

Oxfordshire Drama Network

Newsletter



AUGUST 2025

EDITOR'S COMMENTS

Dear fellow thespians,

This issue is a bit late as we wanted to include the review of the National Drama Festival. All the plays being performed had won awards on the festival circuit in the past few months.

August is a quiet month for amateur theatre, but Banbury's youth section is performing *Les Miserable* (School's version), with a week's Summer School style rehearsal. I'm always amazed at how good some of these youth groups are!

Well I hope the rest of us have a good summer's break from rehearsing. I know I intend to!

Next issue is for October – deadline 20th Sept.

Mike Davies.



CHAIRMAN'S LETTER

Dear all,

Hope you are enjoying the summer so far. I've just returned from the National Drama Festival at the Artrix in Bromsgrove, and it was an amazing weekend with top quality performances from all over the UK and abroad alongside workshops and discussion forums – it was truly inspiring, and I've come away with so many ideas. I've written a piece about it for this newsletter (the publication of which our wonderful editor kindly delayed so it could be included), so please do take a look.

Many thanks to all the groups who performed at the years ODN festival – it was one of the best ones we've had for years and well supported by the membership. The adjudicator Sue Doherty said it was a really unique experience for her; she thoroughly enjoyed it and was so impressed with the quality of the productions.

Looking ahead, we need to make some decisions as to what we do next year due to the closure of the Unicorn Theatre for re-development. The committee will be looking at this closely over the next few months. We will be launching our Winter Festival soon – this will be open not only to Pantomimes but also to plays performed between October to end of February. Last season we had a growing number of plays enter and we hope to attract even more this season so that we can maybe divide into categories of Musical and Non-Musical. If you would like to become part of the review panel, then please get in touch.

Best wishes

Karen (Chair)



WHAT'S ON DIARY (details inside)

AUGUST

15-16 YOBOS (Banbury)

Les Miserables: School Edition

SEPTEMBER

8-13 Thame Players

People

12 Didcot Phoenix

Festival Showcase

16-20 The Sinodun Players

The Inheritance

OCTOBER

22-25 Henley Players

An Ideal Husband

30-1 Nov AmEgos Theatre

The Ladykillers

30-1 Nov Witney Dramatic Society

Bleak Expectations

31-1 Nov Jigsaw Stage Productions +
+8,9 Nov

DRACULA

NOVEMBER

12-15 HAODS (Henley)

We Will Rock You

20-23 Banbury Cross Players

ALADDIN

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Oxfordshire Drama Network Drama Festival

Many thanks to all the participating groups who performed during the Festival, and special thanks to our brilliant adjudicator, Sue Doherty, who was clearly impressed with the talent in the membership.

Also a big thank you to the Deputy Mayor, Councillor Andrew Skinner and his wife Jan for supporting us on the last evening.

The awards were presented by Sue Doherty and Andrew Skinner.

AWARDS

Best original play
award:-
Didcot Phoenix -
Calling All the Dreamers



The Punters prize:-
Sinodun Players -
Moving On

**The Colin Dexter
Rose Bowl** for magic
moment
- Abingdon Drama
Club - **Bridgers** -
awarded for Ellie's
monologue, powerfully
delivered by Alex
Jenkins.



L-R: Sue Doherty, Alex Jenkins, Andrew Skinner

Wallingford One-Act Play Festival Corn Exchange Wallingford 24th -28th June 2025

AWARDS

These were the awards presented:-

Best overall production:
Banbury Cross Players (Goodbye Charles)

ODN website: www.OxfordshireDramaNetwork.org

SP Chair's Award for runner up: Didcot Phoenix
Drama Group (Calling All the Dreamers)

Punters' Prize:

Banbury Cross Players (Goodbye Charles)

Commended Award (for the video at the end of the
play): Didcot Phoenix Drama Group
(Calling All the Dreamers)

Harris and Jones Salver for best actor: Tim Eyres,
Oxford Theatre Guild (Barbara's Wedding)

Rita Kemp Award for best supporting actor:
Natasha Anderson, Didcot Phoenix Drama Group
(Visitors)

Peter Utley Memorial Award for best cameo:
Jane Card, Didcot Phoenix Drama Group
(Calling All the Dreamers)

Susan North Memorial Trophy for special moment:
Ian Nutt, Banbury Cross Players (Goodbye Charles)

National Drama Festival

**A Weekend of Outstanding Theatre at the
National Drama Festival 2025**

By Karen Carey

I had the pleasure of attending this year's **National Drama Festival**, held at the Atrix in Bromsgrove from 30th July to 2nd August – and I can honestly say it was one of the most inspiring weekends of theatre I've experienced in a long time.

