

# Oxfordshire Drama Network

## Newsletter



OCTOBER 2020

### EDITOR'S BULLETIN

Quite a bit to enjoy here, our all-new Virtual Drama Festival, and an article to help you get started at writing your next play – be it on zoom or hopefully on stage! You could even appear on a TV Quiz dressed in your Pantomime costume!



*Mike Davies*

### WHAT'S ON DIARY (details inside)

#### What's On-Line

#### What's On Stage (Covid Permitting!)

3-7Nov	Oxford Theatre Guild Baggage
10-14Nov	It's True. It's True. It's True
Jan	Thame Players <i>Babes in the Wood,</i>
24-27Mar	The Henley Players Saturday Sunday Monday
13-17Apr	Abingdon Operatic Society <i>All Shook Up</i>
28April	Compton Players Beyond A Joke
1 May	
5-8 May	Jigsaw Stage Productions <i>The Sound of Music</i> "
20-22 May	
1-5 June	Oxford Operatic Society' My Fair Lady
June	Dorchester ADS <i>'The Haunted Cabin'</i>

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Facebook [www.facebook.com/groups/1324585987569767](https://www.facebook.com/groups/1324585987569767)

Email: [info@OxfordshireDramaNetwork.org](mailto:info@OxfordshireDramaNetwork.org)

Instagram: [www.instagram.com/oxfordshiredramanetwork](https://www.instagram.com/oxfordshiredramanetwork)

### CHAIRMAN'S LETTER

Dear Members

I was sorry to read that Kennington drama group (KADS) had announced the cancellation of their pantomime plans for January 2021 recently on Facebook, as indeed is the case with many other amateur drama groups all over country, including my own, Didcot Phoenix.



I am sure that there are many groups here that don't perform pantomimes, or even actively avoid them, but for those that do, it is the highlight of the year, the production that brings everyone out of the woodwork from those who only want to be part of the chorus, to those who have a penchant for cross dressing outrageously (you know who you are!!) or bantering with the audience in a way that just isn't possible in any other play. This is the one time, as an actor, you get to play and interact with your audience and it can be very intoxicating. For the backstage team all hands-on deck are needed to paint the scenery, source or make the props, costume the extensive cast and undertake all the other jobs needed to pull off probably the biggest money-making show of the year.

Many groups, like Kennington and Steventon village community, raise money for charities with the profits from their pantomime, so this will be yet another blow for local charitable organisations that are struggling with the lack of fund-raising activities they rely on to supplement any government funding received.

Panto is also where the young get to play alongside the more seasoned members– if you're lucky they come back year after year, graduating from small animals and street urchins in the chorus, to principal boys and girls. Certainly, in my own group, panto was the training ground for many of our young members who discovered a real love of theatre through the fun and joy panto brought and continued to pursue it in some form as adults when they disappeared off to University.

This will be the first time in 37 years that I won't be torturing some male actor with an array of make-up brushes (they quake in fear, I kid you not!) and I am going to miss the buzz of being backstage on panto weekend, but this year has been one of reflection, looking at possibilities and finding new ways of being

creative. I very much enjoyed reading in the last edition of the newsletter everything that you have been doing to keep yourselves active and involved in drama in some way, so when Mike Lacey mentioned that we should put on a virtual festival, the committee thought it would be a great way to celebrate the end of what has been a terrible year for the arts.

We would love all our members to take part in some way – and there are lots of ways to get involved from performing one act plays / monologues / sketches / songs / dance, to submitting art work – we want to really showcase the talents of everyone in the ODN, so please take a look at the Virtual Festival guide in this newsletter edition and encourage everyone to get involved. We will be uploading all the entries to a YouTube channel for all to see and showcasing them on the Facebook group page. We can offer technical assistance if required – we want this to be an inclusive festival so you shouldn't be put off if you don't have the means to record an entry.

Warmest wishes

Karen Carey

PS. I would like to offer a personal apology to Maria Crockford who submitted a wonderful review of the Watermills production of "Camelot" in the last newsletter. Due to a mix up, my name was added to the bottom of the review in error.

## ODN Virtual Winter Drama Festival

To celebrate the end (hopefully) of a truly awful year for the arts, we invite you all to get creative and participate in our Virtual Winter Festival.

Normally this time of year we would be making plans for the Pantomime/Christmas play festival, however, due to the ongoing restrictions due to Covid-19, we have decided instead to encourage all our member groups to submit a virtual creative piece – or pieces – either a filmed entry or an image. We are not restricting it to a panto or Christmas theme just looking for as many members to engage with this as possible and get creative.

I know some of you have put some material on your social media sites already – songs/plays/reading etc. so, why not enter one of those?? Or maybe a montage of archive footage/photos from previous shows mashed together in a creative way? We want all different types of entries from one act plays to artwork (scenery/costume designs etc) encompassing not just our brilliant actors but also our wonderful creatives behind the scenes. We particularly welcome Youth entries – they have missed so many opportunities this year, both at school and in our groups, so please encourage your

younger members to get involved, it would be so nice to showcase our up and coming talented members.

