

# Oxfordshire Drama Network

## Newsletter



DECEMBER 2017

### EDITOR'S BULLETIN

It's interesting to note the number of back stage helpers some of the larger groups show in their programmes. Smaller groups struggle with 1 or 2 people doing everything - making the set for example. So just appreciate the talent you do have in your society when they paint beautiful scenes for example, not many people can do that.

Well it's quite a few pantos coming up, but not all.

Have a good Christmas, and don't forget to look at the words occasionally over the break if you're doing something in January!

An have a happy thespian new year.

*Mike Davies*

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

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

### Chairman's Thoughts

Our thoughts turn to the NODA Theatre Summer School Bursary 2018.

The courses are now revealed on the new NODA website.

Jacque Steadman, who you may have met at some of our ODN AGM meetings, is still chairman of our area, but they have a new Summer School director starting for next year, Sarah Osbourne.

Did you know you can apply for a NODA bursary of £300 towards the 2018 Summer School to attend the course of your choice.

You can find the bursary application form on the new NODA website, it's the same name as previously [www.noda.org.uk](http://www.noda.org.uk) If you have problems you are invited to phone 01733 374790 or email [info@noda.org.uk](mailto:info@noda.org.uk)

Of course to apply for a NODA bursary, your group must be a member of NODA, as so many of you are.

Sadly a lot of pantomimes may not be included in this newsletter as their details have not been received!

I hope you all have a merry Christmas and a happy new year.

*Deidre*

The deadline for the February issue is 22<sup>nd</sup> Jan 2018  
Contributions to [info@OxfordshireDramaNetwork.org](mailto:info@OxfordshireDramaNetwork.org)

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

#### DECEMBER

8-10 Jigsaw Stage Productions  
**Puss-in-Boots**

#### JANUARY

12 Abingdon Drama Club  
Play reading "**Flare Path**"

12-27 SINODUN PLAYERS  
**Cinderella**

12-14 Abingdon Drama Club  
18-20 **Aladdin**

15-20 Oxford Operatic Society  
**Fiddler on the Roof**

19-21 Kennington ADS  
25-27 **Beauty & the Beast**

27-28 Faringdon Dramatic Society  
Feb 2,3 **Dick Whittington**

27,28 Woodcote Amateur Dramatic Society  
Feb 2,3 **The Emperor's New Clothes**

#### FEBRUARY

1-4 Wootton Players  
**Sleeping Beauty**

8-10 Hanney Drama Group  
**Cinderella and the Velvet Slipper**

19-20 Didcot Phoenix Drama Group  
**Red Riding Hood Goes Out West**

#### MARCH

8-10 ACTS (Aston and Cote Thespian Society)  
The Farnedale Avenue Housing Estate Townswomen's  
Guild Dramatic Society Production of **MURDER MYSTERY**

15-17 The Chiltern Players  
**'Rumours'**

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## OXFORDSHIRE DRAMA WARDROBE

ODW would love to have some more volunteers to work on Saturdays. We are looking for people who would be comfortable in a customer facing role and have 3 or 4 hours to spare on a Saturday between 10am and 2pm. Although it will be great if you have experience of working with costumes, it is by no means essential as long as you have an interest in learning. We are based in Steventon



and you will need a car to get there.

Please CONTACT [odwc1938@gmail.com](mailto:odwc1938@gmail.com) if you are interested.

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## REVIEW of NODA SUMMER SCHOOL

### Courtesy of an ODN Bursary

Thanks to a bursary from the ODN, I was able to attend the NODA Summer School course on Directing Ayckbourn in July. It was a week-long residential course at a venue in Staffordshire that drew students from the four corners of Britain and, in one case, from Germany. It was tutored by the excellent Richard Stacey, an actor with many years' experience of working closely with Sir Alan Ayckbourn himself.

The course was full of highly useful and practical guidance on the best approaches to directing Ayckbourn plays, with daily opportunities to put them into practice in workshops.

