

Oxfordshire Drama Network



Newsletter

AUGUST 2023

EDITOR'S COMMENTS

Summertime at last! August is always a quiet month, just a couple of shows to temp you out. But plenty in September onwards, so then is the time to get out and about to see some of our great productions, and it's always good to support each other's groups.



This edition has several reviews to read, so this gives us a chance to appreciate the work that has gone into each performance this year.

We also have the results of our one act drama festivals in South Oxfordshire. I must say we had some excellent plays this year, with a wide variety of genres from the tearful to the hilarious. Thanks to all those groups who took a great deal of time and trouble to entertain us this year. I think we all learned something from Nancy Heath's observations.

Mike Davies.

WHAT'S ON DIARY (details inside)

AUGUST

3-5 AmEgos Theatre **Young Frankenstein**

11-12 YOBOS **Jamie (Teen Edition)**

SEPTEMBER

7-9 BTP (Witney) **9 to 5 - The Musical**

12-17 Thame Players **Little Shop of Horrors**

21-23 BODS *Wychwood) **An evening of comedy**

OCTOBER

19-21 Compton Players **The Ghosts of Halfway House**

24-28 Abingdon Operatic **Chitty Chitty Bang Bang**

26-28 Witney Dramatic Society
An Evening of Horror and Comedy

NOVEMBER

23-25 The Wychwood Players **Flare Path**

30-2Dec Dorchester A.D.S. **The Haunted Cabin**

Email: info@OxfordshireDramaNetwork.org

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CHAIRMAN'S LETTER



It's been a busy old summer so far with many summer shows and festivals over the last couple of months. The rain thankfully didn't dampen the spirits of the outdoor productions – Oxford Theatre Guild's "The Recruiting Officer" and Blewbury Players "Shakespeare in Love", which were both a resounding success, and I see many autumn shows, and even pantomimes, are already in rehearsal.

I've just got back from the National Drama Festival in Coventry where I was extremely proud to see 2 of our member groups perform at the magnificent Albany Theatre – Kingston Bagpuize Drama Group and Didcot Phoenix. The standard was extremely high with top quality productions from groups from all over the country and English speaking communities from Gibraltar and Germany. Both groups thoroughly enjoyed the experience and attended some of the workshops run by GoDA adjudicators. A short highlights film can be found here: <https://youtu.be/8pABV02Bsis> where both groups feature, and the full list of the winners can be found on the website here: www.ndfa.co.uk. The awards were presented by West-End Musical star, David Willetts.

I hope you enjoy the rest of the summer (let's hope the weather improves!) and look forward to seeing some of the autumn shows, when I peel myself off my sun lounger!

Karen Carey (Chair)

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ODN Festival of One Act Plays

A unique union of entertainment and talent
at the fabulous Unicorn Theatre

Here are the Awards presented
at the Gala night of our Drama
Festival at the Unicorn Theatre
Abingdon.

June 5-10 June Adjudicated by
Nancy Heath



The "**David Coates - Punter's prize award**"
(chosen by our Season Ticket holders) went to :-

"**Anyone Can
Dance**" by *Sean
Baker*
performed by
*Kingston
Bagpuize Drama
Group*



Runner up was:-
"**No Prime
Minister**" by
Emma Gardner
performed by
Didcot Phoenix



3rd place went to:-
"**Victoria Station**"
by *Harold Pinter*
performed by *St
Peters Players*



The "**Colin Dexter Rose Bowl Award**" adjudicators
award for a magic moment went to:-

Martha Clifton
for the lighting
transformations in
"**Anyone Can
Dance**" by *Sean
Baker*
performed by
*Kingston
Bagpuize Drama
Group*



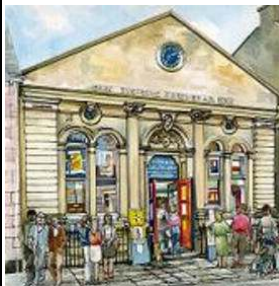
The 3 plays from the week chosen by the
adjudicator, Nancy Heath, to repeat their
performances on the Gala night were:-

No Prime Minister by *Emma Gardner*
Didcot Phoenix

Green Forms by *Alan Bennett*
St Peters Players

Anyone Can Dance by *Sean Baker*
Kingston Bagpuize Drama Group

The Corn Exchange Wallingford One-Act Drama Festival



June 20-23.