All the entries will be uploaded to a new ODN YouTube channel for everyone to watch, enjoy and vote for their favourites. All the Youth entries will be 'unlisted' and only viewable via links shared by email to member groups. Any groups who would prefer not to have their entry made public can also be unlisted (just check the box on the entry form).

We would like this to be an inclusive event and not restricted to the more 'tech-savvy' amongst us. Members shouldn't be put off if they find the technical aspects daunting. We can offer help and technical assistance just email us on [oxforddramanetwork@gmail.com](mailto:oxforddramanetwork@gmail.com).

If you are looking for ideas, then please head over to the Spelthorne and Runnymede Drama Festival website:

<http://www.spelthornerunnymededramafestival.co.uk>

where they will soon be releasing the YouTube link to view the entries they received for their own virtual festival and you will also be able to vote for them (Didcot Phoenix has put in an entry – so if you can give us a vote we'd be delighted!) (Shameless plug I know!!). It should go live this weekend (10/11<sup>th</sup> Oct).

The festival will culminate in a live streamed Oscar style gala event, where your entries will be celebrated, your favourites revealed, and achievements rewarded. We should stress that this is less about a competition but more about showcasing the breadth and depth of talent in the membership and bringing everyone together. So, dust off your posh frocks and tuxedos, put the champagne on ice and get red carpet ready for the gala, Friday 5<sup>th</sup> February 2021! Love to see you all there, so take a look at our Virtual Winter Festival Guide and download the entry form from the link or our website.





**Deadline for Entries:** 31st December 2020

**Deadline for Groups to submit their votes:** 31 January 2021

**Results announced:** Gala Event on Friday 5th Feb 2021

### What's it about?

An online festival whereby member groups can submit a short film or image of a creative piece of work which will then be uploaded to a YouTube channel to be viewed by the membership and show cased on our Facebook page. Members can choose whether their entry is public for all to see or just available to ODN members. Entry is free. Members will be able to vote for their favourite entries and the festival will culminate in an online gala evening on Friday 5th February, which will be live streamed to the Facebook group where there will be a number of awards made recognising all sorts of achievements.

### Goals:

- To offer the chance for member groups to work on, and submit a creative piece of work whilst under local ongoing covid restrictions
- To celebrate and showcase the talents of the Oxfordshire Drama Network
- To encourage member groups to get together (virtually) to view and enjoy the work of other member groups
- Bring the membership together in a single online event to celebrate our creative achievements.
- Younger members should be encouraged to participate
- The event will be inclusive and the organisation will offer help and technical advice to any members who need it.

### Who can enter?

Member groups of the Oxfordshire Drama Network. We particularly welcome entries from Youth members.

What Content are we looking for??

We would like entries for the following categories

- One act plays/pantomimes (20-50mins)
- Short sketches with 2 or more actors (up to 20 mins)
- Monologues/Readings (1 actor)

- Song/Musical act
- Choreography/Dance/Mime
- Animation/Puppetry
- Artistic work - Painting/hand drawn scenery design/Costume design/Prop/Model- to be submitted as a jpeg or pdf image - these will be added as a slide show presentation
- Retrospective - a montage of images/footage from previous shows (10 mins max)

All should be submitted as an mp4 or .mov film file, except for images of artistic works which should be in JPEG or PDF format. (If you need any technical help, then contact us - [oxforddramanetwork@gmail.com](mailto:oxforddramanetwork@gmail.com))

### Rules of Entry

All entries must conform to the following rules:

Videos must meet standard YouTube rules (see <https://www.youtube.com/howyoutubeworks/policies/community-guidelines/>)

All submissions must be either:

- All plays should be out of copyright/Copyright free/Licensed or supported by evidence that the copyright holder has given express permission for the material to be uploaded and viewed publicly.
- Performances must conform to current social distancing and safe practices guidelines in force at the time of the submission
- All individuals appearing in the video (either by intent or otherwise) must have given their permission for their image to be broadcast to the public

Any films containing younger members under the age of 16 should be noted on the entry form as they will be added to the YouTube site with 'unlisted' links circulated to ODN member groups only for viewing purposes and will not be made public.

Music is a tricky area - you should obtain copyright clearance whenever possible - but there are ways to legally use 'some' popular music content if it is not for profit (which this festival isn't) - take a look at the following website for guidance:-

- Can I use copyright music in YouTube Videos - <https://www.safemusiclist.com/can-use-copyrighted-music-youtube/>

If you are just after some incidental music, then the YouTube Audio Library has a good selection of copyright free tracks (or a credit may be needed)

- YouTube Audio Library for copyright free music - [https://studio.youtube.com/channel/UC3Ze5zQEMGtwrbpuZ7Ngr5g/music?utm\\_campaign=upgrade&utm\\_medium=redirect&utm\\_source=%2Faudiolibrary%2Fmusic](https://studio.youtube.com/channel/UC3Ze5zQEMGtwrbpuZ7Ngr5g/music?utm_campaign=upgrade&utm_medium=redirect&utm_source=%2Faudiolibrary%2Fmusic)

The festival Committee reserve the right to withhold the submission of any entry if there are concerns that any of the above requirements have not been met

### How do you enter?

Download the form from the link at the end of this document and submit it along with a link to a downloadable film or with attached images to



oxforddramanetwork@gmail.com by 31st December. Each group can enter as many times as they like but should complete a form for each entry. If anyone needs any help with this process, please contact us.

