

Theatre Summer School '11

A choice of two fantastic courses!

What Do I Do Next?

Acting and Directing for the Theatre

An exploration of the roles and relationship between the actor and director during the creative process with internationally renowned actor and director, Ken Caswell.

Theatre Mezze

Explore a variety of theatre disciplines and skills in one week. The course will cover Alexander Technique, Stage Combat, Accents and Dialects plus two days with the Royal Shakespeare Company exploring vocal work, movement and directing.



University of Wales, Newport – Caerleon Campus
13-18 August 2011

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Full details and booking instructions from the DAW website
(See link below)

www.dramawales.org.uk

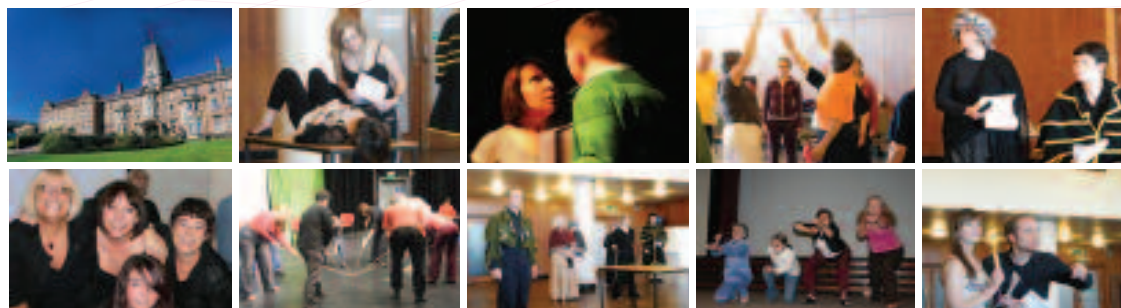
Tel: +44 (0)29 2045 2200

Email: gary@dramawales.org.uk

www.dramawales.org.uk/pages/summerschool.html



cymdeithas ddrama cymru
 drama association of wales



DAWN

(dawn - Welsh lang. = talent)

Magazine of the Drama Association of Wales Cylchlythyr Cymdeithas Ddrama Cymru



DAW Publications

THEATRE SUMMER SCHOOL 2011

A week of Theatre training from just £275!

"ROLL UP ROLL UP" – Carousel in Cwmbran

Teresa reviews the youth production

WALES FINAL 2011

Local organiser Debbie Dickinson gives us all the latest info on this year's event

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What Have I Done to Deserve This?

a play in one act
by Margaret Kynaston

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What Have I Done To Deserve This by Margaret Kynaston

This is a bitter-sweet one-act play, which provides laughter and tears in about similar quantities and ultimately has a surprise ending which makes it an extremely black comedy.

The play has three main elements, music, comedy and pathos. It is set around an annual weekend reunion for two couples at a Dusty Springfield convention. This will inevitably bring some great music to the staging of the play although being of a certain age, I might be slightly biased! For comedy, enter the landlady from hell with her sorcerer's apprentice, and some snappy and biting reactions to her from the guests. Finally, add a large dash of serious illness and angst... and stir well.

This potentially uneasy mix of ingredients could come seriously unstuck - but it doesn't. Kynaston's writing skill makes the play a little gem. It will offer staging and continuity challenges to any group performing it but it also gives the gift of some really strong characters and some very funny dialogue. Done well, it will be a real audience pleaser.

One of the great Dusty Springfield songs is *I'll Try Anything* - I strongly suggest that you apply that philosophy to this sparkling new play.

Chris Jaeger, Director of the Swan Theatre, Worcester

Dr Rex Walford OBE



With the death of Rex Walford at the age of 76 Britain has lost one of its most experienced and best loved drama adjudicators.

In an adjudicating career that spanned 40 years Rex officiated at virtually every level of drama competition and appeared on all kinds of stage from village hall to Matcham masterpiece.

Highlights of his career included the British All Winners Festival and the FEATS festival which takes place each year in a different European city.

His perceptive, incisive and always supportive comments, delivered with obvious enthusiasm and animation in that distinctive piping tenor voice, earned him admirers among participating teams, audience members and festival organisers alike.

Rex was the youngest ever member of Guild of Drama Adjudicators when he was admitted in 1970, and was a member of its governing council on three separate occasions as well as serving a three year stint as chairman between 1999 and 2002. This year he had been due to adjudicate the Avon festival.

He also chaired the Cambridge Drama Festival, where he pioneered many innovations including a series of nightly quizzes aimed at engaging the audience.

However his theatrical interest wasn't confined to festivals - he directed more than 80 plays, as well as writing, adapting and devising pieces and running Cameo Theatre, a touring company, with his wife Wendy. His play about the aviator Amy Johnson - *Amy, Wonderful Amy* - received a revival in his home city in November 2010. He was also a keen advocate of religious drama and directed several large cast plays in his local parish St Mark's, Cambridge.

With GODA colleague Colin Dolley, Rex was co-author of the indispensable *One Act Play Companion*, and they were working on a revised edition at the time of his death.

As well as his interest in the theatre Rex was a highly respected academic and educator. He was an Emeritus Fellow of Wolfson College, Cambridge, a past President of the Geographical Association and a former Vice-President of the Royal Geographical Society. He is the author of the standard text on the history of geography in British education, and as a pianist has recorded two CDs of songs from the British musical theatre with the soprano Gabrielle Bell.

The wisdom, erudition, enthusiasm, encouragement and sound judgement of this very special person will be greatly missed.

Paul Fowler GODA

FOREWORD

DAW have experienced a turbulent time over the past few months following the shock announcement that the Arts Council of Wales have withdrawn their revenue funding that has been supporting the organisation for many years. The Arts Council carried out an Investment Review of all their revenue funded organisations in the spring of 2010. Of 116 organisations applying for funding only 71 were successful, leaving 45 organisations across Wales with a very uncertain future.

The position this left DAW in meant that some very tough choices had to be made. Firstly, like many of the arts organisations across Wales, we had to look at our staffing structure and try to safeguard as many positions as possible. In order to do this, we found we had to take some very difficult decisions. After a review by the executive committee, the posts of the Director and that of the North Wales Officer were not renewed at the end of their respective contract periods. The executive would like to thank both Suzy Stacey and Ceri Phillips, for all their efforts and contributions to DAW in the year that they each spent with the organisation, and to wish them well for the future.

Secondly, we needed to really look at the service we are offering you, our members and so we decided to concentrate on the three main strands of our organisation that help to support amateur theatre in Wales. They are:-

- The Library
- Publications
- Training

We have spent a lot of time looking at the benefits that our members can currently access and we will be bringing you many additional benefits in the months ahead. We have spoken to members to find out what we can do that would really help you, and the first change is that this will be the final edition of DAWN in this quarterly magazine format. A lot of members feel they would benefit from more current regular information, so from next month, we will be sending out our monthly DAWN newsletter. If you have supplied us with an e-mail address, this will be sent to you via e-mail. Don't worry if you prefer a paper copy, we will still post out a copy to your home.

Finally, it has been on the agenda for some time that we have needed to find a new base for our office and library that is safe and secure. Suzy Stacey took on this challenge prior to leaving and found us an excellent base in Cardiff which we will be moving in to by the 1st June 2011. In order to fund this, the Executive Committee applied for Transition Funding from the Arts Council who wanted to offer support to those organisations that had lost their revenue funding.

Our new address will be The Maltings, East Tyndall Street, Cardiff Bay, CF24 5EA. Our telephone number will remain the same as 029 2045 2200. You can continue to contact us on the existing email addresses:

chair@dramawales.org.uk
vice-chair@dramawales.org.uk
gary@dramawales.org.uk
teresa@dramawales.org.uk
leon@dramawales.org.uk

You can also keep up to date with our activities and developments on our website: www.dramawales.org.uk.

With all tough challenges come new and exciting opportunities and the staff and Executive Committee at DAW are all committed to moving forward with renewed enthusiasm and vigour to ensure DAW thrives long term.

We would like to thank you for your ongoing support and would like to assure you that we will be doing everything we can to ensure DAW can continue to serve you and be an integral part of the amateur scene in Wales.

