



Hello from the Chair,

Here I am, sat in my home not knowing what to say to open the Newsletter as it's probably all been said by those writing and besides, it happened, it actually happened:

**WALES WON THE 83RD BRITISH FINAL OF ONE ACT PLAYS AT THE
SHERMAN THEATRE CARDIFF.
OH MY GOODNESS**

The Unknown OUTCasts with their production of **Contractions** were crowned winners by Jan Palmer Sayer, GoDA on 2nd July, 2016. It was a fabulous moment and as you can see from the expression on Lon's face, totally unexpected. I am not saying it wasn't exceptionally hard work but it was made all the easier to accept as Wales were the winners. AMAZING doesn't come close explaining how we all felt. Thank you Lon David and team for bringing the Cup back to Wales.

I would like to thank everyone who has contributed in any way to the success of the British Festival, too many to mention individually but who were all mentioned in the acknowledgements page of the programme. However, as with all things money has played a big part so a special thank you to all those who have contributed to our fundraising campaign. We would not be here without your generosity as it is becoming harder and harder to get any type of grant for The Arts. DAW has struggled since losing their funding and will need to take a look at the way forward after this.

Of course it was preceded by the 'Wales Final' in Colwyn Bay which again was a great event helped by fabulous weather. This seems so long ago now!

You can also read about our 'Summer School' held again this year at the beautiful Broneirion House, Llandinam, Powys. Ian Sarginson, GoDA did a fabulous job helped ably by his assistant Tutor Peter Fantham. Our grateful thanks go once again to the RSC who once again supported us by letting Sinead O'Keele, Actor Movement Practitioner spend the day with us. Both Bursary participants, Susan Monkton and Edmund Wozencraft were worthy recipients and everyone enjoyed their time 'Painting Stage Pictures'.

And now it's back to reality and the future of DAW. With no funding we are relying completely on the Membership fees to keep us afloat so PLEASE think about becoming a member. Leon has put on page 5 how you can join and pay, it doesn't cost much but would help us no end.

Also, we do have book sets to sell at very reasonable prices, list of sets are to be found on our web page see page 5

AND FINALLY, just to prove you can help DAW wherever you are. My sister Doris Churchill has been in and out of hospital for the past 6 months with Lung disease and has been very ill. However, whilst visiting her I happened to lend her my DAW pen, Doris in turn showed it the other patients and voila, she has now sold approximately 30 pens TO THE OTHER PATIENTS and family. So a very special 'THANK YOU' to Doris and as the saying goes; *'The pen is mightier than the sword, or in her case, the scalpel!'* These are now available to buy on line at £2.00 each which includes P & P (if you call into the office they're only £1)



If you have any membership news items you would like us to highlight on the website or in the next newsletter then please send articles & photos to newsletter@dramawales.org.uk

The deadline for submissions for newsletter items will be
5th December 2016

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BRITISH FINAL FESTIVAL OF ONE-ACT PLAYS 2016

WALES WON WHAT MORE CAN WE SAY...



The Unknown OUTCasts have broken the 24 year long wait for the Howard de Walden trophy to return to Wales with their play *Contractions*.

This was particularly poignant for the Welsh team as the last time the British Final was won by Wales it was also held at the Sherman Theatre in Cardiff.



Huw Irranca-Davies, AM

A joyous weekend in Cardiff, with local members taking such delight in welcoming friends old and new to our lovely city, focussed around a delightful civic reception on Saturday morning in the Senedd building (the Welsh Parliament) in Cardiff Bay, hosted by Huw Irranca-Davies, AM.