Thirteen exceptional amateur drama groups – winners of festivals from across the UK and beyond – came together to perform on one stage, and the standard was quite simply *extraordinary*. In fact, three qualified adjudicators from the Guild of Drama Adjudicators (GoDA) were in the audience throughout the weekend and all agreed: this was the **highest standard** they had seen at the NDFA and didn't envy adjudicator Tristan Marshall the impossible task of selecting winners!

As an amateur director myself – I found every single production offered something valuable. Whether it was staging, direction, character work or transition techniques, each piece gave me something to reflect on. I came away with *so many ideas* and a real sense of how much we can learn from each other when we share our work on a national stage.

While I won't attempt to review every play, a few personal highlights included:

- **"WarMind"** by Whole Hog Productions – A darkly atmospheric and imaginative adaptation of a Howard Brenton piece.
- **"I'm Home"** by Denis Burke, performed by Downstage Left (Amsterdam) – A touching and

beautifully acted original play that really struck a chord.

- **"Lemons, Lemons, Lemons, Lemons, Lemons"** by Nantwich Players – A fast-paced and flawlessly executed production that was a *masterclass* in scene transitions.
- **"Modest"** by Total Arts Community Theatre (TACT) – Visually stunning with strong ensemble work, and a worthy overall winner of the festival.

I was also particularly proud to see **Banbury Cross Players** representing Oxfordshire so strongly with their fast-paced comedy *"Goodbye Charles"*. They adapted to the larger stage with ease and earned an impressive **third place overall** – a huge achievement



in such a high-calibre field. Director, Phil Wintle earned a nomination for best director with Tristan describing the production as a 'masterclass in direction'. They also earned two other nominations for best actor (Ian Nutt) and for Technical Excellence.

Beyond the performances, the festival offered a packed programme of workshops in puppetry, playwriting, and rehearsal techniques, as well as post-show feedback sessions that were engaging and incredibly insightful. It was a brilliant opportunity to learn, connect, and celebrate the best of amateur theatre.

I genuinely believe that **anyone involved in amateur theatre would benefit from attending this festival** – whether as a participant or an audience member. If you're interested in improving the quality of your own productions, gaining inspiration, or just enjoying a few days of outstanding theatre, I can't recommend it enough.

So please, **save the date:**

Next year's National Drama Festival will take place from 30th July to 2nd August 2026 at the Atrix – and I hope to see many more ODN members there!

Mirror, Mirror, on the Stage

By Christina Hamlett

One of my long-ago theatre directors once said that playwriting is like holding a mirror up to the audience and allowing them to see both good and bad aspects of themselves. Incorporating an actual mirror onstage, however, can be a distraction at best and a literally glaring mistake at worst. While handheld mirrors aren't a problem — and can even be a helpmate if it becomes necessary to tape one's lines to the surface as a memory jogger — it's when the set calls for a large reflective piece that creativity and artful angles gets called into play.

I can think of three situations when a mirror might seem necessary onstage.

The large mirror is a necessary prop to the storyline

Sir Andrew Lloyd Weber's *Phantom of the Opera* provides the perfect example of needing **The large mirror is a necessary prop to the storyline** to use a mirror or mirrors to effectively tell the story. Early on, the large mirror in Christine's dressing room represents the thin line between sanity and madness and utilizes a half-silvered scrim which, when lit from the back, reveals the ghostly presence and, when slid to one side, invites the heroine herself to step through it. Toward the climax of the musical, the torture room mirrors are a proxy for the lead character's own shame/horror of disfigurement.

The mirror's purpose is to befuddle and confuse, like in a circus funhouse

The combination of strategically placed mirrors and strobe lights can create a dizzying effect that will keep audiences off-balance. Think of Alice tumbling down the rabbit hole or Dorothy being swept away to Oz by the tornado. Just don't use the effect for more than one or two minutes! Consider also posting a warning in the lobby for those audience members who might be sensitive to these types of optic effects.



The actors need the mirror to see what they're doing, such as applying makeup

Seriously? Acting is all about playing pretend. If they practice enough at putting on makeup and modeling clothes, they don't need a real mirror come performance time. In one of my own productions, we spray-painted a hula hoop gold, mounted it on a block, and set it on a dressing table with me sitting at the table facing the audience. In plain sight of them for the entire scene, I proceeded to do my hair and preen over my appearance.

