

Spring 2022

# scene



Lockdown?

It's behind you!



The magazine of  
Scottish Community Drama

# In this issue

## Getting back on stage

Bon Accord Players recent production of '*Lemons, Lemons*'.

## One-Act Festival diary

plus pantomimes in Stirling, Edinburgh, Rutherglen, Carnoustie and Killin.



## Wonderful World of Panto

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## SCENE No.170

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### Office opening hours

Due to the coronavirus the office is currently closed. Brenda is working from home. Anything sent to the office by post will be collected weekly. An answering service is operating on 07407 387086 please leave a message and Brenda will get back to you as soon as possible.

### Editorial Team

- Morna Barron
- Angela Binnie
- Paula Gibson
- Stephen Lambert
- Isabella Rae

### Scene magazine

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

We always welcome news or opinions, please email letters or articles to the Scene Editor at [scene@scda.org.uk](mailto:scene@scda.org.uk)

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### Cover

Riverside Drama Club's pantomime,  
'*Pinocchioetta, the lying lassie fae Stirling*'.

## Chairman's chat



Here we are at the beginning of another year after a festive season disrupted again by the virus. I know a lot of groups managed to put on their pantos before Christmas generating much needed income for their club. For many groups this is the big earner, guaranteeing financial stability and survival for the future. Several people I have spoken to have felt particularly heartened by the audience numbers coming along to see their shows. It's just evidence that people are desperate to get back to watching live theatre as there's really nothing to replace it!

In SCDA we are no different in that respect and are really excited to see the re launch of our One Act Festival after cancellation last year. Some clubs and Districts will undoubtedly be experiencing difficulties as all venues have not yet reopened and realistically there may well be hiccups along the way. Flexibility will be key for our Festival to ensure teams can progress through to their Divisional Finals with the ultimate goal being our grand Scottish Final in beautiful Kirkwall. If there is no Festival in your area this year please consider going along to another District and let's support each other as clubs slowly get back to something nearing normality.

On a personal level I'm really looking forward to getting around to meet more groups and members now that restrictions are eased. It's fascinating to hear different experiences of what clubs are doing and how things may have changed in recent months. Our AGM last November was a fantastic opportunity to do just that and it was great to have such a good turnout over the weekend.

Enjoy being back at rehearsals and remember to keep us updated and send photos of what you're doing.

Good luck to everyone!

*Carolyn*

# Welcome

## To new Individual members

Graham MacDonald		Orkney - Northern
Pam Howat	...	Perth - Northern
Alison Wood	...	Moray Firth - Highland
Dina Farkas	...	Stirling - Eastern
Chris Gray	...	Edinburgh - Eastern
Carole Maddison	...	Glasgow - Western
Isabelle Henderson	...	Glasgow - Western
Steve Walker	...	Ayrshire - Western

## To new Clubs

St Andrews Play Club		Fife - Eastern
Tearaway Writers	...	Fife - Eastern
Beath High School	...	Fife - Eastern

# Thank you

## For your kind donations

Tony Flisch for the writers monologue Trophy  
Anonymous for giving their winter fuel allowance.  
Thank you also for the continued support from our Patrons, which is much appreciated.

# Make this year special with a trip to Orkney

We have all missed our holidays and if you're dreaming of a cruise or unspoilt golden beaches, we have the answer. A trip to Orkney gives you both, though you probably won't need the sun-tan oil. With the successful re-launch of our One Act festival after two years of covid we will be winging our way north for our Scottish Final in April. This will be our second visit to the Orkney Theatre in Kirkwall when once again the best of Scottish amateur drama will be on stage making the most of the excellent facility that Orkney can provide.

The theatre is well equipped and perfectly formed with a seating capacity of 384 which we hope we will be allowed

to fill. The Orkney District are working with local accommodation providers to ensure there will be a good range of options for those SCDA supporters who will travel for the festival.

We are also in negotiation with Serco Northlink Ferries, for some assistance towards fares on their routes for anyone travelling between Aberdeen and Kirkwall and Scrabster and Stromness and Pentland Ferries from Gills Bay to St Margaret's Hope and of course there are flights from all Scotland's airports into Kirkwall.

## The Scottish Final, 21<sup>st</sup> -23<sup>rd</sup> April



What else will you get for your visit apart from great performances from the top two teams from each division and Dave Bennet's insightful adjudication?

There will be a bus tour of the island, as Orkney has a wealth of history to explore, from Neolithic through our Viking heritage to the scars on the landscape of two World Wars - an abundance of wildlife, beautiful quiet beaches and ruggedly dramatic cliffs.

However you might want to stay closer to the theatre and find a pub or café where you can enjoy the produce of Orkney's two breweries, our two whisky distilleries or our three gin distilleries and even our own coffee roastery. Kirkwall's High Street has some lovely boutiques along with well know national chains, and Stromness has a street that playwright, George Mackay Brown described as 'uncoiling like a sailors rope'. You'll find quirky gift shops as well as the smallest bookshop in the world - no word of exaggeration!

Keep your eyes peeled for SCDA merchandise in the High Street Shops as we run a fun treasure hunt during the week.

After the past two years where most could not go anywhere Orkney will be a breath of fresh air (literally) and not to be missed. In any case we can guarantee that there will be something for everybody, all accompanied by Orkney's famous hospitality.

We look forward to seeing you all there.

## Ticket information

On sale from 1<sup>st</sup> February via [ticketsource.co.uk](http://ticketsource.co.uk)

Cost £15 per night or £42 for a season ticket (booking fee will be added at checkout if using ticketsource)

When using ticketsource, people can print tickets or store them on their phone as a pdf. At a small cost ticketsource can send them to your home or post them.

There is an option to buy the Saturday night supper ticket in advance at £14 each (plus booking fee if using ticketsource) This will be exchanged by Morna for a ticket during the festival.

Online sales links (use whichever suits - they all point to the same place)

<https://www.ticketsource.co.uk/aberdeen-scda> or

[bit.ly/3qPw8Kk](http://bit.ly/3qPw8Kk)



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# TicketSource and how to use it!

“Hi Peter, its Morna here. Do you have any thoughts on how to make it easier to administer tickets for the 2022 finals in Orkney”. No, it’s not the start of a horror story but the take away from a conversation in late October 2021. That’ll teach me to mention that I’d been involved with online ticket sales going back to 2018 and for talking to Morna about it after the 2020 festival season.

So what did Morna want?

- Allocated seating only.
- Let people book their own seats.
- Minimise handling of money or cheques.
- Easy to manage refunds.
- Offer season tickets with, ideally, the same seat(s) each night.
- Able to cope with those who don’t use technology.
- Include information for Track and Trace if necessary.

With Orkney not having an inhouse booking office and with the impact of COVID on how people pay for things, a blended approach was required to cover all ticket booking options.

The first part was relatively easy – use “TicketSource” for online booking tickets by credit card. They have an application which is free to event organisers and met most of the brief. Booking individual nights was simple enough but season tickets was something I’d not used before. Unfortunately, Panto’s don’t need season tickets (oh yes they do...). Offering a discount for bulk tickets is standard but it didn’t address booking for three nights and giving a discount.

A quick chat to TicketSource, resulted in my account having the season ticket option enabled and problem solved.

Next part was to setup TicketSource Events for the Season and the three individual nights and linking them together. Note to the wise, make sure you’ve got the venue seating sorted out with house seats etc **before** setting up the events. If you don’t, delete the events and start again as this is easiest. Talking of starting again, get others to test the end result and pickup (in my case) the inevitable spelling issues.

There are a lot of options to be agreed (when do tickets go on sale, who pays the booking fee, do you want any questions asked, do you ask for telephone number and email of the person booking the tickets, are the tickets refundable, do you want to allow tickets to be transferred, do you give a discount for bulk purchases, do you allow orphan seats etc). These are only a small percentage of the options available, but fear not, the good news is that these are all clearly explained via the easy-to-use application.

