school laugh at her until the appearance of the mysterious Bag Lady.

Features an informative interview with author on the play's background.

'Krindlekrax' by Philip Ridley

Two Act Youth Play

Cast: 12 characters

ISBN 9780573112522

Philip Ridley's best selling children's novel Krindlekrax, winner of both the Smarties Prize and W.H. Smith's Mind Boggling Books Award, has been adapted for the stage by the author and premiered at Birmingham Rep Theatre.

'Now listen to me, my boy, I saved Lizard Street once and now it's your turn – be the hero you know yourself to be.'

It's the day for choosing a hero and young Ruskin Splinter, a little red haired boy with knobby knees and a squeaky voice wants to be that hero but unfortunately the idea he could defeat the Dragon in the school play makes everyone laugh.

However in the dark sewers beneath the street something sinister is stirring and before long Ruskin will be testing all his heroic qualities for real against the fearsome Krindlekrax.

The play requires a light touch with the action propelled swiftly forward.

A handy piece of advice from the playwright - ensure the eventual appearance of Krindlekrax is worth the

wait or to paraphrase Anton Chekhov 'if you mention a monster in Act One you better make sure it scares the hell out of people in the final scene!'

Contains a fascinating interview on the script's development plus comprehensive lists of props, costuming, lighting and sound cues.

SPOTLIGHT PUBLICATIONS

'Fracked!' by Michael A Fenty

One Act Scots Comedy

Cast: 6 Male, 3 Female (doubling)

A tale of money, molluscs, greed, love and fracking.

In a usually quiet and peaceful Scottish coastal town there are dastardly deeds afoot with criminal capers at the local golf club, strangers in the abandoned salmon shieling, not to mention possible rumblings underfoot.

The Golf Club Treasurer had run off with exotic dancer Lola taking with him all the funds including those received by mortgaging the golf course to the local bank who have now sold the course to a multinational conglomerate who are about to commence fracking on the site.

Dougal, a gormless local and his long suffering wife Jane decide to set about saving the day and the course.

This enjoyable comedic piece by a Berwickshire based playwright takes a swipe at bankers, energy giants, government bodies and of course – golf!

Easily performed on a split set stage.

The play's premiere was directed by award winning author Bob Davidson and performed by BIPS at Coldingham Hall Theatre in November 2015 and subsequently at Birnam Arts.

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.

The Bomb Trilogy

My biggest problem is that I'm lazy. When I wrote my first play "Mayday Mayday Mayday", it was because someone asked me to write them a play. It went on to win the Scott Salver in 2008. This was a huge boost to my writing confidence and a flurry of plays followed, including "Fall Back" which was runner up in the Scott Salver the following year. Also "The Magic Roundabout" which was short listed for play on words right up to the more recent "It's In The Bag", also runner up in the Scott Salver. But...after about a dozen or so one act plays my old problem reared its ugly head again and I twiddled my thumbs.

Until that is, Michelle Rodley who I've had the pleasure of acting with in *Murdered To Death* and in my own play "Wind", which made it to the Scottish Final, asked me to write her a play. A play for herself and another female. Now I usually see the funny side of everything but thought it might be interesting to try my hand at something more serious and so I wrote "Signature". The play is basically an interrogation of someone who may or may not be connected with an explosion in a house in the Midlands. It was an interesting play to write because I had to do a tiny bit of research. Usually I just make things up. I think and think and think, usually when I'm walking or on my pushbike and try and get as much of the play in my head as possible, then write it quickly over a couple of days. With "Signature" I suppose I was trying to get the audience to think a bit and allow themselves to be led up



a few garden paths along the way.

A short time later I had another stroke of luck when Wendy Huggins, who had also acted in *Murdered to Death* and *Wind*, and directed me as Manuel in *Fawlty Towers*, asked me to write a play for herself and Fran Norris.

So I slipped back into comedy mode and wrote them a play with the snappy title "An Incident Of Near International Proportions" which was inspired by a brief passage in the autobiography of Eric "Winkle" Brown, which I had just finished reading. When I read it I thought - that can't be right, that never happened - so Googled it

and of course discovered to my horror that it's happened loads of times. Anyway it involves the hilarious subject of atom bombs. If you didn't laugh, you'd cry.