Creating a fake mirror

In a situation like this where you just need the semblance of a large mirror onstage, keep it simple. Like the painted hula hoop, audiences don't need to see a real mirror to recognize what it's supposed to be. Even if the mirror faces the audience, a sturdy piece of cardboard shaped like a freestanding cheval mirror needs only a coating of silver fluorescent paint or aluminum foil.

Beyond this, the construction of a plywood frame and base introduces two possibilities for emulating a mirror. The first is to stretch a Mylar sheet over it and staple it as if it were a canvas. The shine reflects nicely but won't blind your audience. The second is to use two actors of the same height and build in identical costumes and have them play the mirror game in which they accurately mimic each other's moves as they face each other on opposite sides of the empty frame. Conversely, if it's a Jekyll and Hyde production, the "good" character can be horrified to see what his "bad" alter ego really looks like.

Finally, if the simulated mirror is meant to be wall-mounted, a piece of painted cheesecloth lit from the front can show what the downstage side of the room supposedly looks like; when lit from behind, it becomes a mirror into the mysterious.

Using a real mirror

At times, though, a real mirror is necessary onstage, in which case you must remain constantly vigilant to avoid uncomfortable glare and unintended reflections. Theatre audiences have come to the show to see the actors, not to see themselves staring at the stage. Nor do they want to be blinded by lights hitting the glass in all the wrong places.

There are several ways to counteract the glare an actual mirror will produce under bright lights. The first is to liberally spritz the surface with hairspray. In the absence of hairspray, you can substitute soda pop and water. The sticky bubbles will give a somewhat distorted effect but not so much as your audience will notice. Another alternative is to cover the mirror's surface with a fine piece of mesh such as window screen. Thirdly is to cover the mirror with a thin sheet of clear plastic. Depending on the size required, however, this could get pricey.

Avoiding inadvertent reflections is all about the angle of the mirror. A mirror onstage should never be set up perpendicular to the floor, nor should it be angled upward where it will catch all of the lighting. Instead, angle it slightly downward to the floor to minimize the glare. As long as there aren't any low-angle front lights or footlights, you'll be good. Yet another thing to be mindful of in dressing your set is that if mirrors are set at right angles in front of the wing space to avoid reflecting the audience altogether, make sure you're not giving them an unintended view of backstage!

All of that said, the use of real mirrors in theatre is not without its share of superstition. The most significant of these — along with the risk of breaking one by accident — is that if an actor looks into a mirror over the shoulder of a castmate and both reflections are seen, can bad luck be far behind? This clearly derives from the same sources who dissuade the use of real flowers in a production or mentioning that witchy cursed Scottish play aloud. Just take it with a grain of salt. Thrown over your shoulder, of course.

www.pioneerdrama.com

Former actress and director Christina Hamlett is an award-winning author whose credits to date include 52 books, 278 stage plays and squillions of articles on the performing arts. www.authorhamlett.com.



REVIEWS

COMPTON PLAYERS

The strange case of Dr Jekyll and Mr Hyde

Compton Village Hall, 14th June 2025

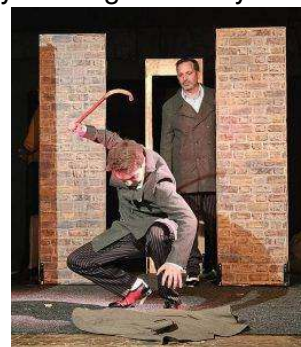
This clever adaptation by Pete Watt of Robert Louis Stevenson's dark novella; *The Strange Case of Doctor Jekyll and Mr Hyde* was brilliantly directed by the writer. The stylized set was very ingenious, with atmospheric lighting and very flexible, as it was being used for festival entries.

Although this production was set in the 1970s, it was not immediately obvious why, but it somehow it worked with the political situation, the setting the costumes and the music. Dr Jekyll (Pete Watts) was played skilfully, demonstrating the calmer side of the two characters. Jekyll's alter ego, Edward Hyde was played equally brilliantly by George Buckland. He was evilly convincing and the portrayal of Jekyll's sexually repressed, murderous, darker side was interpreted very well. The mirror scenes between Jekyll and Hyde were particularly impressive, representing both sides of Jekyll's character and drawing on the considerable acting skills of both. Gabrielle Utterson, reserved and morally upright lawyer was a friend of Jekyll, as well as him being one of her clients, was played very strongly by Helen Saxton, who gave a spirited and convincing performance throughout.

Erica Enfield (Hollie Genevieve), related to Utterson, was a very good, confident narrator throughout. In particular, the happenings she witnessed, by a run-down house in a seedy part of London. How a young woman was trampled by Hyde, who subsequently paid a large sum of hush-money to the girl's family.