THEATRE SUMMER SCHOOL

13-19 August 2011

University of Wales,
Newport – Caerleon
Campus

This summer, why not indulge yourself in a week steeped in theatre? DAW's Theatre Summer School offers excellent training in theatre skills at an incredibly competitive price.

This year we are offering a choice of two fantastic courses:

Theatre Mezze

What Do I Do Next? Acting and Directing for the Theatre

Theatre Mezze

An opportunity to discover several theatre disciplines and skills in one week, spending a day or two on each subject. The course will cover:

- Alexander Technique
- Stage Combat
- Accents & Dialects
- plus two days with the Royal Shakespeare Company exploring vocal work, movement and directing.

The course will give a good introduction and grounding to each of the disciplines and provide attendees with the ability to enhance their own performance skills through application of the techniques learned during the week.



Alexander Technique with Judy Clover

An introduction to the Alexander Technique introducing its history, basic concepts and value for performers.

Looking at 'good use' in sitting and standing and moving between them. Introduction to semi-supine.

Looking at standing/sitting in depth. Introduction to the 'whispered ah': good use in breathing; good use in using the jaw. Looking at 'monkey' - in general and its benefit for voice work and breathing. Speaking text with good use. How to apply the Alexander Technique in both everyday life and performance (e.g. working with character).

Teaching methods will include games, partner work and individuals demonstrating.

Judy has been a teacher of the Alexander Technique (MSTAT) since 1986 and has been teaching groups of Drama students

THE WORLD CHILDREN'S THEATRE ENSEMBLE

By Sarah Jones and Bethan Enoch

At the beginning of the year we both applied to take part in the World Children's Theatre Ensemble, which involved a performance in the Royal Albert Hall, London. To our surprise, we were contacted through our Drama Teacher, Lon David, and told that we had been chosen to represent Wales as part of the Ensemble.

In September, we took a week off school and went to London for 10 days. We stayed in Imperial College with all of the other international students. The first Sunday was a sightseeing day and we went on a tour of London on an open-top bus. On Monday, the hard work really started.

We had two 3-hour sessions each day, starting with a warm-up with Darrell, the Movement Director. We did singing sessions with Robert, the Musical Director/Conductor and worked on all our pieces with Kevin, the Director. We were split into five groups - A, B, C, D and E. Bethan was in Group A and Sarah was in Group E - Sue and Laurence worked with each group on their performances. All the groups had the opportunity to go to the Royal Albert Hall during the week for a tour. On Saturday and

Sunday the Theatretrain children came in to work with us.

We held International Evenings over two nights during the week where we learnt about the other countries and cultures. We had an international Market night as well - a chance to taste food, and swap souvenirs with different countries. We also had a disco and a shopping trip.

The show was in the Royal Albert Hall on Sunday evening and was a great success. It was an amazing experience that we will never forget and we thoroughly enjoyed every moment. Everyone was so nice and we both made a lot of new friends.



will briefly visit the coastal village of Aberdaron and its simple church overlooking the sea where the celebrated poet R.S. Thomas preached and drew inspiration from his congregation, wildlife and scenery.

Sunday – you focus on the great Glaslyn estuary around Porthmadog which teams with wading birds and waterfowl. Nearby sand dunes display an array of plant life adapted to extreme conditions and the attractive cove rich coastal path west of Borth y Gest offers great variety of plants and seashore wildlife. Return to Tŷ Newydd for evening meal and a chance to review the weekend finds, consult the identification books and if the night sky is clear, engage in a bit of star gazing and discuss the tidal influence of the moon.

Monday – Return to the mouth of the Dwyfor to bird watch, then back to Tŷ Newydd for coffee and final thoughts on the natural history of the coast.

To book a place, please contact Tŷ Newydd by email: tynewydd@literaturewales.org, by telephone or by completing a booking form and returning with your cheque for £100 deposit or the full amount to: The Taliesin Trust Ltd, Tŷ Newydd Writers' Centre, Llanystumdwy, Cricieth, Gwynedd LL52 0LW. Please note that payments can also be made by PayPal. There are no bursary places on Tŷ Newydd Retreats.

WRITING IN SNOWDONIA AT TYN-Y-COED FROM CINNAMON PRESS

Join Cinnamon Press founder and editor, Jan Fortune-Wood and North Wales writer, Pete Marshall for an inspiring week of creative writing workshops, individual mentoring and inspiration from the stunning scenery of Snowdonia in the company of a small group of writers.

Where? In a beautiful group of cottages at Tyn-y-coed just four miles from historic Conwy.

When? The autumn date for 2011: November 7th – 12th

There's a sliding scale depending on room, allocated on a first come first served basis. The double en suite rooms (for single occupancy) are £520. All other single occupancy rooms (with shared bathroom) are £500. The twin rooms with shared bathroom are £460 per person (come with a friend and book a room together for this excellent price). The price includes food at the centre, accommodation and all tuition plus excursions into the surrounding countryside (on foot and by car) to visit Roman remains, standing stones, beautiful valleys and stunning mountains.

The courses are aimed at those who want to move their writing to the next level, want help with work in progress or who are looking for fresh inspiration in a supportive, stimulating environment. Places are expected to go quickly so book soon.

The group will be limited to allow each writer two one to one mentoring sessions during the week. In addition to opportunities to share work in progress, time to write and relax, there will be a visit from a local author and the chance to explore a beautiful area of Snowdonia, using walks (or car trips for those who would prefer not to walk too far) for writing inspiration.

Send a cheque for the deposit of £100 to 'Cinnamon Press' with a booking form – downloadable at www.cinnamonpress.com/writers-services (or email Jan for a form as an attachment – jan@cinnamonpress.com)

The balance will be due on September 30th.

at the Royal Welsh College of Music and Drama since 1988. Her aim is to make the Alexander Technique enjoyable and easy to learn. She has also taught for companies such as the National Assembly of Wales and the BBC. Recently, she has been an informal teacher on the Alexander Technique Training Course (CEBTA) in Buenos Aires, Argentina. Her interests include dancing Argentine tango, photography and sculpting.



Two Days with the RSC

As part of the RSC's Open Stages initiative, which aims to develop the relationship between professional and amateur theatre, the Royal Shakespeare Company will be delivering a series of workshops for non professional actors and directors. The workshops aim to give those with no experience of Shakespeare the techniques and confidence to take on the incredible work of the world greatest playwright. The sessions also aim to give a fresh approach for those performers and directors with experience of Shakespeare who want to do more. Non academic, practical and physical, the sessions will cover voice, movement, text and direction putting the emphasis on exercises and activities that unlock the text and the actor's ability to perform it.



Accents and Dialects with Emma Stevens Johnson

The use of accents is often a weak point in a production and can easily become a barrier for an audience, preventing them from investing fully in a production. Theatre Mezze students will spend a day with Emma learning how to find, breakdown and practice an accent. There will also be a chance to practice and hone two accents: General American and Southern American.

Emma Stevens Johnson: Emma has worked as an accent and dialect coach on several international productions such as Warp Film's *Submarine* and Circle Film's critically acclaimed *Brownin' Movement*. She is shortly to begin work as the dialect coach on *360*, the new film by Fernando Meirelles starring Anthony Hopkins and Rachel Weisz. She has also worked for S4C, Script Cymru, BBC Radio Wales, ITV Wales, Theatre Royal Bath, Hyjinx, The Western Mail, The South Wales Echo, Theatre Na n'Og and ASTLI casting. Emma is a visiting lecturer in Voice for The Royal Welsh College of Music and Drama. Emma is also a professional actress with nearly two decades of experience.



Stage Combat with Tom Jordan

Come and learn the tricks of the trade with pro-fessional Stage Combat Instructor and Fight Choreo-grapher, Tom Jordan. Take part in an introduction to the basic techniques and methods of modern unarmed Stage Combat from slaps and punches to strangles, holds and hair pulls and beyond. Once you've got a few ideas under your belt we'll move on to looking at how staged fights work, the theory behind choreographed fight routines, finishing up by actually experiencing the performance process itself - learning, rehearsing and performing a basic fight. Any level of experience welcome.

