

## PLAYER-PLAYWRIGHTS WINTER PROGRAMME 2010

Monday meetings 7.15 for 7.45 pm downstairs in the Porter's Bar at the Green Man pub, 383 Euston Road, NW1 3AU [020 8258 6911]. Treasurer: Tony Diggle [020 8998 3225] Casting Secretary: Anthea Courtenay: [anthea@antheacourtenay.plus.com] Programme manager: Peter Briffa [peter@chillingout.co.uk] Publicity: Peter Thompson [020 8883 0371: P-P@dial.pipex.com; 9 Hillfield Park N10 3QT]

For previews, updates and reviews go to [www.playerplaywrights.co.uk](http://www.playerplaywrights.co.uk)

11 Jan	Peter Vincent	SKIN A RABBIT	Stage	90 m
18 Jan	COMPETITION	PLAY-OFF BEST OF 2009	Stage	6 playlets
25 Jan	John Morrison	A MORNING WITH GUY BURGESS	Stage	60 m
1 Feb	David Grindley	TALK ON "THE DIRECTOR AND NEW WRITING"	Talk	30 m
08 Feb	Andrew Bridgmont	SCENES FROM CHILDHOOD	Stage	80 m
15 Feb	Niall Boyce Lexy Howe	THE HOTEL SWEATBOX	Stage Stage	20 m 30 m
22 Feb	Alison Wilkie	TOUGH LOVE	TV	80 m
01 Mar	Michael Mills	MOVING ON	Radio	45 m
08 Mar	Roger Mayhew	GRACE AND ADAPTABILITY	TV	60 m
08 Mar		<i>COMPETITION DEADLINE</i>		
15 Mar	Francis Beckett	CLAIM AND SHAME	Stage	70 m
22 Mar	COMPETITION	THE RUSSIANS ARE COMING		10 playlets
29 Mar	Peter McKelvey	NIGHTMARE IN THE GARDEN OF EDEN	Stage	90 m
05 April	<i>Easter Break</i>	<i>Resume on April 12</i>		

### WINTER COMPETITION: THE RUSSIANS ARE COMING

This competition requires writers [P-P members only, please] to construct a piece of drama on the above theme. The reading time must not exceed ten minutes or fall short of five, **on pain of disqualification**; and it should include all Stage Directions and introductions. Authors should clarify the difference between Stage Directions which are to be read out loud (eg in **Bold**) and directions to aid the actors (eg *italics in brackets*). Scripts should include a list of characters (with ages) and there must be speaking parts for at least one male and one female actor. Scripts, one for each player (including someone to read directions) plus one extra, must be delivered to **Lynne O'Sullivan** by **Monday 08th March 2010** for her to arrange casting. The scripts are not to be rehearsed but the cast may discuss the script with each other on the night and raise any questions with Lynne (but not the author who must remain anonymous). Submissions by post should be addressed to Lynne at 202, Eastern Avenue, Peterborough, Cambs PE1 4PX [07710 525434]. Author's name should be on the envelope but not on the scripts. **Only the first ten entries to be received will be accepted for the competition [postal entries will not be treated as "received" until delivered]** but we may be able to arrange readings of surplus scripts on another occasion. **Casting and distribution of scripts will take place on Monday 22<sup>nd</sup> March 2010. Actors line up then if you would like a part.**

## SUBSCRIPTIONS FOR 2010

It's been five years since the last set of increases, and what with inflation and the change of venue, we have decided to raise the joining fee from ten pounds to twelve, the annual subscription from six to eight pounds, and the attendance fee from two pounds to two pounds fifty. Cheques should be made payable to Player-Playwrights and posted to Tony Diggle at 7 Cain Court, Castlebar Mews, London W5 1RY.

### REPORT ON AUTUMN COMPETITION: ONE SMALL STEP

Whoever thought up this title has some explaining to do ( hey, it was me! ) as there were only eight entries. Still, what we lost in quantity was more than made up for in quality. All the entries touched on the title in varying degrees of obliqueness; indeed the moon landings only got a couple of mentions. There was only one disqualification. MARTYN TURAY's **IN PEACE FOR ALL MANKIND** which couldn't be faulted for the scale of its ambition. Goats turned into demons, and the moon turned into hell, together with extremely evil Nazis and Communists. All anyone could ask for, but it ran five minutes over time, so we'll never know how it would have scored. In seventh place was GILES ARMSTRONG's **TIFF-TIFF IS BACK IN THE BALLET**, which taught us more about the ballet than the Red Shoes ever did. It was also a sweet and simple story about a girl who gets an unexpected chance to dance again. Perhaps it was too simple, and the title did rather give the game away, as it only scored 180 points. Twenty points ahead in sixth came the only playlet that used the same group title, debutant's AMY NG's **ONE SMALL STEP**, a small well-written and well-observed drama about a mother and son from Singapore who have recently come to Britain to live chatting on a bus. It did lack a genuine narrative thrust, but for a new writer, it certainly showed promise. Fifth came PETER VINCENT'S **FIRST LADY**, which was another of his reworkings from the Bible. Last time it was Judas, this time even further back in time we went for Adam and Eve. This got 222 marks. Although it had jokes a-plenty its point seemed lost on the audience. One better, in fourth was SAM SOUTH'S **HER INDOORS**, a witty tale about two agoraphobics who meet on-line in a chatroom, and then, at the end, in the flesh. Scoring 321 points, this set off in one direction, as a kind of jollyish comedy, and then hit unexpected depths when the unhappy duo finally met. Not bad, for under ten minutes. **WAITING FOR GOLDBERG**, by JOHN HONE, came third with 243 points. Plays set in sex clinics often do well, don't they, and this had Tim Gambrell in a role seemingly written for him, as the impotent young man whose sexual inadequacy is solved by Denise O'Leary. It was very funny, if a little predictable. In second, with 251 was LYNNE O'SULLIVAN's **FOOLPROOF**, a fast-paced comedy drama about two lesbians plotting to kill off their husbands, only to be brought down by the long arm of the law. A neat twist on Les Diaboliques, I felt. But funnier. Finally, in first place came the indomitable BILL GORDON, making a triumphant return after his long illness with another Baker Street classic, **SHERLOCK HOLMES AND A CASE OF BANDAGES**. I don't think it quite knocked away the memories of his magnificent Too Many Queens from a year earlier, and which recently got a reading with costume at our autumn showcase, but it was full of the Bill's trademarked puns. As chairman for the evening Phil Philmar observed. It has good puns and bad puns, which is what we expected. It would somehow be a shame if they were all good. But it also had a ridiculous plot which still managed to make sense, with several loose ends all coming together in the final thirty seconds. Hail once again to Bill Gordon, the deserving winner.

Once again, thanks and congratulations are due to all our writers and actors. Anthea Courtenay, Chris Prior, Tim Gambrell Astrid Richardson, and Belinda Blanchard sharing a number of parts. There was a very good debut ( at short notice too ) from Cheryl Anderson. I suspect we'll be seeing a lot more of her in the coming weeks. Thanks are also due, to Lynne O'Sullivan, who not only came second in the competition, but organised it, having taken over from Elizabeth Yuill. Hats off to Lynne. Time she wrote something longer for us. I know she has it in her.

**Peter Briffa**