

Oxfordshire Drama Network

Newsletter



AUGUST 2022

EDITOR'S COMMENTS

August is always quiet while groups break for the summer, but we do have a couple of events. It's getting busy again from September onward,

Remember to put your plays and musicals onto our website Facebook page, and Twitter account to publicise them.

Don't forget we can review your production, or why not send your own review to us for the Newsletter. It's always good to hear about other people shows.

Looking forward to a busy thespian winter, without all that Covid disruption!. Mind you, I'd still recommend having understudies for main parts; it's always useful when someone can't make a rehearsal too.

Mike Davies



CHAIRMAN'S LETTER

There is something about Summer that brings not only welcome warm weather (sometimes rather too hot with last month's record-breaking temperatures!), but also a sense of adventure and possibility. Whether you are taking an exotic holiday, enjoying a walk in the countryside or just simply relaxing and watching the sunset whilst enjoying a glass of wine in your back garden, there is nothing quite like the warmth on your face, the smell of the warm earth and the vibrant colours of Summer to recharge the batteries, uplift the spirit and inspire new thoughts and ideas.



It was great to catch up with some of you at the recent ODN Festival and you certainly have inspired and have given the committee and myself plenty of food for thought to ponder at the next committee meeting. Although it was a small festival this year (unsurprising due to a somewhat tumultuous couple of years), it was extremely enjoyable and great to be back in the beautiful Unicorn Theatre again.

We are always looking for ways to improve the festival and make it as accessible as possible, so please do not hesitate to get in touch with any suggestions that you may have.

We are looking at plans for the winter festival shortly so watch this space!

Best wishes

Karen

WHAT'S ON DIARY (details inside)

AUGUST

4-6 Dorchester ADS *Mansfield Park & Ride*
12-13 YOBOS *Kipps: The New Half a Sixpence Musical*

SEPTEMBER

6-10 Thame Players *Lucky Stiff*
8-10 Buttercross Theatre Productions
The Full Monty - the Musical
24 Wychwood Saplings & BODS *Variety Show*
28-1 Oct Sinodun Players *Twelfth Night*

OCTOBER

24-29 Banbury Operatic Society
There's No Business Like Show Business
25-29 Abingdon Operatic Society. *Me And My Girl*
26-29 Compton Players *Happy Acres*
27-29 Witney Dramatic Society *Two one-act plays*
31-5 Nov Oxford Theatre Guild *After Edward*

NOVEMBER

17-19 Kingston Bagpuize Drama Group *Aladdin*
18-19 Drayton Players *Deckchairs*
18-19 Wantage Sings *The Seasons*
24-26 Wychwood Players *Ghost Train*

Facebook www.facebook.com/groups/1324585987569767

Email: info@OxfordshireDramaNetwork.org

Instagram: www.instagram.com/oxfordshiredramanetwork

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ODN One Act Play Festival

We were small but perfectly formed! Thanks to all the groups who came together in the Unicorn Theatre and performed their one act plays for our enjoyment. We had an incredibly diverse selection of plays which included domestic dramas, a macabre folk tale, Chekhov, a homage to Agatha Christie and a gentle comedy. Most impressive was the fact that 5 out of the 6 plays on offer were original plays written by members of the theatre companies. Also a big shout out to members of Launton Players who were in the audience every night and a special thank you to Abingdon Drama Club for keeping us hydrated throughout with their well-stocked bar!

Our adjudicator, Louise Manders, really enjoyed meeting you all and found the festival very welcoming and friendly. Rather than re-work sections of each play in the workshop adjudication she chose instead to draw on her work as a drama teacher and offer a series of short drama games to improve techniques – this I think surprised some people but the exercises she introduced could easily be incorporated into the rehearsal space and serve to bond the cast and promote creative ideas – and boy were they fun to



watch!! I also really enjoyed the way that she made herself available to chat with the cast and crew after the performance.

Louise sent me a short poem that she composed after she left, reflecting on her experience at the festival. She has kindly allowed us to reproduce it:



THANK YOU TO THE ODN!