## Voting

Once the deadline has passed, the entries will be checked by the committee and uploaded to the ODN YouTube channel and the link shared to members. We encourage all groups to get together virtually and watch the entries if possible or, in the event that we have a huge amount of entries, watch individually where you can and come together collectively to discuss the entries and vote for your favourites. It will be a bit like Eurovision style voting - there will be one voting sheet per group - where you will vote for your favourites in each category but, just like Eurovision, you will be unable to vote for your own entry/entries (Sorry!)

The membership will be voting for their favourites in each category, but the committee will bestow certificates for a number of achievements depending on the entries we get but could include things like a 'comedy moment', characterisation, technical presentation, originality and Youth awards. However, it should be said that this is less about awards but more about getting creative and having a go and celebrating what hopefully will be the end of a very difficult time with a video wall of artistic ventures by our talented members.

**Votes should be submitted by 31st January 2021**

## How do you watch the entries as a group?

There are a few ways you can watch the entries as a group - either via a virtual conferencing system like Zoom, Teams or Skype etc where one person can share their screen and play through the YouTube channel entries. Or you can set up a "Watch Party" and sign up to a free service such as "Watch2gether" (<https://w2g.tv>) - whereby you set up your own room, copy and paste the YouTube links and invite your members to watch with you and you can communicate with each other via a chat box.

All are very simple to use, though bear in mind that if you are using the free version of Zoom then you have a limit of 40 mins so may have to organise a few sessions. Again, if you have any difficulties then please get in touch and we will try and help set something up for you.

## Gala Night - Friday 5th February

Once the votes have been cast the committee will collate the results and a montage of extracts from all the entries will be put together, The Gala will be live-streamed via Zoom to the YouTube channel, where we hope that you will all join us (wearing your posh frocks or dress suits with a bottle of champagne on ice!!) as we toast the end of a terrible year and enjoy a reflection of the entries and awards in the style of the Oscars. We also hope to have an invited guest along but will confirm this nearer the time.

The entry form can be downloaded as a WORD document from ([.docx](#)):-

## To Download the Entry FORM, Click Here

Or from our website (.doc) :-

[www.OxfordshireDramaNetwork.org/files/WinterFestEntry.doc](http://www.OxfordshireDramaNetwork.org/files/WinterFestEntry.doc)

Fill the form in and email to:-

[OxfordDramaNetwork@gmail.com](mailto:OxfordDramaNetwork@gmail.com)

# Starting to Write

## How to find what you want to write about and get started.



### The Character Bio

Many actors will write stories upon stories about their characters. Who are they?

Where did they come from? What was the name of their dog in second grade? That's all great stuff for character development. So, take that same curiosity and turn it inward, on you.

Now many of you are shaking your heads, "I don't think I have an interesting enough story to tell. Ah, not so.

In all of time and all of space there is only one you. Wait, that's so important we're going to repeat that: "In all of time and all of space there's only one you!" So how can you be anything but totally fascinating? What makes you you is completely unique. OF COURSE you have something wonderful to say. Learning what that is requires just a bit of digging. And that's where the character bio is such a big help.

Here are a few questions to get you started (and the list can go on and on and on):

- What was your least favourite birthday?
- What was your favourite holiday celebration?
- Who is your favourite person?
- What was your first day of middle school like?
- What does it feel like to go onstage?

As with the stories we write to develop great characters, our lives are composed of moments. What we need to do is start asking ourselves about those moments. But we don't want to stop there. Once we've begun asking ourselves who we are, the next most important question is —

**Why?** (also known as The Character Bio 2.0) "Why?" is what drives every story, because it's the reason a character does what they do. It's the reason an audience will stay with you. It's the drive, the purpose, the guide.

That "why" question can open the door to oodles of stories. And the best part about it, it totally comes from you!

Here's an example. Let's say you took the character bio question of "What was your least favourite birthday?", and answered, "When I was ten."

That's a perfectly good answer. But if you stop there, all you've got is a piece of information and nothing to connect you or your audience to the story. However, if you add the "why," look what happens:

I'd got sick, sore throat. At the time we didn't know it, but I had a fever. But I also had a bunch of friends coming over, and my parents, always strapped for money, couldn't afford to "waste" the party. They insisted we go on with the event even though I was sick. This put an incredible strain on my dad, who was already prone to mood swings. Everyone in the house could feel the temper brewing inside him...

See how the "why" drives the story? So start with a question, but don't settle for a simple answer. Always follow with "why?"

### **Scene or Monologue?**

Now that you've mined your life for stories and provided answers that include the why, the next question is, "Where is the tension?" This will determine whether you have a monologue or a scene.

If the tension comes from outside the character, then it's a scene; if the conflict comes from inside the character, then you've got a monologue.

Let's go back to that birthday story as our example: The character mentions her dad, how he was prone to emotional blow ups. If she and her dad end up fighting and that's what makes it her least favourite birthday, then that would be a scene. The conflict is external to the character.