Adjudicated
by Cherry
Stephenson.



Awards presented at the last night were:-

- Best overall production: **Didcot Phoenix Drama Group** (*Virtual Reality*)
- Sinodun Players Chair's Award for runner up: **Kingston Bagpuize Drama Group** (*Anyone Can Dance*)
- Punters' Prize: **Didcot Phoenix Drama Group** (*Virtual Reality*)
- Commended Award (for sound and lighting): **Kingston Bagpuize Drama Group** (*Anyone Can Dance*)
- Harris and Jones Salver for best actor: awarded jointly to **David Cooke and Barry Winsper, Didcot Phoenix Drama Group** (*Virtual Reality*)
- Rita Kemp Award for best supporting actor: **Sarah Medley, Didcot Phoenix Drama Group** (*No, Prime Minister*)
- Peter Utle Memorial Award for best cameo: **Bettina Hughes, Didcot Phoenix Drama Group** (*The Never-Ending Night of Dr Galvan*)
- Susan North Memorial Trophy for special moment: **Didcot Phoenix Drama Group** (*The Never-Ending Night of Dr Galvan*)

www.cornexchange.org.uk/drama-festival.

The Power of Stage Lighting

By Grey Pratt, Customer Service Rep, Pioneer Drama Service.

What is the function of stage lighting? Why is it important? What aspects are changed and/or heightened by lighting? These are all good questions to consider for lighting your show.

At its heart, the function is simple: the audience needs to be able to see the actors. But of course, there is so much more to it. Lighting is a magical element that should not be overlooked when planning your show. Lighting brings focus, illumination, atmosphere, emotion, and flow to a show. A good lighting design can heighten your performance and draw the audience even more into the story you are telling.

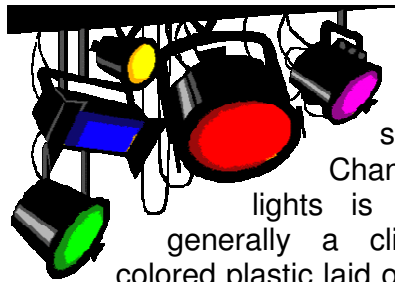
For full vision of the stage, the best place to start is with a “general wash” — lighting that covers the stage evenly. To gain an even general wash, grid your stage into 6 even spaces and make sure that at least 5 lights are aimed at each section. Let the lights overlap until you have found an even transition from light to light when an actor walks through them. Then it can be broken up into sections or areas specific to the show. Once you’ve set a general wash, you can add color to convey the atmosphere of the scene. You can add spots or “specials” to help draw the audience’s attention to a specific area of the stage (and/or draw attention from other areas). A lighting change can also indicate the end of a scene or change the mood. It can facilitate a smoother scene change or separate and isolate the stage in a way set pieces cannot.

The real magic of lighting is that you don’t need fancy equipment. It’s all about how you use it. The direction of your lights changes everything! To best explain it, try an experiment. Set an actor on stage and light them with a single light source — a flashlight or your phone, anything that projects light. Now take that light and shine it directly in front of the actor’s face (front lighting) and see how it washes out some of the facial features.



Move the light to the side of the actor (side lighting) and see how the other side of the actor’s face darkens. Move the light over the top of the actor’s head and shine it downward (top/down lighting) to create shadows under the eyes, nose, and lips. Move the light under the actor and shine it up at

them (up lighting) to see how the shadows shift to the cheekbones and forehead. Finally, move the light behind the actor, shining into the audience (backlighting). Notice the silhouette it creates. All these lighting effects create a certain feeling or atmosphere. They change the way an actor looks on stage, and the actor didn’t even have to do anything! That is the power of lighting and angles.