The running order for the festival was as follows;
Friday 1st July 2016

Wales The Unknown OUTCasts *Contractions* by Mike Bartlett

Northern Ireland Rosemary Drama Group *The Martha Syndrome* by Scott Marshall

Saturday 2nd July 2016

Scotland Studio Theatre Group *A Bench at the Edge* by Luigi Jannuzzi

England St. Albans Players *Interior Designs* by Jimmie Chinn



Deputy Lord Mayor of the City of Cardiff Council, Councillor Georgina Phillips presenting the Howard de Walden trophy to Lon David, Director The Unknown OUTCasts



Deputy Lord Mayor of the City of Cardiff Council, Councillor Georgina Phillips presenting the Geoffrey Whitworth trophy (Best Play receiving its premiere performance) to Toby Rome for *The Arrangement*



Part of the Show written by Kevin Myers was the winner to a competition run by DAW to open the 83rd British Final Festival



HAPPY BIRTHDAY CASTAWAY! By Leanne Knibb



**David Blumfield with cast and crew of
Wonderful World of Dissocia in 2010**

It's September 2001 and I am a dysfunctional eighteen-year-old, who has lost all confidence and just about got through my A levels. After suffering a mild breakdown I had returned to my hometown of Aberystwyth. Having had a disastrous time with theatre in education, my spark for theatre was at an all time dim. Until, that is, my mum nudged me to enquire about Castaway. After a quick email exchange with David Blumfield I found myself being dropped off at Aberystwyth Arts Centre on a Monday evening, to- hopefully- find my love for theatre once again.

The round studio, from the outside of the building, almost looked like a UFO that had decided to attach itself to the side, and there- continue to reside. But it's passing through the thick double doors to the interior of the building where the magic begins. As I came through them I was confronted with a group of people from all walks of life chatting, and there as the group parted stood a short (about my height) blonde man, who looked up with a Cheshire Cat like grin. This man bounced across towards me, 'Hello, Hello!' he exclaimed. With a quick introduction of that he was indeed David Blumfield and I was indeed Leanne Knibb, he then continued, 'Come, Come...Everyone this is Leanne who is joining the Castaway Family.' And it was that moment I had become part of the many diverse people who formed the Castaway family tree.

Castaway's humble beginnings was back in 1991, where Ian Marsh, who had been working with the Youth

Theatre Group at Aberystwyth Arts Centre, and worked on the Festival of One-Act Plays, had decided he and another, should put on a play for the festival in order to shake it up a bit. Their chosen production was *Maids*, which managed to not only get into the Welsh Final, but went on to represent Wales in the British Final. After the success of *Maids*, Ian decided to set up a theatre company that was open to everyone, with no audition process for it. An ethos that continues today in Castaway. Building a group of interested people, Ian went on to direct a production of *The Sea*.

However, in 1992, he directed another entry for the One-Act Festival, this time called *After Liverpool*, starring David and Lindsey Blumfield as Man and Woman. The play was a success, winning both the Welsh Final and the British Final, and Castaway continued to go from strength to strength. So much so, that not only did they produce shows with a larger cast in Aberystwyth but also started a touring branch to the company performing plays like, *Cloud 9* and *Two*. Ian Marsh, and David Blumfield also, started to co-direct, which led the company to be the punks of theatre.



Lindsey and David Blumfield in *Two*

In 1996, when Castaway did a production of Lucy Gough's *As To Be Naked*, Duncan (Rick) Gough, joined the Castaway family as a set designer. Rick, as he is known amongst the Castaway family, went on to design some of the most spectacular sets for Castaway, sometimes using the simplest of objects. It's amazing what scaffolding and carpet roll tubes can do to help build an effective set, with a lighting design that highly compliments it. I have to say my two favourites were *Ubu Rex* (2003) snake and ladders board set, and *Loves*



Labours Lost (2009) set in the round studio. Dave and Rick were a magnificent duo in *Castaway*, both complimenting each other's skills, Rick being able to take Dave's free reign to produce some spectacular sets, and Dave knowing how to make sure every bit of the stage was used.