However, if the character kept her feelings bottled up, afraid to confront her father or maybe too sick to do so, then that would be a monologue. The tension is internal. Her battle is within herself. Or perhaps her father's moods or her illness weren't what was driving the character, it was her insecurity about her friends not liking her. That would also be a monologue.

A monologue is having the character express how they feel about whatever event is happening.

A scene is a force meeting an immovable object. Two or more characters who have something they need to say to each other.

To be clear, both are great ways to go. The question you want to ask yourself is which one most speaks to you? And then, of course, why?

### **Index Cards**

So, hopefully by now you've actually got some ideas on what you want to write. Snippets and pieces whisper in your ear. "Do this, try that." But you have no idea how to put this all together.

The answer: INDEX CARDS! (or Post-it Notes). These little rectangles of joy are a writer's saviour. Now that you've got a few ideas, put each idea on an index card. Even if the card only has the name of a character, that's something.

Eventually, what you're going to do with these cards is lay them out on the floor or wall in front of you. Read them. Study them. Some cards will seem to fit with other cards, so put those cards together. Some cards will repeat ideas. This means that there's something to that idea that keeps bringing you back. Ask yourself, "why?" (That "why" question fits in a million different ways, doesn't it?)

Who knows? You might even find you have a whole play with a group of scenes put together. The scenes might be a linear story or a group of related ideas. If we go back to the birthday party as our example, the birthday party could be the catalyst for change for the main character. Maybe she no longer wants to be controlled by her emotionally volatile father, and the play tells about what she does next. Or perhaps in the play all the girls at the party are talking about their own worst birthdays, and the play is a series of vignettes and monologues.

Monologue, scene, or play — any could make a wonderful piece of theatre. It's just a question of what story do you want to tell, driven by the "why."

### **Show Up**

Writing begets writing. There's no other way to write something but to write something. What's most important in the writing process is that you finish!

You'll hate some of the words you choose, or you'll want to turn a phrase differently, but just keep writing and moving forward. Do not go back, JUST KEEP WRITING until it's done.

The self-editing will come later, but remember you can't fix 'nothing'. So get it written down.

Once you've completed your piece, celebrate! Treat yourself to something that honours the work you've done, whether it's a nap, a Coke, or a run in the park. Whatever it is, take time to give yourself a pat on the back. Writing takes courage. Many writers talk about writing but don't actually do the writing. And you were brave enough to show up. Way to go!

### **Did you rant?**

Uff da, this is a biggie. Rants are useful things. And we highly suggest using them as a first draft. It gets the poison out, it puts on paper all the inner voices, and it lays out a problem. Life's not fair, and we get that. But then we need to do more.

### **Can you use the 180 rule?**

That is, can you tell your story from the opposite position?

Huh? What does that even mean?

It means that sometimes a story can have more impact if you champion the opposing point of view than the one you're trying to make. For example:

We have a short scene from one of our shows about a girl in high school. She's smart, pretty, has a great singing voice, and she just wants to fit in. Through the story we learn that she doesn't work to her potential because "smart girls aren't popular." So she gets mediocre grades. And if she's too pretty, other girls will find that threatening, so she downplays her looks and wears clothes that don't flatter her much. She's given up on her true love of singing because the other girls think she's showing off. Thematically, this poor girl is stripping herself of everything that makes her wonderful, just to fit in.

But here's the kicker. In this scene, she loves that. The fact that she wants to sacrifice herself on the altar of popularity really hits the audience with a sucker punch. We took our theme of "Don't sacrifice yourself to fit in," and turned it 180 degrees. Opposites can be a very powerful message delivery system.

### **Can you write the scene from somebody else's point of view?**

Sometimes the most effective tool a storyteller has is to simply tell the tale from someone else's perspective. In our example above, can you tell the same story from the point of view of the girl's mother, or Brother, or one of the popular girls?

Is it relatable?

Intellectual concepts and mind-bending plots are awesome, but unless you're Tom Stoppard, it's really hard to make those entertaining. There's an old adage in screenwriting: "Nobody cares that your characters cross the bridge. What we care about is how they feel about crossing the bridge." And that is the core of all writing. Emotions are everything.

Student writers tend to focus on lists. They list the things that make them angry, instead of talking about why it makes them angry, or even more importantly, how that anger affects their real lives. Telling the audience you're afraid of Covid is relatable. Most people are. But telling how you're afraid because you're scared of losing your grandma to Covid, showing what she means to you, what you fear your life will be without her — now you have a personal story everyone can relate to.

In order to stay relatable and put the right focus on the emotions, you might try one of the above two tips or try a different perspective. Instead of talking about how afraid you are of losing Grandma, can you make this a comedy piece of donning protective hazmat gear including gloves, facemask, and goggles, while dousing yourself with sanitizer, all in an effort to spare Grandma from Covid! That's something we can all relate to! We've all had to mask up, glove up, sanitize up. Taking this to the nth degree is a funny

way of dealing with a very serious, sober topic, yet it very effectively communicates your fear.

So focus on emotion, not ideas. It keeps it relatable.

### **Who are you talking to?**

The person you're talking to informs what you're saying. You speak differently to your great Uncle Charlie than you do to your favourite teacher or your little sister.