Tom Jordan: Tom is a fully qualified professional Stage Combat Instructor with the APC (Academy of Performance Combat). He originally trained as an actor and whilst working professionally in that field he developed his stage Combat skills and undertook the rigorous training programme that led to him qualifying as a certified teacher. He has since taught for many institutions and training groups including Royal Welsh College of Music and Drama, Guildford School of Acting, University of Gloucester, Globe Education and Italia Conti Academy. He also works as a fight choreographer and his recent credits include *Othello* - Veni Vidi Theatre

Company, *The Three Musketeers* - Jenny Wren Productions and *His Dark Materials Part 2* - Roses Theatre, Tewkesbury.



What Do I Do Next? Acting and Directing for the Theatre

Internationally renowned Director and Actor Ken Caswell will lead this course which will explore some of the various techniques, processes and disciplines involved in taking a script and turning it into a three dimensional, believable piece of performance ready theatre. Ken draws on a wealth of experience accrued in a long and distinguished career.

An exploration of the roles and relationship between the actor and the director during the creative process, through practical work via, text, improvisation and discussion.

The Director:

- Choosing the Play. Research, Context and Style
- Auditioning and Casting the Play
- The Rehearsal Process

"script:"

DAW ONE ACT PLAYWRITING COMPETITION 2011

As all you good playwrights know, the closing date of the competition was 31st January 2011. The decision of the adjudicating panel will be final and the result will be announced at the Wales One Act Final on Friday 3rd June in the Emlyn Williams Studio, Clwyd Theatr Cymru, Mold, Flintshire. The Wales Final will be held over two nights: Friday 3rd and Saturday 4th, but the results will be announced on the Friday evening. A letter will be sent out the week following this festival if you are unable to join us. A big 'thank you' to all the playwrights who entered this year. We shall be launching the 2012 competition in the autumn, so if you are not on our mailing list and would be interested in receiving an entry form, please go to our website www.dramawales.org.uk or contact me at my email address teresa@dramawales.org.uk and I'll be delighted to answer any of your questions.

Tŷ NEWYDD WRITING COURSES WRITERS' RETREATS

The Tŷ Newydd Writing retreats have been designed to give writers peace and quiet in an inspiring and supportive environment. It is the opportunity to get on with work in progress and for relaxation you can walk along the beach and the river or take a trip out to Portmeirion or into the mountains of Snowdonia.

Tŷ Newydd was Lloyd George's last home and has beautiful, secluded gardens and stunning views over Cardigan Bay. Everyone has a single room and most of these are en-suite. There is a bedroom suitable for

wheelchair users or those with mobility impairment. They are always happy to discuss and help with access and any special needs.

All food is provided. You can help yourself to breakfast and lunch (which is prepared for you) and to help prepare one evening meal as part of a team. Vegetarians and people with special dietary needs are catered for – please let them know in advance. Go to their website, below, for the booking form.

The retreats are open to everyone, at all ages and level of experience and in whatever genre or language you choose to write.

Writers' Retreats

16-20 May (Monday to Friday)

20-24 June (Monday to Friday)

Both priced at £325

COASTAL WILDLIFE WEEKEND

9-12 September Nigel Brown

Residential: £325 (single); £275 (shared)

A weekend exploring the coastline around Tŷ Newydd in the company of naturalist Nigel Brown.

Here is a brief itinerary:

Friday pm – arrival, registration and a stroll down to the glacial beach at the mouth of the Afon Dwyfor. Evening meal followed by an illustrated talk on Llŷn's coastal wildlife. *Saturday* – exploring western Llŷn – from the magnificent high headland of Uwchmynydd with its colourful heath and clamorous choughs you will scan Bardsey Sound for seabirds and cetaceans before exploring Porth Meudwy, the Pre-Cambrian cove where for centuries travellers have departed for Bardsey Island - Ynys Enlli. You

A NEW CHAPTER FOR LITERATURE IN WALES

Llwyddfaeth
Cymru
Literature
Wales

(with kind permission from Literature Wales website)

A NEW CHAPTER FOR LITERATURE IN WALES (with kind permission from Literature Wales website)

A new chapter for literature in Wales began on 1st April 2011 when Academi, the literature promotion agency and society for writers, joined forces with Tŷ Newydd Writers' Centre to form a new national organisation known as Literature Wales.

To mark the start of this new era, Literature Wales has confirmed its programme for 2011. As well as continuing to run the many activities and events established by Academi and Tŷ Newydd, Literature Wales will branch out into a number of new areas. 2011 will see a new funding partnership between John Lewis Cardiff, The Roland Mathias Prize and Wales Book of the Year with a dramatic new lease of life given to the award and its prize-giving ceremony. For 2011, this will be done in Oscars style.

A significant new project for developing writers in healthcare will be launched later in 2011 at Tŷ Newydd. Plus, as part of Literature Wales' commitment to young people, Welsh writers will work with animators, film-makers and beat-boxers to bring a fresh approach to literature for the digital generation.

The Welsh Academy (the Society for Authors), will continue to flourish under the banner of Literature Wales. A variety of literary dinners, events and conferences will be aimed specifically at the increasing writers' membership, which, from April 2011, will include a new Student Membership package.

Tŷ Newydd's lively programme of creative writing courses nurtures the skills of future writers. Set in the beautiful rural landscape of Llanystumdwy, Gwynedd, Tŷ Newydd is also the main venue for Translators' House Wales activity, a partnership between Tŷ Newydd and Wales Literature Exchange. To further develop its international agenda, Literature Wales will have a special funding relationship with Wales Literature Exchange, the international literary provider in Wales.

The formation of Literature Wales has been led by

Academi Chief Executive Officer Peter Finch. This was at the request of the Arts Council of Wales who designated Academi a National Company in 2010 and tasked the organisation with the development and implementation of literature activity in Wales. The Chairs of the Academi Management Board, John Pikoulis and Harri Pritchard Jones will also head the reformed Board of Literature Wales.

Dai Smith, Chair of the Arts Council of Wales, said: "In creating a new national organisation, Literature Wales, to which Arts Council of Wales aspired in its Vision statement and then described as our desired strategy in Renewal and Transformation, we will see a new dynamic and a unified focus in the development of literary activity. The currently funded RFOs (Revenue Funded Organisations) – Academi, Tŷ Newydd (Taliesin Trust) and Cyfnewidfa Lân Cymru/Wales Literature Exchange have been encouraged to come together to create a strong new national development agency for literary activity in Wales. Our aim is to create an organisation with 'clout', able to confidently represent the interests of the literature of Wales nationally and internationally."

Literature Wales' Chief Executive Officer Peter Finch said "Literature Wales, with the able support of the Arts Council, will put our literatures right where they need to be, make them enviable, accessible and enjoyable. Best of all Literature Wales will make them glow. Expect Literature Wales to have a rising trajectory. There are a host of new ventures in the pipeline. Watch this space."

Literature Wales' events reach far and wide. From writers' bursaries to international exchanges; Young People's Writing Squads and writers' plaques to the National Poet of Wales; from literary tourism, bus tours and walking tours to competitions and awards. Literature in Wales now has one port of call – Literature Wales.

For more information contact Literature Wales:
029 2047 2266 / post@literaturewales.org
www.literaturewales.org

The Actor:

- Auditioning and Researching the Play
- Building a Character and finding "the Target"
- Rehearsal, Improvisation and Style

Over the week the practical work will include working two excerpts from two different kinds of play text. A Comedy and a Drama. The texts will be chosen by Ken Caswell, with the participants taking on the roles of the actor or director. The week is intended to be flexible allowing the participants the possibility to explore both the work of the director and the actor. At the beginning of each session there will be a group warm up so practical and comfortable rehearsal clothes are necessary although the work will not be back breaking!

Ken began his career in 1967 in *Spring and Port Wine*, subsequently appearing in fourteen West End productions. He has also appeared extensively in repertory and in National tours of *Joseph* and *Jesus Christ Superstar*.

In 1985 he became a member of the original cast of *Les Misérables* and subsequently directed seventeen productions of the smash musical worldwide. Ken directed the *Cymru Awards* which opened the Wales Millennium Centre. He also directed the first national tour of *Only Men Aloud* as well as their opening concert at the National Eisteddfod in August 2010. Ken is a guest lecturer at the London School of Musical Theatre and the Royal Welsh College of Music and Drama.

He is currently preparing a production of *Sweeney Todd* for presentation in Antwerp.

Course Fee Options

Our fully residential price is just £460 which covers tuition, accommodation and all meals.