Love's Labour's Lost - 2009

And that brings us up to where we had come in, 2001 where I too was like many others passing through those double doors of the studio to join the family and the fun it entailed. In my time with *Castaway* I have had the best of times working with such a diverse group of people, it didn't matter what your abilities were, what your race was or religion that you had chose to follow, it didn't even matter if English wasn't your native tongue. You didn't need to be a professionally trained actor, you just had to have a love for it, be inspired, but most of all have fun. That was the ethos of *Castaway* and the reason why so many come back, either to be in it or to watch the latest show. And even though it was a community theatre company, what they produced was equally as professional as the trained could muster.

I was fortunate enough to work closely with Dave, not only as an actor but also as his Stage Manager. During my time in this role I got to put forward to discuss ideas, but also, I got to see and learn how David Blumfield really worked. And believe me there were some serious cogs ticking around his brain, calculating how each scene was going to be. He was happy to open the floor to suggestions, some he may or may not work with. But at least as an actor you felt you were devising the character through some form of natural process.

It was 2003, when Dave had asked me to be part of the stage management team. *Castaway* had been running

under the Art Centre as an adult drama course for many years, and so had built up to being a group of around thirty people performing in the winter and Easter productions in the main theatre. Dave however, wanted to see if *Castaway* could get an audience in the summer for a smaller scale production performed in the round studio. So in order to test this he decided to use the Art Centre's Open Platform Scheme and invited a small cast and crew together to put on a production of *Cloud 9*. Dave asked myself and Sara Hedges if we would like to be his Stage management and technical team. Both of us at first unsure due to our lack of knowledge in such roles, but soon accepted thanks to Dave's confidence in us and certainty that 'we'll fill in the gaps as we go along.' The production was a success, and *Castaway* even to this day, continues to put on a summer show.

I continued to stage manage for Dave for quite a few years after that, where, I also found myself training some of his students who were studying drama at the University and joined *Castaway* to get more hands-on experience. With Dave's choice of plays and 'out of the box' style of direction my props list were certainly a varied shopping list. Including; A Buffett of body parts, one skeleton named George, a severed leg (only the one, other not required), a shell shape compass, one barrel, a teapot that can fit on a person's head, six cups of sick, a hat that has a chicken pop out of it, because apparently that is what a coronation chicken is. Personally I thought it was a sandwich filling. Oh and a pink flamingo croquet set, to mention but a few. And with a very limited budget, like that of the set you had to be very creative in how such a list could be achieved. Working alongside Dave and his infectious passion for the theatre soon helped me rebuild my love for it, and even though most of my time is now spent working in the Television industry, I do find it calling me back, like that of *Castaway's* singing to the sea warm up.

Dave had a passion for theatre that is hard to describe, but you could see it ran through his veins. From being part of *Castaway*, I learnt a lot, not only in acting and stage management but how to work with a diverse group of people, who have come from all walks of life. Still to this day I use a lot of what Dave taught me, and try to be as encouraging and helpful to those new recent graduates who are trying to break into the industry, through my work. Because Dave not only encouraged



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NEWSLETTER -

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people, but he supported you on your own projects, including mine where he wrote a letter to Aberystwyth Arts Centre showing support for myself and another student to put on play under the Open Platform Scheme. I have to say- I have a lot to thank Dave for and it seems appropriate that the University of Aberystwyth has announced a scholarship in his name where a recent graduate will be able to stay in Aberystwyth over the summer to work with Castaway on their summer show.

This summer however, is Castaway's 25th birthday and in order to celebrate it and to say thank you to the late David Blumfield, the company are going to celebrate in style. There will be two evenings of performances from both past and present members of Castaway, a film telling the story of Castaway, as well as displays from its past productions. Also, in the Aberystwyth Arts Centre Bar, there will be an unveiling of a plaque to commemorate David Blumfield and his work there.

And those who are wondering about the future of Castaway, don't worry, it is continuing under the direction Lindsey Blumfield and her faithful cavaliers, where they will be putting on a production of Great Expectations.

To book tickets for the 25th birthday event called; Then and Now...and Something Else visit the Aberystwyth Arts Centre website; www.aberystwythartscentre.co.uk

PAYING MEMBERSHIP ONLINE

Membership can now be paid by Cheque, BACS and PayPal online by visiting the **about us page** of the website and using the drop down button.