Once you have explored the magic of angles, the next step is to explore colors. Changing the color of stage lights is achieved using gels, generally a clipping of transparent colored plastic laid over the lens of the light {these days the same effects can be achieved with LED lighting - Ed}. There are several categories of gel sheets, each with their own purpose, such as effect, color correction, diffusion, or reflection. For instance, while color filters are used to change the color of a light, diffusion filters are used to soften or spread light and reduce the contrast between highlighted areas. The complexity builds, with diffusion filters having several sub-categories — frosts, flexi-frosts, grid cloths, etc. The more skilled and knowledgeable you get, the more you can use lighting to create atmosphere or emotion on stage. For example, if you had a general wash with a tint of blue, you could create a sad, lonely tone or a dark, scary night. Similarly, with a red tint, you could create an atmosphere of anger or danger or even extreme heat. This is why lighting techs love their role — colors and tones help create the world, the environment, and the atmosphere on stage.

Darkness can be as impactful as light. By utilizing shadows, sudden blackouts, spotlights, specials, blue outs, or fades, you can change times, places, events, streams of consciousness, conversations, and so much more! For instance, when an actor in a scene reveals an inner dialogue to the audience, you could dim the general wash about 20 percent and have the actor step into a special or spotlight to tightly draw focus. Then, when they are pulled back into the conversation of the scene from before, the lighting shifts back to full. This creates a whole other world within the same space and time as another. It switches the audience’s focus without taking the rest of the actors completely out of the scene.

With some good resources and study, the magic of lighting is in your power! You can help create all kinds of worlds within a small or limited space and in the process, help your audience connect with the story.

From www.pioneerdrama.com

REVIEWS

BANBURY CROSS PLAYERS **Things I Know To Be True**

by Andrew Bovell

12-15th July 2023

Banbury Cross Players have put on some powerful productions over the years, but their offering of Things I Know To Be True by Andrew Bovell has to be up there on the leader board for a storyline and acting that grabbed the audience wrung it out and tossed it back exhausted into the auditorium after two superb hours of theatre.

The play is set round the Price family, parents Bob and Fran, and their four children Mark, Pip, Ben & Rosie. It is a tale of love, overbearing parents and sibling support over the period of a year.

Directed by Chrissie Garrett, Things I Know To Be True starts conventionally enough with a young Imogen Tredwell as Rosie, returning from a European trip devastated by a failed brief affair in Berlin. Her ten minute monologue at the start of the play is impressive to say the least. The speech was delivered seemingly word perfect and with much conviction. She thought she had found Mister Right but he left her heartbroken and much out of pocket. The Cad.

The simple set was designed by Chris Garrett to represent the Prices' garden and the passing of the seasons. Dominated by a huge branch across the rear of the set, it brought a whole new meaning to the phrase 'Taking a 'bough' on stage(!). Then there was Bob's shed and blocks moved round and used to denote items of furniture and kitchen units, though the pretence of using invisible props didn't quite work.

Bob had taken early retirement from his job in an Oxford car factory and his wife, Fran, still worked as a nurse. All he had was his garden to occupy him so he took a keen interest in his family who during the course of the drama all moved away to break free from his domineering ways.

Bob, played by BCP regular Andrew Whiffin, I thought was a little docile in the first Act but Wow! I take it back. Andrew was obviously keeping his powder dry because in Act 2 he burst forth into a cavalcade of human emotions, anger, pathos, love, happiness even violence. Excellent performance Sir.

His wife Fran (Janice Lake) spent most of the play in her Nurses' uniform. She certainly looked the part to the point I made a note to have a word with her afterwards about my back.

Her rollercoaster relationship with Bob revealed many aspects of their fairly hum drum marriage, including her near affair with a patient some time

ago. Still they stuck together for the sake of their children it would seem. Again a very worthy performance from Janice and credit to the wardrobe for the attention to detail on her uniform.

Mr Bovell's script covered a plethora of family predicaments which many of us could identify with but Mark's problem was fairly unique in that he wanted to become a woman, like you do.