However, if you live within travelling distance you could opt for our incredible day student rate - that's a week of professional theatre tuition and guidance from just £275!

Easy Payment Option You can also opt to spread your payments over several monthly instalments – the earlier you book, the smaller the monthly payments. For further details, speak to Gary.

You can book your place on either course and discuss your preferred payment option today by downloading, completing and returning the booking form from our website (www.dramawales.org.uk) or by contacting Gary on 029 2045 2200 or by email at gary@dramawales.org.uk

Any questions – just get in touch and we'll do our best to answer them.

WALES FINAL 2011

Mold in Flintshire, despite the unappealing name, has quite a lot to be proud of itself for. Childhood home to Coldplay guitarist Jonny Buckland and actors Rhys Ifans and Shaun Delaney, it was also the birthplace of Welsh novelist Daniel Owen. The Beatles even played in the town and this year it is the home of the Wales Final Festival of One Act Plays.

Clwyd Community Theatre Association, on behalf of the Drama Association of Wales are this year's host for the Final, which will take place in the Emllyn

Williams Theatre at Clwyd Theatr Cymru, on the Friday 3rd and Saturday 4th June 2011. The six highest scoring one act plays from the regional rounds will compete for the opportunity to represent Wales at the 78th British Final Festival of One Act Plays at the Wyvern Theatre, Swindon on the 1st and 2nd July 2011.

The prestigious (and somewhat daunting) task of crowning a winner falls to adopted Welsh resident Ian Sarginson, GoDA, who has adjudicated the regional rounds in 2009 and 2010, and the

performed at National Theatre Wales's Cardiff Assembly and in their Soul Exchange production, and a couple of short plays that were produced at the Millennium Centre, part of their wonderful Inc'ling Project. I *loved* writing these. The only difficulty, I felt, was crossing over into writing dramatic prose... Poetry might seem more difficult to some, but it's the other way around, in my case! Sonnets come easy but - setting a scene? Creating a character? Writing a convincing dialogue? To do so in prose seemed like a real challenge...

I was therefore *extremely* pleased to be offered a Drama Association of Wales bursary to attend the Playwright Mentoring course with Kaite O'Reilly. Poets are never rich... and since I lost my day job in December this has been even more true. So, to be accepted onto the course was a wonderful surprise, and I spent about an hour pacing around and smiling like a loon after DAW gave me the news!

Kaite O'Reilly was actually the first person I met upon my arrival at Ty Newydd. I had decided to walk from Criccieth since it was a lovely day, and got to the centre hot and sweaty, both with perspiration and anticipation! Despite my red and rosy face (she said, painting a poetic picture of what was probably more of a shiny lobster complexion), Kaite was instantly a warm and welcoming presence, with a friendly smile and a tumble of blond-tawny hair hinting at the great creative mind beneath (that, she most definitely is). I immediately felt that I had *arrived*, and had only time enough to shower before dinner – and our first session of the course.

Kaite worked us very hard over the weekend. Working hard can be a brilliant pleasure when you are learning so much and have such an inspiring tutor leading you. The techniques she taught for creating characters and scenes were amazing, and I know I will be using them for the rest of my life.

Many of the exercises can be done in a very short time so, according to Kaite, not having enough time is no excuse. I practiced some of these techniques on the train home, and it was exciting to see how one could build up, for instance, a character from almost nothing... Here were solid, substantial writing practices that might not always lead you where you thought you were going – but would certainly always lead you *somewhere*.

As well as this, we wrote duologues, received one-to-one feedback on our budding play ideas, and drank quite a bit of wine, too. On the Saturday, we were in the library until gone 11pm discussing work and ideas – brilliant! The creative juice (as well as the fermented grape juice) ran *very* freely...

A sober Sunday morning, then, was spent learning and practicing even more exercises. We were encouraged to share our work; but if someone did not want to, they were not forced. While we did learn a lot, and were pushed hard, we were never pushed against our own will. This is what made the course such a delight. Like the flowers and trees blossoming and budding all around the centre, we were allowed to *come up* at our own rates, in our own individual ways. A truly green and fertile weekend, and I'm very grateful to DAW for making my Ty Newydd dream come to life!



COMING UP AT TY NEWYDD

by Mab Jones - www.mabjones.com

Ty Newydd is *perfect*. Exactly what you would want the the National Writers' Centre of Wales to be. Walls as white as an empty page (waiting to be filled). Views of green (to refresh and inspire); and blue (to calm and relax). The flowers, in March, are just beginning to pop up like brilliant ideas, and the blossoms to show their heads like the beginnings of poems...

This was my first visit to the house which David Lloyd George lived in, and loved so much. It was easy to see why. A new conservatory and a well-stocked library only

added to the perfection of the scene. Wonderful views, meandering country lanes, a lake full of leaping fish nearby... Even the bracken was pretty, with purple flowers and earlobe-shaped green things springing into life.

I'd been interested in coming to Ty Newydd at some point, but it was always a question of waiting for the right course to come up. I am, for the main part, a performance poet; however, in the past year or so, I have become very interested in writing for theatre. I wrote some dramatic spoken word pieces that were

Emlyn Williams Theatre should provide him with an outstanding view of the productions, as one of the interesting "quirks" of the space is that it is a studio theatre, there are no front of house tabs and the audience can be sat little more the 3 feet away from the actors.

Though the Festival is not all about the competing: the Festival Hotel, the beautiful Beaufort Park Hotel in Mold (5 minutes for the theatre) will also host aftershow buffets on both the Friday and Saturday evenings. This should be the perfect environment to relax and socialise whilst enjoying food from the award winning kitchen.

Booking forms for accommodation, theatre and buffet tickets are available to download from www.walesfinal.org.uk or for further information please email walesfinal@gmail.com

Clwyd Community Theatre Association

The Clwyd Community Theatre Association was founded in 1976, as an umbrella organisation for amateur theatre in the former county of Clwyd and is currently the only such organisation in North Wales.

Now in its 35th year the CCTA continues to promote and support local amateur drama and youth groups throughout Flintshire, Denbighshire and Wrexham. It holds an annual Festival of One Act Plays and Youth Drama, together with a perennial Full Length Play Festival, allowing groups an opportunity to have their work adjudicated by a GODA qualified adjudicator.

It also provides a network of like-minded groups and individuals to promote upcoming productions to, as well as being a resource and communication link should groups require actors, props, costumes etc, or simply require information on insurance, online ticketing or the ever changing legislation that now effects groups and their performances.

Into the 21st Century the CCTA continues to develop, endeavouring to:-

- * Offer continual support and promotion to amateur theatre groups throughout Denbighshire, Flintshire and Wrexham.
- * Maintain good communication with all local theatres within our catchment
- * Improve communication between ourselves and members via email and Facebook
- * Continually looking to encourage new members and support new and upcoming groups.
- * Develop Youth Theatre within our area.
- * Maintain our longstanding relationship with the Drama Association of Wales, promoting festivals and drama workshops.



The 2011 British Final will be held in Swindon to take advantages of its excellent road and rail access and economical accommodation at weekends. The chosen venue is the Wyvern Theatre, which is spacious and located in the centre of the town with a number of adjacent car parks and hotels. The Adjudicator will be Mike Tilbury, so the comments on each play will certainly be well worth listening to. This year, the organisers have decided to add a new event to the weekend with a Rehearsed Reading of the winning script in the Geoffrey Whitworth Playwriting Competition. Details on how to obtain tickets are below. One further new feature this year is a dedicated website, www.bestofbritishdrama.org.uk where results should be listed as they become available.



SWINDON features plenty to fill your day, including the STEAM Museum (left) —with adjacent Clearance Outlet centre. The Wyvern Theatre shown right has been recently refurbished and is a very comfortable venue.



BEST OF BRITISH DRAMA

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THE 78TH BRITISH FINAL FESTIVAL OF ONE-ACT PLAYS

Friday 1st & Saturday 2nd July, 2011 at 7.00 pm.

Wyvern Theatre, Swindon, Wiltshire, SN1 1QN

Tickets are £12 per session and are available from the
Theatre Box Office, Phone : 01703 524 481

Saturday, July 2nd will have a Rehearsed Play Reading of the Winning Script in the Geoffrey Whitworth Play Writing Competition in the Wyvern Theatre Studio at 2.30 pm. Entry is free but

Tickets MUST be booked in advance due to limited capacity. You can book by e-mail at bookings@bestofbritishdrama.org.uk or annaplin@tiscali.co.uk.