As well as learning the craft, the Summer School brought me into contact with many other kindred spirits: some highly experienced; others, such as me, beginners at directing.

In November, I had the chance to put what I'd learned to use in a production of Alan Ayckbourn's Absurd Person Singular for Drayton Players. The advice I'd gleaned from the course proved invaluable. I was gratified that four members of the Summer School course travelled many miles to see our production, an experience they all enjoyed.

So thank you ODN for a wonderful opportunity.

Mike Lord

## CASTING

### ABINGDON DRAMA CLUB

#### Auditions for spring play

Date: Tuesday 23rd January - 7.30pm

The casting date for our spring show has been set for Tuesday 23rd January - 7.30pm in ADC clubhouse in Abingdon.

The play is a new piece written about WW1 to commemorate the centenary of the ending of the war later next year. It is called "A More Perfect World" and is written by Tony Green (previously "Another Man's Eden" and "Thou Shalt Not Suffer").

The production is in the 2nd week of April - 11th to 14th - in the Unicorn Theatre.

Email: [abingdondramaclub@gmail.com](mailto:abingdondramaclub@gmail.com)

Website: [www.abingdon-drama-club.com](http://www.abingdon-drama-club.com)

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## THAME PLAYERS

### AUDITIONS

#### Murdered to Death

Written by Peter Gordon and directed by Adam Hurst  
Auditions are Wednesday 10th January 7.45pm at The Players Theatre, Nelson Street Thame.

Performances 8th to 12th May 2018 at 7.45pm

It is a spoof comedy with a Jane Marple character, an Inspector Clouseau character, fake accents and the poor Police Constable who gets shot - twice. Who dunnit? The colonel, the butler? Fabulous fun all round and sure to have the audiences rocking in the aisles.

Cast consists of 5 males, 5 females, assorted ages.

**Mildred** - Late fifties. Moderately wealthy owner of Bagshot House.

**Dorothy** - Mildred's niece. Late twenties and slightly simpering..

**Bunting** - The butler. Sixties. Pedantic and rather creepy.

**Colonel Charles Craddock** - Early sixties. Dresses in tweeds. Confident but blustering.

**Margaret Craddock** - The long-suffering but acerbic wife of Charles.

**Elizabeth Hartley-Trumpington** - Mid twenties. Attractive and stunningly dressed. Very high society.

**Pierre Marceau** - A french art dealer in his early thirties. An exaggerated French accent.

**Joan Maple** - A spinster in her sixties. Amateur sleuth.

**Constable Thomkins** - Young, bright uniformed village policeman.

**Inspector Pratt** - Inept, posing and clumsy.

We can play around with ages as long as the relationships work.

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

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## LOVE TO SING?

**WSMC** will be starting rehearsals on 10th January for their next concert 'Songs from Films'. All singers are welcome. After our Xmas break we'll be back to meeting every Wednesday, 7:30-10pm at the Wantage Methodist Hall. Come along and have a go. No auditions to join and no obligation. Visit our website for more details ([www.wsmc-music.co.uk](http://www.wsmc-music.co.uk)) or hear highlights from our recent concert on our Facebook page:- [www.facebook.com/wsmc.music/](http://www.facebook.com/wsmc.music/)

## REVIEWS

### ABINGDON DRAMA CLUB

#### Portia Coughlan

It is a measure of the ambition and expertise of Colette Lardner-Browne and the Abingdon Drama Club that its members have pulled off a highly successful production of a play as challenging as Irish playwright Marina Carr's Portia Coughlan.

The play opens with Portia herself, drunk at ten in the morning, and her well-meaning husband Raphael; they are exchanging vicious recriminations. It is Portia's thirtieth birthday, and Raphael has bought her an expensive bracelet which she contemptuously spurns. This is perhaps the first challenge of the play: Portia is very hard to love, and the audience's sympathy is initially with Raphael, played with complete conviction by Tony Green. But it soon emerges that Portia is not only disturbed and haunted, but actually damaged, by the death of her twin brother Gabriel, who drowned himself on their birthday fifteen years ago.