Zac Lacey-Rousou played Mark. The debate with his family over his impending sex change was presented with feeling and pace. He was off to Edinburgh to kick start the process and Rosie was also heading to Aberdeen to take a creative writing course. So Fran and Bob watch as their children move miles away and this is after married daughter Pip had left her husband and children to work in Vancouver for a year. Pip (Almira Brion) was no slouch when it came to giving her reasons as to why she was off to faraway places. Job opportunity. Yeah right, we all knew there was a man involved somewhere and we were right.

Now Ben was the younger brother. Played by Will Healey, he was the successful one with the suited office job and the brand new £70,000 Tesla car he'd bought. Again Will drifted on and off the stage but he knew he was biding his time and sure enough, again in the second Act, his hour came. It turns out Ben had been a naught boy and his money had come from cheating his employer. As the wheels fell off his career and with the threat of gaol, Ben's life fell apart. The scene that followed was truly inspiring with Ben centre stage and the family engaged in the crisis with Fran offering her life savings to Ben to help save him from prosecution. The language is a tad ripe in parts but to be fair we were warned beforehand.

The final scene is tragic so to avoid spoiling any future audience I'll just say this play is another BCP howling success. Congratulations to all involved.

Lance Bassett

SINODUN PLAYERS **A BUNCH OF AMATEURS** by Ian Hislop and Nick Newman

12th July 2023

This play revolves around a struggling Dramatic Society in Stratford, Suffolk, who invite a Hollywood actor to join the cast in an effort to reverse their failing financial situation. Jefferson Steele's agent responds to the request and he arrives, thinking that it is the RSC at Stratford on Avon, rather than a Suffolk village and dram company.

The Stratford Players director, Dorothy Nettle was brilliantly played by Caroline Malnick. Her comedic timing was superb and was a good,

strong foil to the overbearing Steele. There was good chemistry between the two which added to the complexities of the plot.



Nigel Dewsbury (Len Pannett) maintained his petulance throughout, being put out that he was not going to be cast as King Lear. His peevish attitude following a news leak, results in a very impressive sword fight with Steele, which would have not been out of place in a Hollywood blockbuster. Mary Plunkett (Avril Rangoni Machiavelli) was delightfully twittery, displaying beautifully with great timing, her infatuation with the star in their midst, until her perceived betrayal, by Steele, is revealed.

Kevin Goodfellow's portrayal of Jefferson Steele was masterful (and George Clooney lookalike) he maintained his American accent well, with the obnoxious swagger of a narcissist, full of his own importance. It was a nice touch for him to revert to a crisp English accent for the 'Lear' lines. Denis Dobbins (Stuart Herniman) was very camp and played OTT, which was very effective, giving the comedy element to whatever, he did.



Lauren Bell (Tracey Noble) the wife of the play's sponsor and PR specialist was very provocative towards Steele, particularly during the massage scene causing a rift in the company.

Steele's world is further complicated by the arrival of his daughter, Jessica (Rebecca – May

Heath) maintained a good American accent and was a good, strong match for Steele.

The incidental music was good and effective, as there were a lot of scene changes. It was great to have them in a gallery above the stage. It was a pity that the Rabble acted up quite so much and attracted attention to themselves, which detracted from the main action in front of them.

The set was bare, but very effective and worked well. The area was very well used including entrances in the auditorium and the scene changes were very slick and carried out efficiently. Congratulations to the director, Dorothy Hirsch for a skilful and enjoyable production.

The performance was appreciated by a packed Wednesday night audience.

Nigel James

BLEWBURY PLAYERS

Shakespeare in Love

19 July 2023 at Orchard Dene Garden Theatre

On arriving at Orchard Dene, we found groups of people sitting on the grass with their picnics and wine at this delightful venue in the village of Blewbury. A bar served soft drinks but mainly Wine Lager & Pimms! The theatre-in-the-round is formed by grassy terraces, with about 200 seats in a semi-circle around a raised stage - built for each production. This time it had a platform built on the back, with a balustrade just like a minstrel gallery - which in fact was how it was used, with the musicians up there, and often a group of singers.