So for advance tickets, this covered the public buying tickets and self-selecting seats on line and getting an email with a ticket that can be printed or displayed when entering the venue. If required, advance tickets can be dealt with inhouse via the organiser(s) and emailed or posted out with SAE for those unable to use the booking link. These tickets don’t incur a booking fee as the organisers have to manually administer all tickets and money.

On the night, scanning tickets can be performed with an app on any mobile device(s) and tickets on the door can be given out if you have a suitable printer available. Given the fact that few people carry significant cash, tickets at door can be paid for using a “Sumup” or similar card reader. The “Sumup” reader doesn’t have a monthly fee, but charges a flat rate per transaction. It can even be used for those who don’t carry cash for programmes

Finally, what reports to we get? More than enough to satisfy any treasurer or event organising committee. In addition, we can use TicketSource to understand how many attendees have a personal or club connection to the SCDA.

Talking of treasurers, what are the costs? Well, TicketSource is free to organisers, but they do levy a 7% + VAT (i.e. a £1.26 booking fee for a £15 ticket) paid for by the booker. However, Inhouse booking (or paying on the door, with cash, costs nothing).

Tickets on the door, paid for by credit card are subject to a 1.69% handling fee deducted by Sumup. This means for a £15 ticket, the SCDA get £14.74. Both TicketSource and Sumup transfer all monies within three working days of the event finishing.

So, we have got a solution for the SCDA 2022 Open finals that gives maximum flexibility for the public to book and pay for tickets with minimum impact on the festival organisers. It allows for a wide range of event reports to be produced as required. In effect, the brief has been met – I wonder what Morna will ask for next...

Peter Esson



# Reduce, Reuse, or Recycle



## Studio Theatre's 50<sup>th</sup> birthday.

It is difficult to believe that ten years have passed since I wrote an article describing the celebrations for Studio's fortieth for this magazine. Obviously they must have done or I wouldn't be writing another piece with the above heading. Rather than simply repeat the history of STG, I thought I would share with you the means by which the group is trying to do its bit to 'save the planet' by reducing, reusing and recycling, while still making the most of the chance to have a good party.

For our anniversary production we decided on one of founder member Charles Barron's Shakespeare adaptations and, after much discussion (naturally!) settled on 'The Merchant' (well that's the title 'reduced' for a start!) first performed

in 2000. In this updated version, it is Shylock's misogyny that is his downfall as he struggles to deal with his daughter Jessica running off with another woman. Also, Charles' 'merchant' is a woman, Antonia. Shylock doesn't go a bundle for that either.

Owing to circumstances beyond our control (need I say more in these strange times?) our intended three performances were reduced to two, but the show did go on and was greatly enjoyed by all who took part and, as far as we can tell, also by most of the audience. At the evening party the birthday cake was cut by the two members of longest standing who were present, myself and Brian McDonald, (Caucasian Chalk Circle, March 1980). Unfortunately our remaining founder members Roddy Begg and Jill Hay were unable to attend although they were both present at the matinee that afternoon.

Anyway, let's get back to our 'planet saving' thing. First of all 'Reduce' – well, when we first did the play in the year 2000, we had a box set for the Rialto, with a bar spanning half the stage. The recent version was much more minimalist, even the cast was reduced, by one – but that wasn't exactly intentional!!

Now for 'Reuse' – Unfortunately all that remained from the original production was one green plastic box, with 'Rialto' stencilled in gold on the side, and the leaden casket. Of course both of these reappeared

along with numerous other things from Studio's long history. Several of the masks in Act 1 were from (Mary Queen of Scots got her Head Chopped Off, November 2016). Of course they had to be repainted and decorated appropriately, but some of the cast actually did their own. The decorative foliage in the corner of the bar first appeared in (Ring Around the Moon, October 1997) as did the stone bench. The panelling on the front of the bar was made from two picture frames that go as far back as (She Stoops to Conquer, February 1979), although I have to admit that this example might be a bit of a guess as this production was before my time with the company, although I did actually see it! However, they also appeared rather more recently in (You make my Frame Shake, May 2019) and many many times in between.

The Prince of Morocco's scimitar was the sole remainder of several specially made for (Women Pirates, November 1983) and the colourful cloak goes way back beyond my STG days and was in fact made for Longacre Players' of Wizard of Oz in the seventies. Since I made it however, and I wore it on this production of The Merchant, by my reckoning, it has earned a place in this article! Finally, as for 'Recycle' – at the end of the get-out, all of the many bottles behind the bar went straight into the glass recycling bin in the Arts Centre Theatre car park!

Tish Howard



# The festival

## Eastern Division

*Divisional Final*

**Lochgelly Centre, Fife**

**17<sup>th</sup>-19<sup>th</sup> March, 7pm.**

*Adjudicator:* Alasdair Hawthorn

*Tickets:* £14, £38 season

## EDINBURGH DISTRICT

Church Hill Theatre  
Morningside Road

**17<sup>th</sup> Feb. 7pm – Youth Night**

**19<sup>th</sup> Feb. 6pm – Open Night**

*Adjudicator:* Ben Humphrey

Mill Youth Theatre (Y): *Remote*, by Steff Smith

St Kentigern's Academy YT (Y): *Platform Party*, by Alan Richardson

Mill Youth Theatre (Y): *Too Fast*, by Douglas Maxwell

Leitheatre (Kirkgate): *The Resurrectionist*, by Robert Hunter Allan

Edinburgh Makars: *Chekhov's Gun*, by Michael Appleby

Leitheatre (Sunnyside): *The Wall* (\*), by Fiona Scholfield

Edinburgh Makars: *Last Tango in Little Grimley*, by David Tristram

**Tickets: £9 (youth), £14 (open)**  
[ticketsource.co.uk/scda-edinburgh-district](http://ticketsource.co.uk/scda-edinburgh-district)

## FIFE DISTRICT

*No Fife District Festival, but Aberdour and Leslie will compete in the Eastern Divisional Festival and Beath High School in the Eastern Division Youth Festival.*

Aberdour Players: *Escaped Alone*, by Caryl Churchill

Leslie ADC: *The Resurrectionist*, by Robert Hunter Allan

Beath High School (Y): *Dexter and Winter's Detective Agency*, by Nathan Bryon

Beath High School (Y): *Too Fast*, by Douglas Maxwell

## STIRLING DISTRICT

McLaren Hall, Killin

**4<sup>th</sup> & 5<sup>th</sup> March, 7.30pm**

*Adjudicator:* Sue Doherty

Fintry Amateur Dramatic Society: *Housebound*, by Simon Mawdsley

Red Rag Theatre: *It's Behind You*, by Alan McHugh

Killin Drama Club: *Right on Cue*, by Barry Lambert

Killin Drama Club: *The Evergreens*, by David Campton

Linlithgow Players: *A Kind of Vesuvius*, by Gillian Plowman

**Tickets: £8 per night**

Gordon Hibbert ([gordonkillin@gmail.com](mailto:gordonkillin@gmail.com))

## FALKIRK DISTRICT

*No District Festival this year*

## Youth Festivals

### EASTERN DIVISION

**Regal Theatre, Bathgate**

**12<sup>th</sup> March, 5pm & 13<sup>th</sup> March, 2pm.**

*Adjudicator:* Dave Bennet

### NORTHERN DIVISION

**Brechin City Hall**

**12<sup>th</sup> March, 5pm**

*Adjudicator:* Russell Boyce

*Western and Highland Divisions do not have separate Youth Festivals.*

## Scottish Youth Final

**Regal Theatre, Bathgate**

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

*Adjudicator:* Alasdair Hawthorn



# SCDA's 89<sup>th</sup> National Festival of One-Act Plays

## Highland Division

*Divisional Final*

**Nairn Community & Arts Centre**

**25<sup>th</sup> & 26<sup>th</sup> March, 7pm**

*Adjudicator:* Russell Boyce

*Tickets:* £10, (£18 for two nights) from the theatre, 16 and under, £8, (£14 for two nights).