Current membership to the Association is £15.00 per Individual, £25.00 per Group. Membership runs from 1st April – 31st March.

Exciting news: Over the next few weeks we hope to set up a merchandise page for you to purchase not only our current **publications** and our fabulous DAW Stylus Pens which are definitely a 'Star buy'. Please visit the **news** section of the website.

CARDIFF PLAYERS PRESENT THE PRICE



This is a rarely staged piece by the acclaimed American dramatist. Set in New York, it takes place over one evening. Victor Franz is selling his deceased father's possessions - a range of antiques which bring back both happy and sad memories for him. He has asked antiques dealer, Gregory Solomon to give him a price. While Gregory is appraising the items Victor's successful and estranged brother Walter arrives. The play asks many questions – Can Solomon be trusted? Will Victor and Walter be able to reconcile their differences?

The title itself is enigmatic – Does it refer to the price the antiques will fetch or the price Victor has played by caring for his father? The play is a claustrophobic drama punctuated with bitter-sweet comedy.

Directed by Martyn Morgan
29th, 30th September and 1st October at The Mike Barlow
YMCA Theatre CF24 3AG

Curtain up at 7:30pm

Tickets £8 available from Tel: 01656 865989 or
www.ticketsource.co.uk/event/139189

cardiffplayers@mail.com
www.cardiffplayers.org



SUMMER SCHOOL 2016



Summer School 2016 attendees

Summer School 2016 looked at **Theatre Pictures** with Ian Sarginson as the principal tutor. We worked first at bringing traditional pieces to life with pictures but no words, and then moved on to some Pinter short sketches, where we particularly looked at the visual aspects of nonspeaking parts and of adding extra characters to contribute to the overall picture and atmosphere. I felt our best work was on the opening speech of *Under Milk Wood*, where we all had a few lines to bring to life using everyone present.

Our daily warm up sessions were taken by assistant tutor Peter Fantham and were fun as well as preparing us for the day. Throwing different coloured balls with 2 circulating so that you sent and received from the same people according to colour was really quite taxing.

Both Tutors were engageable and created a high regard for the seriousness needed, as well as the fun and enjoyable environment.

The RSC day this year was taken by movement practitioner Sinead O'Keeffe. It was so practical as well as enjoyable. We looked at how much different amounts of personal space and whether they move in straight or curved lines tell us about a character. Our production piece from those sessions was the dumb show from Hamlet.

We were grateful to the Gwendoline and Margaret Davies Trust for a grant of £2,000. We gave two bursaries this year, one to Susan Monkton who was in the winning play in the British Final and won the Bob McTurk bursary; the other to Edmund Rosencraft from Radnorshire, who stepped in at the very last minute.

Sinead's workshops gave us another level of good ideas to start working on a character physically

"Well, what a week it was! Among other things - meeting up with old friends and making new, eating delicious meals, enjoying quizzes, poems, games in the evenings - I played at being a fireman, a grey rat (eventually drowned!), a pompous town councilor, a wave, a posh lady, a dog, a bag lady, an M.P., two members of the Danish court..... The list goes on and it was all huge fun. Fancy doing this sort of thing on your summer holiday next year? Come to DAW's summer school - it's brilliant!!" – **Lynne Baker**

"This was the first time I have attended Summer School. I went as a day boy. I am not sure whether this was a good thing or not.

It seemed more akin to a house party than a seminar. For that reason, it would probably have been better if I had stayed and taken part in the quizzes and games organised in the evenings. There was a great camaraderie amongst the participants.

Ian gave us a variety of work with lots of ensemble work which is only rarely possible in your own group

The days took a predictable pattern with relaxation exercises every morning led by the assistant tutor, Peter Fantham. These were not overly strenuous but after a couple of mornings I could feel muscles I hadn't used for years. After relaxation we moved to the main business of the week.