The music throughout was of the period (Elizabeth I), with baroque music and a choir. The volume of the music was low enough to be able to hear the actors when necessary - except just before each time Fennyman the money

lender (played by Stephanie Hilder) shouted at them to “shut it”!

Underneath the minstrel gallery were curtains, which were sometime ‘stage curtains’ for the ‘play within a play’, and sometimes a bed-chamber. The stage ‘furniture’ was mostly wooden crates, moved around to form seats, or a table and even a boat with a wooden frame for the oars. The water for the boat was created by a blue gauze wafted into place by the ‘Young Company’ of kids – very effective, and an entertaining scene.

The show opened with the musicians on the main stage for a while to introduce themselves, then they all made their way up onto the minstrel gallery for the rest of the show. I’m not sure if I should call this a ‘Musical’ or a ‘Play with Music’? It had music and singing running through most of it, but unlike a traditional Musical, the actors do not sing (that is the way it is written).

We were then in Shakespeare’s study, where he was struggling to write a play called ‘*Romeo & Ethel the Pirate’s Daughter*’, with lines such as “Shall I compare thee to a Mummer’s play” to the amusement of the audience. His friend Marlow (ably played by Nikki Gibson) gave him suitable alternatives, including the title!



Later at a ball, Shakespeare meets and falls in love with Viola the daughter of a rich businessman who wants to marry her off to the penniless Lord Wessex to get a title in the family. Wessex was played by Matt Phillips, who looked and played the part brilliantly, especially in the well choreographed sword fight with Shakespeare.



The choreography of the ball scenes was excellent, whilst cleverly arranging that the

characters speaking were together at the front of stage at the right time. Will Shakespeare (played by Niall Higham) and Viola (played by Laura Pusey) made an excellent couple, a very romantic & believable love story.

The scenes switched quickly between Will’s room, The Theatre, a Tavern, Greenwich Palace, De-Lessops Hall and the river. A clever ploy in the theatre scenes was the ‘on-stage’ and ‘backstage’ scenes when the ‘actors’ in the play-within-a-play speak in mime, whilst the people in the wings are talking. The actual talking switched between the ‘actors’ and people backstage.

The cast worked together as a team, with actors staying in character, watching and reacting all the time even when not in the main action. I noticed Webster the bloodthirsty young boy (played by Mfy Laugharne) in the sidelines sticking pins into a doll, and pulling its legs off!

All in all, this was an excellent, professionally directed and performed production, and will stay in our memories forever. What better way to spend a balmy summer’s evening than this!

Well done Blewbury Players. I look forward to next year’s production.

Mike Davies

AUDITIONS

AMEGOS THEATRE

Willy Russell’s comedy

ONE FOR THE ROAD!

This wickedly observant comedy by the author of *Educating Rita* finds Dennis on the eve of a milestone birthday, making a last-ditch attempt to break away from the confines of his middle-class, housing-estate existence. Reaching breaking point at his birthday party he packs a rucksack to make his escape but everyone wants to accompany him, and he sinks down in front of the television, defeated. But there’s always next year ... and the year after ...

This play has a cast of 2m 2f ... if you’d like to join us here are the details:

- Read Through Tues 29th August
- Auditions Tues 5th September
- Rehearsals will be mostly Tuesday evenings, with Sundays added in from the end of October
- Performances at Buscot Theatre Wednesday to Saturday 6th - 9th December

To register interest or get more information, please email AmEgos.Theatre@gmail.com

CHILTERN PLAYERS

As always though there is a dire shortage of members, and for the society to thrive we need more new members, either performing on stage, behind the scenes, or front of house.

We've recently re-started monthly play readings at Peppard Memorial Hall- our spiritual home, and on the nights of November 30th, December 1st and December 2nd., 2023, we are planning to present a trio of one act comedies by David Tristram:-

'Peas', 'Carrot', & 'The Extraordinary Revelations of Orca the Goldfish'

Peppard Memorial Hall has been re-dressed with new stage curtains which will certainly enhance the visual pleasures in store.