## CAITHNESS DISTRICT

Mill Theatre, Thurso

**26<sup>th</sup> February, 7pm**

*Adjudicator:* Ben Humphrey

Thurso Players (A): *Just, Vicky, (\*)* by Faye Sutherland

Wick Players: *Womberang*, by Sue Townsend

Thurso Players (B) (NC): *A Marriage has been Arranged*, by Alfred Sutro

**Tickets: £10, (16 and under £8)**

Wick - Flower Patch / Thurso - MacBeath Jewellers

## MORAY FIRTH DISTRICT

Nairn Community & Arts Centre

**25<sup>th</sup> & 26<sup>th</sup> Feb. 7pm**

*Adjudicator:* Bruce Adam

Plockton ADS: *Lockdown in Plockton*, by David Tristram

Nairn Drama Club: *The Letter*, by Larry Collins

The Florians: *A First Hand Farce, (\*)* by Dave Smith

Dingwall Players: *On the Porch One Crisp Spring Morning*, by Alex Dremann

Buccaneer Theatre Club: *Lockdown in Little Grimley*, by David Tristram

**Tickets at the door**

## SKYE DISTRICT

*No District Festival this year*

## SOUTH-WEST ROSS DISTRICT

*No District festival this year, but Plockton ADS have joined the Moray Firth Festival.*

**63 entries to the festival**

*(107 entries in 2020)*

**16 Eastern** (27 in 2020)

**8 Highland** (11 in 2020)

**24 Northern** (34 in 2020)

**15 Western** (35 in 2020)

## Northern Division

*Divisional Final*

**Birnam Arts Centre, Dunkeld**

**24<sup>th</sup>-26<sup>th</sup> March, 7pm**

*Adjudicator:* Jan Palmer-Sayer

## ABERDEEN DISTRICT

Culter Village Hall

**25<sup>th</sup> & 26<sup>th</sup> Feb. 7pm**

*Adjudicator:* Brian Marjoribanks

Amici: *Amici Radio Repertory Company present 'Hugh Dunit', (\*)* by Douglas McRorie

Banchory Drama Club: *Just Another Day, (\*)* by Drew Young

Banchory Drama Club: *Hazel Dean 1985*, by Iain Bovaird, Karen Williamson, Graham Ling, Morag Thomson and Stephanie Thomson Mitchell

Bon Accord Players: *A Galway Girl*, by Geraldine Aron

Shazam Theatre Co. (A): *Gate Thirteen*, by Tony Frier

Shazam Theatre Co. (B) (Y): *Angel*, by Naadir Joseph

**Tickets: £12 / £10**

[ticketsource.co.uk/whats-on?/culter-village-hall](http://ticketsource.co.uk/whats-on?/culter-village-hall)

*Please support your local festival*

## ANGUS DISTRICT

*No District Festival, but Carnoustie Theatre Club will compete in the Northern Divisional Festival*

Carnoustie Theatre Club: *Day Trippers*, by Jean McConnell

Carnoustie Theatre Club (Y) (NC): *The Case of the Missing Pudding*, devised by the group.

## ORKNEY DISTRICT

Orkney Theatre, Kirkwall

**24<sup>th</sup> & 25<sup>th</sup> Feb. 7.30pm**

Adjudicator: Walker Ewart

Birsay Drama Group: *Cinderella*, by Michael Green

Kirkwall Arts Club (A): *All by Myself*, by Robert Scott

Kirkwall Arts Club (B): *Blood on Canvas*, by Richard James

Palace Players: *Titanic Divas*, by Graham MacDonald

Stromness Academy Players (Y): *All I need to know I learned from being a Zombie*, by Jason Pizzarello

Stromness Drama Club: *Jock and Blind Mary*, by George Mackay Brown.

**Tickets : £6, contact Alistair Morton**  
alistairmorton01@btinternet.com

## PERTSHIRE DISTRICT

Birnam Arts Centre

**23<sup>rd</sup> -26<sup>th</sup> Feb. 7pm**

Adjudicator: Robert Meadows

Blairgowrie Players (Y): *Happy death to me*, by Rachel Feeney-Williams

Blairgowrie Players (Y): *Down came the Rain*, by Burgess Clark

Blairgowrie Players: *Touching Tomorrow*, by Gillian Plowman

BIPS: *Is this Seat Taken?*, by Sean Baker

B.A.D. (Y): *Chat Room*, by Enda Walsh

Aberfeldy Drama Club: *Lives O' Men*, by Anna Price

Aberfeldy Drama Club: *Martha*, by Joe Corrie

Aberfeldy Drama Club: *Rachel's Cousins*, by Anne Marie Di Mambro

Perth Drama Club: *Goodbye Charles*, by Gabriel Davis

Perth Drama Club: *The Wee Man in the Box (\*)*, by Catriona M Prodger

**Tickets: £10, birnamarts.com**

## Western Division

*Divisional Final*

**Queens Hall, Dunoon**

**17<sup>th</sup> -19<sup>th</sup> March, 7pm**

Adjudicator: Jennifer Scott-Reid

Tickets: Via Ents24

## ARGYLL KINTYRE DISTRICT

*No District Festival this year, but Benderloch and North Connel Drama Club will compete in the Western Divisional Festival*

Benderloch and North Connel Drama Club: *Penguin Diplomacy*, by John Finnemore

## AYRSHIRE DISTRICT

*There will be no District Festival this year.*

## GLASGOW DISTRICT

Cumbernauld Theatre

**5<sup>th</sup> March, 3pm & 8pm**

Adjudicator: Yvonne Moffat

New Victory Players: *The Bear*, by Anton Chekov, tr. by Bernard Lawrence

Kirkton Players: *April in Paris (abridged)*, by John Godber

Rutherglen Rep: *As the Bat at Noon*, by Charles Barron

New Victory Players: *Bar & Ger*, by Geraldine Aron

Kirkton Players: *The Guilt Card*, by Jean McConnell

**Tickets: £15 from Theatre Box Office**

## INVERCLYDE DISTRICT

Beacon Arts Centre

**25<sup>th</sup> & 26<sup>th</sup> Feb., 7pm**

*Adjudicator:* Ilona Munro Lawson

Greenock Players: *In Other Words*, by Mathew Seagar

Greenock Players: *Peep*, by Jodi Gray

Greenock Players Youth (Y): *We are the Sea*, by Laura Lundgren Smith

Greenock Players Youth (Y): *Baby Sparklers*, by Frank Gibbons

GIP: *Lucky Dipsticks*, by David Carswell

**Tickets:** [scdainverclyde@gmail.com](mailto:scdainverclyde@gmail.com)

## STEWARTRY DISTRICT

The Fullarton, Castle Douglas

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

*Adjudicator:* Russell Boyce

88 Theatre: *After the Cuts*, by Gary McNair

Catstrand Youth Players (Y): *Lockdown*, by Douglas Craven

Catstrand Players: *Henna Nights*, by Amy Rosenthal

Newton Stewart Players Juniors (Y) (NC): *A Midsummer Night's Dream*, by Geoff Bamber

**Tickets £8**, from the Fullarton, (01556 504506)

## WIGTOWN DISTRICT

*There will be no District Festival this year.*

This year's festival is a bit different, many clubs have not got back together since the covid restrictions and local halls and theatres are often still not open.

With sixty-three entries this will be our smallest festival and we have tried to be as flexible as possible to ensure that every club that wanted to enter have had that chance. Some have combined their District Festival with a neighbouring area, others will compete directly in the Divisional Festival where there were not enough entries to run a District Festival.

There are six original plays in the festival and fourteen youth entries. There are also three non-competitive entries.

Hopefully this year will be a 'one-off' and we will get back to a hundred plus entries next year. It will need a big effort from all of us in the Association to make sure we keep all our Districts operating and maybe revive some that have not had festivals for a few years.