Knowing who you're talking to, and just as importantly, why (there's that question again), significantly defines and shapes a monologue or scene. This information should be revealed early so that the audience has the proper context in which to listen.

### **Is there a solution?**

Pointing out a problem is fine, but you can leave a more lasting impression if you offer a solution to that problem. But here's the good news: the solution doesn't have to be practical or sane, or even appropriate. But offering a solution changes the way an audience relates to a monologue or scene.

Let's take a basic problem, like Jimmy can't get a date for prom. Okay, can be interesting, but nothing unique or necessarily memorable here. But what if the scene presented a solution? Experiment with varying the solution to change both the direction and the tone of the monologue or scene.

SOLUTION: Jimmy needs to take a long hard look at how he treats girls. (Ooh, a dramatic piece!)

Or...

SOLUTION: Jimmy needs to change everything about himself. (A slapstick comedy as Jimmy tries on new clothes, hats, new teeth, new hair. Does he even explore having his liver removed because he read somewhere girls don't like liver?)

Or...

SOLUTION: Let's get rid of all the other boys in school so Jimmy can get a date without competition.

None of the solutions has to be right, or even viable. The point here is to entertain while really making your audience think about the problem.

And there you have it. Six questions that we hope will help you inspire writers to pen and perform their own monologues and scenes. This odd, uncomfortable year is the perfect time to explore this new world. Just start writing. It doesn't have to be perfect, or great, or even good on that first draft. You can fix 'anything', but you can't fix 'nothing'. What matters is that it comes from you.

Meantime, get out there and break some legs.

An extract from *Helping Students Find Their Voice*  
By Flip Kobler and Cindy Marcus  
Pioneer Drama Services



## Kenton Theatre, Henley.

It's not been an easy time here at the Kenton, with no shows to share with you all and an uncertain future never too far away. We have been busy though, and we're extremely pleased to announce our plans to raise £35,000 through a new fundraising campaign Kenton For Keeps.

Like most theatres in the UK The Kenton Theatre has suffered financially during the COVID-19 pandemic when we had to close our doors to the public in March.

We received financial aid from the Arts Council England Emergency Response Fund, supported by the National Lottery in May but to ensure the theatre's future, we have set a target to match the £35,000 we received through our own fundraising campaign.

We are hoping our patrons will generously support us, and invest in the venue's immediate future. We want to preserve the heritage of the theatre, and keep it safe for generations to come with your help.

We have a few surprises in the pipeline over the coming months, kicking off in October with local actor to Henley and West End star Mike Sterling (The Phantom in The Phantom of the Opera). He will be hosting a live stream concert through The Kenton Theatre's YouTube channel on Friday 9 October at 7pm to support Kenton For Keeps. The concert will consist of songs and anecdotes from West End hit shows and promises to be a lot of fun.

Visit our website to see messages of support and a link where you can donate to the campaign if you are able to.

You can also donate to Kenton for Keeps by texting:-  
Text KEEPKENTON and the amount you wish to donate to 70085, for example text KEEPKENTON 10 to 70085 to donate £10. Texts cost the amount of your donation plus one standard rate message.

If you would like to show your support on social media, don't forget to use #kentonforkeeps

Our website is: [www.kentontheatre.co.uk](http://www.kentontheatre.co.uk)

## Thame Players

### Sound Upgrade Improves Audience Experience

Thame Players have made good use of time while the theatre is closed, to upgrade their sound infrastructure. Chief amongst multiple benefits is the future-proofing of the theatre's sound cabling for many years to come.

The equipment set-up for Thame Players' own productions and for visiting shows will be far more flexible, and more sophisticated sound effects will be possible. The audience experience will be enhanced

significantly because the higher-quality sound suits all hearing abilities.

Thame Players applied for a grant to South Oxfordshire District Council (SODC) and were delighted to be awarded part of the overall funds required. Adding this to income from the SO Charitable Lottery scheme, of which the theatre is a beneficiary, the sound upgrade project was given the green light and got underway!

The work has taken six months. The first stage involved pulling out old cabling and introducing new digital cabling from the sound booth to the stage, which has doubled the sound capacity and increased flexibility of use, with more cabling locations around the theatre. Additional cabling enables back projection to be run stage left and stage right, not just from the projector or from the sound booth at the rear of the auditorium. Previously there were major sound limitations for musical acts and other performances.

Chairman Mike Chester commented, "Live theatre is the ultimate audio-visual experience. Audiences want to appreciate the best that can be provided and a good sound system is an essential part of this. This sound upgrade brings the theatre's system fully into the digital age".

It would have been difficult to find enough time to undertake this time-consuming project in normal years, so, in a way, the Covid-19 lockdown has enabled some very positive improvements to be made to the theatre experience!