Laura King as Portia carries the play, her grief, despair and bitterness holding the audience spellbound as her speeches gradually reveal the



terrible truth about her brother's death, and their obsessive and destructive relationship. King is supported by a very strong cast of very strong women characters. Portia's mother Marianne (played by Lynne Smith) is herself bearing the burden of bereavement, and Smith movingly enacts her sadness and incomprehension in the face of her daughter's behaviour. Marianne's evil mother-in-law (cleverly and compellingly played by Fiona Tracey as both hilarious and horrible) nurses ancient grievances against her in-laws and a comical partiality for the singing of 'Count' John McCormack. Portia's aunt, Maggie May, the prostitute with a heart of gold, is beautifully done by Lissy Coppock (and hats off to the wardrobe supremos for all those marvellous leopardskin prints and fishnet tights!); Charlie Griffiths makes the most of Portia's loyal friend Stacia.

The male characters, without exception failed, flawed or inadequate in one way or another, present another challenge to the actors, who nevertheless provide the audience with some memorable and sharply-honed cameos: not only poor Raphael, so inadequate in the face of Portia's unhappiness, but also Maggie May's mousy, fastidious husband Senchil

(not born, but knitted on a wet Sunday, according to the raucous Maggie), played by Richard Wilson; both characters - like Portia's long-term but unregarded lover Damon, played by Michael Ward - could seem merely pathetic if handled with less skill and sensitivity. Portia's father, Sly Scully, is vividly portrayed by Kieran Pigott as a blusterer completely out of his depth in the emotional entanglements of his family's dynamics and the shallowly flirtatious cowboy barman Fintan Goolan is brought to more complex life by Zoltán Köllö. And finally, every member of the cast deserves congratulation for maintaining wholly credible Irish accents throughout.

The atmosphere of the play swings abruptly between dark malice, soaring lyricism and broad comedy. This production manages such shifts beautifully. Laura King



delivers an impassioned paean to the River Belmont which so dominates Portia's psyche as she almost sings how she has watched it throughout all its moods and seasons; this is an unforgettable high point in the production. Its power is greatly aided by the mesmerizing backdrop, shimmering and rippling like the river itself, and the clever split stage perfectly accommodates Carr's mercurial succession of short scenes. The ghostly appearances of the dead twin Gabriel (Cameron Burne) are extremely well done, with evocative and chilling musical sound effects, and the scene in which a body is retrieved from the River Belmont is a genuine coup de theatre at which the audience actually gasped. The quieter funeral scene, with Portia's colourful family all dressed in black, carefully grouped like a Victorian photograph, will stay with me for a long time.

So, strong performances, imaginative production values, and a challenging play: one could not ask for more. This was a production to remember.

Heather O'Donoghue

## COMPTON PLAYERS

### Richard III

Compton Players celebrated their Platinum Jubilee with an engaging production of Shakespeare's Richard III. The efforts of the entire cast and crew came together to make this a very special production, from the well thought-out staging and effects, to the historical detail of the programme. A long-time ambition for director Helen Saxton, she absolutely fulfilled her aim of bringing out the many different sides of such a well known historical villain and creating an enjoyable, entertaining and thought provoking play.

Peter Watt relished the role of Richard III, portraying his scheming and cruelty with glee. It was a mesmerizing performance, made richer by



setting the action in the middle of the hall, where Richard could engage with audience members and draw them into the story. The direction and use of lighting and sound came into its own during the ghostly scenes preceding the battle, and the battle itself, which was skilfully thought through to bring drama without bustle and chaos.

The classic lines from Richard III can sometimes be a bit of a cliché, but in this production they were delivered with great drama and effect, as much a product of the actors as the staging.

Other notable



performances included Robin Hawkins, playing two quite opposite roles very well, from the ailing King Edward IV to eventually victorious Earl of Richmond. Liz Saxton gave menace and foreboding to the role of Queen Margaret, her warnings and prophecies echoing around the room, and Dave Hawkins as Buckingham found his comeuppance as he schemed alongside Richard III to take the throne. It was a great portrayal of the character, from his initial deviousness to his ghostly despair.