This reading is Sponsored by Amateur Stage

See www.bestofbritishdrama.org.uk for more details

Final
Sponsored by **John Lewis**

being released to amateurs from the 1st September 2012. However, groups will have to move quickly as these rights will only be available for one, single, solitary year. We already have a set of *Calendar Girls* in the library (and have had for some time), so please do contact us to read this superb play.

THEATRE WORKOUT

West End Summer School:

Wicked: 26th-31st July | **Chicago:** 2nd-7th August | **West End Glee Club:** 9th-14th August

If you've obsessed over the TV search for the next West End star then this course is just for you.

Open to all ages, the Summer Academy from Theatre Workout offers three week-long courses include five days of training and rehearsal, tickets to see a major West End show, and a day in a West End theatre taking part in professional technical & dress rehearsals before performing for friends and family in your own show.

Wicked: You could take a leading role as one of the famous witches of Oz in this spell-binding production;

Chicago: Take on the *Cell Block Tango* or learn the secrets to *All That Jazz* (over 15 year only);

West End Glee Club: a medley of musical hits from *Sister Act*, *Joseph*, *The Sound of Music* and many more musicals.

Included in the price is:

Five days professional training in acting, singing and dance, based on the production of *Wicked*, from Theatre Workout's company of actors, performers and directors; one day of final technical and dress rehearsals on stage, hair & make-up in the lead up to your on-stage performance; specialist masterclasses led by cast members from West End shows; tickets to see a West End show during the week.

With all this comes an opportunity to perform in front of friends, family and invited guests. Direction and choreography in the rehearsal of scenes and numbers from West End shows; supervised child-care by insured and CRB cleared Theatre Workout staff for children and teen courses; Certificate of completion and a free Theatre Workout Academy T-shirt.

The cost is £795.00 for the full six days (inc. VAT) but if you book and pay before 31st May you will save £300. These summer courses are open to all ages. Children, teens & adults will train separately, coming together at the end of the week for the West End performance.

What you need to bring: Loose, comfortable clothing – tracksuits are ideal; hard soled shoes, such as jazz shoes or trainers; a towel – dance classes may get you a little hot under the collar; bottled water and packed lunch, and an open mind and a sense of play. For more information, go to <http://www.academy.theatreworkout.com/Summer.html>

BRITISH FINAL FESTIVAL OF ONE ACT PLAYS
Hopefully, we shall see most (if not all!) of you in Swindon on 1st and 2nd July, where the All England Theatre Festival takes its turn to host this most wonderful celebration of amateur theatre. Here, the four acting companies who were judged to have the best production from the four home countries will be performing on the stage of the Wyvern Theatre where this year's British Final Festival of One-Act Plays is being held. Come and join us, why don't you? The great and the good of DAW will be there. It would be lovely to meet new people from all over the UK whilst having the opportunity to catch up with our old friends. Visit the website: www.bestofbritishdrama.org.uk to learn more about it.

GRAPEVINE by Teresa Hennessy



LIBRARY OPENING TIMES

MON 9.00am - 4.30pm
TUES 9.00am - 4.30pm
WED 9.00am - 4.30pm
THU 9.00am - 4.30pm
FRI 9.00am - 4.30pm

OFFICE OPENING TIMES

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THU 9.00am - 5.00pm
FRI 9.00am - 5.00pm

Other times by appointment only. Tel: 029 20452200

Email address: teresa@dramawales.org.uk

& leon@dramawales.org.uk

Website address: www.dramawales.org.uk

Outside Library and Office opening hours the answering machine will take any urgent messages and you can always contact us at our email addresses.

NEW MEMBERS

Individual Members

Mrs Judy Challis
Tracy Harris
Colin Taverner
Rebecca Harries
Donna M Watkins
Roger Conneff
Ben Humphrey
Julia Thomas
Joëlle Goarin

Mary Vickers
Gillian Lee
Albeniz Clayton
Mrs K L Abbott
Ralph Maddern
Deborah Walden
Mark Hardwidge
Mirielle Nicault

The only thing we ask is, could you please inform us when the payment is made and the amount which has been transferred.

Email Leon: leon@dramawales.org.uk

It can be extremely confusing for us and frustrating for you if we miss a payment from your account. And we certainly wouldn't want to do that. Thank you!

INTRODUCING A NEW WAY TO PLAN YOUR PERFECT THEATRE EXPERIENCE

Through our friends at Soho Theatre, we have heard about a fantastic new website <http://www.tastetheatre.com/>. The good folk in Soho Theatre are working together with Taste Theatre, to bring together twelve of London's most brilliant theatres and helping the theatre-goer to explore, discover new things and take well-judged leaps into the dark. Take a look at the brand new Taste Theatre site now and create the recipe for your perfect theatre experience. Search and find recommendations from people like you, and get insider tips on theatre to suit your mind, heart and pocket.

CALENDAR GIRLS BY TIM FIRTH

As we all know, the professional production of *Calendar Girls* by Tim Firth has been touring throughout the UK in 2011. Many of our members have asked about the amateur rights and I can tell you that the rights are

"ROLL-UP, ROLL-UP" FOR A RIDE ON CYT'S 'CAROUSEL'

by Teresa Hennessy

By this point in time, I don't think anyone can deny my love for the classic musicals of yesteryear; particularly the genius of Richard Rogers and Oscar Hammerstein II. Just taking a glance at my DVD collection will develop hives on those unfathomable people who just don't 'get' the musical form.

composers intent on pure escapism with no story at all to speak of. Topics such as the racial abuse in *South Pacific* and of course, the heart-wrenching domestic violence in *Carousel*. So it was with this in mind that I travelled to see, what I believe to be, Rogers and Hammerstein's darkest musical.

Despite what the descenders may say of Rogers and Hammerstein, they did tackle difficult subjects for the period in which they lived; not like some of the lyricists and

The musical *Carousel* is based upon *Lilliom*, a play by Hungarian dramatist Ferenc Molnar. In the original script, the protagonist Billy Bigalow fails to get into Heaven at the end of



????????????????????

Group Members

Upstage Theatre Group, Switzerland
Theatr Fach Llangefni
Ad Lib Community Drama Group
Inverness & Ross-shire U3A
Dulwich Players

NEW PAYMENT SCHEME

As the organisation moves forward smoothly and seamlessly, (depending on who you talk to), we have made available a payment facility for Bank Transfer/BACS to make it easier for our members to part with their money. The DAW's details you need for this process are as follows:

Bank: HSBC

Account Name: Drama Association of Wales

Account Number: 41369083

Sort code: 40-16-12

the play - unlike our anti-hero in the musical version.

Before I even took my seat, I had thought that the person who would be playing the part of Billy would have to strike the right balance between us hating him for his appalling treatment of Julie Jordan (his long-suffering girlfriend, then wife), and attempting to entice us with just a bit of frailty when he finds there is nowhere to turn and what a mess of his life he has made so far. The realisation of the damage he has inflicted on everyone now begins to weigh heavily on that threatening and sinister mind.

Matthew Cleverly is aptly named, and I don't for one minute think it will be the last time this word association is used if he decides to go into the acting profession. The gruff, tormented, violent Billy was bubbling just under the surface for most of the time, but then the sharp abrasive veneer would split and you would see the vulnerable Billy who was scared at the prospect of raising a child or treating his wife with the humanity and consideration she so richly deserved.

Dominique Baker plays a thoroughly sympathetic Julie who even though she knows what life lies ahead of her, goes through the trials and tribulations; sticking up for her husband despite everyone's disapproval. The relationship between Julie and Carrie Pipperidge (played humourously and with a true understanding of the character by the strongest singer I suggest, Laura Coles) was in turn soft and warm-hearted, yet the strain was beginning to show on their faces and in the demeanour of these very close friends. With Julie's denial of Billy's treatment of her, strong emotions had to be portrayed by these young actors, and portrayed them they did.

