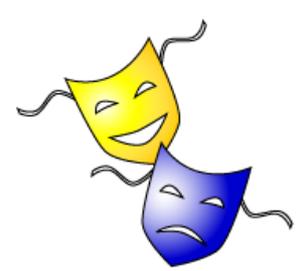
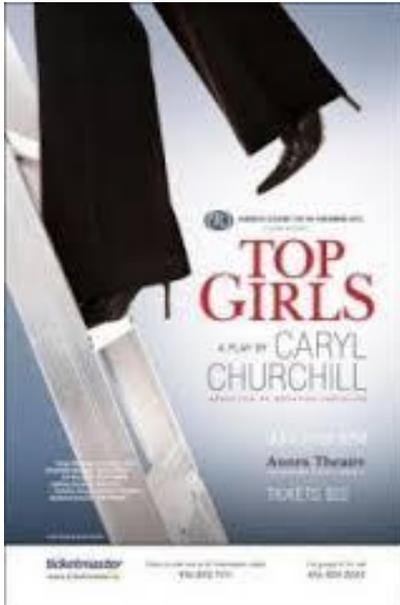


Kilmardinny Players



Members Newsletter - June 2015



Congratulations to Paul who has successfully cast our November production of **Top Girls** by Caryl Churchill.

Many thanks to all who attended auditions and welcome to our new members who now form part of the cast.

We have so much amazing new female talent this year that it seemed an excellent choice to try to cast a play that would give as many members the opportunity to perform in November. Other members - you are needed to help backstage so you are essential also to the success of this production. Please speak

to Paul to offer your services. Rehearsals begin in mid August.

“Top Girls” by Caryl Churchill **(November 26th – 28th 2015)**

Marlene
Isabella Bird
Lady Nijo
Pope Joan
Dull Gret
Patient Griselda
Jeanine
Angie
Kit
Joyce
Win
Nell
Louise
Shona
Mrs Kidd
Waitress

Emma Reid
Liz Good
Suzi Bagley
Noelle Ryan
Christina Dowers
Lisa Colquhoun
Tiia Stevenson
Chloe Innes
Abbi Stevenson
Fiona Birch
Jane MacConnacher
Nicola Mortimer
Deidre Campbell
Molly Crighton
Susan Moir
Kirsty Black

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10 things you really should know about Caryl Churchill



1. She will be 77 years old on September 3rd
2. She was brought up in the Lake District and Montreal
3. She has written nearly 50 plays.
4. Her plays often have political and feminist themes.
5. Major plays include:
 - Cloud Nine (1979)
 - Top Girls (1982)
 - Serious Money (1987)
 - The Skriker (1994)
 - A Number (2002)
 - Drunk Enough To Say I Love You (2006)
 - Love and Information (2012)
6. Her plays are still regularly performed.

“Light Shining in Buckinghamshire (1976) was revived at the National earlier this year. “A Number” (2002) will play at the Young Vic this summer. “The Skriker” (1987) is being revived at the Manchester International Festival this summer, starring Maxine Peake.
7. Her next play “Here We Go” (2015) opens at the National in December
8. Her plays constantly experiment with form and structure.
9. Breakthrough play “Top Girls” is described in the Encyclopaedia Britannica as dealing “with women's losing their humanity in order to attain power in a male-dominated environment.”
10. Fellow playwright April De Angelis sums it up best: “She’s beyond-words important...Women are taking over British stages and she’s the precursor. I was talking to a visual artist the other day who said there are no great women painters. You can’t say that with playwriting: there’s Caryl Churchill.” (Compiled by Paul Cockcroft)

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LET'S TALK ABOUT IT!

Annual General Meeting

A beautiful sunny evening in June could only mean one thing - we just had enough members present to make up a quorum.

It also saw the existing president and treasurer staying on once more to ensure the future of the group with Christina taking over again as secretary.

We welcome back Jane MacConnacher to committee and to Liz Good, one of our members who joined our group earlier this year.