There was also a fantastic cast of young people bringing the children's roles to life, including Ava Pearce, Elliot Jones, Alfred Morris, Cameron Pearce and Archie Saxton. They all did brilliantly, and it looks like they will ensure the future of the Compton Players for the next 70 years as well!

Jennifer Collins

## FARINGDON DRAMATIC SOCIETY

# Cider with Rosie

### A Feast for the Imagination

By any standards it was a brave decision by Faringdon Dramatic Society to stage 'Cider with Rosie' featuring countless characters with ages ranging from starting school to 'fetch the doctor.'

The book written in 1959 by Laurie Lee was translated into a play by James Roose-Evans in 1963.

FDS's production ran between 9th-11th November in the local Junior School, but any similarity to the school play stopped there.

The performance was staged in the 'nearly round' with no set and of course any who knows the book will know there is no plot either. It is a series of vignettes of Lee's early life in the village of Slad in Gloucestershire during his early life just after the First World War.

Where to start? Director Debbie Lock used her space well transforming the area into an imaginary cottage, schoolroom, fairground, char-a-banc, the list is endless.

A narration accompanies the proceedings throughout, and FDS veteran Dave Headey provided this with some style. His diction and delivery was faultless and as for remembering

ODN website: [www.OxfordshireDramaNetwork.org](http://www.OxfordshireDramaNetwork.org)

that amount of dialogue, if I had a hat I would have not only taken it off but also thrown it across the room. We are talking about a two-hour production interspersed throughout with lengthy and witty monologues from memory-man Dave. An incredible and professional performance if ever I saw one, and I have been involved in Am Dram for over 45 years.

Sarah Vernon took on the part of Lee's mother and easily convinced us she was the slightly dotty but otherwise excellent single parent to Laurie and his siblings, his father having ran off years ago.



If I'm being picky, it was a pity in the narrative we are told Laurie slept with his mother enveloped in her bare arms, but Sarah sported long sleeves. Also as she boarded the virtual bus she talked about her hat being askew, but wore no hat. Tiny niggles perhaps but nevertheless worth a comment. This is not to reproach a superb performance by Ms Varnom.

As for Laurie Lane playing the young Laurie Lee, what can I say? Nine years old and giving his all in front of an audience of a hundred plus with total confidence and clearing enjoying his role, a star is born methinks.

The myriad of young people who had parts in this production all deserve credit but there are too many to mention, but I can tell you there was not a dud amongst any of them. It was a treat to see youngsters performing so well and enthusiastically.

All the cast held their rural Gloucestershire accents well. There were times when the volume faded as playing in the round the actors periodically had their backs to you and their lines drifted away in the ether of the large school hall, but generally it wasn't a problem.

Leo Thrower, who again provided a convincing portrayal of the adolescent Lee, played Laurie as a teenager. The poignant scene drinking the cider with Rosie was particularly touching.

The lighting plot was exemplary. Nice touch as the lights rose slightly as each imaginary candle was lit. The lighting also brought to life the lightning storm, the changing of the seasons and the scene with the crone in the field of flowers.

The lighting crew excelled in particular in the scene where the day-tripping villagers ride the horses on the carousel, pure genius. Congratulations to Ian Chandler, Gary Bates and Steve Greening.

The only downside to this production for me was this. The play is set in the round as mentioned, however the second half featured much action and talk on the stage. With the way the seating was laid out this meant it was eyes right for the audience from where I was sitting, and due to the juxtaposition of the audience you couldn't see through them and could therefore only hear what was going on. This was besides getting a crick in the neck. A small but valid point in otherwise an excellent and judging by the audience reaction, successful production from this talented Group.