### Anyone for Tech Training?

Masterminding the entire project were James McCann and Wayne Gibson (pictured), and their hard work will be fully appreciated when the theatre re-opens in 2021. James and Wayne will soon be organising training sessions for tech volunteers so that they can operate the new sound equipment. They are extending an invitation to any tech students or tech professionals out there with a bit of time on their hands, who would like to get involved in operating Thame Players' state-of-the-art sound equipment, to get in touch and sign up for a training session! If you would like to join the tech team and volunteer for training on how to use Thame Players' sound equipment please contact James McCann at [james.mccann@thameplayers.co.uk](mailto:james.mccann@thameplayers.co.uk) or Wayne Gibson at [wayne.gibson@thameplayers.co.uk](mailto:wayne.gibson@thameplayers.co.uk).



**APPLY NOW WITH YOUR TEAM  
FOR ITV'S QUIZ SHOW TENABLE**

We are looking for **TEAMS** of 5 to take part in the new series of the ITV quiz **TENABLE** hosted by **WARWICK DAVIS**.

Do you and your family, friends, work colleagues or pub quiz team have what it takes to answer 'TOP TEN' list questions and take home a cash prize of up to **£125,000**?

To complete an application form, please visit **[www.tenableapplications.com](http://www.tenableapplications.com)**

**CLOSING DATE FOR APPLICATIONS IS**  
20<sup>TH</sup> NOVEMBER 2020 (subject to change)  
**FILMING IS DUE TO TAKE PLACE BETWEEN**  
24<sup>TH</sup> NOVEMBER 2020 & 21<sup>ST</sup> JANUARY 2021 (subject to change)

Applicants must be aged 18 or over and lawfully reside in the UK.

**INITIAL**

My name is April and I'm a Casting Researcher at Initial - a TV production company part of the Endemol Shine Group.

I am currently casting a new series of the ITV quiz, "Tenable", hosted by Warwick Davis and we are looking to feature a team who know each other through pantomime to appear in a special, themed, Christmas episode. In this Christmas episode, this team would appear in their full pantomime costume.

This is a really exciting opportunity for a team who share a passion for pantomime!

Tenable challenges a team of five players to step up and take on 'top ten' list questions, with the chance to take home a cash prize of up to £125,000!

Completing an application form is easy. All you need to do is go to [www.tenableapplications.com](http://www.tenableapplications.com)

The closing date for applications is 20th November 2020 (subject to change) but we would love to hear from you sooner than that if possible.

Filming is due to take place on the outskirts of London in late November / early December 2020 and applicants must be 18 or over and lawfully reside in the UK.

Please do let me know if you have any questions and I hope to hear from you soon!

ESUK Tenable,

[Tenable@initialtv.com](mailto:Tenable@initialtv.com)

## WHAT'S-ON ON-LINE

### PREVIOUS LINKS:

**Oxford Operatic Society**  
CLIMBING EVERY MOUNTAIN!  
[OXOPS in Lockdown](#)

**Oxford Theatre Guild**  
The Recruiting Officer  
<https://youtu.be/CXnLXY4SPMY>

### Didcot Phoenix On-Line!

**Shakespeare** Play Reading  
<https://youtu.be/2B1g2RbHV70> or  
[www.youtube.com/watch?v=2B1g2RbHV70](http://www.youtube.com/watch?v=2B1g2RbHV70)

**Bad Connection**  
[www.youtube.com/watch?v=EIKE7esbT-U](http://www.youtube.com/watch?v=EIKE7esbT-U)

**You are not alone**  
[www.youtube.com/watch?v=ATIOA\\_xwDK0](http://www.youtube.com/watch?v=ATIOA_xwDK0)

### Youth of Banbury Operatic Society

The Lockdown Look Back  
[www.yobos.co.uk/lockdownlookback](http://www.yobos.co.uk/lockdownlookback)

### NEW LINKS:

#### The Bartholomew Players "The Second Wave"

Nine members collaborated on "The Second Wave", our latest Zoom play. You can watch it by clicking on this link. It's a bit of fun that might amuse you over a soggy weekend. Thanks to Elaine Leggett & Steve Ashcroft for editing this final version.

[www.bartholomewplayers.co.uk/news2020](http://www.bartholomewplayers.co.uk/news2020)

also on YouTube: <https://youtu.be/twhp9VjLnzs>

#### Oxford Theatre Guild Saturday Afternoon Drama The Vampire

Oxford Theatre Guild's next online play-reading will be a little known Gothic play called The Vampire. Written by JR Planche, it is one of the first vampire plays written for the British stage and is very much the precursor of Dracula in terms of presenting the vampire as an elegant aristocrat.

Join us on YouTube at 4pm on Saturday 31 October for this perfect treat for Hallowe'en

<https://www.youtube.com/user/OxfordTheatreGuild>



# FORTHCOMING EVENTS

Covid permitting

## OXFORD THEATRE GUILD Two short Plays

OTG is staging a season of 2 short plays at the Old Fire Station in November - marking our return to live theatre-making.

### **Baggage** by Bev Clark 3rd - 7th November 2020

Sandra is doing her Christmas shopping. She is loaded with bags and waiting for the bus.



Exhausted and stressed she faints on the bench and when she wakes a bag-lady is leaning over her. Convinced she is being robbed, Sandra turns on her but then realises the scruffy woman, Annie, was trying to help.

Over a packet of chocolate biscuits, the two women start to talk and, in time, they find common ground where they can come together as friends and find hope for the future.