Theatre Pictures led by Ian Sarginson. Ian wanted to show how theatre is visual and we worked on various set pieces. I particularly liked the excerpt from *Under Milk Wood* which we split up into small pieces. Some of us directed a single line but the whole came together well.

*A varied course, movement, games,
learning to make pictures without always
putting text first.*

If you have a chance to come on a DAW Summer School grab it with both hands." – **David Jones**



This year's group very quickly gelled, and we enjoyed a real house party atmosphere as well as lovely food at Broneirion. Thanks to Susan for an evening of games, Benita for the quiz and Debbie for organising impromptu entertainment. The decision was made to stay at Broneirion rather than move to a shared and spread out campus. So next year it's July 17th-22nd with Jennifer Scott-Reid, who has so many ideas we haven't pinned down a theme yet. The dates for 2018 are 30th July-4th August and we are thinking of asking the RSC to take it. Any thoughts to me please, along with suggestions of other areas anyone would like to look at. – **Sue Jones, Summer School Organiser**

vicechair@dramawales.org.uk

A booking form for 2017 is downloadable from the Summer School page on our website
www.dramawales.org.uk

COASTLAND PLAYERS

Coastland Players have had a difficult time finding a play to follow the David Tristram farce they presented last year.

Inspector Drake and the Black Widow was so popular with St Ishmael audiences that the task of finding something to follow posed quite a problem.

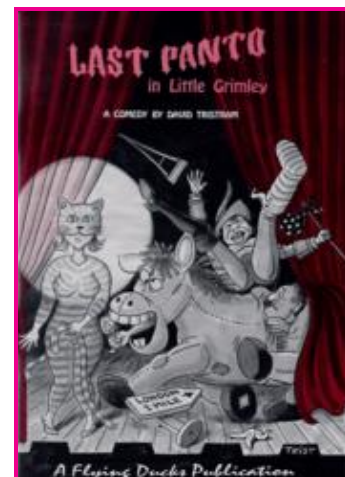
After much web searching and pulling out of hair the decision was finally made.

Another David Tristram gem – or to be more accurate – two gems.

Tristram has written two one act plays which can be presented on the same evening as a full length production. They both involve the same characters who are members of a somewhat third rate drama group and they are attempting to rehearse these plays. The first one is a farce and the second is a Christmas pantomime – of sorts!!!! It is adult humour, as was *Inspector Drake*, but it is certainly what the supporters of Coastland Players seem to enjoy.

Rehearsals are, if anything, even more hilarious than the last play. Hopefully the audiences will feel the same and it will be another winner.

The next production, *Last Tango in Little Grimley* and *Last Panto in Little Grimley* is due to be staged at the beginning of November and will be performed over three nights. Dates to be confirmed.





MUCH ADO ABOUT MICHAEL



Claudia Whitby-Tillott as Viola in *Twelfth Night*

Llanymynech Amateur Dramatic Society (LADS) have spent a hectic and rewarding weekend, learning their craft from one of the best.

Michael Corbidge is an international voice coach and practitioner and is Senior Voice and Text Associate with the Royal Shakespeare Company. He was visiting Llanymynech as part of the LADS' preparations for their RSC Open Stages production of *Twelfth Night*, which comes to local theatres next month.



Alex Herbert as Sir Andrew Aguecheek and
John Parkinson as Sir Toby Belch

"Having Michael for a whole weekend has really enhanced the production," said director Alison Utting.

"The whole team been inspired by his ideas and techniques, which will not only help us with this play but will carry forward to future productions."

The Friday evening workshop was open to all comers, and several visitors commented on the quality of tuition that Michael brought. "A wonderful opportunity", said one. "Brilliant evening! I learnt so much" said another.



Michael Corbidge

Michael spent the weekend demonstrating various warm-up techniques that the RSC use daily, and focusing on specific scenes with each of the cast members. "It was so amazing to see the cast really throwing themselves into the work, and seeing their performances really blossom as a result," Alison said. "We can't wait to share the fruits of this work with our audiences."