Even though Abbi Evans, who played Nettie Fowler is, I'm sure, the same age as the other cast members, she provided an older, more stabilising and supportive influence over the

proceedings. It's a difficult character to play; she has to take command over not only the other characters on the stage but also the audience, without becoming so bossy that the audience shuts off from her. But we loved her, and appreciated what she wanted to do for Julie, her cousin, not to mention all the other friends in the coastal bay.

Charlotte Woolway as Louise Bigelow provided a splendid portrayal of a young girl influenced heavily by the 'sins of the father'; living with the notoriety that came her way even before she was born. The transformation to a young woman was executed seamlessly by Charlotte and of course, made our hearts proud as she "turns out good" in the end.

Chloe Furnival as Mrs Mullin, Andrew Williams as Enoch Snow and Ben Philpott as the destructive Jigger Craigin played their parts beautifully; Chloe giving the air of a very powerful and hardnosed businesswoman whilst underneath harbouring a love for her protégé Billy; Andrew as the "tidy" and "proper" Mr Snow, whose charm came straight across the footlights, and Ben who brought menace, temptation and threat to the stage, as he should have done.

There is a large creative team at the Congress Youth Theatre and they should all be congratulated on their part in a superb production.

Special mention should be made, of course, to Rachel Hamilton the Director and Wayne Beecham, the Musical Director. These are two extremely talented people who have encouraged this enthusiastic and creative group to embrace many styles of theatre and musicals. They too should continue to be as warmly applauded as the cast were on the night.

Published by the Drama Association of Wales
Cyhoeddwyd gan Gymdeithas Ddrama Cymru
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drama association of wales



Drama Association of Wales
Cymdeithas Ddrama Cymru

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the play publisher



NEW PUBLICATIONS!

My Wonderful Day

a play by Alan Ayckbourn.

CAST M5 F5. SCENE Simple settings

Not well enough to go to school, nine-year-old Winnie accompanies her Afro-Caribbean, heavily pregnant mum to her cleaning job at the home of Kevin Tate, a minor celebrity. Winnie has homework to complete: an essay entitled "My Wonderful Day". Throughout the course of the next few hours, the shy, ever-watchful Winnie will amass plenty of material. Price £8.95

Playing With My Heart

a one-act comedy for young people

by Shaun Prendergast

CAST M5 - 7 F4 - 7. SCENE One simple setting
A group of adolescents and their teacher are on an enforced field trip to Gateshead's Angel of the North. With their coach delayed it isn't long before squabbles and antagonisms break out that require the Angel of the North to come down from her lofty height to intervene. Price £5.00

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LIBRARY NEWS

and witty script compliments the exciting original fairy tale. This is perfect entertainment and will be loved by 'children' of all ages 3 – 95. It was hugely popular when it premiered for five weeks at The Swan Theatre in Worcester.

Pantomime. Cast: M5 F3, plus dancers & chorus

Publisher: On a Role

ALADDIN by Chris Jaeger & Paul Milton

Aladdin is a classic rags-to-riches, good versus evil, tale that has entertained panto audiences for over a century. Paul Milton & Chris Jaeger give this popular pantomime their magical touch and create yet another box office hit in what is guaranteed to entertain and delight audiences. Pure genie-us!

Pantomime. Cast: M5 F3, plus dancers & chorus

Publisher: On a Role

ROBIN HOOD & BABES IN THE WOOD by Paul Milton & Chris Jaeger

Robin Hood is one of Britain's best-loved heroic characters and is masterfully brought to life by Chris & Paul in the beautifully crafted, traditional pantomime. Produced at The Swan Theatre, Worcester in 2008-2009, it enjoyed the biggest audiences the theatre had ever seen and secured the reputation of The Swan Theatre's pantomime as "the one to see".

Pantomime. Cast: M6 F2, plus dancers & chorus

Publisher: On a Role

DICK WHITTINGTON by Chris Jaeger

Dick Whittington is a rags-to-riches tale of a poor boy from Gloucester who makes his way to London to seek his fortune. With help from his cheeky feline friend, Dick sets out to find out if the streets really are paved with gold and if good really can defeat evil. This pantomime has entertained audiences young and old alike and continued The Swan Theatre's tradition of being "the best panto around".

Pantomime. Cast: M6 F4, plus dancers & chorus

Publisher: On a Role

CINDERELLA by Chris Jaeger

Cinderella is the most magical of all the pantomimes, a wonderful story with a magical ending, known to just about everybody of every age. In this sparkling modern version, the story is faithfully re-told with all the elements of good and evil but with an up-to-date feel which makes it seem fresh and new. Brilliant entertainment!

Pantomime. Cast: M6 F2, plus dancers & chorus

Publisher: On a Role

LIBRARY NEWS

LIBRARY REVIEWS compiled by Teresa Hennessy

FULL LENGTH - SETS

TONTO EVANS by Frank Vickery

Ray 'Tonto' Evans, ex-miner, country and western fanatic, given to dressing up as a Native American, feathered headdress and all, has come into money. He dreams of visiting the Wild West and eating beans by the campfire, but Mair, his long suffering wife of 30 years has other ideas. They wrangle non-stop, while their son and his dozy wife prepare for a trip to Disneyland with their share of the windfall. But all their plans are put on hold by a murder inquiry conducted by the other son who happens to be the overly enthusiastic local plod. Where will it all end? And 'How'!?

Comedy. Cast: M3 F3

Publisher: Drama Association of Wales

LEADING LADIES by Ken Ludwig

In this hilarious comedy by the author of *Lend Me A Tenor* and *Moon Over Buffalo*, two English Shakespearean actors, Jack and Leo, find themselves so down on their luck that they are performing *Scenes from Shakespeare* on the Moose Lodge circuit in the Amish country of Pennsylvania. When they hear that an old lady in York, Pennsylvania, is about to die and leave her fortune to her two long lost English nephews, they resolve to pass themselves off as her beloved relatives and get the cash.

The trouble is, when they get to York, they find out that the relatives aren't nephews, but nieces! Romantic entanglements abound, especially when Leo falls head-over-petticoat in love with the old lady's vivacious niece, Meg, who's engaged to the local minister. Meg knows that there's a wide world out there, but it's not until she meets "Maxine and Stephanie" that she finally gets a taste of it.

Comedy. Cast: M5 F3

Publisher: Samuel French Inc.

FULL LENGTH – SINGLE COPIES – MIXED CAST

SLEEP NO MORE by David Gillespie and Colin Wakefield

This new supernatural thriller is set in a theatre that has been closed for sixty years following the accidental death of a child during rehearsals for *Murder by Poison*, a Victorian thriller. Now Micky, the great grandson of the theatre's original owner, has set about restoring the theatre to the glory of its former heyday, and to cap his plans he's intent on reviving the very same play to re-open the renovated theatre. Only Micky's elderly and eccentric father William knows the truth of what happened all those years ago. He tries to warn micky that the play is doomed and urges him to abandon his plans, but Micky ignores the warning – and as rehearsals progress, unusual and mysterious occurrences begin to mount with deadly and terrifying consequences.

Thriller. Cast: M4 F3

Publisher: Josef Weinberger Plays

MICKY SALBERG'S CRYSTAL BALLROOM DANCE BAND by Ade Morris

It's 1952 and on the outskirts of Stoke-on-Trent, Jewish Polish immigrant Micky Salberg and his daughter Sam are struggling to make a living from a farm made up of three cows and a pig called Charley. They are hounded daily by bailiffs chasing the mortgage payments that Micky spends drowning his sorrows in the pub. Micky pesters Sam to help him raise money by reviving

LIBRARY NEWS

his old dance band and the memory of his wife, who was killed by Nazis during the war. Sam eventually agrees to play her clarinet — but refuses to sing. Tommy Bostock, a local lad with a talent for causing offence, shows up at the farm wielding a guitar and offers to join them. Soon the trio is touring the dance halls of Stoke, but when Tommy reveals that he is due to start military service in a month's time, the future of the Crystal Ballroom Dance Band looks doubtful. A very funny, emotive play from Ade Morris about love, loss and rock 'n' roll with fantastic original music by Paul Kissaun.