Lance Bassett



## DRAYTON PLAYERS

### Absurd Person Singular

Towards the end of the first act of Absurd Person Singular we see poor Jane Hopcroft (Georgia Alston) frantically trying to get the attention of her unnoticing husband through the closed French windows of her own kitchen, and that complete failure of communication between husbands and wives is one of the themes that run through this dark comedy: the singleness alluded to in its punning title. Perhaps the attitudes of the husbands - the domineering Sidney Hopcroft (Jim Cottrell), the callous (and incompetent, it turns out!) architect (Adi Sheward-Himpson, suitably brash and breezy), and the supremely oblivious bank-manager (David Fardon) - seem even more appalling now than 45 years ago when the play was written, but they were never likeable characters; only by comparison do the wives evoke some sympathy, though they too have the exaggerated quality of caricatures.

But caricatures are funny, and there was plenty of laughter in Drayton Village Hall as the three successive Christmas parties ran their tortuous courses.

Part of Ayckbourn's comedy revolves around class, specifically the middle class, and the attitudes of the three couples whose relative status shifts between each act.

The three kitchens are supposed to reflect the ascending class ladder, culminating with the banker's mansion (though he can no longer afford to heat it), and here a small amateur company is handicapped by



lack of backstage resources and the limitations of a village hall stage. The kitchens did look different enough, with cunning redeployment of the same items, but when the banker's wife (played by Janie Eyre-Brook with impeccable poise and timing) has drawn attention to the Hopcrofts' humble cupboards in act 1, it's disconcerting to find exactly the same cupboards in the architect's supposedly more stylish flat in act 2. In that act, the now assertive Hopcroft dismantles the sink while his newly confident wife cleans the oven, all beautifully managed amongst their dialogue by Jim and Georgia, leading up to her - inevitably - soaking him; but in act 1 the impressive sound-effects of the downpour outside were not matched by any soaking in Mrs Hopcroft's appearance, which betokened nothing more than a light shower.

There are other difficulties with a stage more or less at eye-level for an audience seated on the flat: tables (or even a large radio) or just an actor's body can easily block out some of the audience's view of the details of action upstage, so that in act 2 - for example - not all of the 5 or 6 attempted suicide methods of the architect's depressed wife (magnificent grim determination from Drayton veteran Mirja Boyd) were made clear enough. Overall



however first-time director Mike Lord coped well with the challenges of this technically demanding play, and his actors and support team did him proud.

Although the play culminates in the desperate jollifications orchestrated by the triumphant Hopcrofts, with the others literally dancing to their tune, I thought the peak of this painful comedy came at the end of intricately constructed act 2, when the failed suicide, not having spoken a word, begins lugubriously to sing The twelve days of Christmas, and the others gradually join in - a strangely sublime moment.

Edmund Bennett

## BANBURY OPERATIC SOCIETY

### Half a Sixpence

If you thought you'd seen this musical many times before, think again. From the very start it is different, as Arthur Kipps narrates and we see the young couple meeting and sharing the half



sixpences. Gone are some of the more boring songs, replaced with new or updated versions, and some scenes changed location. We even had a cricket match played (with invisible balls) on the very narrow peninsular (about 2 feet wide!) around the orchestra!

Apart from that, the story is the same, and BOS are lucky to find Will Dyson who carried the lead role absolutely brilliantly. No mean feat as he's on stage most of the time

He was well supported by a very talented cast, and chorus, particularly the shop lads, also Ann and Helen Walsingham

Excellent use of the peninsular, particularly whilst the scenery was changed at the back. Well done to director Janet Bishop.

A very entertaining evening.

Mike Davies

## ABINGDON OPERATIC SOCIETY

### Sister Act

Wow what a show, and what a gal in Tara Melia Hunt, who sang & danced brilliantly, and looked stunning. There were many other great voices in the cast as well.



The 3 gangsters, lead by Kevin Pope, sang well and did some wonderful routines (ok one of the wigs looked silly, but they were supposed to be the comedy trio!)

Ann Turton made an excellent Mother Superior and John Wilkes played Monsignor O'Hara with a delightful sense of humour, and what a great supporting chorus (mostly ladies as nuns!).