Twelfth Night will be performed at Oswestry's Kinokulture on 2nd and 3rd September; in Llanymynech Village Hall on 9th and 10th September; and at Ellesmere College Arts Centre on 16th and 17th September.



For more information and tickets, visit the group's website at www.ladstheatre.co.uk or enquire at the venues.



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MURDER MYSTERY

Telstars are entering into an exciting new venture, and are looking for new members.

We are creating a brand new 'Murder Mystery' to be performed later this year in November/December.

We would love to hear from you! To find out more:

Telephone Stan or Angela on:

Landline: 029 2079 1885

Mobile: 07734 096167

Or come along on a Thursday evening to:

The Old Splott Library,
Singleton Road,

Splott,

Cardiff. CF24 2ET.

7.30 - 9.30 pm.

**WARNING
IT WILL BE MURDER!**

www.telstarstheatrecompany.co.uk



Why not follow what we are up to on Facebook and Twitter?



RADYR DRAMA SOCIETY - NEXT PRODUCTION

Our production for November this year is Philip Meeks' *Edith in the Dark*, about the 'other side' of the work and character of the author Edith Nesbit, of 'The Railway Children' fame. This will be the first production of the play in Wales, it having been performed at the Edinburgh Festival last year.

The play will be performed at Morganstown Village Hall from 24th to 26th November 2016.

For further details, please email rds@radyr.org.uk

RSC BIG AMATEUR WEEKEND



Become an RSC actor for the weekend and experience how our performers and directors prepare and rehearse for the stage.

Develop your performance and directing skills through a series of workshops, masterclasses and unique backstage insights, tailor made for amateur theatre makers on 5 and 6 November 2016.

The weekend includes workshops on voice and text, movement, acting and directing led by RSC practitioners and leading industry professionals, plus a masterclass led by an RSC director, a backstage tour, buffet lunches and a ticket to the RSC's production of *The Two Noble Kinsmen*, in the Swan Theatre.

Sessions will not only cover our approach to performing Shakespeare but also a wide range of performance techniques.

All abilities and levels of experience welcome. Participants must be 18+.

Price £220 (does not include accommodation)

Places are limited and early booking is recommended.

To book your place please call the RSC Ticket Hotline on 01789 403493.

*Those who have already participated in RSC Open Stages (the RSC's UK wide project engaging with amateur theatre makers) Dream 16 or previous Big Amateur Weekends are very welcome and will be offered new workshops to further develop their skills rather than re-covering old ground. Please mention when booking.



PINT-SIZED PLAYS BACK FOR ITS NINTH SEASON



Guru, winner of the best performance 2015 with Ben Gabel and Sarah Bishop

Pembrokeshire based international writing competition, Pint-sized Plays kicks off this year's season with a series of ten minute comedies in Tenby pubs during Tenby Arts Festival week. This year attracted the largest number of entries ever, with over 350 from all over the world. The six winning plays (including one from the USA and two from Wales) and four runners-up get to be performed in Pembrokeshire pubs during the Tenby Arts Festival on Monday September 26th and Tuesday September 27th.

This year Pint-sized Plays are also running a free workshop for actors and directors on September 3rd and 4th.

Led by award-winning director Phil Clark, (who was the original judge for Pint-sized plays) participants will have practical instruction in rehearsal techniques as well as working through some of the 2016 crop of plays.

The festival starts with three pubs each evening – and three plays performed in each: Monday, September 26th – Tenby: 7.30 pm: The Normandie, Upper Frog Street; 8.30 pm: Hope & Anchor, St Julian Street; 9.30 pm: The Crown, Lower Frog Street; Tuesday, September 27th – Tenby: 7.30 pm: 5 Arches, St George Street; 8.30pm: The Cove, High Street; 9.30 pm: The Buccaneer, St Julian Street.