None of that detracts from this year's festival. Good luck to all the entries and we will see the best in Orkney.



# Leitheatre is 75 years Old!

Leitheatre celebrated its 75<sup>th</sup> Birthday on the one very wet day in August this year! We had planned for an outdoor get together at Inverleith Park in the grounds of Edinburgh Northern Rugby Club. Alas, the weather took a turn for the worse and we moved indoors. Members and friends, past and present gathered to celebrate the founding of the club, to reminisce about past productions and remember friends no longer with us. A beautiful cake made by Jane Black of Sweet Unique was cut by the three longest serving members present, Sally Pagan, Marion Donohoe and Derek Blackwood.

Leitheatre was founded in 1946 in Kirkgate Church in Leith, Scotland, by a group of people interested in drama, encouraged by the Rev James Scott Marshall.

Originally their work was of a religious nature, but it soon broadened into a more general repertoire under the direction of Jim Alexander -- Kirkgate Drama Group had been formed. Both a pre-eminent member of the Scottish Community Drama Association, being past National Chairman, and an outstanding director, he established high standards and was the mainstay of the group throughout the 1950s and '60s.

## First performance

The first performance was in March 1946 -- a double bill consisting of "The Call of the Glen" and "Mary's Sister John". Tickets for this performance were available for the princely sum of 1/6d (equivalent to 7.5p)!

In 1956 two members proposed censorship. Jim Alexander replied that if he was not fit to choose suitable plays, then he was not fit to be an elder of the church and won his point.

## Leitheatre is born

Up until the 1970s the group presented its performances in Kirkgate Church hall, but in 1973 a problem arose -- Kirkgate Church was amalgamated with South Leith Church, and a theatre license could not be obtained for the shared hall in South Leith: a change of performance venue was forced upon us, and the group began to use Moray House Theatre (among others) -- a move up into a "real theatre".

In addition, as the group was no longer affiliated to Kirkgate Church, it was felt a new name was needed -

Leitheatre was born, giving us a new identity, but still reflecting our Leith roots.

In the late 70s further church mergers offered the club an opportunity to move into larger rehearsal and storage facilities in the old Hillside Church in Greenside Place, beside the Playhouse Theatre. Around the same time, relishing the challenge of more ambitious productions, the group changed its performance venue to the Church Hill Theatre. We performed two productions at the Adam



photo by  
Gordon Hughes

House Theatre in 2005, whilst the Church Hill Theatre was being renovated and in recent years have staged our Autumn production in The Studio at the Festival Theatre.

We also take part in the Scottish Community Drama Association One Act Play Festival, and have progressed to the Scottish Final several times, as well as receiving awards for Best Stage Presentation, Best Moment in Theatre and Scottish Life and Character.

## The first Festival Fringe show

In 1983 the group ventured into the Edinburgh Festival Fringe, with "Late Night Burns" at Baden Powell House, Fisher's Close in the Lawnmarket. Our first, full length play in the Fringe was a year later, in 1984, when we successfully staging "A Letter to the General" at Inverleith St Serf's Hall in Goldenacre.

# and still going strong.

A Fringe production has become a fixture within our calendar every year since then, and we have attracted a regular audience who enjoy the Leit Theatre style of entertainment.

## Move to Sunnyside

The 1990s found the group homeless again, as our rehearsal space was earmarked for redevelopment and a (lengthy!) period ensued where we became the dramatic equivalent of wandering troubadours, rehearsing our shows, and storing our sets wherever we could!

Things came to a head in 1997 when we were to be evicted from our storage facilities, but at the 11th hour we managed to purchase premises at 20 Sunnyside, off Easter Road in Edinburgh. After 51 years, Leit Theatre had a permanent home! Many months of renovation and hard work ensued, and by autumn 1998 the first production to be rehearsed and have its set constructed at Sunnyside was staged. In 2001, the adjacent property at 22 Sunnyside was purchased and has been our base ever since.

The past years have been difficult for all, with lockdown restrictions making it impossible to meet in person. However, thanks to the continuing commitment of all members, we moved to online meeting, holding our AGM via Zoom, as well as regular play read-

ing, quizzes, Christmas and Easter social events and a Burns Supper. We also took part in the SCDA Edinburgh District Online Festival with our production of Tangled Souls, written by member Stephen Hajducki.

We are looking forward to getting back to in person meetings, with a series of play readings and social events, before getting back into rehearsals for the SCDA One Act Play Festival and our production of The Odd Couple in May 2022 at the Studio Theatre.

Marion Donohoe



Leit Theatre's  
*Tartuffe*

## CLASS ADS

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# First Steps to Normality

## RIVERSIDE DRAMA CLUB'S CHRISTMAS PANTOMIME: PINOCCHIOETTA - The Lying Lassie Fae Stirling.

In August 2021, although aware that Covid could upset plans at any time, we decided to take the plunge, get the Club meeting again and work towards presenting a pantomime at Christmas. We had a script, written by club member Aaron Kirkwood, ready to go as it had been intended for December 2020. Pinocchioetta (in this story Gepetto makes a little girl puppet instead of a boy) turns out to be a feisty substitute for her rebellious better-known male counterpart Pinocchio and follows the same eventful path towards reaching her dream of becoming a "real live girl". Rehearsals, scenery painting, costume making and props gathering began, but we were still wondering a couple of months later whether the course of the pandemic would thwart our plans. By mid-November, we were pretty sure that we would be allowed to perform and as the performance dates approached, ticket sales crept up - but would the audiences be confident enough to turn up to the shows? The Omicron variant of Covid was beginning to be a concern. We were all doing LFTs before coming to rehearsals and keeping the rehearsal space ventilated, because the remaining stumbling block to the show going on would be members of the cast catching Covid or having to isolate, and we didn't have the luxury of understudies. Procedures were put in place to ensure that queuing outside the theatre was socially distanced, track and trace was in operation, a couple of air purifiers were hired to supplement existing ventilation and audiences were warned in advance that they would be required to wear masks. We got to Panto week, and still our luck was in!



Then, at the eleventh hour, our musical director tested positive for Covid just before the final rehearsals and we had to adapt to using a recording of her piano accompaniments. Fortunately, we still had a full cast testing negative and each night, although the auditorium wasn't full to capacity, the audiences were good and obviously appreciative of being able to see live theatre again. After the final performance we heaved a huge sigh of relief and congratulated ourselves with a collective "Aren't we glad we did it!" Looking back it does seem miraculous that we got there, undoubtedly in the nick of time. Looking forward, it gives us confidence to move on to the next plan - "The Steamie" in May!

**Anne Marchant**



# the show must go on !

## St Serf's Players' - Jack and the Beanstalk

In March 2020 as like many amateur clubs we were rehearsing a play to perform in May when we had to stop because of Lockdown. Some members of St Serf's Players started to meet regularly on Zoom to have quizzes which we enjoyed. We (the not so technically inclined) had to learn how to add electronic backgrounds when we recorded our short pantomime, Aladdin that we performed on Zoom and put on our Website. It was fun making it and friends were very appreciative. Zoom play readings followed in 2021 before we started tentatively to read pantomimes again.

In September we met at our halls fully masked and socially distanced with the windows and doors wide open to check whom we would have for a production. We had chosen Jack and the Beanstalk by Alex Jackson that had a smaller number of parts than usual. Parts were cast and it was decided that the cow should only have one person inside. One



us and their seventeen young children were a great asset to our show. Instead of a golden hen we included a magic goose, played by a small girl (wearing our goose costume from Mother Goose) sitting on golden eggs in the giant's castle. Our production was very challenging but thanks to our wonderful director who was also in charge of the sound with around 160 sound cues and our fantastic stage manager who painted our backcloths and built scenery including a giant's chair was a success with full houses (socially distanced) at our five performances.



A risk assessment was drawn up beforehand to ensure that the audience would not come in contact with the performers and everyone including actors had to wear masks except when on the stage performing. One of our performers was pinged at our technical rehearsal but after a lateral flow test and a booked test was fortunately able to join us again for our dress rehearsal and performances.