Later Hyde is seen beating Sir Danvers Carew to death with a cane which broke in the attack. The broken cane was subsequently recognised by Utterson, as belonging to Jekyll. This violent scene was particularly effective using a coat to represent the victim.

The landlady (Christine Moore) was stoically reluctant to give access to Jekyll's flat to Utterson, until it was explained to her that she has the police with her. Her performance was strong and believable, demonstrating her loyalty to Jekyll. Inspector. Newcomen of Scotland Yard, played solidly by Philip Prior, but could have been a little more forceful, is joined by Utterson after the



violent murder of Sir Danvers Carew. They explore Hyde's loft and discover evidence of his depraved life. Dr Hastie Lanyon (played very effectively in a wheelchair by Eric Saxton) a longtime friend of Jekyll, is the first person to discover Hyde's true identity. Lanyon gives Utterson a letter from Jekyll who has also changed his will, making Hyde the sole beneficiary in the event of Jekyll's death, or disappearance. Polly Poole, ably played by Caroline Edwards, also was close and loyal to Jekyll. Together with Utterson, they forcefully break into his laboratory, only to realise their worst fears.

The transformative potion scenes were well handled, together with the eventual suicide. There was extremely good interplay between Jekyll and Hyde in the final scene.

The play had good flow and a good variety of pace, particularly as the entire cast were on stage all the way through. Although the storyline was hard to grasp at the start, the competent cast soon brought the whole grisly tale to life.

An accomplished production, with a talented cast, which was appreciated by a full house.

Congratulations to all and good luck for the forthcoming festivals.

Nigel James.

WYCHWOOD PLAYERS

Murdered to Death, by Peter Gordon

Audiences enjoyed fun evenings of who-dunnit, why-dunnit, courtesy of the Wychwood Players from 1st to 3rd May with the excellent performances of *Murdered to Death*, a play by Peter Gordon. A classic, Cluedo-esque tale of a group of misfits who find themselves in a country house in the midst of a murder mystery. Intrigue, love, murder, deception - all the ingredients needed for a wonderful ride and the Players did an exceptional job of bringing all the elements to life.

The one room staging allowed for quick character turnarounds and was beautifully decked out and authentic. Excellent work from both the



Production team and the crew behind lighting and sound with warm hues illuminating the cast and crisp sound cues - especially the gun shots which made everyone jump for cover!

On stage, the casting was spot-on with all members effortlessly embodying their respective characters with not a beat missed by anyone. Congratulations should go to Alice Spiers for her directorial debut and for handling the action so well. This was clearly an example of the power of a brilliant ensemble piece, but special mention

should go to both Joanna McKerlie and James Dixon for their superb performances. Joanna's Miss Maple carried an air of Julie Walters about her performance, and James' bumbling Inspector Pratt had shades of John Cleese in places. All other characters were equally brilliant and easily navigated the challenges of having accents, wigs and props to deal with! Bravo to all involved and well done!

WYCHWOOD PLAYERS

Murder Mystery Evening :

Full Bodied 28th June 25

Super sleuths and would-be detectives enjoyed a splendid murder mystery event, "Full Bodied", held at the New Beaconsfield Hall on June 28th.

Written and created by Gareth Meager, the mystery centred around a 30th Anniversary celebration for the Silverwood Wine Company, closely watched by rival winemakers, Turners.

Whilst enjoying a delicious supper of gnocchi baked with cream, Brie, honeyed figs and hazelnuts followed by freshly made Eton Mess, guests were entertained by the actors who performed a series of short scenes to reveal rivalries and betrayal amongst the family and locals involved with the two wine businesses.

Armed with evidence packs and the revelations unfolding before them, the audience were invited to judge for themselves who committed the final crime when one of the family was murdered, competing table by table and with a prize for the winning team.

A change from the usual productions, this participatory drama gave everyone a chance to be involved and it was a delightful opportunity for the seasoned Marples and Sherlocks among the audience to test their skills!

Performed admirably by Will Gofton, Sarah Gilbey, Simon Johnson, Sam Broadhurst, Hazel Hughes and Gareth Meager, who was also our host for the evening, the entire team and crew are to be congratulated on a splendid evening.

ABINGDON DRAMA CLUB

Dancing at Lughnasa By Brian Friel

Review by Mareve Kilbride-Newman

This is a play about change and how the past influences our lives. This is evident in the way in which Jack's experience in Africa effects the family's status in the community and even their economic viability; in the way the return of Michael's father increases the tension in the household and then again, in the intrusion of pagan practices in the back

hills on Kate's sense of propriety. The presence of Chris's young son, Michael, also supports this theme as, because she is unmarried, he is both a blessing and an embarrassment.