Then there is an additional performance in Haverfordwest on Thursday September 29th at 8.00 pm in The Mariners Hotel, Mariners Square.

All the winners and runners up will compete for the Pint-sized 'Pint-Pot' trophy on Saturday October 1st at Theatr Gwaun in Fishguard. This is the show where the audience get to vote for their favourite script and is always great fun.

At the Script Slam, winners and runners up are on equal terms, and the overall winner of the Best Script award is decided by the audience. On more than one occasion, a 'runner-up' has walked away with the top prize. This year it is expected that at least six of the writers will attend too – including one from New York – so it is hoped that the overall winner and runner-up will be in the audience to collect their trophies. The writers attend too. Prizes are also awarded for Best Performance by Peter Richards, Artistic Director of Fluellen Theatre Company.

The Pint-sized Plays 2016 Script Slam starts at 7.30pm. For more information and to book tickets visit www.pint-sizedplays.org.uk

DRAGON SPARK PRODUCTIONS LTD



We are a South Wales video production company that specialises in 4k video production and we have a wealth of experience when it comes to filming stage shows.

We currently have an offer of 15% off filming and editing when you quote "Dragon15".

If you have any questions, feel free to email kirsten@dragonsparkproductions.com or ring me on 01639 506212

Kirsten Leary

Sales and Marketing Assistant

www.dragonsparkproductions.com



CELEBRATING SHAKESPEARE 400TH
WITH A FUNNY MACBETH

DAW member, Derek Webb, who has great success with his comedy character Roy Brown, has written a new one-act play celebrating the 400th Shakespeare anniversary. The result is *Roy Brown: Bard of Margate* in which the eponymous Roy helps out his mate Kev by producing Macbeth for Kev's newly launched pub theatre.

But this is no ordinary Macbeth. According to Roy, his version is not only better than the original, but he's cut out 'all the boring stuff' and made it a lot sharper and much, much shorter – with a lot more jokes chucked in.

His long suffering friends Rhys and Jane are called in to play most of the parts – except that of the main man Macbeth of course, which Roy reserves for himself. And the four of them set off from Newport, Pembrokeshire to the dizzying heights of Margate-by-the-sea, where, ably assisted by Marjorie – Kev's mother – they manage to put in what Roy describes as an 'awesome performance'.



***Roy Brown: Bard of Margate*, Stefan Pejic as Roy
and Camille Maskill as Jane**

Roy Brown: Bard of Margate premiered at the Grand Theatre, Swansea on July 30, performed by Fluellen Theatre Company to a rapturous. (one could say awesome) reception. The comedy has now been booked for two more performances – at Maesteg Town Hall on September 7th (as the opening show in their new Matinee Theatre season) and at The Grand Pavilion, Porthcawl on September 21st.

DATES FOR YOUR DIARY 2016

***Twelfth Night* by William Shakespeare**

Llanymynech ADS

9-10 September, Llanymynech Village Hall

16-17 September, Ellesmere College Arts Centre

www.ladstheatre.co.uk

***Those Damn Joneses* by Rae Shirley**

Glantawe Theatre Company

16-17 September 2016

7.30pm at The Welfare, Ystradgynlais

www.thewelfare.co.uk/glantawe-players

Auditions for Oliver

The Unknown Theatre Company

17-18 September 2016, 9.30 am at Roath Church House,
Waterloo Road, Cardiff

20 September 2016, 7pm at Roath Church House,
Waterloo Road, Cardiff

To reserve a place, please email

unknowntheatre@hotmail.co.uk

or message our [Facebook page](#)