Play. Cast: M2 F1

Publisher: Samuel French Ltd

THE THREEFOLD CORD by Scott Marshall

Sir Marcus Pennington appears to have it all: a beautiful actress wife, Victoria, two loving daughters and a successful career as a respected barrister. But behind the façade he is leading a triple life, romancing two other women: Dexie, a prostitute, and Millicent, the widow of his best friend, now his PA. In a series of highly engaging monologues, Victoria, Dexie and Millicent tell Marcus's story from three very different perspectives. Preoccupied and detached, Victoria is seemingly oblivious to his indiscretions — and guilty of her own — but regards him with fond indulgence. Shy, self-deprecating Millicent can't help but be taken in by the promise of romance and passion that was lacking in her marriage. Dexie hopes that Marcus will provide a route out of poverty — all the more necessary after she gives birth to his illegitimate son. With excellent characterisation and vivid dialogue, *The Threefold Cord* provides three very rewarding roles for actresses.

Play. Cast: M1 F3

Publisher: Samuel French Ltd

DEAD HEAVY FANTASTIC by Robert Farquhar

It's always been mad on a Friday night. You can find sex, drugs and karaoke. Find the world in one city. Find your youth and lose a friend amidst the hens and stags. As he waits for his blind date with Cindy, lonely hearts Frank has no idea of the mad, bad and deadly dangerous rollercoaster ride he's about to get on. The woman Frank most desires keeps eluding him and what's more his night out keeps getting weirder and weirder as he sways from Cindy's jealous ex-boyfriend Vince to nightclubs, emergency wards and a karaoke song or two along the way. By the end Frank has truly had one wild night out in Liverpool he'll never forget.

Comedy. Cast: Large Mixed Cast

Publisher: Josef Weinberger Plays

VERNON GOD LITTLE by DBC Pierre, adapted by Tanya Ronder

Vernon Little is fifteen years old and lives with his mother in Martirio, a flea bitten Texan town. His best friend just massacred sixteen of their classmates before killing himself. The town wants vengeance and turns its sights on Vernon, who is arrested at the start of the story. Tanya Ronder's stage adaptation of DBC Pierre's prize-winning, darkly riotous, superbly fast talking adventure was first performed at the Young Vic, London, in 2007, when it was nominated for the Olivier Award for best new play. Rufus Norris's production was revived in 2011, in this revised version, as the centrepiece of the Young Vic's celebratory fortieth anniversary season.

Drama. Large Mixed Cast.

Publisher: Nick Hern Books

LIBRARY NEWS

YOUTH

THE RAILWAY CHILDREN by E. Nesbit - adapted for the stage by Mike Kenny

Mike Kenny's stage adaptation of E. Nesbit's much-loved children's classic broke box-office records when it was staged — with real steam trains — at the National Railway Museum in York and then at Waterloo Station in London. Famously filmed, this story of a prosperous Edwardian family — mother and three children — forced into near-penury in the rural North of England captures the anxieties and exhilarations of childhood with great tenderness and insight. As Mike Kenny says of his remarkably faithful adaptation, 'You don't need a real train to perform this play... the most powerful prop is the imagination of the audience, the most effective tool the skill of the actors'. So this version of *The Railway Children*, which offers three plum roles for young performers, is eminently suitable for schools, youth theatres and drama groups — anywhere, in fact, where the cry of 'Daddy! My Daddy!' is likely to provoke a tear...

Play. Cast: M6 F5 with doubling

Publisher: Nick Hern Books

GEORGE'S MARVELLOUS MEDICINE by Roald Dahl, adapted by David Wood

It's the half term holiday and George Kranky is looking forward to a break from school when a letter from Grandma arrives announcing that she is coming to visit — that very day! Soon she has taken over George's bedroom and is making his life miserable with spiteful comments and demands for cups of tea and doses of medicine. George tries to make Grandma better by mixing a new type of medicine for her. Shaving foam, shampoo, lipstick, chilli powder and even brown paint all go into the mixture. The magic medicine makes Grandma grow and grow into a giant until she crashes through the farmhouse roof. Mum and Dad are flabbergasted, but before long Dad comes up with a plan to use the medicine to make giant farm animals — and a fortune for the Kranky family. It's up to George to try to recreate his marvellous medicine, but first he needs to remember the ingredients, with a little help from the audience.

Play. Cast: M2 or 3 / F2 or 3

Publisher: Samuel French Ltd

BEAUTY AND THE BEAST by Lucy Kirkwood, devised by Katie Mitchell and Lucy Kirkwood

The theft of a single rose has monstrous consequences for Beauty and her father. Because this is no ordinary rose... and this is no ordinary fairytale. Narrated by a pair of mischievous fairies, a very helpful Rabbit, and a thought snatcher machine, this timeless story is sure to surprise, delight and enchant.

Lucy Kirkwood's new version of *Beauty and the Beast*, in a production devised and directed by Katie Mitchell, is a wild and twisted tale that premiered at the National Theatre, London, for Christmas 2010. Groups wishing to stage it in future will find it full of exciting and intriguing challenges.

Play. Cast: M3 F3

Publisher: Nick Hern Books

PANTOMIMES

A veritable smorgasbord of festive fun from GoDA Adjudicator Chris Jaeger and co-writers...

SNOW WHITE & THE SEVEN DWARFS by Chris Jaeger & Paul Milton

Snow White and the Seven Dwarfs is a magical pantomime and in this new version, a sparkling

LIBRARY NEWS

ONE ACT – SINGLE COPIES – MIXED CAST

PARTY by Tom Basden

In a humble garden shed in deepest suburbia, four young idealists have decided to form a new political party to save the world from itself. The new fifth member, Duncan, sets about saving the world from them. *Party* is a comic play about small minds tackling big issues – China, sex trafficking, cycle lanes, unfair trade coffee, whether to call the party 'The Friendly Party' or 'Gladios'. And when, exactly, they should break to eat cake. Tom Basden's hilarious, critically-acclaimed comedy was seen at the Edinburgh Festival in 2009 and the Arts Theatre, London, in 2010.

Comedy. Cast: M4 F2

Publisher: Samuel French Ltd

CALLING TIME by Derek Webb

In the lounge bar of the local pub, these five linked short comedies all take place during one evening. They are all two-handers and vary from straight comedies to more thought-provoking ones. A short intro and outro – in which we meet the landlord, Bill, and a barmaid (sorry, barperson) Tracy – bookend the five plays. *Calling Time* is written to be performed by four actors performing all the parts, but can be played by a cast of up to 12. Similarly, the play allows for flexibility in length (from 30 minutes to 60 minutes). Provided the intro and outro scenes, together with 'Who's Joe?' are played, one or two other scenes may be omitted to reduce the running time for use in festivals etc.

Five short linked plays. Cast: M2 F2 - up to 12 maximum

Publisher: New Theatre Publications

THE SIGNIFICANT OTHERS by John Waterhouse

Unexpectedly, Alan's parents arrive from Australia to find that their son's living arrangements are not what they expected. Alan and his partner, John, twist and turn to keep the truth from them and to find a girlfriend for Alan. With all their stratagems failing, they realise finally that Alan's parents have not been blind to their son's orientation and that they only want their son's happiness.

Play. Cast: M4 F2

Publisher: New Playwrights' Network

PINEAPPLE by Robert Messik

It's an unremarkable Tuesday night in October. Jill and Peter Wilson live together in an immaculate IKEA-furnished flat in North West London. Jill is pregnant. Peter has bought wine and ordered a takeaway pizza. Jill has packed her suitcases and written Peter a letter. As Peter tries to outwit the pizza delivery man to guarantee them a free order, Jill tries to get him to attend to the more pressing matter of the imminent departure.

Play. Cast: M1 F1

Publisher: Samuel French Ltd

MOTHER CAME TOO by John Waterhouse

When the newly weds, Ron and Betty, move into their new flat, they are horrified to find that mother intends to move in with them. Domineering and determined, she is impervious to reason. Her husband who long ago fled her clutches and abandoned his son, arrives with a wedding gift which enables Betty to see a way out of mother's life before it's too late. Based on his original television play which starred Peggy Mount and Graham Stark, John Waterhouse provides the clearly defined characters and good dialogue required for a successful comedy.