Please check our website for up-to-date information on joining the Chiltern Players; the play reading nights; and detail of forthcoming productions, or contact our Secretary, Cathy Brabben for further information. (e-mail: cathy_brabben@yahoo.co.uk).

Website: www.chilternplayers.co.uk

HANNEY DRAMA GROUP

Our 2024 panto will be based on
Robinson Crusoe.

A script has been chosen by Charlie East, our director, and talk ins/auditions will be held in September.

So please put these dates in your diary.

September 10th and 17th at 2pm in the Olde Hanney Room at Hanney War Memorial Hall. All interested are welcome, whether onstage or backstage.

Children under 16 must be accompanied by a parent or guardian.

It's going to be a good one! Ooh arrr!
Oh yes it is!

SINODUN PLAYERS

The Adventures of Sinbad - Pantomime **Audition Notice**

The Sinodun Players are holding an Open Audition for our January 2024 Pantomime.

Your Directors, Julie Utley and Caroline Malnick, would love you to attend on:

Friday 22nd September: 7 - 10pm

Saturday 23rd September: 1 - 4pm

Sunday 24th September: 1 - 4pm

All will take place in the Dennis Wood Studio at the back of The Corn Exchange Wallingford.

Nick Morley – Producer

Nick.Morley@sinodunplayers.org.uk

BARTHOLOMEW PLAYERS

Bartholomew Players, an amateur theatre group based in Eynsham, just west of Oxford are putting on **"Silver Lining"** by Sandi Toksvig in the autumn & have almost cast it.

It tells the tale of a group of extraordinary women who come together one treacherous night to recreate The Great Escape – senior citizen style. **We are searching for a young black actress to play the character Hope Daley.** It's a cracking part. Unfortunately, the young woman we originally cast has dropped out.

Description from the script when Hope enters:-

Hope Daley is a temporary agency carer.

She is a young black woman, wears skinny ripped jeans, a cropped-top T shirt and an oversized hoodie. She has a black bin liner with a hole in it which she is using as a raincoat. She wears Adidas Superstar trainers and carries a plastic bag. She puts down the bag and immediately starts taking selfies. She thinks the bin liner looks great.

The script says she was born in Croydon – so we are ideally looking for a south London accent and the script is written this way and very much in a young person's language.

We need to cast the role of Hope by mid-August. Rehearsals start in September – Mondays & Wednesday evenings in Eynsham Village Hall. We are a friendly group & often perform to sell-out audiences. If I can be of further help, please email bart.players@gmail.com or call Denise, my co-director, on 07721 744020 who will be happy to have a chat with either you or any actress who might be willing to join us or come to us "on loan"

FORTHCOMING EVENTS

AMEGOS THEATRE

Young Frankenstein

The musical
by Mel Brooks

The monster
musical comedy
from the creators
of The Producers

Frederick Frankenstein, grandson of the infamous Victor Frankenstein,

inherits his family's estate in Transylvania.

With the help of a hunchbacked sidekick, Igor, and a leggy lab assistant, Inga, Frederick finds himself in the mad scientist shoes of his ancestors.



"It's alive!" he exclaims as he brings to life a creature to rival his grandfather's. Eventually, of course, the monster escapes and hilarity continuously abounds.

Young Frankenstein has all of the panache of the screen sensation with an extra theatrical flair.

"If you want a bawdy, uproarious belly laugh that's done out of pure love for the genres that it parodies, this is a show that delivers in spades." - *The Radio Times*.

Suitable for all ages,

(under 14s must be accompanied by an adult).

When: Wantage 3rd - 5th August at 7.30pm
+ Matinee Sat at 2.30pm

Where: King Alfred's Academy Theatre,
Wantage, OX12 9BY

Tickets: via www.amegostheatre.com

YOBOS

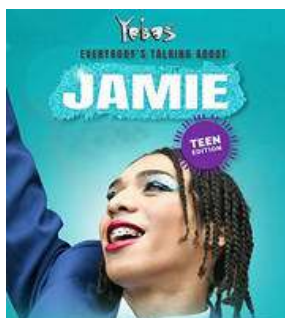
Jamie (Teen Edition)

Hit West End musical about learning who you are & loving it!