**A big thank you to dear Karen
And Mike, and Mike as well.
The ODN was just such fun,
As I nearby did dwell.**

**The Unicorn is such a gem
For local theatre folk.
Those drama groups from far and wide
Did texts that were bespoke.**

**The plays were full of skills galore,
Plus magic moments great.,
The themes and moods were different
- T'was time to celebrate.**

**As I reflect on my time there
(Amongst that happy throng)
I hope my travels will return
To super Abingdon.**

**In gratitude -
Louise**

We will be reviewing the festival over the coming months to look at ways it can be improved. Please do consider entering all the local festivals next year, – they are an invaluable way of learning the craft, – be it acting or directing, – and one of the few spaces where you can have some honest and constructive feedback from a qualified professional. There are more photos on the website and a list of all those who won the awards overleaf.
Karen

P.S.

“Break a leg” to Compton Players who are taking their excellent production of “In her defence” by Liz Saxton to the Edinburgh Fringe this month. We wish them all the best, and hope they have a terrific time!



The Festival Awards

Here are the Awards presented at the Gala night

The "**David Coates - Punter's prize award**"

(chosen by our Season Ticket holders) went to :-

"A Road less travelled" by Janet Bolaam

- *performed by Oxford Theatre Guild*

Runner up was:-

"The Proposal" by Anton Chekhov

- *performed by Oxford Theatre Guild*

The "**Colin Dexter Rose Bowl Award**"

adjudicators award for a magic moment went to:-

"The Devil and the Dove" by Piers Burnell

- *performed by HAODS* - for the Summertime scene

Runner up was:-

"Not a Cream Cracker" by Geraldine Rouse

- *performed by Didcot Phoenix Drama Group*

for the silver foil scene after the 'bomb'

As we had 5 original plays this year, we had a special award for "**Best Original Play**" chosen by our adjudicator:-

"In her defence" written by *Helen Saxton*

from Compton Players.

Runner up was:- **"A Road less travelled"** written by

Janet Bolam from Oxford Theatre Guild

The 3 plays from the week chosen by the adjudicator, Louise Manders, to repeat their performances on the Gala night were:-

Compton Players - In Her Defence by *Helen Saxton*

Oxford Theatre Guild - The Road Less Travelled
by *Janet Bolam*

HAODS (Henley) - The Devil & the Dove by *Piers Burnell*

Photos of awards presentations are on our website

National Drama Festival,

17-23rd July, Albany Theatre, Coventry

Teams from all over the country – and even further afield from Guernsey and Switzerland – descended on the Albany Theatre in Coventry to perform their festival award winning one act and full-length plays at the culmination of this years festival season. The standard achieved was always impressive and often breath-taking.

I was really proud to see not one but 2 member groups of the Oxfordshire Drama Network amongst this illustrious crowd of performers, recommended to go forward by Louise Manders who adjudicated the ODN festival in June. This was an unexpected

ODN website: www.OxfordshireDramaNetwork.org

surprise as due to the jubilee weekend we ran a week later, missing the deadline for the selection committee meeting, however, when 2 groups dropped out due to cast availability problems, the National festival organiser came knocking on our door and snapped up "The Devil and the Dove" by Piers Burnell performed by Henley Amateur Operatic and Dramatic Society (HAODS) and Oxford Theatre Guilds "The Road Less Travelled" by Janet Bolam – both original pieces.



Both groups went up a gear in their performance and I felt like a proud mother watching her children on stage! Both were really well received – the adjudicator, Jan Palmer Sayer commenting on the Devil and the Dove "It was dramatic, theatrical and bizarre – mesmerising stuff" and of the Oxford Theatre Guild that she very much enjoyed the "three excellent performances from this talented company".



The Chair of the organisation also mentioned both teams as amongst his favourites of the week commenting on the red-ribboned choreography of HAODS dead women walking and Deborah Bate's performance as the controlled and abused wife in The Road less Travelled.

It was a memorable week of top-quality theatre, and I have no doubt that we will be seeing more from our talented groups in the National Festival line-up in the future.

For the full results of the week, please see www.ndfa.co.uk



The National Drama Conference

Thinking about equality, diversity and inclusion in our theatres.