Comedy. Cast: M2 F2

Publisher: New Playwright' Network

LIBRARY NEWS

WIFE AFTER DEATH by Eric Chappell

Comedian and National Treasure Dave Thursby has died, and on the day of his funeral, friends and colleagues gather beside his coffin to pay their last respects. There's Harvey, who wrote Dave's material; Vi, Harvey's wife; Kevin, Dave's agent, and Kevin's wife Jane. Dave's glamorous young widow Laura has arranged a funeral to remember, complete with a horse-drawn hearse and an attendant dog. An unfamiliar woman who has turned up in flamboyant mourning clothes turns out to be Kay, Dave's ex-wife from before he was famous, and a series of revelations about his dubious past and recent philandering end with Kevin throwing a drink into the coffin and all the guests asking themselves if they ever knew the "real" Dave.

Comedy. Cast: M2 F4

Publisher: Samuel French Ltd

HYPOTHERMIA by Vanessa Brooks

Oskar lives in the state hospital in Andernach, Germany. Although a patient, he helps Dr Erich by keeping the other patients in order, joking with the staff, singing opera and tending to a fine collection of plants in the conservatory. And then, in the bleak winter of 1940, a dark visitor arrives, an old colleague of Dr Erich whose career has since taken a very different direction. Two holes are dug into the ice of a frozen lake and Oskar has a decision to make... to live... or to die.

Play. Cast: M3 F2

Publisher: Josef Weinberger Plays

LYSISTRATA - THE SEX STRIKE, after Aristophanes by Germaine Greer and Phil Willmott

Athens is in the grip of a futile, destructive war with Sparta and its men are fighting abroad, taken away from their wives and families for long periods of time. The women of Athens have had enough. At dawn, in a men's bathhouse, leading society woman Lysistrata gathers an assembly of Athenian and Spartan women to discuss negotiating a peace treaty. Their tactics are simple: they will refuse their men sex until peace is declared. With carry on characters, a cartoon-style set, raunchy dialogue and bawdy action performed to a soundtrack of Marilyn Monroe and Julie London, the serious subject of war remains prominent amid the humour in this battle of the sexes.

Comedy. Large Mixed Cast

Publisher: Samuel French Ltd

THE PRICE OF EVERYTHING by Fiona Evans

Eddie Carver is a self-made businessman. In stark contrast with his humble beginnings he now boasts a millionaire lifestyle: designer clothes, flashy cars, exotic holidays and exclusive country pursuits. Installed in their luxury home behind high walls and electric fences, his wife Pam and daughter Ruby want for nothing, and expect the best. But one evening Eddie's behaviour becomes distinctly erratic. Have some dodgy business dealings come back to haunt him? Or is the real threat to the family's idyllic life already inside the perimeter?

A tense and gripping drama, loaded with dark humour, this new play calculates the price we pay for material possessions and the effect it has on those we love. *The Price of Everything* premiered at the Stephen Joseph Theatre, Scarborough, in 2010.

Drama/Thriller. Cast: M1 F3

Publisher: Nick Hern Books

LIBRARY NEWS

SAY IT WITH FLOWERS by Jane Thornton

Fresh off the back of their latest amateur dramatics production, the Parish Players learn that circumstances beyond their control are forcing them to abandon the Parish Hall. Without anywhere to stage their plays, they decide to pull on their gardening gloves and enter the regional 'Village in Bloom' competition in order to express their artistic flair. But not everyone is keen on the idea, and the seeds are quickly sown for a hilarious yet touching exploration of a village's competitive streak, when opposing forces collide and relationships suddenly sit on opposite sides of the fence in a world where not everything is coming up roses.

Comedy. Cast: M2 F3

Publisher: Josef Weinberger Plays

BIG OLE PIECE OF CAKE by Sean McLoughlin

Dublin lads Colin and Ray are out of work, out of grub and nearly out of fags. On a whim, lonely ex-teacher Clarence brings the two brothers back to his cottage in Wicklow. In the course of an electric evening, the unlikely trio bond over flagons, chicken and history lessons. But when all you really have in common is a destructive streak, how long can you play at happy families?

Play. Cast: M3

Publisher: Nick Hern Books

ENTERTAINING ANGELS by Richard Everett

As a clergy wife, Grace has spent a lifetime on her best behaviour. Now, following the death of her husband Bardolph, she is enjoying the new-found freedom to do and say exactly as she pleases. But the return of her eccentric missionary sister Ruth, together with some disturbing revelations, forces Grace to confront the truth of her marriage.

With sharp-edged comedy and probing wit, this new play asks whether God can be trusted to do anything right at all. "Or is the whole thing a divine exercise in trial and error?"

Comedy. Cast: M1 F4

Publisher: Oberon Books

ONE ACT – SETS – MIXED CAST

AT FIRST SIGHT by Barney Norris

At First Sight is a play about youth, love, memory and loss, and follows Jack and Holly, two young people who meet and spend a New Year together in Salzburg. Holly is there on holiday with her parents; Jack plays piano in the hotel bar. As they circle their shared history, returning again and again to the moment when they first met, their story is told through a collage of exchange and recollection. Winner of Drama Association of Wales' Playwriting Competition 2010, Open Category.

Play. Cast: M1 F1

Publisher: Drama Association of Wales

MAM by Allan Williams

The play takes place in the living room of a family home, where Richard has returned home on the occasion of his mother's funeral although this is not discovered until some time into the play. Other characters are Peter his elder brother and Lisa, Richard's ex wife. Familial tensions, long held secrets and suppressed feelings come to the fore during the play as the two brothers confront their differences and their individual feelings not only toward their late mother but also Lisa.

Play. Cast: M2 F1 (+ 1 female voice)

Publisher: Drama Association of Wales

LIBRARY NEWS

GENTLEMEN AND PLAYERS by Vic Mills

Just when the Shakespeares were finally getting a coat of arms and becoming 'gentry' at last, William was performing in a play for Ben Jonson, in which a country family gain a coat of arms with the comic motto, 'Not Without Mustard'. This appears to be a jibe at the Shakespeare's motto of, 'Not without Justice'. In this hilarious comedy, Will takes his revenge on his best friend, Jonson. The play features an angry and troubled Will, a bemused and tormented Jonson and, with echoes of Hamlet, the touching appearance of the ghost of Will's father, John Shakespeare.

Play. Cast: M3

Publisher: Drama Association of Wales

WHAT HAVE I DONE TO DESERVE THIS? by Margaret Kynaston

Set in a seaside town at a Dusty Springfield Convention, two couples: Des and Ann Pullen and John and Olive Cook meet up to enjoy the weekend but Ann has a secret that she's both desperate and reluctant to share. Their stay is not exactly enhanced by their fearsome, Health and Safety obsessed landlady Mrs O'Dell and the dippy chambermaid Yvonne. Comedy and tragedy combine. Dusty Springfield's timeless music plays throughout until the devastating climax. Winner of the Crawshay Cup 2010.

Tragi-Comedy. Cast: M2 F4

Publisher: Drama Association of Wales

A DOCTOR BY PERSUASION by Graham J Evans

Göronte is worried as the marriage he has arranged for his daughter Lucinde to his OLD friend has been postponed because she has lost her voice. Local doctors are baffled, so Göronte sends out his two faithful servants to search for a brilliant doctor. They meet Sganarelle who has to be 'persuaded' to use his medical skills...

Comedy. Cast: M4 F5

Publisher: Drama Association of Wales

ONE ACT – SINGLE COPIES – FEMALE CAST

CHARGED - a collection of One Act Plays by various authors

The heartbreaking truth about the lives of women in the criminal justice system is exposed in these six plays by some of the most exciting and distinctive female voices in British theatre.

Fatal Light by Chloë Moss depicts a young mother's inability to cope with separation from her daughter, while the mother in Winsome Pinnock's *Taken* is confronted by the child she had to give up. Two children forced into prostitution narrate *Dream Pill* by Rebecca Prichard; two police officers clash over different expectations of the job in *Doris Day* by E.V. Crowe; and the violence and twisted loyalty of teenage gangs is laid bare in *Dancing Bears* by Sam Holcroft. Finally, in *That Almost Unnameable Lust* by Rebecca Lenkiewicz, a writer holding workshops with older women in a prison finds herself struggling with the truth of their stories.

Commissioned and premiered by Clean Break, these provocative and engaging plays were first performed in November 2010 in different spaces around Soho Theatre, London, under the collective title *Charged*. Clean Break is a theatre and education company working with women whose lives have been affected by the criminal justice system.

Publisher: Nick Hern Books