It is hopeful that the increase in membership will encourage others to come onto committee throughout the new season - we will keep you informed of committee meetings and hope you will join us to help ensure the group has a future.

It is essential that others put their names forward for next year's committee's President, Treasurer and Secretary - if Craig, David and Christina hadn't agreed to take these posts once again - would we have a group?



Our May

fundraiser was a

Scottish quiz with readings from some of our favourite plays and monologues. A

good time was had by all in attendance and a small profit made. We would welcome suggestions for future social events to hold in between rehearsing our plays.

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Learning Lines - a few tips from Molly

I've recently begun training as an actor part time at the ACS Studio in Glasgow and they are uncompromising when it comes to learning your lines. They expect you to be able to run all of your lines from start to finish at high speed so that you are able to concentrate on your performance rather than trying to remember what to say next. The methods that they recommend include the use of repetition, acronyms, the flow of the alphabet and the use of images. I find that using acronyms/the flow of the alphabet so as to jog my memory to how lines begin particularly useful (so lines that, for example, begin with "Please...", "Over..." and "Perhaps..." can be remembered as POP). Also, if the script allows, associating an image with a phrase or word can be very helpful. Using these techniques has helped to draw me away from relying on other actors' cues, which can of course be problematic if something goes a bit wrong, and gives you the ability to get the performance back on track if this does happen due to your knowledge of the script's journey. I hope this helps!



Wanted : Storage Space !!!!! As you know, we have always stored our props and flats at Kilmardinny House. However, as the House closes for refurbishment and other work at the end of the year - we have been told to make alternative arrangements. The biggest requirement is storage for flats up to 3m x 1.75m. Can you help or know someone who can? Alternatively, we will have to get quotes from storage container companies. Please contact the committee if you can help.

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A gentle reminder that annual membership fees are now due - please contact David, our treasurer to arrange payment. Next year may turn out to be more costly with our need to pay for storage of our props and flats and paying for alternative rehearsal space and performance space - so every little payment will

help!



Future proposal: I have come across an adaptation of Jane Austen's *Pride and Prejudice* entitled "I have 5 daughters" by Margaret Macnamara which I would like the members to consider as a possible

play for 2016. The main reason for bringing this proposal so early to the members is our need to find our Mr Darcy and Mr Bingley to join us - so get hunting! We have recently welcomed a number of talented new female members to our group but we now all must search out the elusive males to join us so that we can perform lots more plays. The play requires 10 females and 4 males. It is a play which easily could be staged in a studio set up as we are not going to be able to perform at Kilmardinny house in 2016 so this is the sort of set we need to consider. Please contact the committee if you have plays you wish to propose for 2016 so that plans can be made. All suggestions welcome and all potential directors should put their names forward.

Christina, secretary

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Paul's theatre guide

Glasgow Theatre Highlights – July 2015

“The Driver’s Seat” by Muriel Spark.

Adapted and Directed by Laurie Sansom.

A National Theatre of Scotland Production.

At the **Tramway** from 2nd to 4th:

<http://www.tramway.org/events/Pages/The-Drivers-Seat.aspx>

“Can’t Forget About You” by David Ireland.

Joint Production of the Tron and the **Lyric Theatre, Belfast**.

At the **Tron** from 1st to 25th:

<http://www.tron.co.uk/event/cant-forget-about-you/>

“A Gambler’s Guide to Dying” by Gary McNair

at the **Tron** from 31st July to 1st August.

This is a preview of the play which will premier at **The Traverse** in the Edinburgh Festival next month:

<http://www.tron.co.uk/event/a-gamblers-guide-to-dying/>

Elsewhere:

Dundee Rep host the **Globe Theatre’s** touring Production of **“Romeo and Juliet”** from 14th to 17th:

<http://www.dundeerep.co.uk/event/romeoandjuliet>

The **Pitlochry Festival Theatre** Programme continues:

<http://www.pitlochry.org.uk/>

That’s about it. July is the thinnest month of the year. But all hell breaks loose in August.

Paul

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