The scenery was cleverly simple, with walls sliding across to create different scenes - very effective.

A very enjoyable evening, well done to director Joy Skeels.

Mike Davies

# FORTHCOMING EVENTS

## JIGSAW STAGE PRODUCTIONS

### Puss-in-Boots



#### A Traditional Pantomime

Swindled out of his rightful inheritance by his older brothers, Peter is left with only a handful of coins and the old mill cat.

However the fairies work their magic and transform the cat into a walking, talking 'Puss in Boots'!

With the help of his magical cat Peter rescues the beautiful Princess from the clutches of the evil Creepmouse and, for Peter, life will never be the same again.

Join us in Panto Land for this well loved tale of 'Puss in Boots' – a wonderful start to the festive season for all the family.

#### When & Where:

Friday 8th Dec 7.30pm, Grove, Old Mill Hall,  
Sat 9th Dec 2.30 & 7.30pm, Grove, Old Mill Hall,  
Sun 10th Dec 2.30 & 7.30pm, Drayton Village Hall,

**Tickets:** £7 (£5 conc) Buy 9 get 10<sup>th</sup> free

From 01235 767509 or from

Brett's pharmacy in Grove

Vickers Hardware Store, Drayton

## ABINGDON DRAMA CLUB

are having a **play reading** on Tues 12th December – "Flare Path" by Terrence Rattigan - 7.30pm in ADC clubhouse in Ock St, Abingdon  
[www.abingdon-drama-club.com](http://www.abingdon-drama-club.com)

## SINODUN PLAYERS

### Cinderella

Well-loved tale of downtrodden Cinders and how she meets her true-love Prince Charming with the help of Buttons and a host of characters that include Fairy Godmother Miss Mabb, Prince's butler Dandini, Lucius, the ex Demon King of Pandemonium and robots Cookomatic, Butlomatic, Cleanomatic.

**When:** January 12-27 2018.

**Where:** Corn Exchange, Wallingford

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

**Tickets:** [www.CornExchange.org.uk](http://www.CornExchange.org.uk)

## ABINGDON DRAMA CLUB

### Aladdin

By Joe Graham

When street urchin Aladdin frees a genie from a lamp, he finds his wishes granted.

However, he soon finds that the evil has other plans for the lamp -- and for the Princess.

Can Aladdin save the Princess and his love for her after she sees that he isn't quite what he appears to be?

**When:** Fri 12th Jan - 7.30pm

Sat 13th Jan - 2.30pm & 7.30pm

Sun 14th Jan - 2.30pm

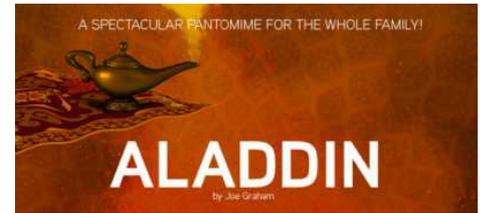
Thurs 18th Jan - 7.30pm

Fri 19th Jan - 7.30pm

Sat 20th Jan - 2.30pm & 7.30pm

**Where:** The Unicorn Theatre, Abbey Buildings, Checker Walk, Abingdon.

**Tickets:** information will be available in late November - visit [www.abingdon-drama-club.com](http://www.abingdon-drama-club.com)



## OXFORD OPERATIC SOCIETY

### Fiddler on the Roof

Fiddler on the Roof is an enduringly popular show that's been celebrated across the globe.

Featuring hits such as If I Were A Rich Man, Matchmaker and Sunrise Sunset, it beautifully captures and comments on vital themes, while also demonstrating plenty of heart.

The story follows Tevye, a poor Jewish milkman who lives in a small Ukrainian village with his wife and five strong minded daughters. But as a rapidly changing world threatens to displace them, is all their squabbling for nothing? OXOPS' production is sure to be filled with gorgeous song and strong performances from some of Oxford's best non-professional performers, demonstrating the ever-relevant nature of this timeless classic.