And then, out of the blue, without anybody asking I thought I'd write a play about Britain's nuclear deterrent.



I think there was a lot of news traffic at the time about the replacement of Trident II and so "Sub Contract" was born, this time pushing the cast list up to a giddy two males and one female. Obviously a subject like that had to be a comedy, there was no way I could take that seriously, and that is hopefully how it has turned out.

It was only after "Sub Contract" was finished that I realised that I had written two comedies and one serious play with a very strong "bomb" theme running throughout and so, like it had all been planned from the start, I had myself a trilogy. The Bomb Trilogy... which of course I've had to add a fourth part to. A four part trilogy sounds far better to me and so the whole thing begins with a ten minute piece entitled "My Future In Germany" for one male and one female. I listen to the radio a lot and I often hear things which annoy me and "My Future In Germany" came from that. I have another couple of subjects in mind for similar treatment and I like the idea of ten minute two handers. I haven't written them yet even although I know exactly the subjects and how I would do them. Laziness has set in again. As my old Granddad Jeck would have said, "this is no' a world fur pittin' aff time in..."

I've been very lucky over the past ten years to be associated with Birnam Institute Players who have performed nearly all my plays, I think there's a couple as yet still to do. As I write we are currently rehearsing the three plays from the Bomb Trilogy as three entries to this years festival of one act plays. We hope to cobble them all together in June and perform the trilogy at our home ground, Birnam Arts. I really appreciate everybody's commitment. It's a big ask to commit to any play but to one of mine... that's unknown... and untried is going well above and beyond the call of duty, so thanks very much Bips! A big thanks too, to the other clubs who have, over the years, had the courage to choose, rehearse and perform a Bob Davidson play. I really appreciate it.

Thanks.

Bob Davidson

Citizens, SCDA Director Course – Autumn 2018 - Update

Applications were invited for this course for aspiring directors with some experience, from members of paid up SCDA clubs. We received 22 applications representing 19 distinct clubs. There were 9 from Eastern, 8 from Western, 4 from Highland and one from Northern. We had determined beforehand that there should be at least one and no more than three from each Division, and no more than one from any club. Applications were anonymised and evaluated by our own Carole Williams and Guy Hollands Associate Director (Citizens Learning). There was no involvement of SCDA members at any stage in the selection process. The above criteria were applied and places were offered to the following: -

Siobhan McGovern	Eastern	EGTG
Helen Brogan	Eastern	Dalgety Players
Sarah Wilkinson	Highland	Thurso Players
Holly Arnold	Highland	Loch Ness Luvvies
Lily Hothersall	Highland	Stornoway Thespians
Marley Hunter	Northern	Spotlights Community Youth Theatre
George Thomson	Western	Kirkton Players
Susan Locke	Western	Burgh Hall Players
Elaine Graham	Western	Greenock Players

I am sure we all wish them sincere congratulations on their success and all the best for a successful course. Commiserations too to those who were unsuccessful on this occasion.

We will of course be evaluating the outcomes of the course and will have discussions on what else we might do to.



British Final Festival

Macrobert Arts Centre,
Stirling

Friday and Saturday, 6th & 7th July

Aberdour Players and the winning play from England will perform on Friday evening. Wales and Northern Ireland on 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 in the hotel, after the

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

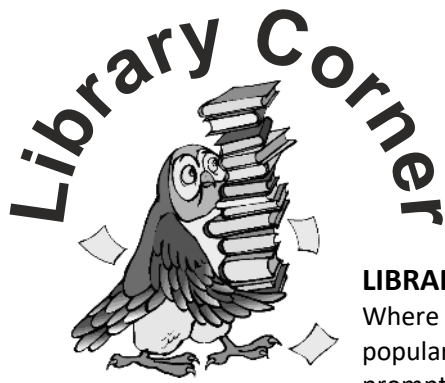
Theatre tickets can be had from the Macrobert Arts Centre box office costing £18.