When: Fri 11-Sat 12th August
7.30pm + 2.30 Saturday

Where: Wykham Park
Academy, Banbury OX16 9HY

Tickets: from www.YOBOS.co.uk



BUTTERCROSS THEATRE PRODUCTIONS

9 to 5 -

The Musical

Music by
Dolly Parton

Book by
Patricia Resnick

Pushed to the boiling point, three female co-workers concoct a plan to get even with the sexist, egotistical, lying, hypocritical bigot they call their boss. In a hilarious turn of events, Violet, Judy and Doralee live out their wildest fantasy - giving their boss the boot!

With catchy songs by the legendry Dolly Parton and a talented cast, this musical will have you tapping your feet and laughing out loud. Join us for a night of fun and entertainment!

When: Thu 7th to Sat 9th September at 7:30pm
+ Matinee Sat 9th at 1:45pm

Venue: The Corn Exchange, Witney, OX28 6AB

Tickets: Adults (14+) £14 / Child £8

Book via our website:-

www.ButtercrossTheatreProductions.co.uk



THAME PLAYERS

Little Shop of Horrors

by Alan Menken & Howard Ashman

A horror comedy
rock musical

Well-known tunes include
the title song,

Skid Row (Downtown),
Somewhere That's Green,
and *Suddenly Seymour*.



Seymour, a nerdy orphan, works at Mushnik's flower shop on Skid Row. One day, he finds a mysterious unidentified plant which he calls Audrey II. The plant seems to have a craving for blood. Will Audrey II take over the world or will Seymour defeat it?

Book and Lyrics by Howard Ashman, Music by Alan Menken, Based on the film by Roger Corman, Screenplay by Charles Griffith

When: Tues 12th to Sun 17th September
Tuesday - Saturday evenings at 7.45pm
+ Matinee Saturday 16th Sept at 2.30pm
& Sunday 17th Sept at 5.30pm

Where: The Players Theatre, Thame, OX9 2DP.

Tickets: £10 to £12 from the Information Centre
at Thame Town Hall. call on 01844 212833 or
Online at: www.thameplayers.co.uk

BRANCHING OUT DRAMA SOCIETY

An evening of comedy

Husbands Supplied

by Falkland L.Cary
and

Father's Day by Eric Chappell

Another fun filled
night from
Branching Out
Drama Society,
giggle muscles at
the ready!

When: Thu 21st- Sat 23rd Sept at 7.30pm

Where: The New Beaconsfield Hall, Shipton
under Wychwood, OX7 6BQ

Tickets: £12 (£6 child) + booking fee from

www.TicketSource.co.uk/BODS



COMPTON PLAYERS

The Ghosts of Halfway House

by Richard James

A spooky drama for Halloween!

Simon and Daphne are looking around an old house, with Simon's mother in tow. They aren't convinced it's the right place for them, and Mr Godley the estate agent is unusual. They're in for quite an evening before they find out more than they expected about the house and its history.



When: Thu 19th to Sat 21st October at 7.30pm

Where: Compton Village Hall, RG20 6NP.

Tickets see www.comptonplayers.co.uk

ABINGDON OPERATIC SOCIETY 'Chitty Chitty Bang Bang'

AOS will be taking to the skies in the world's most beloved flying car. That's right, Chitty Chitty Bang Bang is coming to Abingdon.

Based on the 1968 film, starring Dick Van Dyke, Sally Ann Howes and Lionel

Jeffries, which was itself based on the original book by Ian Fleming, the musical version made it's debut at the London Palladium in 2002, before moving on to Broadway in 2005. Since then, it has also been a popular touring show, with multiple productions playing to packed audiences in major cities in the UK & US.

All of the well-known songs from the film are in the show, including 'Toot Sweets', 'Me Ol' Bamboo', 'Truly Scrumptious', 'Chu-Chi Face', and of course, 'Chitty Chitty Bang Bang'.