The action takes place over the pagan festival of Lughnasa – the ancient Celtic festival held in celebration of the first fruits of the harvest and dedicated to the Celtic god Lugh. The play opened on a strong note which immediately captured the atmosphere of 1936 rural Ireland.

The set, the kitchen in the somewhat threadbare home of the five Mundy sisters, set the atmosphere well. Thoughtfully selected props, particularly the bundle of clothes for ironing, added to this atmosphere of frugal, feminine domesticity. These props were used well by the actors to further convince us of the seeming normality of the situation. Clever use of a projection immediately set the time as Autumn and also ensured a smooth transition between the kitchen and garden spaces of the stage. This projection is again used to excellent effect rendering Jerry's sojourn onto the roof to fix the radio ariel very believable. The sound effects were appropriate and supported the production well. The intermittent intrusion of the ailing radio was particularly well done. There are no dramatic lighting effects called for in *Dancing at Lughnasa*; nevertheless, the stage was well lit and drew the back area of the kitchen to our attention when necessary. Costumes were appropriate to the setting of the play and further added effectively to the overall atmosphere of genteel decline. Gerry's costume and the older Michael's costume served as a good contrast to this.

The play is narrated by Michael, now a man in his mid-thirties, who grew up in the sister's home and who had only met his father a handful of times. Michael (Michael Oatway) moved from narrator to the sometimes voice of the young Michael convincingly. He took us through the play with clarity, and without interrupting the gentle flow of the story.



The interaction of the five sisters in their kitchen was well choreographed so that we were totally convinced of the decades over which these sisters had shared this home and how they had come to the relationships as we found them. The seamlessness of the performances was testament to the thoughtful direction and obvious hard work and dedication which had gone into the whole play; and the understanding that existed between director and

players. The actors used the set intelligently to move from scene to scene. Transitions for the kitchen to the garden were particularly well done with the actors in the kitchen totally convincing in observing the action in the garden through the imagined kitchen window. This was again evident in Jerry's scene on the roof and with the use of the radio to emphasise the isolation of this family home.

Right from the very strong opening, the sisters convincingly established their individual characters and personalities and the relationships between these characters. Even before she appeared on set, we knew that Kate (Laura King) was the leader of the family. A role she immediately confirmed, along with her repressed passions and prim conservatism, when she did enter. Maggie's (Lynne Smith) sense of fun was quickly established as was Rose's (Erin Sanders) as the simple dreamer. Agnes's (Maria Crocker) caring attitude and support for Rose was obvious from the start, as was Chris' (Alex Jenkins) quiet resignation of her role as Michael's mother. These personalities were strongly sustained throughout the play. There was no clash – they carried our belief throughout the play.



The dance scene worked well. Kate's reluctance with this pagan and frivolous display was good, as was her eventual capitulation to the joy of her sisters. The sisters' interaction with the young Michael was again, totally convincing. Their use of tone and gestures brought him to life. Another testament to the absolute dedication of this team and their unwavering focus on creating the realism of the piece. Gerry's (Luke Norman) lively performance was the perfect antidote to the quiet resignation of the sisters. His cavalier attitude towards responsibility was well conveyed as was his reluctance to become involved and his susceptibility to flattery and grand gestures as he allows himself to be persuaded to fix the ariel. We were all convinced of his total lack of skills. His relationship with Chris was well managed as they engaged us with their lively interaction of moves and dialogue.

Jack (Jon Crowley), the returned priest who had become entangled with local beliefs and customs in Africa, was also convincing in his journey from confused and disorientated to aware if disgruntled. His delivery successfully introduced a discordant

note into this seemingly idyllic home. His initial detachment from the sisters was well presented and emphasised their isolation.



The director's decision to utilise a neutral Irish accent for all the players worked very well as all were able to sustain this accent throughout.

This was an extremely slick, near flawless production. Under thoughtful direction the actors were totally convincing in their roles. The cohesion of the piece and the complete ease of engagement between the actors is to be commended as is the completely flawless support from the crew. Congratulations to all on an excellent production.

AUDITIONS

APPLETON PLAYERS

The Hound of the Baskervilles

An hilarious spoof by Steven Canny and John Nicholson

A side-splittingly funny version of an old favourite - Holmes and Watson as you have never seen them before.

Performance dates are 28-30 November at 7.30pm in Appleton Village Hall.