Albany Theatre, Coventry, Saturday 23rd July 2022

Around 25 people came together for a fantastic one day conference to listen, share and discuss issues around diversity and inclusion in amateur theatres.

It was jointly curated by Anne-marie Greene, Artistic Director of the Criterion Theatre, Coventry and Professor of Work and Diversity at the University of York and Penny Amis, who is joint Artistic Director of Side by Side Theatre, Leamington Spa, a company working with adults with learning disabilities. Other contributors included: Ian Wainwright, Participation Producer at the Royal Shakespeare Theatre of Stratford-on-Avon; Nyasha Daley, artist and Trustee at the Belgrade Theatre, Coventry and Coventry Pride; and Elim Leigh and Georgia Kelly, local artists and playwrights who acted in the 2021 award-winning production 'Queers – The Monologues'. They all spoke passionately about the importance of addressing under-representation of groups of people in our theatres, for social justice concerns, but also because of the huge benefits diversity can bring to innovation, creativity, artistic challenge and future-proofing of our theatres.

The day was split into three sections, each dealing with a different diversity strand - ethnicity/race; disability/accessibility; and LGBTQ+. The emphasis was on sharing experiences and talking through fears, worries and concerns to come up with positive practical solutions for moving forward.

Some tips for action include:-

- Just make a start by thinking about diversity and inclusion issues in your theatre context.
- Understand your own theatre context: Collect the facts and reflect on what might need to change.
- Flip the question - not 'how can we attract new people?' but 'what might we need to change to make ourselves more attractive and meaningful to new people?'
- If in doubt, ask those with lived experience - they are the people that know what is needed.
- Identify a champion and a team of people who can help progress things.
- Work out priorities. Don't try to do too much, too fast.
- Identify easy wins.
- Make a clear plan of action.

- Monitor and measure progress against that plan of action.
- Be okay with small wins/slow progress.
- Continue to reflect and question.

Recordings of the main sessions will be available shortly on request, but in the meantime take a look at the Criterion Theatre's website and their policy information if you are looking for a place to start.

<https://www.criteriontheatre.co.uk/edi/edi-policy>

Silence Is Golden: A Moment of Silence

from "112 Acting Games" by
Gavin Levy.



How to:-

Act with Pauses and Show You're Listening Onstage

Help facilitate "natural" acting with this exercise.

There are two purposes for this exercise:

To work through the pauses

Can you remember a situation where somebody was telling you a story, and when they paused for a minute, you said, "Don't stop! Don't stop! I want to hear the rest!"? That's because they have told a story in such an entertaining, infectious, and passionate manner that you couldn't wait to hear how the person would complete the story. Harold Pinter was an English playwright and director who wrote wonderfully dramatic pauses. Many actors fear these pauses because they seem to go on forever, but Pinter put them there for a reason.

Actors have to find a way to become comfortable within the silence. A number of novice actors are uncomfortable when there is silence because they feel as if they are doing something wrong. They begin to gallop and speed through the dialogue because they only feel comfortable when someone is talking. They feel that when someone is talking, something is happening. What they often fail to realize is that a great deal can be happening when nothing is said. Say a police officer comes to a family's home with the 12-year-old son. The officer tells the parents that their son was caught shoplifting. At first, the parents are so surprised they are speechless, and they stare at their son in disbelief. They want to say, "How could you have done this after all we taught you about values and honesty?" but are in such shock that no words come out. Encourage your actors not to be afraid of silence and pauses.

To listen aggressively

A great actor listens aggressively, and when he looks at his fellow actors, it is with intensity. All of us have to learn to listen to each other, and actors are no

exception to this rule. Something is always happening just beneath the surface. Even when we are not speaking, we need to be paying attention to the other person. In other words, we are not just waiting for our turn to talk. A performer's whole being is one of acceptance. When you are listening to another person, there should appear to be a relaxed attitude because there is no hurry for your response.