**When:** 15 - 20 January - 7:30pm + Sat 2:30pm

**Where:** Oxford Playhouse

**Website:** [www.OxfordOperatic.org.uk](http://www.OxfordOperatic.org.uk) for tickets.



# KENNINGTON ADS

## Beauty & the Beast

by Lorraine Mason

Our tale begins as a vain and selfish prince is transformed into a hideous beast by the wicked fairy Demonica. As with most fairy tales, only true love can break this spell, but who could ever love a beast? Enter Beauty with her madcap family and a whole host of silly characters. Filled with catchy tunes, colourful costumes, and a little nod to Disney, be our guest for a show you won't want to miss.



**When: January 2018**

Friday 19th - 7.30pm

Sat 20th - 2pm & 7.30pm

Sunday 21st - 2pm

Thursday 25th - 7.30pm

Friday 26th - 7.30pm

Sat 27th 2pm & 7.30pm

**Where:** Kennington Village Centre

**Tickets:** £6 for first night,

then: £10 adults, £8 conc, & £30 for a family of four.

**Box Office:** 01865 739025 or email

boxoffice@kenningtonads.org.uk

**Facebook:** www.facebook.com/KenningtonADS.

# FARINGDON DRAMATIC SOCIETY

## Dick Whittington

A pantomime by Peter Webster

Dick and his cat Calico have arrived in London Town seeking to make their fortunes, only to find that they are not at all welcome as the locals are very suspicious of strangers. However, Alderman Fitzwarren's adopted daughter Alice persuades her father to give Dick a chance by giving him a job, much to Fitzwarren's wife Phobia's displeasure. Calico is also taken on to help Tapioca Dripping, Fitzwarren's cook, keep marauding rats out of her pantry...



This will be the debut production of a brand new pantomime written by our own Peter Webster.

**When:** 27 & 28 Jan, 2 & 3 Feb 2018

**Matinées:** 2:30pm **Evenings:** 7:30pm. **Doors:** 2 & 7pm.

**Where:** Faringdon Junior School, Oxfordshire

**ODN website:** [www.OxfordshireDramaNetwork.org](http://www.OxfordshireDramaNetwork.org)

**Tickets:** Adult £8. Child (under 16) £6

**Tickets online soon:** [www.faringdondramatic.org.uk](http://www.faringdondramatic.org.uk)

or from Tuesday 2nd January from The Gifted Magpie, 6 London Street, Faringdon.

WOODCOTE AMATEUR DRAMATIC SOCIETY

## The Emperor's New Clothes

Based on the story by Hans Christian Andersen

The Emperor is so exceedingly fond of new clothes that he spends all his money on being well dressed. He cares nothing about reviewing his soldiers, going to the theatre, or going for a ride in his carriage, except to show off his new clothes. He has an outfit for every hour of the day, and instead of saying, as one might, about any other ruler, "The Emperor is in council," here they always say. "The Emperor is in his dressing room."



However, the Emperor is running out of cash and demands his son marry into money to keep him in the lifestyle to which he has become accustomed. Alas the options are not all they seem.....

Come along and see what happens when the Emperor engages two new costume designers who promise him the most magnificent suit of clothes ever!

**When:**

Saturday 27th January 2.15 pm & 7.30 pm

Sunday 28th January 2.15 pm

Friday 2nd February 7.30 pm

Saturday 3rd February 2.15 pm & 7.30 pm

**Where:** Woodcote Village Hall

**Tickets:** phone the Box Office 01491 680573

**Email:** wadsboxoffice@gmail.com or

**Website:** www.woodcotedrama.co.uk

WOOTTON PLAYERS

## Sleeping Beauty

by Alan P Frayn

An up-to-date version of the traditional Pantomime, suitable for all the family.



The Wootton Players have a very good record of producing Pantomimes so please buy tickets early to avoid disappointment.

**When:** Wed 31st Jan to Friday 2nd Feb. at 7.30pm

Sat 3rd Feb at 2.00pm and 6.30pm.