For details contact Mareve Kilbride-Newman at marevekn@gmail.com

AUDITIONS / TRY-OUTS

7.30 pm Tue 16th September 2025

APPLETON Village Hall, Oakesmere, Appleton, OX13 5JS

www.appletonplayers.wordpress.com

appletonplayers@gmail.com

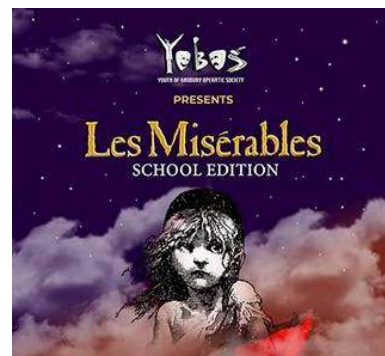


FORTHCOMING EVENTS

YOBOS of Banbury

Les Miserables: School Edition

Epic, grand and uplifting, Les Misérables School Edition packs an emotional wallop that has thrilled audiences all over the world. The sung-through piece is very similar to the version currently in the West End, with just a couple of small edits to make it work for young people, while carefully maintaining the integrity of one of the greatest musicals ever written.



In 19th century France, Jean Valjean is released from years of unjust imprisonment, but finds nothing in store for him but mistrust and mistreatment. He breaks his parole in hopes of starting a new life, initiating a life-long struggle for redemption as he is relentlessly pursued by police inspector Javert, who refuses to believe Valjean can change his ways. Finally, during the Paris student uprising of 1832, Javert must confront his ideals after Valjean spares his life and saves that of the student revolutionary who has captured the heart of Valjean's adopted daughter.

When: Friday 15th August at 7.30pm

Saturday 16th August at 2.30pm & 7.30pm

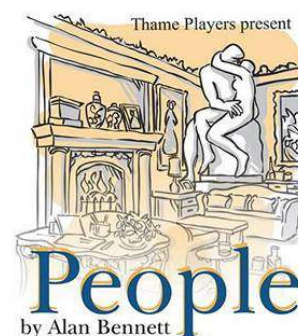
Where: Wykham Theatre at Wykham Park Academy, Banbury, OX16 9HY

Tickets: www.yobos.co.uk/tickets

Thame Players People by Alan Bennett

People spoil things; there are so many of them and the last thing one wants is them traipsing through one's house. But with the park a jungle and a bath on the billiard table, what is one to do? Dorothy wonders if an attic sale could be a solution.

After centuries, a traditional family estate lies in a state of disrepair; desperately requiring financing to keep the once grand residence restored and maintained. Lady Dorothy, our world-weary, beleaguered central character, would rather sell off the contents of the house or even allow explicit films to shoot at the residence in order to save the



property from the grips of the National Trust. However, her rather more proper sister wholeheartedly disagrees. This central conflict enables Bennett to examine the philosophical and ethical dilemmas of restoration, in an age of rampant public consumption, with hilarious and touching results.

When: Tue 9th to Sat 13th September at 7.45pm

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

Tickets £10 & £12 from www.thameplayers.co.uk

Or the Information Centre, Thame Town Hall

Didcot Phoenix Drama Group Festival Showcase

2 comedies?
1 night?

Calling All The Dreamers

by Adelina Inganno

Inspired by the works of Dario Fo, we find ourselves in a world where artificial intelligence has seeped into every corner of daily life. Calling All the Dreamers is a fast-paced, absurdist farce that follows the working-class, as they struggle to navigate an increasingly AI-driven society that seems designed to leave people like them behind. Brimming with black humour, social commentary, and biting satire, Calling All the Dreamers is both a wake-up call and a warning: technology may promise progress, but if we don't pay attention, we risk becoming the forgotten few in a world we no longer control. (Contains strong language).



AND

Visitors

by Emma Gardner!

Welcome to Little Denys Castle, England's most boring ancient monument, where the staff are facing an unexpected new phenomenon: visitors. Freya and her team must overcome fudge shrapnel, new-age gardeners and flying tomatoes to convince the tourists that Little Denys is worth seeing. Above all, they must prevent anyone escaping to Beaumaven - the grand castle next door, whose site manager, Shirley, would very much like her visitors back....

When: 12th of September, 7:30pm

Where Harwell Village Hall, High Street, Harwell, OX11 0EX

Tickets:: Ticketsource.co.uk/didcot-phoenix-drama-group

The Sinodun Players

'The Inheritance'

by Miguel Falabella,

Translated, adapted and directed by Len Pannett

One apartment. Four sisters. A lifetime of baggage.