Activity

For this activity, you will need two actors in your playing area. Have everyone else watching as the audience. (You may have more actors in the scene if you like.) The actors onstage can either



improvise a scene or use a scripted scene they are working on. During the dialogue, every time one actor says a line, the other actor has to wait approximately ten seconds before responding. The actors should try to avoid simply counting from one to ten in their heads and then saying their lines. Ten seconds is going to feel like forever, yet the actors are going to have to justify each pause through their actions and other body language. In the exercise, most actors have a tendency to gradually start to speed up the pause. When this happens, freeze the scene and allow the actors and the audience to take stock of the situation. to clarify who, what, when, where, and why. After one pair has gone, you may allow another pair to have a turn.

Variables

Here is a very similar exercise called "Pause for Thought," from Gavin Levy's other book, "275 Acting Games": **Connected**. Have your students sit as the audience. Bring two students into the performance area. You may set the details of the scene yourself, or the audience or the actors may decide. As an extra twist to this exercise, at any moment during the scene, you may clap your hands. When this happens, both characters must stop talking immediately. If one character is in the middle of a sentence, she not only has to stop abruptly but she must find a reason to justify the interruption. Perhaps her character is suddenly distracted. Maybe she is suddenly taken over by some deep thought. It is possible that she became grief-stricken by something that was said. Perhaps she got a peanut caught in her throat. In any case, she must justify the pause. She cannot start talking until you clap your hands again. This could be anywhere from fifteen seconds to a minute. When the scene has run its course, get some audience feedback and start a discussion.

Discussion for both activities

- What worked well in the scene?
- What were some of the challenges?
- What made the pauses work?
- When the pauses didn't work, why did you not believe the actor at that precise moment?

Here are a couple more in-depth discussion ideas to share with your actors:-

Waiting is a wonderful thing. How intently do you listen with your whole body? When you are standing in a shopping line, see if you can enjoy the experience. Some people make us feel that they are listening to us, even if we see them far off in a crowd or in a movie. When you look at a painting, listen to music, or taste something well-prepared, you feel as if it is responding to you. Perhaps the vibrant colors of a picture seem to jostle each other, and it moves you. The more we perceive, the more potential we have for a thousand eureka moments, and the more we begin to observe everything going on around us.

Many of us have a problem with listening. While a friend or colleague is talking to us, we are often thinking of what we are going to say next rather than listening to what she has to say. In the next few days, when you are having a conversation with someone, pay attention and listen to what is being said. If you are cutting the person off or finishing her sentences, you are not listening. You could also use this exercise when going out for dinner with friends or when you are attending an audition or interview. An actor has to be listening in order to respond to what is being said, and so do you.

Theatre games can be used as warmups, as an engaging way to fill the last few minutes of a class, or as a method to energize actors before rehearsal. Outside of a theatre program, these games are useful to encourage creativity, inspire confidence in public speaking, and build teamwork!

Pioneer Drama Service
www.PioneerDrama.com

REVIEWS

BANBURY CROSS PLAYERS **Spider's Web** by Agatha Christie

Spiceball Park, Banbury 18 - 21 May 2022.

Spider's Web is Agatha Christie's second most successful play after The Mousetrap, with 774 performances in the West End.



Good reason then for the Banbury Cross Players to stage the work for the third production in their 2021/2022 season.

Directed by Liz Riley, the play is categorised as a comedy thriller and to be fair has some hilarious moments. This however isn't the only reason it can be compared to a Ken Dodd Show in that you are enjoying it but wonder when it will end. Spider's

Web is a long play approaching three hours in length.

The set is magnificent and stylish. A spider's web is projected onto the stage as we wait for the opening scene with Sir Rowland Delahaye and his pal Hugo Birch involved in tasting three different Ports to find the cheap one supplied by the local grocer. Suffice to say they got it wrong.

Sir Rowland, played by Adrian McGlynn, kept popping up throughout the piece dispensing advice in a fatherly manner which seemed to have been borrowed from Prince Charles, nevertheless, a sterling performance Sir Roger Riley as Hugo Birch also gave a solid interpretation as the affable JP wondering what he had got himself involved in.