Booking forms for the social event and Stirling Court Hotel can be had from britishfinal@scda.org.uk

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.





LIBRARY SNIPPETS

Where have the old but popular plays gone? This is prompted by a challenge

that was written by Douglas Currie in 2016:

“My first job in my school drama club in 1942 was dropping “snow” on the heads and shoulders of each actor entering the cottage in the one-act play – “Campbell of Kilmohr”- at that time very popular for boys` groups. When was this play last performed or even read today? ”

We have had other enquiries about forgotten playwrights Agnes Adams and Gordon Daviot, with recommendations that their plays really could be excellent period pieces for producing nowadays.

Are there plays which you remember as being very popular, but nowadays are almost forgotten? Let us know the title(s) and we can maybe trace them for you. No problem if you are unsure of all the details - e-mail library@scda.org.uk. We can search our database in many different ways to find out for you.

Douglas, our Chief Librarian, doesn't require any computers or electronic equipment to help him to search for answers as his knowledge is fantastic. He has been an SCDA Librarian for many years, formerly with the Eastern Divisional Library and now at our National Script Library.

On another oldies tack:

Alison, the Library Archivist, is making a list of Trophy results for all Districts, Divisions, Scottish and of course the British results. Unfortunately information was scarce in earlier Scenes, or Bulletins as they were first called, so she would really love to hear from anyone able to supply additional information. Although the winning records can date back a long time, in the early years the winning team may have received a certificate with a trophy donated later

Recently there was a query about an old trophy dating back to 1932 that floated after a District disbanded but is now going to be used in another District in the same Division. The questioner wondered if there were any older trophies in existence. Perhaps you know of one

THE 1993 JOSCAR QUIZ

In 1993 Helen, one of our older club members of St Serf's Players heard that Jackie Bird was going to host a Theatre Quiz on her Radio Scotland Show and we entered our Club's name.

According to an article in December 1993 Scene Magazine "First up were St Serf's Players competing against Pantheon Club from the West. Since then we have gone all over Scotland from the Palace Players, Orkney to a team from Wigtown District S.C.D.A., to Leittheatre to name a few."

Club members met at my home on a September Saturday morning and we were fortunate to win the first round. We met that evening at Newhaven's Harry Ramsdens Fish and Chips Restaurant to celebrate. We won our semi final round that was again at my home as I had a loud speaker phone

St Serf's Players played against Edinburgh People's Theatre in the Final and it was recorded immediately after our semi final win to be broadcast on New Year's Day. As Team Leader I had my first contact with their Team Leader Colin Peter.

As is the case with many articles there was a slight discrepancy with the description in the events recorded and what really happened! February 1994 Scene relates "With hangers, slurred speech and lack of sleep, the two teams huddled round their phones, trying to concentrate on what was to be a nail-biting final!

The article does go on to mention that "at the last gasp, Edinburgh People's Theatre just pipped St Serf's at the post to win the title of Scotland's Theatre Quiz Club of '93."

Edinburgh People's Theatre were awarded with an engraved rose bowl and St Serf's Players were awarded with an engraved glass tankard that resides in my china cabinet with compliments of Radio Scotland to remind me of the 1993 Joscar Quiz.

Alison McCallum
SCDA Library Archivist

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

CORDINER PRESS One-act plays and pantomimes by Isabella C. Rae – comedy, drama, fantasy! For catalogue, see www.cordinerpress.co.uk or contact 36 Mansefield Avenue, Cambuslang, Glasgow G72 8NZ
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ARBERY PRODUCTIONS - Two shows, two venues. All three Fringe weeks.

2.15pm - 'CASANOVA DREAMING' by Martin Foreman.

@Venue 9 : theSpace, Niddry Street 6th -25th (not Suns),

Tickets: 6th & 7th £7.50 (£6), 8th - 25th £9.00 (£7.00)

"The greatest master of all is passion". A new one-act drama. Asleep in bed with his first true love, nineteen-year old Giacomo Casanova is visited by an old man who shows him his future - but is what he sees a promise or a warning? An exploration of themes of love, loss and death inspired by the city of Venice.