**Alison McCallum**

intrepid newcomer was delighted to be offered this part and our stage manager built up a frame which, with some sewing assistance from our costume lady was covered with fluffy white material with black patches. Long fluttery eye lashes, back legs stuffed with cardboard rolls and a tail completed the costume, much to everybody's delight including our audiences.

The Trinity Theatre Company was able to join



# Oh, Yes, we did it!

Like many other clubs, Rutherglen Rep has been under serious financial pressure during the pandemic. What we grandly refer to as 'the Premises' is an old shop under an old tenement where we store all props, costumes etc. and we do sometimes manage to rehearse there since we can't afford to hire elsewhere. With a monthly rent to pay and no income since Panto 2019, we jumped at the chance to perform 2 one-acts in Rutherglen Town Hall in September 2021. It wasn't easy, but we chose 2 plays we'd done before, managed to pressgang a few people to take over parts where the ex-cast member wasn't available, and almost all rehearsals were done by Zoom.

We had no concerns about safety matters as the venue, took care of all that. Of necessity, the audience wasn't large, but they were very responsive, we all had a great time and we got some money.

Inspired by this (and desperate to make more money) we decided we had to find a way to perform a panto.

It wasn't easy.

The annual panto is a challenge at the best of times. We don't have a settled venue so we 'tour' – one-night stands at various community and church halls. We have folding flats; these plus lighting, furniture etc. have to be divided up and transported in the cars of cast and crew (since we can't afford a van). We arrive early at the venue so everything can be set up, then the performance, then we all have to help dismantle everything and load it into the cars for the next evening, and so it goes on.

A problem early on this time, was finding venues. Because of the pandemic, a number of community halls, and indeed church halls, just weren't opening to meetings of any sort. In the end we were able to book two of our

regular places and, very near the deadline for advertising, one of our new members suggested a church hall we hadn't realised existed.

Undoubtedly the biggest problem was rehearsals. We'd managed to recruit 4 new members plus 2 children. With a cast of 14, how on earth do you arrange rehearsals while staying within the bounds of safety from the virus? Straightforward Zoom meetings just weren't practical. We rehearse twice a week and I found my weekends were taken up by working out timetables – permutations and combinations of small groups and small script sections to cover all characters and try to cover the entire script.

So we plodded on. All credit to the cast who cooperated with the muddled timetables I produced, and very few people missed any rehearsals.

We all became expert at doing lateral flow tests. There was the obvious worry about people catching the virus. A couple of people did, but luckily they weren't seriously affected and it happened about halfway through the rehearsal period so they were well recovered in time for the performances. There was also the worry that somebody would fall ill at the last minute and we'd have to cancel. By sheer luck, that didn't happen.

**Rutherglen Repertory Theatre  
Presents**

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by  
Isabella C. Rae**

**Rutherglen - United Reformed Church**  
Johnstone Drive, Rutherglen  
7.30 pm Friday 3<sup>rd</sup> December 2021

**Halfway - Flemington Hallside Church**  
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2.15 pm Saturday 4<sup>th</sup> December 2021

**Cambuslang - Kirkhill Halls**  
Cairns Road, Cambuslang  
2.15 pm Sunday 5<sup>th</sup> December 2021

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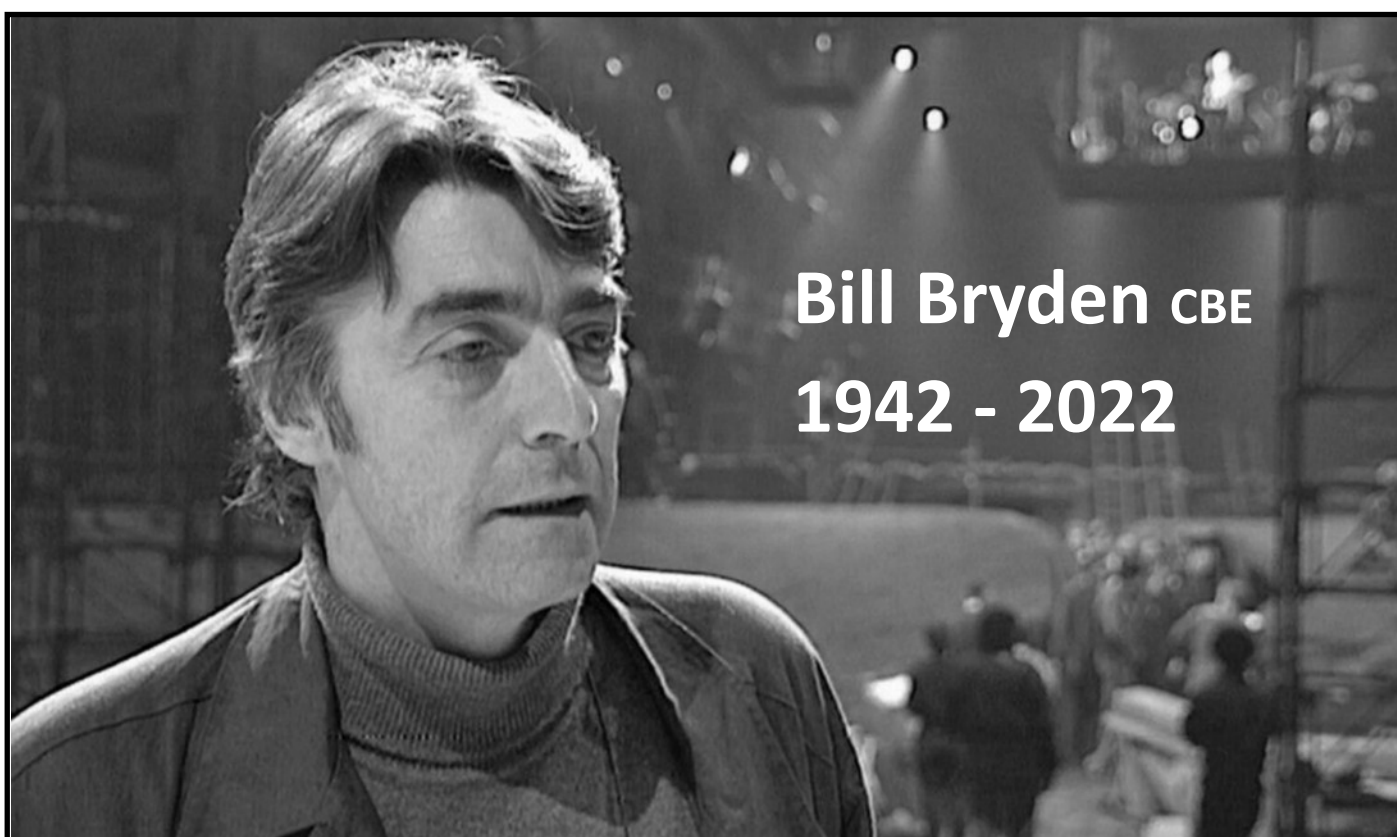
# the Rutherglen Panto

The halls we used weren't big so we weren't expecting huge audience numbers. There was concern, though, that people might be too wary to come out in case they caught the virus, especially as online bookings weren't looking promising. In the end there was a good turn-out at all 3 performances, with most people turning up to pay at the door. The audiences had obviously been so starved of entertainment that they were determined to enjoy themselves and right from the beginning they joined in with gusto. It was a great experience for everybody involved and we all came away feeling happy and satisfied that we'd brightened up some lives for the night.

There were obvious precautions that had to be taken – e.g. plenty of hand sanitiser at the entry and a register to take contact details. We normally serve teas, juice, biscuits etc. After some discussion, it was decided to lay out jugs, urns, packets etc, and allow people to serve themselves and make a donation. Likewise programmes were available for a donation. We'll probably stick with this as we actually made more money than when we have a fixed charge.