After years apart, four women return to the family flat in Copacabana — not just to divide what's been left behind, but to confront what they've each become. One is fiercely intellectual, another a romantic who fled to Paris. One seeks peace in spirituality, the other clings to structure and tradition. What starts as a practical discussion about inheritance quickly spirals into a riotous reckoning with old rivalries, forgotten dreams, and uncomfortable truths.

The Inheritance is a smart, spiky, and deeply heartfelt comedy about the minefield of family, full of sarcasm, tenderness and moments that are almost too real. There are arguments. There are revelations. And somewhere in all the chaos, there's the fragile, unspoken bond of sisterhood that refuses to fade.

When: Tue 16th to Sat 20th September at 7.45pm

This live show starts at 7.45pm. Please arrive in good time; admission to the studio once the show has begun will be at an appropriate point in the performance.

Duration: approx 120 minutes, including one interval.

Where: Performed in the Warburton Studio Theatre, at Corn Exchange, Wallingford (entrance in Mousey Lane)
PLEASE NOTE: Access is via stairs only

Tickets from: Corn Exchange, Wallingford:

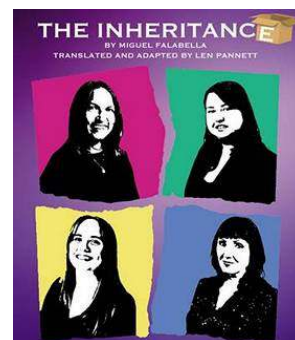
www.cornexchange.org.uk/whats-on/the-inheritance

This production has unreserved seating.

Special Offer – Opening night (16 Sept at 7.45pm) and matinee (20th Sept at 2pm) – all tickets £12

All other performances – all tickets £15

Website: www.SinodunPlayers.org.uk



Henley Players An Ideal Husband

by Oscar Wilde,

Directed by John Timewell.

"Morality is simply the attitude we adopt towards people whom we personally dislike."

A brilliant politician of impeccable reputation and a perfect gentleman, Sir Robert Chiltern is the ideal husband for his adoring wife, the charming Lady Chiltern. However, when a dark secret from his past comes



back to haunt him in the form of the scheming Mrs Cheveley their picture-perfect marriage is threatened.

Integrity in political life was a hot topic at the end of the nineteenth century just as it is now, with our leaders often failing to live up to the high standards we, perhaps unfairly, expect of them. An Ideal Husband draws a picture of a society struggling with issues still valid today.

In his delightfully witty play Oscar Wilde explores the themes of idealism, ambition, corruption in politics, and asks to what extent should we be held accountable for past actions whose importance has long since disappeared?

When: 22nd to 25th October at 7.30pm
+ matinee on 25th October at 2.30pm

Where: The Kenton Theatre, New Street,
Henley on Thames

Tickets: Kenton Theatre Box Office: 01491
525050

www.TheKenton.org.uk/events/an-ideal-husband

AmEgos Theatre The Ladykillers.

This classic black comedy, based on the 1955 Ealing comedy, revolves around a sweet little old lady, who is pitted against a gang of criminal misfits who will stop at nothing.

Posing as amateur musicians, Professor Marcus and his gang rent rooms in the lopsided house of sweet but strict Mrs Wilberforce. The villains plot to involve her, unwittingly, in Marcus' brilliantly conceived heist job. The police are left stumped but Mrs Wilberforce becomes wise to their ruse and Marcus concludes that there is only one way to keep the old lady quiet. With only her parrot, General Gordon, to help her, Mrs Wilberforce is alone with five desperate men. But who will be forced to face the music?

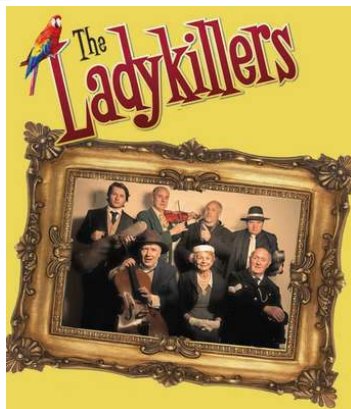
When: Thur 30th Oct - Sat 1st Nov, Doors
6:45pm, Start time: 7:30pm

Where: King Alfred's Academy Theatre,
Wantage.

Tickets: wegottickets.com/AmEgos

For the whole of August, all tickets are just £10 (+ £1)... so go and grab a bargain whilst it's there.

Website: www.AmegosTheatre.com



Witney Dramatic Society Bleak Expectations

by Mark Evans



Based on the Radio 4 Comedy

A Hilariously Twisted Tale of Villains, Victorians, and Very Silly Surprises!