***Roy Brown: Bard of Margate* by Derek Webb**

Fluellen Theatre Company

21 September, The Grand Pavilion, Porthcawl

Pint Sized Plays, Tenby Arts Festival

26 September

7.30 pm at Normandie, Upper Frog Street

8.30 pm at Hope & Anchor, St Julian Street

9.30 pm at The Crown, Lower Frog Street

27 September

7.30 pm at 5 Arches, St George Street

8.30 pm at The Cove, High Street

9.30 pm at The Buccaneer, St Julian Street

In Haverfordwest

29 September 29 (TBC)

8.00pm at The Mariners Hotel

Pint-sized Plays 2016 Script Slam

1 October, 7.30 pm at Theatr Gwaun, Fishguard

www.pint-sizedplays.org.uk



***Ladies' Day* by Amanda Whittington**

Guilsfield ADS

18, 19, 24th, 25 & 26 November 2016, Guilsfield

Community Centre

Further details TBA

***Edith in the Dark* by Philip Meeks**

Radyr Drama Society

24-26 November 2016, Morganstown Village Hall

email rds@radyr.org.uk

DATES FOR YOUR DIARY 2017

Regional One Act Drama Festivals

Glamorgan 23-25 March, at The Savoy Theatre,
Tonyrefail, Porth, Rhondda Cynon Taff, CF39 8EL

Adjudicator: David Price GoDA

www.glamorgandrama.org

www.savoytheatre.net

Montgomeryshire 28-29 April, venue TBA

Adjudicator: David Price GoDA

Anglesey - TBA

Clwyd - TBA

Conwy - TBA

Gwent - TBA

Pembrokeshire – TBA

Wales Final

2-3 June 2017, at The Hafren, Newtown

www.thehafren.co.uk

Adjudicator: Ian Sarginson GoDA

British Final

7-8 July 2017, at The Mac Theatre, Belfast,

Adjudicator: Walker Ewart GIDA

www.audf.org.uk

Summer School 2017

17-22 July, held at Broneirion House

Tutor: Jennifer Scott-Reid GoDA

Further details TBA

Keep checking our [website](http://www.dramawales.org.uk) for further details on
upcoming productions

IN MEMORIAM



Neil Rhodes

It is with great sadness that the Llanymynech ADS say goodbye to Neil Rhodes.

His creativity, energy, enthusiasm, stubbornness, wry humour, bizarre imagination, and ability to carry off a giant babygrow with pompoms will be greatly missed.

Neil was a founder member of the LADS. Many of us had the privilege of acting with him or being directed by him. The many plays that he wrote over the years peppered our repertoire with originality, wit, and moments that brought a lump to the throat and a tear to the eye.

Travel well, Neil. May your vegetables always be prize-winning. Thank you for everything x

IN MEMORIAM



Gaynor Little

It is with much sadness that we heard, that Gaynor Little passed away very suddenly on the 6th September.

Gaynor was a stalwart of the DAW Summer School and will be greatly missed by everyone who knew her. Our condolences go to her family and friends.

Sleep peacefully Gaynor



Are you happy with the way the Wales Finalists are chosen?
Would you like a say in the way they are chosen?

If so, there will be a meeting on

Saturday 24th September
St Ethelwolds Church Hall,
Shotton, Flintshire, CH5 1QD
11:00

At this meeting we will be discussing and taking a vote on how the Wales finalists are chosen from the Regional One-Act Festivals and to discuss the future of DAW's involvement.

You will vote if you want:

- A. The current system which is the same Adjudicator seeing all the Wales Regional One Act Plays and choosing the six highest marked plays to go forward to the Wales One-Act Play Final.
- B. Each region will choose their own Adjudicator and the winning play from each Region will be invited to go forward to the Wales One-Act Play Final.

Voting: Only Fully paid up members of the Drama Association of Wales (DAW) will be eligible to vote. **ONLY ONE VOTE PER MEMBER GROUP OR INDIVIDUAL MEMBER.**

If you are not already a member of DAW and would like to participate in the vote, please visit our website site at www.dramawales.org.uk The deadline for becoming a member and enabling you to vote at this meeting is 26th August, 2016.

If you wish to vote by post/email voting information will be sent on the 27th August.

Voting by post/email will close on Friday 16th September, 2016.

Membership fees will not be accepted on the day of the meeting.