Adult themes, so limited to 16 years old and above.

6.30pm - 'VOLPONE' by Ben Jonson (adapted by Martin Foreman)

@Venue 152 - Paradise Sanctuary (aka St Augustine's Church), **3rd - 26th** (not 12th or 19th),

Tickets: 3rd - 7th: £10.00 (£7.00), 8th - 26th: £14.00 (£10.00)

"He's dying to get rich". With the aid of his wily maidservant Mosca, Volpone convinces the wealthy citizens of Venice that he is on his deathbed - prompting them to shower him with gifts in the hope that they will become his sole heir. Buoyed by success, the pair persuade merchant Corvino to offer his beautiful wife to bring Volpone back to health, while a trio of English tourists gets involved in other schemes.

ARKLE THEATRE COMPANY - 13th to 18th Two shows, one venue

@Venue 241, Royal Scots Club, Abercromby Place, Tickets: £tbc <http://www.arkletheatre.co.uk/>

6.30pm tbc 'LAUGH OUT LOUD (CRY QUIETLY)' by Stacie Lents

LOL follows an eclectic group of NYC-dwellers as they look to the internet (where else?) to find love. Through a series of wacky text messages and awkward dates, each person learns what they really need and what they can - and can't - tolerate in a mate. Playful and feel-good, LOL offers a touching and relatable look at the lengths we go to for love.

8.45pm tbc 'YOU REMIND ME OF YOU' by Matthew Capodicasa

Adele has abandoned her school plans and social life to take care of her father, who after an accident is beginning to demonstrate the early onset stage of dementia. A chance encounter with musician Vincent might be the best thing to happen to her in months - except he suffers from Prosopagnosia, a neurological disease also known as face blindness. A poignant play about what it's like to love without recognition, and how to keep from losing yourself when everyone around you forgets who you are.



EDINBURGH GRADUATE THEATRE GROUP - 6th to 11th Two shows, one venue

@Venue 241, Royal Scots Club, Abercromby Place. Tickets £TBC. www.egtg.co.uk

6.30pm 'SKIRT' by Claire Wood

Leader of the Scottish opposition, Becs is offered the same gig at Westminster. The party need her to go. Her family need her to stay. Ambition and ego collide with duty and love. Are women ever free to choose?

8.45pm 'MUCH ADO ABOUT NOTHING' by William Shakespeare

May 1945: the war is over. The Prince and his courtiers, returning from war, have come to visit Leonata and her household. Upon arrival, Claudio falls madly in love with the fair Hero. Not content with their own happiness, they conspire to bring their long-suffering cousins, Beatrice and Benedick, together. But Dame Joan, the Prince's misanthropic illegitimate sister, won't be content until everyone's new found happiness has been shattered. Will true love conquer all? Will Joan's plot be uncovered? Will Beatrice and Benedick ever stop bickering?!





EDINBURGH MAKARS - 20th to 26th at 7.30pm

@Venue 241, Royal Scots Club, Abercromby Place.

Tickets £12 (£10) <http://edinburghmakars.com/bookonline1.html>

'PLAZA SUITE' by Neil Simon.

Hilarious portrait of three couples successively occupying Suite 719 at New York's Plaza Hotel. The first couple return after 20+ years to their honeymoon suite but can't agree the number of years, their anniversary date or if this is the same suite. In Act 2, a successful Hollywood producer meets an old flame but the outcome is not what he anticipated. In Act 3, parents struggle to persuade their daughter to emerge from the bathroom on her wedding day while the guests wait downstairs. Three vignettes about marriages in trouble or the trouble with marriage.

EDINBURGH PEOPLE'S THEATRE - 3rd to 18th

7:30pm (*No shows Sat evenings or Suns). Mats 2:30pm.

@Venue 11, Mayfield Salisbury Church Hall, 18 West Mayfield.

Tickets: £12.00(full) / £10.00(conc) www.ept.org.uk/boxoffice

'CAMBUSDONALD ROYAL' by James Scotland

Join us for our sixth year at Venue 11 and our 61st Fringe!