So, a successful run, we made money and we'll live to fight another day ...or until the rent money runs out.

Isabella Rae



## Bill Bryden CBE 1942 - 2022

We were saddened to learn of the death of Bill Bryden, a past Honorary President of the Association.

Bill became SCDA's Honorary President in 1986 and launched our Diamond Jubilee saying that he always felt part of the fabric of the Association, having started his theatre career in our One-Act Festivals in Greenock Arts Guild.

He had a meteoric career as a professional director, working at the Royal Court and Edinburgh's Lyceum Theatres before becoming Associate Director of the National Theatre in London in 1975.

He won the Laurence Olivier Award for *'The Mysteries'* at the National in 1985 and wrote and directed *'The Ship'*, a much-admired centrepiece of Glasgow's year as European City of Culture in 1990.

He was delighted that his first year as president was our Diamond Jubilee, saying, "*SCDA has a glorious future and I am delighted to be a part of it.*" (as quoted in *Scene magazine.*)

He continued to support us regularly with our festivals and playwriting until he resigned in 1999. Our deepest sympathies go to his wife and family.

Morna Barron

# Youth Network's First Birthday



The Youth Network is celebrating their anniversary. I put a callout in January 2021 and we held our first meeting at the beginning of March so we are about 1 year old and like any toddler there have been some high and some lows. The original idea was to support clubs through the restrictions and work together to ensure a safe return as soon as possible. We wanted to share the successful and challenge the things that aren't working.

As we all know that hasn't been easy with us all feeling like we are on a rollercoaster that we can't get off and everyone trying to deal with local issues, but there have been some fantastic and innovative examples of great work from online performances to films on phones; from original playwriting with brilliant writers creating a unique piece for a large cast, to pantos in masks; from digital to doorstep award nights to performances in repurposed shopping centres and the launch of sparkly, newly renovated premises. I bet you didn't know about a lot of that did you?

No surprise then that one of our areas of focus for 2022 is putting youth in the spotlight so that they can shout out about the fantastic things they are up to. We want to

create more direct networks enabling young people to share and learn from each other possibly twinning clubs and promoting exchange visits. We will also consider larger events where we can get young people from across Scotland together for creative learning and play. We will also work together to create a range of resources for clubs who would like to offer more to youth members in between productions but aren't sure where to start and to help new clubs get started.

We want to develop local skills and share knowledge. We will also be looking at whether there is scope to do some kind of film project which might be more accessible to a broad range of young people. As one person, I can only do so much, and the network will be crucial to realising these ambitions. We would love to have more people on board and want to aim to have young people themselves leading projects wherever possible.

Please get in touch on [nda@scda.org.uk](mailto:nda@scda.org.uk) to pledge your support and see what you can do for us and what we can do for you.

**Carole Williams**  
National Drama Advisor

## Communications group

The newly-formed SCDA Communications (Comms) Group held its first meeting (via Zoom) on 1st December, 2021.

With the notable exception of "Scene" it's become clear that one of the things we could be better at, as an organisation, is sharing information with each other (across Clubs, Districts, Divisions and nationally), and in promoting ourselves to the wider public. The Comms Group, comprising members from ten member clubs across all four Divisions, has been put together to address this.

The first meeting was an initial 'information gathering' session, split into two halves to cover internal, then external communications. Attendees exchanges views and experiences regarding channels and approaches

(physical and technological) that worked - and what didn't - and we have committed to pulling together as much information as we can on existing platforms. The aim is to identify best practices and enable a more 'joined up' approach to information sharing.

This initiative is likely to throw up some ideas that can be incorporated in to the national SCDA website, currently the subject of a major revamp.

The meeting was constructive, attendees enthusiastic, and we're optimistic that we can exchange and generate positive ideas. The Comms Group will be meeting again in January and we'll keep Scene readers updated on progress!

**Robin Smith**



# AGM Weekend

After last year's virtual AGM, the return of the "normal" AGM weekend was most welcome. I have attended the Saturday part of the AGM for the last few years but for the first time, I was able to attend the whole weekend starting on the Friday evening. So naturally, the job of reporting on the weekend fell to the first-timer.

The weekend proper started on Friday evening with a dinner at the Station Hotel in Perth. Of course, everyone has already gathered in the bar before this. Everyone delighted to be out of the house and meeting in person, talking to people that we haven't seen for the past eighteen months. We made our way through to the dining room, at that point I think we all realised that maybe we should have packed an extra layer but alas these things are out of our control. The thirty people that attended the meal didn't let that hamper our enjoyment of the evening (and I trust that you have all warmed up again now).

After the first two courses were served, the evening's entertainment began. We were treated to a murder mystery evening performed by Blairgowrie Players. For many of us, just seeing any live performance again after so long was a delight. All credit goes to the performers and crew from Blairgowrie, who committed fully to their parts and kept us laughing and guessing to the end. After the meal was finished I'm sure it will come as no surprise to learn that most of us made our way back to the bar for more catching up.

Saturday is when the "business" side of the AGM weekend is conducted. The National Committee meets in the morning to elect the office-bearers, and rather sensibly they kept the same excellent team in place.

Then it was on to the AGM itself. Having attended previous AGMs I know that this meeting can be a bit strange as it often appears that nothing happens at it. This year the format was changed, instead of just expecting everyone to read the annual report the authors of it got up and spoke about their sections. Then there was the opportunity for those attending to ask each person questions. It meant that all the different activities of the

Association got to be highlighted, instead of skimmed over by everyone reading the annual report.

The weekend did not end when the formal business of the meeting was over. We had presentations from some of our members on topics including fundraising and using Facebook. We also had a video from the SCDA performance company, which has been working with Carole Williams. It was interesting to hear about how they approached the challenges of meeting and performing virtually. For me, the highlight of the afternoon was the two performances from our monologue winners. We were treated to two excellent performances from the winners of both competitions and afterwards, they were presented with their trophies. I do hope this becomes a regular feature of the AGM weekend. As a drama organisation, it is good to include as many performances as possible, to help remind us why we do all of this.

As an organisation, we only have a couple of chances throughout the year for everyone to come together and meet up with people outside your district or division. The AGM weekend is one of those opportunities, so it was great to see so many people returning to it. I only hope that next year even more people can make it and we can keep building to make the weekend even bigger and better.

**Lee Dunn**



# Alls Well that Ends Well - Just!

Nearly two years after its last production, *'Travels with my Aunt'*, staged in February 2020,

Clackmannanshire based group Dollar Drama Club celebrated a return to live performance in early December with appropriately titled "Starting Over" comprising two fun evenings of plays and sketches.

As the pandemic took hold across the country, members had kept themselves busy with weekly Zoom play readings, a short online production for Alloa Rotary Club, as well as participating in quizzes and other online social events - even recruiting a talented new member in the process.



Two days later with still no stage transforming set built, the club eventually managed to reach its storage building to discover that owing to a continuing power outage the electronic security door wouldn't operate and the only key holder to open it manually was eventually traced to the Wee County's Lord Lieutenant no less - Lt. Colonel Johnny Stewart - who was busy at his family's Japanese Garden at Cowden several miles away.

However in the end we battled through and played to full houses with our audiences seated at socially distanced tables, delighted to be enjoying live theatre in our little town once more.

**Stephen Lambert**



However with opening night fast approaching members had to negotiate an obstacle course of difficulties.

Two cast members had to endure 10 days of self isolation when they tested positive for COVID with rehearsals continuing via Zoom and regular lateral flow tests for "live" face to face rehearsals.

The night before the Technical Rehearsal, Storm Arwen struck with ferocious effect causing devastation around the area with all three narrow roads into the Arndean Estate blocked by fallen trees preventing stage crew from accessing the club's scenery and props storage facility.

One of the Club's Directors was without electricity for four days due to damaged power lines whilst having to provide shelter and accommodation for an elderly neighbour and another cast member had six 100 year old conifers blow down across her garden from an adjacent property.