## **It's True. It's True. It's True**

by Breach Theatre  
10th - 14th November 2020

In 1612 Agostino Tassi went on trial for the rape of baroque painter Artemisia Gentileschi.

Based on surviving court transcripts, this powerful play dramatises the seven-month trial that gripped Renaissance Rome, and asks how much has changed in the last four centuries.

Blending myth, history and contemporary commentary, this is the story of how a woman took revenge through her art to become one of the most successful painters of her generation.

Full performance details will be available our website shortly - and please be assured that all necessary precautions will be in place to ensure that the theatre will be a safe environment for cast, crew and audience alike.

Join us for one, or both, of the productions - and celebrate another step along the road to the full return of live theatre in the county.

**Where:** Old Fire Station, George Street, Oxford

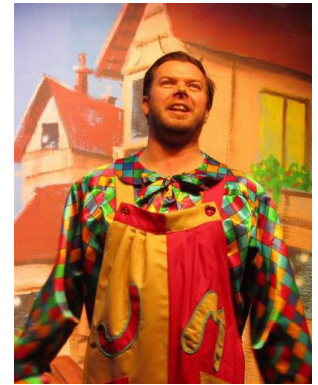
**Website:** [www.oxfordtheatreguild.com](http://www.oxfordtheatreguild.com)

## THAME PLAYERS

### **Babes in the Wood,**

Will Our Babes in the Wood Be Saved? Oh, Yes, They Will!

The story of two young children (the Babes), who, after their father dies, are abandoned deep in the forest by their wicked uncle and left to die, so that he can inherit the fortune their father left them. But his plot is foiled when Robin Hood and his Merry Men rescue them and, with Maid Marion, they return to the castle. The uncle is unmasked as the villain and the Babes get their rightful inheritance – oh, yes, they do!!



With all the ingredients you'd expect in a Thame Players' panto, with plenty of fun and jokes, music, singing and dancing, for all the family.

10 performances in January 2021 - Covid permitting!  
**If not** it will be performed in December 2021.

New members are always welcome, email:-  
[membership@thameplayers.co.uk](mailto:membership@thameplayers.co.uk) for details.

Website [www.thameplayers.co.uk](http://www.thameplayers.co.uk).

Twitter.com/thametheatre,

Facebook.com/thametheatre

Instagram.com/thameplayers

## THE HENLEY PLAYERS Saturday Sunday Monday

by Eduardo de  
Filippo

Marital misunderstandings, a lover's quarrel, and generational conflict escalate as passions flare



during the traditional Sunday dinner with family and friends. Keith Waterhouse and Willis Hall adapted Eduardo de Filippo's sparkling contemporary Italian commedia dell'arte, which looks at the trial and tribulations of a well-off family in Naples in 1959.

**When:** 24<sup>th</sup> -27<sup>th</sup> March 2021

**Where:** The Kenton Theatre, New Street, Henley on Thames, RG9 2BP

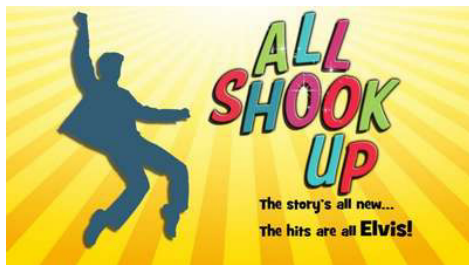
**Tickets:** will be from the Kenton Box Office 01491 575698 or online at [www.kentontheatre.co.uk](http://www.kentontheatre.co.uk)

**Website:** [www.henleyplayers.com](http://www.henleyplayers.com)

## ABINGDON OPERATIC SOCIETY

### All Shook Up

The music of Elvis Presley comes alive in All Shook Up and we're bringing it to the stage of the



Amey Theatre in April 2021. This show was originally scheduled for April 2020

Inspired by Shakespeare's Twelfth Night, All Shook Up takes us to a small Midwestern town that is thrown into a frenzy with the arrival of Chad, fresh out of prison, a good-looking, motorcycle-riding roustabout, who travels the open roads with a guitar on his back, blue suede shoes on his feet, and a song in his heart.

Repressed by their conservative mayor, the town begins to come alive once more under Chad's influence. Lovers meet, woo, pursue, and more, all in one zany night that will change the town forever.

All Shook Up is a rocking, heartwarming tale about following dreams, opening up to love, and the power of music, featuring a whole host of hit songs from the Elvis songbook, including *Jailhouse Rock*, *Heartbreak Hotel*, *Love Me Tender*, *Blue Suede Shoes*, *A Little Less Conversation*, and many more.

**When:** 13<sup>th</sup> -17<sup>th</sup> April 2021

**Where:** Amey Theatre at Abingdon School

**Website:** [www.abingdonoperatic.co.uk](http://www.abingdonoperatic.co.uk)

## COMPTON PLAYERS

### Beyond A Joke

By Derek Benfield

Jane and Andrew's pleasant country house is accident prone. Six people have already died there in unfortunate and embarrassing accidents. When daughter Sally's young man Geoff arrives for the weekend unaware of the house's reputation, he mistakenly deduces from conversational confusion that the deaths were due to sinister circumstances.