Enter chirpy Jeremy Warrander played by Steve Ramsden who gave a very impressive performance throughout the play as the cheeky chappie always ready with a quip and a come-hither wink to the head of the household Clarissa Hailsham-Brown. Clarissa (Katy Roberts) had married husband Henry (Philip Fine) following his divorce from his first wife who had also remarried. She had wed Oliver Costello (Simon Hook) , a rotter if there ever was one, threatening our Clarissa to take her step-daughter Pippa back to live with her real mother, his now wife (still with it?) Imogen Tredwell as Pippa was extremely convincing as the young school girl wanting to stay with Clarissa. It was also obvious that Jeremy Turner enjoyed his role as Elgin the butler, complete with limp

By now we're wondering when a murder was going to take place.

The Hailsham-Browns' gardener, played with much relish by Janice Lake, had much to say throughout and accompanied every sentence with a loud hysterical laugh that left me hoping she was going to be the victim but unfortunately no.

This typical Christie work, set in a cosy wealthy home in Kent in 1954, has a convoluted plot with all the ingredients of a 1950's thriller, secret passages, hidden drawers in desks and even invisible ink.

BCP always put on a class act. The set is of professional standard, the lighting and sound is beyond reproach and the acting is way above the usual standard of an amateur production, despite several prompts on this the first night of the run.

The cast of 11 players must have taken some directing especially with the extensive use of the stage, full credit then to Liz Riley.

Back to the plot. A body has now appeared and so have the police in the form of Dave Smith as Inspector Lord. He assembles his suspects with impressive authority and we are treated to the full

police interrogations which did include some very funny moments with the quietly spoken Constable Jones (Zac Lacey-Rousou) who may or may not have been Welsh.

To sum up, although the play is long, BCP gave a fine rendition of the work. Congratulations to all involved.

Lance Bassett

May 2022.



HANNEY DRAMA CLUB

AUDITIONS for

Who Framed the Easter Bunny

Hanney Drama Club's next production will be "Who Framed the Easter Bunny" in February 2023 and auditions will be held on Sunday 18 September from 2pm to 5pm at the Hanney Memorial Hall. All ages welcome or Email the Director Charlie East at:-

charlieeast1550@gmail.com

BALANCING ACT

in collaboration with

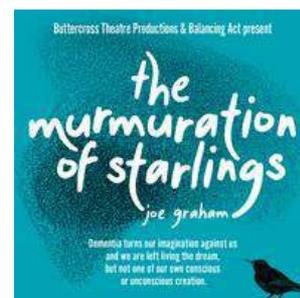
BUTTERCROSS THEATRE

are auditioning for my NEW play

THE MURMURATION OF STARLINGS.

We are looking for 4 great actors...2 male (playing ages 55-65 and 18-25)...2 female..(playing ages 55-65 and 18-25) matching the male ages

I will be directing and play will take place next MAY at witney corn exchange



Auditions are on **3rd September** from **1pm till 4pm**. Auditions and some rehearsals will probably be at South Cottage, Worsham (near Witney), OX29 0RX. The location may change but any interested parties will be informed if it does in good time

A Man packs an old rucksack with various items and leaves his house. His initial destination is a bus stop 150 yards from his front door. What happens in the course of the entire play.....is those 150 yards.

The play is a challenging one that looks at dementia from the inside out.

Joe Graham joe@balancingact.org.uk

FORTHCOMING EVENTS

DORCHESTER ADS Mansfield Park & Ride

by **Brendan Murray**

An extremely funny Jane Austen spoof, Mansfield Park & Ride by Brendan Murray.

Originally written for Eastern Angles, Brendan Murray has reset this new version of his acclaimed play here in South Oxfordshire. It is sure to delight and entertain, whether or not you are a fan of Jane Austen.

Will Mrs Bonnet see her daughters wed? Will the dashing Captain Knightly keep his shirt on?

This is an **outdoor event** and there is no seating provided. **Please bring your own low-backed chairs or rugs. Performances will continue in wet weather so please come prepared!**

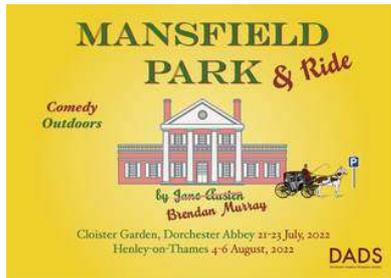
When:

Thu 4 & Fri 5 August at 7pm +
Sat 6 August at 6pm

Where: Rupert House Playing Field, Fair Mile,
Henley-on-Thames RG9 2JR

Tickets: from www.ticketsource.co.uk/dads

Website: www.dads.org.uk



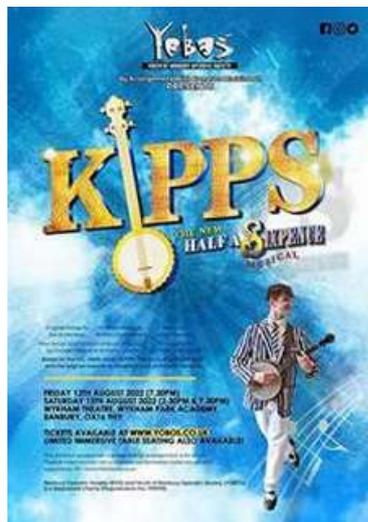
YOBOS

YOUTH OF BANBURY
OPERATIC SOCIETY

Kipps:

**The New Half a
Sixpence Musical**

Arthur Kipps is an orphan and a draper's assistant who unexpectedly inherits a fortune.



When: 12th & 13th August at 7.30PM
(& 2.30PM ON 13TH AUG)

Where: Wykham Theatre, Wykham Park
Academy, Banbury, OX16 9HY

Tickets: see www.yobos.co.uk

THAME PLAYERS LUCKY STIFF

Book and Lyrics by LYNN AHRENS
Music by STEPHEN FLAHERTY

Based on "The Man Who Broke the Bank at Monte Carlo" by Michael Butterworth

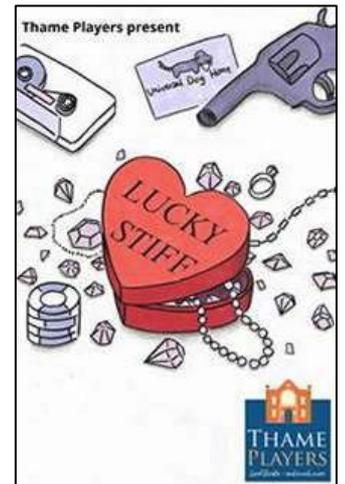
A madcap, hilarious romp of a musical that follows Harry Wither-spoon's journey from England to Monte Carlo, based on Michael Butterworth's novel "The Man Who Broke the Bank at Monte Carlo".

Harry has inherited a fortune from Uncle Anthony, on the condition that he takes Anthony's body to Monte Carlo. With mistaken identities, love interests, disguises, and an omnipresent corpse, Lucky Stiff is an offbeat murder *mystery with a difference*.

When: Tue 06 - Sat 10 September at 19:45

Where: The Players Theatre, Nelson Street, Thame
OX9 2DP

Tickets: from website: www.thameplayers.co.uk
£8 Tuesday & Wednesday and
£10 (concs £9) Thursday to Saturday



BUTTERCROSS THEATRE PRODUCTIONS The Full Monty - the Musical

In this musical stage version adapted from the 1997 British film of the same name, six unemployed Buffalo USA steelworkers, low on both cash and prospects, decide to present a strip act at a local club after seeing their wives' enthusiasm for a

touring company of Chippendales. As they prepare for the show, working through their fears, self-consciousness, and anxieties, they overcome their inner demons and find strength in their camaraderie

When: 8th – 10th September, at 7.30pm
Sat 10th at 1.45pm and 7.30pm

Where: Witney Corn Exchange, Market Square,
Witney, OX28 6AB

Tickets: from www.buttercrosstheatreproductions.co.uk
or email hello@buttercrosstheatreproductions.co.uk

This will be a Charity fundraiser for Prostate Cancer.



WYCHWOOD SAPPLINGS & BODS

Variety Show

When: Saturday 24th September at 2pm.

Where: The Old Prebendal House, Shipton under Wychwood,

SINODUN PLAYERS

Twelfth Night

By William Shakespeare



When: 28th September to 1st October 2022

Where: Corn Exchange, Wallingford

Tickets: see www.sinodunplayers.org.uk

BANBURY OPERATIC SOCIETY

There's No Business Like Show Business

A wonderful show produced by Banbury Operatic Society and featuring songs from musicals performed by BOS over the course of our 60 years bringing 'show business' to Banbury!