Everyone at AOS is excited that we've managed to be one of the few amateur societies in the country chosen to produce this show, and we can't wait to start work in 2023.



When: Tue 24th to Sat 28th October at 7.30pm
(plus a 2.30pm Saturday matinee)

Where: The Amey Theatre, Abingdon School, OX14 1DE.

Tickets: from £11.50 to £19.50
see www.abingdonoperatic.co.uk

WITNEY DRAMATIC SOCIETY An Evening of Horror and Comedy

The Monkey's Paw and

The 39 Steps

Witney Dramatic Society (established in 1946 and Witney's longest running theatre group) are delighted

to be returning to the Corn Exchange after many years and to be performing in the new Arts Centre. We welcome one and all to a night of horror (woohoo!) and comedy (haha!).

We present two one act plays for your entertainment.

The first is **The Monkey's Paw**, a very old horror story, first written in 1902 by W.W. Jacobs, which has been adapted for our production by Tessa Bamborough (aka our very own Teresa Heys). The only thing you need to know about this play is – be very careful what you wish for!

Our second play is **The 39 Steps**, Abridged. (an adaptation by Patrick Barlow, from the novel by John Buchan, & the movie by Alfred Hitchcock).

The original story is still recognisable in this fast paced, frantic and funny production, and we are having a ball rehearsing it – we really hope you enjoy it just as much as we do!

When: Thu 26th to Sat 28th October at 7:30pm

Where: Corn Exchange, Market Square, Witney

Tickets: £12 available from:

Truck Store, Woolgate Centre, Witney

Online (£1 booking fee) from Ticket Source.

www.ticketsource.co.uk/witney-dramatic-society



THE WYCHWOOD PLAYERS

'Flare Path'

by Terence Rattigan.

This play was first staged in 1942, and is widely regarded as a classic. Set in an hotel near a Bomber Command airbase during the Second World War, the story involves a love triangle between a pilot, his actress wife and a famous film star. The play is based in part on Rattigan's own wartime experiences as a tail gunner in RAF Coastal Command, and was later adapted for film as The Way to the Stars. Directed by Hazel Hughes

When: 23-25 November at 7.30pm

Where: The New Beaconsfield Hall, Shipton under Wychwood, OX7 6BQ

Tickets: information from www.WychwoodPlayers.com

DORCHESTER A.D.S. The Haunted Cabin

by Matthew Lynch

When Emily, Joe and Danny stumble across the isolated cabin on Shantler's Peak all is not as it seems. Strange



noises and sinister apparitions plague the stranded inhabitants, who desperately seek a rational explanation. Will they survive the storm until help arrives, or just become the new eternal residents of the haunted cabin?

A sinister play with a twist that will fool you right to the end.

When: Thur 30 Nov - Sat 2nd Dec at 7.30pm

Where: Dorchester-on-Thames Village Hall, Queen Street, OX10 7HR

Tickets: £12, when available, from www.ticketsource.co.uk/dads

or via the DADS website www.dads.org.uk

Costumes for Hire

PANTO TIME

CHINESE OR ARABIAN TYPE COSTUMES AVAILABLE

to hire for adults and children.

Please call Susi Dalton on 07979 755 296.

Your ODN Committee

Officers

| | | |
|----------------------|--|--|
| Chair | Karen Carey | (Didcot Phoenix Drama Group) |
| Secretary | Becki Brewis | (Wootton Players) |
| Newsletter/Website | Mike Davies | (Drayton Players & Jigsaw Stage Productions) |
| Treasurer | Post unfilled – we are desperately in need of a volunteer | |
| Membership Secretary | Jess Ebberson | (Kennington Amateur Dramatic Society) |

General members

| | |
|-----------------|---|
| Mike Lacey | (Kingston Bagpuize) |
| Sue Hadley | (Drayton Players & Buttercross Productions) |
| Mandyrae Jessey | (BODS of Wychwood) |

Email: info@OxfordshireDramaNetwork.org

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