Witney Dramatic Society is thrilled to bring the outrageously funny stage comedy Bleak Expectations by Mark Evans to life! Based on the hit BBC Radio 4 series, this gloriously over-the-top parody of Charles Dickens' beloved classics promises an evening of laughter, lunacy, and ludicrous plot twists.

When: Thur 30th Nov to Sat 1st Dec at 7.30pm
+ Matinee Sat 1st Dec at 2.30pm

Venue: The Corn Exchange, Market Square, Witney,
OX28 6AB

Tickets: See www.witneydrama.co.uk

Jigsaw Stage Productions DRACULA

An adaptation of the traditional story by Bram Stoker, written for Jigsaw by Liam Downes - Watch the legendary horror story of Dracula unfold on stage before your eyes. Travel across Europe and England as the cast tries to decipher the mysteries of the strange Transylvanian Count.

Who will succumb to the vampire, and who will fight? Join us in this epic tale of good versus evil.

Venues:-

Friday 31st Oct - Steventon Village Hall, OX13 6RR,
at 7.30 pm

Sat 1st November - Northbourne Community Centre,
Church St, Didcot OX11 8DG, at 7.30pm

Saturday 8th November - Challow Village Hall,
East Challow, Wantage OX12 9SU, at 7.30pm

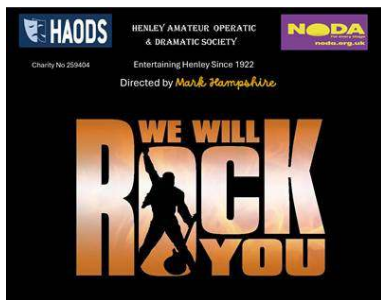
Sunday 9th November - Old Mill Hall, School Ln,
Grove, Wantage OX12 7LB, at 7.30pm

Tickets: £10 online via website, or on the door:
www.jigsawstageproductions.co.uk



HAODS (Henley) "We Will Rock You"

The smash-hit musical packed with Queen's most electrifying anthems. Relive the magic of classics such as Bohemian Rhapsody, Another One Bites the Dust, Somebody to Love, and, of course, We Will Rock You as they thunder through the auditorium.



Celebrated for its iconic place in music and theatre history, this show combines the powerhouse music of Queen with an exhilarating storyline that continues to inspire generations.

The production dazzles with outstanding choreography, innovative direction, and masterful musical direction, creating an immersive experience that will leave you singing and dancing all the way home.

Don't miss your chance to witness this unforgettable celebration of rock, rebellion, and theatrical brilliance.

When: Wed 12th to Sat 15th Nov at 7:45pm
+ Sat 15th Nov at 2:30pm *

Tickets: www.TheKenton.org.uk/events/we-will-rock-you/#shows

Adult £25.00, Senior Citizen and Friends £24.00, Student and Under 16 £16.00 (Ticket price includes a £1 Restoration Levy, a £1.50 Booking Fee and a 25p Community Fund Levy)

*Signed performance, Saturday Matinee (standing Stage Right)

Banbury Cross Players

ALADDIN

A family-friendly pantomime with something for all ages!



Aladdin loves an adventure, but when his strange Uncle Abanazar turns up out of the blue, he ends up

on a very wild and mysterious adventure indeed! Join Aladdin and his brother Nigel as they search for missing treasure and along the way meet a feisty princess, the trainee Genie of the Ring, the hilarious Royal police force and many more weird, wacky, and wonderful characters! Thrills and spills galore and still home in time for tea, this fun-filled pantomime is a treat for all the family!

When: Thurs 20th to Sun 23rd November

Thu 20th & Fri 21st at 7pm

Sat 22nd at 2pm & 6pm

Sun 23rd at 3pm

Where: Mill Arts Centre, Spiceball Park Rd, Banbury, Oxon, OX16 5QE

Tickets: £15.50 (Conc £14.50) from

www.TheMillArtsCentre.co.uk/shows/aladdin

Website: www.banburycrossplayers.org.uk

Your ODN Committee

Officers

Chair	Karen Carey	(Didcot Phoenix Drama Group)
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Sue Hadley	(Drayton Players & Jigsaw Stage Productions)
Mandyræe Jessey	(BODS of Wychwood)
Mareve Kilbride-Newman	(Appleton Players)

Email: info@OxfordshireDramaNetwork.org

Facebook www.facebook.com/groups/1324585987569767

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N.B. For your group to add events to our website, email us for a group Username & Password.

Email: info@OxfordshireDramaNetwork.org