Date 24 - 29 October 2022

Venue Wykham Theatre, Wykham Park Academy, Ruskin Road, Banbury, OX16 9HY

Website www.banburyoperaticsociety.co.uk

ABINGDON OPERATIC SOCIETY

Me And My Girl

We'll be 'Doing The Lambeth Walk' around Abingdon in 2022



Me And My Girl was originally a roaring success in the 1930s, when it seemed the whole of the UK was mad about The Lambeth Walk and pearly kings and queens.

Then, in the early 1980s, the show was revised by Stephen Fry and Mike Ockrent, and was even more successful than the original 1930s version. It ran for eight years in the West End and for three years on Broadway, scooping up Olivier and Tony awards in its wake.

When: Tues 25 – Sat 29 October at 7.30pm
Sat 29th at 2:30pm & 7.30pm

Where: Amey Theatre, Abingdon School, Park Rd, Abingdon OX14 1DE

Tickets from: www.abingdonoperatic.co.uk

COMPTON PLAYERS

Happy Acres by H Connolly

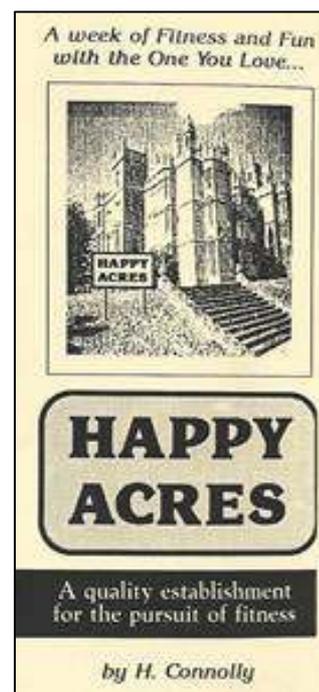
It may be advertised as "A Quality Establishment" but Happy Acres health farm is far from that. The domineering Mrs Comley and her sidekick Sam, the old odd job man, are in charge of the worn out and tired buildings. Sam is running a moonshine whisky still from the garden shed. They both spend their time trying to relieve the clientele of pounds, not from their waists but from their wallets. Mrs Comley, in cahoots with Madame O, the struck-off hypnotist, allow the inmates to indulge in a spot of "harmless hypnotics". That is until all the booking forms get muddled up and the punters become not quite what they expected! A fast paced, very funny comedy that all the family can enjoy.

We presented the premiere of this play 28 years ago in Compton Village Hall, and three of the original cast (as well as the author) are in it again this time! The Newbury Weekly News review of the 1994 production said, "a hilarious farce with unexpected consequences... a very enjoyable evening and a genuinely welcoming group".

When: 26th to 29th October

Where: Compton Village Hall

The Box Office will open in September
See website: www.comptonplayers.co.uk



WITNEY DRAMATIC SOCIETY

Two one-act plays:-

'Trapped' by

Michael Green
and

'Bags and Browning'

by Liz Carroll



'Trapped' by Michael Green

In a send up of a traditional English Thriller, the cast find themselves not trapped when the over energetic lead actor knocks down doors that were meant to be locked. Adding to the fun is a corpse that walks onto the stage because it cannot fall out of a jammed cupboard door and a stage manager who has to read in a part at the last minute. This is a short but fast paced play with a lot of 'visual' laughs.

'Bags and Browning' by Liz Carroll

Mary is a homeless woman known as the Bard of the South Bank for her recitations of 'Childe Roland to the Dark Tower Came' by Browning. But someone has heard she might have a valuable manuscript, and is willing to kill for it.

When: 27th, 28th and 29th October at 7.30pm

Where: Witney Methodist Church, 40 High St, Witney OX28 6HG

Tickets: see <http://www.witneydrama.co.uk>

OXFORD THEATRE GUILD

After Edward

by Tom Stuart

'I think it's queer. And it's about to get queerer...'

Edward II wanders on to the empty stage, bloodied and confused. He has no idea where he is, or how he got here, but he does have an ominous feeling that something is wrong. As that feeling grows, so too does the threat on the other side of the auditorium doors.