Brithers Barnabus and Donatus of Cambusdonald Abbey are back, now five years on from the events of 'The Sorcerer's Tale'. Another crisis hits Cambusdonald when the nearby convent is burnt to the ground and its nuns are temporarily billeted with the monks in the Abbey. The nuns bring with them their secret recipe for the convent liqueur and many other problems as well. Merry monks meet naughty nuns and more mysterious maidens in this fun-filled, fast-flowing farce.



EDINBURGH THEATRE ARTS - 6th to 18th at 7.30pm (Mats Sats 2.30pm)

@Venue 230 St Ninian's Hall, 40 Comely Bank EH4 1AG

Tickets £12 (£10) www.edinburghtheatrearts.com

'THE FRONT PAGE' by Ben Hecht and Charles MacArthur

An irresistible comedy with thrills and derring do set in a courthouse press room. An amazing array of characters capture the mood of 1920s Chicago in the intimate surroundings of St Ninian's Hall. Follow the trials and tribulations of Hildy Johnson, ace reporter. Will he settle for happiness with fiancée Peggy? Or be tempted by the scoop of the century... exclusive coverage of the execution of Earl Williams!

'Gorgeously melodramatic. One of the funniest and most exciting of American plays' (New York Times). Entered in the Eastern Div Full Length Festival

LEITHEATRE - 4th to 18th at 7.30 p.m. (Not Suns). and Sat Mat at 2.30 p.m.

@Venue 83, Inverleith St Serf's Church Centre, Clark Road, Edinburgh. Tickets £12 (£10 concs.) from www.edfringe.com or Tel. 0131 226 0000 Party groups of 10 or more discounts, Tel. 0131 552 4845 e.mail donarnott27@gmail.com

'THE STEAMIE' Tony Roper's perennial favourite.

It's Hogmanay in a Glasgow wash-house, and the girls need to get their washing done before The Bells. Join Dolly, Magrit, Doreen and Mrs. Culfeathers as they laugh and cry their way through the last day of the year - with a little help from the not-so-handy Andy.

SAUGHTONHALL DRAMA GROUP - 6th to 11th incl. (7 performances). Mon - Fri 7.30pm Sat 2.30 and 7.30pm.

Saughtonhall Parish Church 85-87 Saughtonhall Drive, EH12 5TR Edinburgh

Tickets £8 (£7 conc.) available from www.saughtonhall.com or 0131 539 0491

'A FISTFUL OF MONDAYS' by Joe Graham. By arrangement with Cressrelles Publishing Company Limited.

SCDA members Saughtonhall Drama Group present this warm and funny tale of love, life...and line dancing. Following their recent years successes on the Fringe the group have donned their cowboy boots and grabbed their Stetsons to bring you this hilarious comedy from Joe Graham. It's Monday night in Warbleswick as the All Star Line Dancing Club meet for their weekly class. Join the members as they fight, feud and fall in, and out, of love. The drama unfolds with a traitor in the ranks and mutiny on the horizon.



Eastern Division Youth

That's the way to do it!

The youth teams in Eastern Division really showed the adults what it's all about this year. The camaraderie and support given to each other by all the teams was a real joy to witness.

We had two youth festivals; a single entry in the combined festival in Fife, and a separate event with three teams in Edinburgh; which resulted in a two team Youth Divisional Final at Buckhaven Theatre, Fife.

In Edinburgh there were two teams from Indelible Arts Youth Theatre of East Lothian, both of which had 15 of a cast, being 'Three' by Harriet Braun – "good pace and delivered with poignancy and some heartfelt emotion mixed with some great comical



moments" and 'Girls Like That' by Evan Placey- " Powerful theatrical piece delivered with relentless pace, conviction and unwavering talent from all." Plus a new club, St Kentigerns of Blackburn, West Lothian with 'Ticket To Hitsville' by Tordoff and Dougham, which had a cast of 36. – "A modern version of the Pied Piper with a cast of many and a great twist... Good to see

so many boys in the company – a rare commodity!" Indelible AYT were the winners with 'Girls Like That' .