**When:** 28<sup>th</sup> April - 1<sup>st</sup> May 2021 at 7.30pm

**Where:** Compton Village Hall RG20 6NP

**Tickets:** £9, (£8 Conc) online from:-

[www.ComptonPlayers.co.uk](http://www.ComptonPlayers.co.uk) or Tel 07554 842207

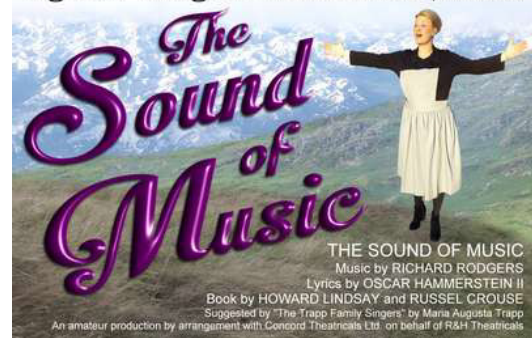


## JIGSAW STAGE PRODUCTIONS

### "The Sound of Music"

by Rodgers and Hammerstein.

Jigsaw Stage Productions presents



The story of Maria and the Von Trapp family will delight you with it's award winning score, including, 'My Favourite Things', 'Do-Re-Mi', 'Climb Every Mountain', and 'Edelweiss'.

It tells the true tale of the world-famous singing family, from their romantic beginnings and search for happiness to their thrilling escape to freedom as Austria becomes part of the Third Reich at the start of WWII.

**VENUES:-**

**The Beacon**, Wantage, Wed 5<sup>th</sup> to Sat 8<sup>th</sup> May 2021  
at 7.45pm + Matinee Sat 8<sup>th</sup> May at 2.30pm

**Tickets** £15 (£13 conc) from The Beacon:-

[www.beaconwantage.co.uk](http://www.beaconwantage.co.uk) or tel 01235 763456

**AND**

**Cornerstone** Didcot, 20<sup>th</sup> to 22<sup>nd</sup> May 2021

at 7.45pm + Matinee Sat 22<sup>nd</sup> May at 2.30pm

**Tickets** £15 (£13 conc) from Cornerstone:-

[www.cornerstone-arts.org](http://www.cornerstone-arts.org) or Tel 01235 515144

## OXFORD OPERATIC SOCIETY

### My Fair Lady

This adored musical, set in Edwardian London, tells the story of Eliza Doolittle, a young working-class Cockney flower seller. She is taken under the wing of Henry Higgins, a phonetics & linguistics professor who is determined to win a bet to transform her into a successful and respected 'lady of society'. But who will really be transformed once the bet is won?

**When:** Tue 1<sup>st</sup> Jun - Sat 5<sup>th</sup> Jun 2021.

**Where:** The New Theatre, George St, Oxford.

**Tickets:** on sale now! From:-

[www.atgtickets.com/shows/oxops-my-fair-lady/new-theatre-oxford](http://www.atgtickets.com/shows/oxops-my-fair-lady/new-theatre-oxford)



## DORCHESTER ADS

### '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 our audience right to the end!

**When** JUNE 2021 at 7:45pm DATES TBA

**Where:** Village Hall, Dorchester on Thames

**Tickets:** £10 from Dorchester Co-op or

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

**Website:** [www.dads.org.uk](http://www.dads.org.uk)

## COVID TIMES

We write and act it keeps gloom at bay  
And live our lives from day to day  
Or visit hospital ill who can tell?  
Breath into a ventilator they say  
Or germs will damage all today  
Keep your distance on your walk  
Neighbours may just want to talk  
People all alone and sad they say  
Distancing, chat to them and stay  
When it's all over we make amends  
Have coffee with our long-lost friends  
We act on stage to make us all glad  
Very soon we forget what made us sad  
Forgive the government and forget  
What in March made us begin to fret  
The sun's heat will kill all those bugs  
As we busily meet strangers for hugs  
Winter will be a time of quiet no sun  
But never forget panto and the fun  
Watch all our drama bods online  
And know dear thespians all's going to be  
FINE!!

By Sue Hadley (Author).

## 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	Peter Brazier	(Didcot Phoenix Drama Group)
Membership Secretary	Sue Tibbles	(Oxford Theatre Guild)

### General members

Mike Lacey	(Kingston Bagpuize)
Sue Hadley	(Drayton Players)
Sarah Ellner	(Kennington Amateur Dramatic Society)
Jess Ebberson	(Kennington Amateur Dramatic Society)
Teresa Miller	(Wootton Players)

N.B. We have held the AGM in Drayton for a few years now and would really like to move it around the county so that other groups don't have to travel so far. We would really like to encourage one of our member groups to host next year's AGM – the ODN will cover any hall hire expenses – so please email us if this is something you would like to do.

Email: [info@OxfordshireDramaNetwork.org](mailto:info@OxfordshireDramaNetwork.org)

Facebook [www.facebook.com/groups/1324585987569767](https://www.facebook.com/groups/1324585987569767)

Instagram: [www.instagram.com/oxfordshiredramanetwork](https://www.instagram.com/oxfordshiredramanetwork)