Locked inside the theatre with some rather anarchic fellow inmates – Gertrude Stein, Harvey Milk and Quentin Crisp – Edward can't escape what seems to be coming for him...

After Edward welcomes us into a chaotic world of pride and shame; a place where Queer politics collide with imagined and personal experience.

The play was commissioned by The Globe Theatre and performed in the Sam Wanamaker Theatre in 2019. This will be the first production since the premiere. It is a dazzling script with great characters.

We're excited about putting it on because it's a new and highly original play and has only had 12 performances before now.

Dates: Mon 31st October - Sat 5th November at 7.30pm with a 2.30pm matinee on Saturday.

Venue: Old Fire Station, George St, Oxford

Tickets from the Old Fire Station

www.oldfirestation.org.uk

Pay more price - £16.00

Standard price - £14.00

Pay less price - £12.00

KINGSTON BAGPUIZE DRAMA GROUP

Aladdin

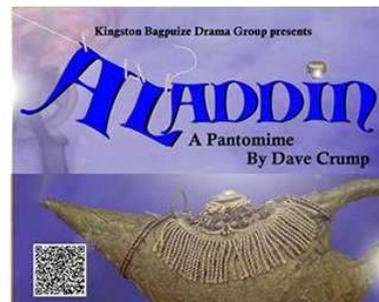
by Dave Crump.

When: 17th – 19th
November 7.30pm

Where: Southmoor
Village Hall

Tickets: from

www.kbdramagroup.co.uk



DRAYTON PLAYERS

Deckchairs

Cupboard Love and

Day Trippers

by Jean Mcconnell



Cupboard Love

Peggy and Jane come to rest after jogging. They find to their delight that they have much in common: both are excellent cooks and both are fighting the flab acquired through preparing rich meals for a new gentleman friend. But when they discover, to their horror, they share a passion for the same man, the two women devise their culinary revenge on the deceiver.

Day Trippers

Coworkers, one confident and one prudish, learn more about themselves and their colleagues than they ought to during a brilliantly funny outing at a nudist beach.

When: Fri 18th & Sat 19th November at 7.30pm

Where: Drayton Village Hall, Lock Way, Drayton, Nr Abingdon, OX14 4LF

Tickets: See www.DraytonPlayers.org.uk

WANTAGE SINGS

The Seasons



A musical concert based on the theme of songs from all the seasons.

When & Where:-

18th November at Steventon Village Hall,
The Green, Steventon, Abingdon OX13 6RR

19th November at Old Mill Hall, School Ln,
Grove, Nr Wantage OX12 7LB

The doors/bar will open 7pm for a 7:30 start.

Tickets on our website:-

www.wantagesings.co.uk

WYCHWOOD PLAYERS

Ghost Train

by Arnold Ridley

The action takes place in a train station in the remote countryside where a varied group of travellers are stranded. They learn of a local legend where a phantom train runs through the station in the early hours carrying ghosts from a train

crash some years ago. Can they, between them, solve the mystery of The Ghost Train?

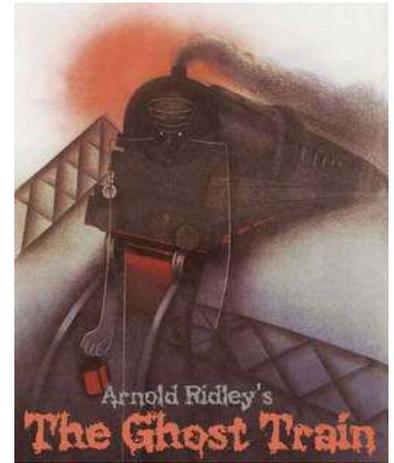
Arnold Ridley was best known for playing Private Godfrey in the long-running BBC series 'Dad's Army'. He was also a successful playwright with over 30 plays to his name. The Ghost Train was Ridley's first play, written almost a hundred years ago.

When: Thursday 24th November to Saturday 26th November 2022 at 7.30pm

Where: at the New Beaconsfield Hall, Shipton under Wychwood OX7 6BQ.

Tickets: from our website:-

www.wychwoodplayers.com



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