The venue was Church Hill Theatre which has a seating capacity of over

300, but although it was only around a third full, the atmosphere was electric. Their enthusiasm, and support for their rivals made it feel full to capacity and really showed the adult teams how to behave in a festival of drama.

The same thing happened at Buckhaven for the Eastern Division Youth where, alongside Indelible AYT for Edinburgh District, Dalgety Players Youth represented Fife District with 'Pig Tale' by Ron Nicol. " . . . a great little comedy and the cast found most of the humour"

Indelible AYT will now represent Eastern at Plockton where I am confident the same exemplary attitudes will once again be on display. With youngsters like these the drama future is in extremely good hands.



Pot Luck Quiz Answers

- 1 Hurling
- 2 George V
- 3 1930's
- 4 Madrid
- 5 Carry on Cruising
- 6 Cesar

Northern Youth Festival - Carnoustie

On Saturday 31st March youngsters from Stromness, Perth, Stonehaven and Carnoustie travelled in lousy weather to attend the Northern Divisional Youth Festival. The High School was full of excited young people when I arrived. A small group of Carnoustie Theatre Club young members had decorated the hall with Christmas lights, balloons and games. There was table tennis, Karaoke, and fun photo booths, which both youth and adult made full use of. Not to mention catering to die for! Plenty of fun and games – the Divisional committee were co-erced into a fun photo along with various members of SCDA - before the serious start of the day - the Festival.



The evening opened with a warm welcome from Amy Ralston from Carnoustie Theatre Club. Then first on stage was Stromness Drama Club with *Stressed* by Alan Haehnel.

Adjudicator Ron Nicol was impressed with the full set of different levels and sharply executed lighting cues which added greatly to the smoothness and effectiveness of the production. There was no direct contact, but the awareness of each player of the other individuals and the responsiveness of their separate contributions made this a true team effort.

Following Stromness were Unmasked Drama Company (I am sure every club member was on stage) performing *The Blues Sisters* by Mark Rees. A great colourful production performed with great enthusiasm by all. Ron enjoyed the lively dance sequence at the start. Everybody contributed to the story with some very memorable moments. The final dance sequence provided a very strong finish and had the audience clapping along.

Ury Players then gave us *A Human Write* by Amy Sutton, the play opened on a stage simply covered in books, stacks and stacks of them. The three main girls worked brilliantly as a team as they clearly showed the problems that comes with trying to write a novel. Ron thought there was again excellent teamwork from the three actors with the focus always where required with good listening and reactions. A gripping performance that held the audience throughout.

Last but by no means least was Carnoustie Theatre Clubs production of *From Failing Hands* by Joel Mason Houck. The huge cast did their club proud as they performed various scenes from WW2 taken from letters home from that period. They captivated the emotions and stresses of that period in no small way for such young people. Ron thought there was good delivery and projection by everyone. The closing sequence of

falling poppies and playing of the Last Post made a strong and lasting impression.

The platform party was ably controlled by Ethan Doherty and Councillor David Cheape presented the trophies.

Special thanks were given to Sarah Oliphant, Cerys Fitzgerald, Megan Athey (who designed the certificates) and Harry Cheape for organising the whole day of fun and games.

In summing up Ron said it had been a festival of a particularly high standard and he was sure the future of SCDA was in good hands. The Best Moment of theatre went to Carnoustie Theatre Group for the poignant reading of the soldiers last letter home. Runner up and the Jenny Hill Trophy was Ury Players but the worthy winners of the Jayne Nicol Trophy were Stromness Drama Club.

Morna Barron



Poster competition

Aberdeen's Studio Theatre Group won the 2017 poster competition, with their poster for 'Mary Queen of Scots got her head chopped off'. The poster used strong colour and simple lettering to make an arresting image. The silhouette figure adds a touch of the macabre and the slash of white on blue makes reference to the saltire.

In second place, FADS poster for 'Snow White' simply used a red apple. Not an original image, but well executed to grab attention and provide an instant link to the show.

Third was Leitheatre's poster for 'The Crucible'. This imaginatively used mocked-up newspaper headlines for the Salem witch trials. However the play title needed more contrast with the background to be really effective.

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