# Those Were the Days!

During the first lockdown in Spring 2020 probably a lot of us were spring cleaning and doing a “Mrs Hinch” from Instagram cleaning fame. One of my colleagues certainly caught the bug and came across an old Bulletin (the forerunner to Scene) dated January 1956, costing the princely sum of 1 shilling. He knew of my connection to SCDA and gave it to me. It transpired that his mother had been a SCDA District Secretary in the late 50s/60s and his architect father had designed stage sets for the Brechin Opera Company (and other local drama groups) for 40 years.

The 32 pages of the Bulletin has proved to be fascinating reading. The headquarters in those days was located at 19 Melville Street, Edinburgh. There were **25** members at General Council, **5** divisions (incidentally all the Secretaries of the Divisions were men who were either lawyers, accountants or had a set of initials after their name!), and **5** drama advisers who doubled up as Adjudicators during Festival season.

The entries in the **Festival 1956** totalled **421** and the breakdown was as follows:-

South Eastern – **65**; South Western: **159**, Central **54**, North East **42** and Highland **101**. The entries included original plays, rural teams and a category calling itself “the Elementary Class”. There were **45** Districts taking part.

The Scottish Final was to be held in my Home City for the second time in the Association’s history. When was the first time?

The following was written by the then North East Divisional Secretary, a Mr J. B. Murdoch, who was a Solicitor in Aberdeen, whose business address was 214 Union Street, Aberdeen:-

“ A very warm and enthusiastic welcome is extended to those of you who are coming to Aberdeen.

The Scottish Final is to be held in Kaimhill School Hall, Aberdeen from 5<sup>th</sup> to 7<sup>th</sup> April 1956. The School is situated at the Bridge of Dee overlooking the river and is near the main road from the South. It is a prefabricated structure rising almost to the heights of educational luxury. It possesses a hall of handsome appearance, far from the traditional type of school hall. The well equipped stage has housed Preliminary and Divisional Festivals with great success and we look confidently to our visit there. Seating accommodation will be limited

but the enthusiasm in the North East is not! Mr Rex Walters of the Guildhall School of Music and Drama in London is to be the Adjudicator for the occasion.”

The article goes on to say that there will be plenty to do and see in the Granite City ranging from bus trips out to Royal Deeside to visiting our Museums, walking around the beautiful Rose Garden, Hazlehead, swimming in the Art Deco Baths in Justice Mill Lane, visiting King’s College and Old Aberdeen, and visiting the magnificent Fish Market in the early morning.

Also should the winning play be suitable for radio it will be broadcast by the BBC. Should the winner be unsuitable one of the other finalists may be chosen for the broadcast. It is expected that the results will be announced by the BBC on the last night of the Festival Saturday 7 April probably at 10.45 p.m.

So what has happened since. Well the winning play is not broadcast, the number of districts have certainly decreased, we don’t have the name “Preliminary” attached to the District Festivals and whatever happened to “the Elementary Class” mentioned above.

As for us in Aberdeen, 66 years on, Kaimhill School Hall is now a Community Centre, the Swimming Baths and Fish Market are no more and the Rose Garden when I last saw it was rather dilapidated. As for Mr Murdoch’s law firm at 214 Union Street, it is no longer there but coincidentally I worked for a firm of solicitors who were located in the same building from the mid 1990s to 2004!

And finally, the average cost last year of a townhouse property in Melville Street Edinburgh was £731,214! Just think we still had the headquarters in Melville Street what a goldmine we could be sitting on!!

**Karen Martin**



# JOHN MORLEY'S PANTOMIMES

*"The doyen of good pantomime writers" (The Times 1994)*

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**SNOW WHITE AND THE SEVEN DWARFS**

**PETER PAN**

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# Curtain Up on Birchvale

A state-of-the-art space for theatre, cinema and community events opened its doors in Dalbeattie on Thursday, 7th October. A half million-pound renovation programme has transformed the former small school in Maxwell Street into Birchvale – a new home for The Birchvale Players and a new centre for the whole community.

Millie Hird – a leading light in the youth group cut the ribbon into the theatre and Evelyn Hastings, representing the Dunn Trust, did the honours inside the auditorium.

The first film played on Friday night and for five hours on both Friday and Saturday a continual stream of local people took the opportunity to have a guided tour of the building.

These are just a few of the comments from the Visitors Book:

*“Wow! What a fantastic achievement. Everything looks amazing”*

*“The new theatre looks fantastic. Really amazing. Well done to all involved”*

*“Amazing, what an asset to the town”*

Chairman of the management committee, Stephen Carruthers said:

*“There is a huge sense of achievement for us this week. It's been a long process and we have had tremendous support from a wide range of funders, particularly Dumfries and Galloway Council, the Holywood Trust and the Dunn Trust.”* But we have had funding from over 20 different bodies and donors and several generous anonymous donations. Full details are on the website.

We are also a little in awe of the commitment to raising those funds shown by our treasurer Alex McMillan and



Secretary Dean McCormick.

There's still a little to do and our contractors DM Group have faced and overcome supply problems that no-one could have anticipated. But we are open for business on schedule and hope to see many of you through our doors in the near future.

The building has a fully equipped 72 seat theatre and dressing rooms: A bespoke 'Green Room' with a kitchen and cafe area and a definite wow factor. A large classroom and a small committee room are available for hire and there is also a work and storage room for the theatre group. The building is fully accessible throughout and has a hearing loop and there's ample parking at the rear of the building.

Stephen added:

*“We aim to make this a valued and valuable asset to Dalbeattie, and we thank everyone for their kind comments and look forward to their ongoing support”.*

[www.birchvale.scot](http://www.birchvale.scot) is the new website where details of all forthcoming events and tickets are on sale.

**Susan Black**



## Stagescripts Ltd.

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### ***Sisters And Their Secrets***

by Ron Nicol -One Act Drama

Cast: 1 M (non-speaking) 3 F

The action takes place in the artist's studio of the Dunstan family home where three sisters have gathered to celebrate their formidable father's 80th birthday - oldest sister Fay, who although having been married with family reveals her recent gay relationships, Hester who has acted as personal carer for her ageing father and younger pregnant Carrie who still lives in fear of him.

In conversation they recall childhood incidents, memories of a strict upbringing and share best kept secrets from their past.

The threat of Father altering his will and the discovery that he may have suddenly passed away prompts arguments and accusations leading to a tense and unexpected denouement for this compelling storyline. Literary aficionados will love the quotes from Chekhov. Webster and Christina Rossetti plus a glorious selection of Shakespearean insults.

Furniture and Props listings provided.

Running time 50 mins

### ***Two Bodies and a Bottle of Sauce***

by Ron Nicol One Act Drama

Cast: 2M 4F 1 either gender

As the play commences a murder mystery rehearsal is about to commence in the Grand Hall of

Bottomley Manor when cleaner Molly mistakenly believes she has discovered a corpse and contacts the local constabulary in the shape of Inspector Whelping and Constable Shortley - whose name provides the source of a running gag.

Principal actors Bertram and Cassiopeia attempt to bluff their way out of the situation quickly leading to a series of verbal misunderstandings and total confusion further complicated by the arrival of aspiring actress Esmeralda.

The body itself keeps disappearing and being replaced while a bottle of ketchup could provide a vital piece of evidence.

Once the police depart it becomes apparent that Bertram has a real murder in mind.

Requires playing with pace to highlight the developing farcical situations.

Running time 45 mins.

## Samuel French

[www.concordtheatricals.com](http://www.concordtheatricals.com)

### ***Better Off Dead***

by Alan Ayckbourn Two Act Comedy

Cast: 4M 3F

Ayckbourn's 82nd play is a comedy about a reclusive, irascible Yorkshire based novelist Algy Waterbridge composing the final book in his DCI Middlebrass crime series - with several reviewers commenting on the autobiographical elements contained within the script.