**Where:** Wootton & Dry Sandford Community Centre  
**Tickets:** Adults £8 (conc £6).  
Wed & Thur ALL tickets £6  
From: Ticketline: 01865 390555 or Wootton Co-op.  
All proceeds from Wednesday to 5 local charities.

## HANNEY DRAMA GROUP

### Cinderella and the Velvet Slipper

by Peter Nuttall

Cinderella as you have never seen it before! Yes we have the Ugly Sisters, Prince Charming, a Magic Godmother, etc. BUT.....(if you want to know what the *but* is, you will have to come and see it!)



**When:** Thu 8 – Sat 10 Feb. At 7.30pm, + Sat 2.30  
**Where:** Hanney War Memorial Hall  
**Tickets:** £8, (Saturday 2.30pm all tickets £6)  
Available from Jan 6th, from 01235 868780, or email: karongray99@yahoo.com

## DIDCOT PHOENIX DRAMA GROUP

### Red Riding Hood Goes Out West

by Jackie Staite

Red Riding Hood Goes Out West is a new telling of the Red Riding Hood tale set in the American West. Red Riding Hood, an independent-minded English girl, arrives in the town of Not Very Big Boulder to save Grandma from the outlaw, Bad Bart, and his incompetent sidekick, brains. Bad Bart wants to buy Grandma's home for a pittance as there is 'gold in them thar hills!'.

Red manages to foil his plan. In desperation, Bad Bart hires Big Bad Wolf, an Indian brave with a villainous reputation, to kill Grandma, leaving Bart able to claim the island as his own. But help it at hand in the form of the Lone Ranger Tonto – or it would be if the Lone Ranger were more competent and less vain! Red Riding Hood, the children and Tonto save the day.



ODN website: [www.OxfordshireDramaNetwork.org](http://www.OxfordshireDramaNetwork.org)

**When:** Fri 19 & Sat 20 Feb - 7:30pm + Sat 2.30pm  
**Where:** Didcot Civic Hall  
**Tickets:** £9 (£5 Concs) Family ticket £23  
Discounts on group bookings of 10+  
From Didcot Civic Hall, or online at  
**Website:** [www.DidcotPhoenixDrama.co.uk](http://www.DidcotPhoenixDrama.co.uk) or  
**Email:** [DidcotPhoenixDrama@hotmail.co.uk](mailto:DidcotPhoenixDrama@hotmail.co.uk)

## ACTS (ASTON AND COTE THESPIAN SOCIETY)

### The Farndale Avenue Housing Estate Townswomen's Guild Dramatic Society Production of MURDER MYSTERY

A Murder Mystery

Every drama group has experienced the horrors of what can go wrong on opening night, and the ladies of the F.A.H.E.T.G. Dramatic Society are no different, with the possible exception that almost everything that could happen does!

The scenery collapses, cues are missed, lines forgotten, and the sound effects take on a strange note at times, as the ladies present their ambitious evening's entertainment with the cunning whodunit, "Murder at Checkmate Manor". And just in case the audience should get bored, there's a Film and Fashion Show and Murder Mystery Quiz, complete with a Prize!

**When:** 8 - 10 March 2018 - 7:30pm  
**Where:** Aston Village Hall, ASTON, Nr Bampton, OX18 2DU.

## THE CHILTERN PLAYERS

### 'Rumours'

a farce by Neil Simon.

Three couples, each with problems, arrive at the Home Counties home of their friend Charley, a prominent Government official, for a twentieth wedding anniversary; to find that their host has just shot himself through his ear lobe; and his wife is nowhere in sight. The evening descends into classic farce as confusions and mis-communications mount.

**When:** Thursday 15th to Saturday 17th March 2018  
Doors are open 7.30pm for a 8.00pm start.

**Where:** Peppard Memorial Hall, Gallowstree Road, Peppard Common, RG9 5JA.

**Tickets:** £9.00 each from 0118 972 2632, or 'Occasions' in Sonning Common, or [chiltern.players@yahoo.co.uk](mailto:chiltern.players@yahoo.co.uk)