Beset by constant interruptions from his PA Thelma enthusing about his website, confused wife Jessica wondering why someone has moved the local shops, publisher Jason

making him feel like a has-been and an unfortunate visit by journalist Gus resulting in a piece of fake news - and frequent jokes about the impossibility of keeping up with the speed of change, Ayckbourn is clearly talking to his own generation. As Algy's fictional characters take over the action, the lines become blurred and misunderstandings and mistaken identity prove closer to the truth than they appear.

Setting of Summerhouse interior and garden.

Running Time: 2hrs 30 mins.

### ***Shafted***

by John Godber Two Act Drama

Cast:1M 1F

Godber's latest two-hander traces the lives of ex-miner Harry and his wife Dot in the thirty years following the 1984 Miners' Strike demonstrating the depression and hopelessness which engulfed a vibrant mining village and the plethora of menial jobs undertaken by the couple from window cleaning in Wakefield to running a boarding house in Bridlington.

Act 2 commences in 2016 with Dot immobile in a wheelchair suffering from terminal cancer and moves backwards in time through their life together.

Fuelled with eye watering honesty and true Yorkshire grit this is an hilarious account of jobs taken and communities destroyed and how they fought back after being shafted! Multiple settings and locations with helpful background note supplied.

**Scripts can be obtained through the discount scheme for SCDA Members** - 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.



# One-Act Plays by Mike Tibbetts

**New**

## “CIMETIÈRE”

or *The Second Passing of Henri Guillaume*

*The spirit residents of a prestigious cemetery in Paris grapple with a dilemma facing one of their neighbours. Will there be life after the afterlife?*

2F, 3M + walkon

## “ROOM 342”

Winner of Scott Salver and Geoffrey Whitworth Trophy 2014

*Period drama based on a reported true event in Paris: the vanishing of a woman visitor to the 1857 Universal Exhibition.*

5F, 4M

**New**

## “On the Twelfth Day of Christmas”

Finalist in Play on Words 2021

*Maths Professor Day is unresponsive after a stroke but is unexpectedly stimulated by a carol as the Christmas festivities draw to a close*

2F, 1M

## “MRS G”

Winner of Scott Salver 2019

*Thought-provoking drama which opens with a half-brick crashing through a flat window. Mrs G arrives to clean up the mess, but which mess is she really bothered about?*

1F, 1M

## “LittleBro Morning and BigSis Afternoon”

Winner of Scott Salver 1998

*Circumstances have left a 12 and 7 year-old living at home alone. With Lottie's tenacity they can survive for a while, but how long?*

2F(adult + 12), 2M (adult +7)

Rights from Concord Theatricals

## “MOT”

Winner of Play on Words 2015

*Tense drama when a stranger calls at a remote cottage seeking help after a car breakdown. He is not what he seems. Neither is she.*

1F, 1M

## “A TALENT FOR GIVING”

Winner of Geoffrey Whitworth Trophy 1999

*15<sup>th</sup> century drama in blank verse based on an anecdote told about the artist Albrecht Dürer*

2F, 3M

Rights from Brown, Son & Ferguson

## “Bottles With Baskets On”

Finalist in Play on Words 1996

*On the eve of his daughter's wedding, David's secret plans are uncovered. But are they really secret from everyone involved?*

2F, 2M

Rights from Concord Theatricals

## “THE DANCING FUSILIER”

Winner of Geoffrey Whitworth Trophy 1997

*A Scottish soldier's story before, during and after WW2*

Multiple with doubling

Rights from Brown, Son & Ferguson

Concord Theatricals: [www.concordtheatricals.co.uk](http://www.concordtheatricals.co.uk)

Brown, Son & Ferguson: [www.scottishplays.co.uk](http://www.scottishplays.co.uk)

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# The Panto that Never Was!

Carnoustie Theatre Club were delighted to team up with ex theatre club member Lisa Nicoll to produce a hybrid digital production of their annual pantomime that combines theatre and film.

The club identified the need to still engage with their audiences when it became apparent that they would not be able to do a live version of their annual Pantomime which is usually performed in Carnoustie High School. Long standing members, June Riddoch, Carolyn Cheape, Joanna Fitzgerald, Grant Roach and Ali Laing came together to collaborate and write their own pantomime – The Panto that Never Was with the aim to have it filmed.

The team contacted ex club member and theatre professional Lisa Nicoll for advice about the production and they were delighted when she said she had the time to come and direct, produce and bring a small team of professionals to create a digital hybrid production, which the club financed.

The challenge was getting a production that wasn't just a filmed pantomime presented as it would be shown on a stage. Lisa took this challenge and worked and rehearsed with the cast so that they knew how to work the camera and deliver some lines to the camera whilst still performing the story and acting with each other.

After the rehearsal process Lisa brought in a small professional crew and the pantomime was filmed over a week. During this time the crew were also made up of CTC members who specialised in stage management, lighting, props, costume, make up and design. The filming process allowed the Carnoustie Theatre Club team to learn new skills and new processes during filming and this has allowed for a plethora of new ways that can be implemented into the club and it's growth in the future in an ever changing world that is becoming more digitised.

The film was then edited by Daryl Cockburn and has subsequently been presented for a set amount of screenings under socially distanced conditions at Carnoustie Theatre Clubs home at Dibble Tree Theatre and also screened in some local schools.

The story follows Evil Infestina and her sidekick Corona who managed to put the beautiful Princess Francesca into a deep sleep many years ago. The years have passed, everyone has got older (most notably the King and Queen) and still Francesca sleeps, looked over by her dedicated, if a little unorthodox, Nurse Sanitize. The pandemic then hits and strangely the castle supplies of pasta, toilet rolls and flour seem to be quickly disappear and Frankie is awakened by the tones of Nicola Sturgeon. Good Fairy Febreeze is stuck in quarantine and cannot protect Frankie from the evil Infestina and her side kicks so sends alternative fairy – Fairy Marigold to help..... Will Frankie

be saved? Will the palace cleaners Kim and Aggie keep everyone germ free? Will comedy duo Tik and Tok ever stop dancing and do home schooling and will former Palace Jester Joe manage to get anyone interested in keep fit?

**Lisa Nicoll** said:

*"Working with Carnoustie Theatre Club and the cast and crew of The Panto That Never Was feels like coming home. I joined the theatre club when I was eight and was there for fourteen years before going to drama school and embarking on my professional career. The theatre club gave me a good grounding in life and in some ways I learnt as much about the fundamentals of theatre at Carnoustie Theatre Club as I did at drama school. As an amateur club this club has professional standards in all areas and it was a sheer joy to work with them all. Their talent has shone through in this process and production and it has been great to bring the amateur and professional worlds together"*

**Grant Wilson**, CTC Member.

*"Doing our panto as a movie this year was a fantastic experience. It required that every member of the cast learn new skills - playing to the camera rather than out to the audience, and pulling our characters back rather than making them bigger. We were guided by a superb director in Lisa and supported by an excellent production crew, and this helped to make the experience great fun and really rewarding."*

**Nikki Doig**, CTC Member

*What initially felt like a loss (not being able to perform our panto on stage) has turned into the most wonderful gain. Preparing to film our panto has given us all the opportunity to learn new skills and work together in an exciting new way. I think it's really helped galvanise us as a club again and given us a renewed enthusiasm for doing what we love.*

**Dick Gibson**, founder member of CTC

*Forty years playing Panto to an audience then a Movie? Are you kidding? A few precious weeks rehearsal with Lisa and the shoot over a week changed all previous perceptions. Find the lens, be it near or far and make friends with it. Then do it again and again. Audience feedback? Forget it! That's weeks away after the shoot. Vocal projection? Who needs it? What a roller coaster of learning and forgetting. A fabulous, sometimes terrifying, team experience.*

**Lisa Nicoll**

[www.inmotiontc.co.uk](http://www.inmotiontc.co.uk)



# Killin Drama Club's Pinocchio

*Stromboli's* ★ ★ ★  
*Circus*



Photos by  
Ron Allner

