

A
Registered Charity
Number 1071518

News & Review

August 2015
Issue 2
Number 30

ALL-ENGLAND THEATRE FESTIVAL

Reaching out to drama groups throughout England



England

Due to illness this has been a difficult year for me. Despite this the AETF has been a high priority and passion. I have been touched by all the get well messages I have received and am glad to report that I am well on the mend.

Yet again it has been a very busy year for me as chairman of the AETF and as a festival organiser and performer. I have enjoyed attending lots of festivals at all levels of competition and have watched teams progress and improve their performance. I have been delighted to be asked to present awards at several festivals and have made many new friends as well as meeting up with old ones.

The AETF is the only countrywide, competitive festival for one-act plays and it is interesting to note that English teams have far more teams to beat in order to represent their country at the British Final. However, we would urge more teams to become involved and encourage new first round festivals to be set up. AETF Committee members are always happy to help in any way they can in this regard.

The English Trustees are made up of three representatives of each Area of England and I am proud to be their chairman. We continue to have meetings to try to improve the AETF and to meet with GODA and the representatives from Northern Ireland, Scotland and Wales. This year the four countries have worked hard to make sure that we are all following the same rules in our festivals while keeping our own identities in our logos. We have also produced a composite logo for all four countries as a token of our unity and friendship.



British Final winners Kirkintilloch Players

Festivals should be a coming together and sharing of work with like-minded people who have a passion and joy for what they do. If we as organisers try to get together when planning our festivals and book them on different dates this will help to build and strengthen the festivals by allowing teams to perform their plays at more festivals, or support these events as audience members.

In June I attended the AETF Grand Final in Harrogate which was well organised and friendly. TACT, the group I perform with, reached the final with "The Tale of Tilly Miller" but due to major surgery I was unable to perform in the production or in my role as English Chairman. However, I was determined not to miss the event and so took my place as an audience member. I was delighted with the play's reception by the adjudicator (Robert Meadows), the audience and other competing groups and I was certainly 'over the moon' when TACT were chosen to represent England at the British Final in Bracknell.

What a great weekend that was - a real celebration! The Wylde Theatre was wonderful and the South Hill Park setting a delight. The backstage crew and front of house staff couldn't have been more helpful. The video at the opening ceremony on Friday and Saturday was well received and audience and actors loved the touch of comedy that had been added for each town the teams came from. The chairmen of the other countries felt it was a great start to the



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festival. England and Wales performed their plays on the Friday evening and these were well received by all. On Saturday morning we enjoyed a civic reception at which the countries exchanged gifts and on Saturday evening we enjoyed the plays from Northern Ireland and Scotland. When the results were announced we learned that we had been pipped at the post by Kirkintilloch Players from Scotland. TACT have often reached the British but we have yet to win it more than once. On both evenings we enjoyed social events - the barn dance on Friday was particularly popular and encouraged the teams to mix. Overall this was a wonderful weekend and we are grateful to Eastern Area, led by Ian and Liz Thomas, for their hard work and meticulous planning of a complex and demanding event.

Despite the fact that we have reached the end of the festival season and I feel that I should take advice and rest, I am already looking at plays for 2016, planning festivals, attending meetings and looking forward to next year's British Final in Cardiff.

Sue Fortune - National Chairman



Northern Area

This year saw Northern Area host the Grand Final in the magnificent, late-Victorian main auditorium of Harrogate Theatre. What the Final lacked in paying customers (particularly those from our own constituency in The North) it made up for in the warm welcome my wonderful support team extended to each of the participants and the financial support the event received not only from our sponsor, Endless LLP of Leeds, but also from three member groups of the Nidderdale and District Drama Association (Knaresborough Players, Woodlands Drama Group and Pateley Bridge Dramatic Society) together with David and Muriel Ayre of Knaresborough. This combined generosity ensured that the biggest event in the AETF calendar made a profit.

Our decision, for the second year running, to dispense with a quarter final level of competition was vindicated by a vibrant and satisfactorily attended, seven-play semi-final at the small, but always warmly welcoming Frazer Theatre, home of Knaresborough Players. The event provided the opportunity



Frazer Theatre

to witness three very good original plays (one of them, performed by Hull Festival winners ThornBarr Productions, employed actors with physical and learning difficulties). However, I think few attendees would demur with my opinion that two productions stood out above the rest - Saltburn 53's superbly choreographed and musically rousing performance of 'Under Milk Wood' (which sadly overran and was disqualified) and Legion Players' coruscating rendition of

James Hogan's 'Joan', a snapshot of a marriage in its last throes of disintegration. It is a real testament to the rude health and high standards of amateur drama on the Isle of Man that Legion Players not only ended up runaway winners at Knaresborough but also went on to win the Paul Dyson (adjudicator's discretionary award) and the Irene Gartside (best décor) trophies at the Grand Final in Harrogate.



Stephanie Gray (Legion P(layers) receiving the Paul Dyson trophy at the AETF Grand Final

My congratulations to Total Arts Community Theatre for, once more (and deservedly), carrying off the John Maude Trophy as English Champions and to my colleagues in Eastern Area for their superb organisation of this year's British Final in the glorious surroundings of South Hill Park, Bracknell.

Northern Area is scheduled to host the British Final in 2019 and we will shamelessly beg, steal and borrow the accumulated wisdom and expertise of Ian and Liz Thomas in our attempts to do justice to this highly demanding event.

I would like to sign off by thanking everyone involved in this year's AETF season in The North for their dedication, hard work and commitment to the cause of one-act festival drama.

Ian Clarke
AETF Vice Chairman and Secretary, Northern Area



Central Area

The year was an exciting one for those of us within the Area. It had many highlights and a few disappointments, one of which was the late decision to cancel the Nottinghamshire preliminary round. We are pleased, nevertheless, to report that it has been a good year on the whole though I have the very sad duty of recording the death of Doreen Parkinson MBE (1923 - 2015). Doreen was a trustee of the AETF and a dedicated, enthusiastic committee member for many years, particularly within Warwickshire. Her guiding light and insights will be greatly missed.

Birmingham: The opening night this year was a party represented by nine groups who are members of the Birmingham & District Theatre Guild, each one doing their party piece - a representation of a single decade within the ninety years that we have run the festival (apart from the war years). The competitive part of the festival went well with Scott Marshall again being well received by all.

Leicestershire: We were only able to attend the opening session of this festival which took place over two weekends. Arthur Aldrich provided good encouragement to the three teams we saw at a new venue which, unfortunately, was not able to provide the technical facilities required for a festival.

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Nottinghamshire: Unfortunately this year's festival had to be cancelled. However, as there was a group that wished to be a part of the national competition and had paid the entry fee, it was agreed that they should be given an automatic place in the Quarter-Final.

Worcestershire: We attended the final evening where a packed house heard Scott Marshall deliver his summary with great style. He announced Great Witley Operatic Society (GWOS) as the winners with their production of 'Cox & Box'. GWOS were subsequently invited to take part in NDFA's All Winners Festival at Woking where they received the Audience Appreciation Award.



Paul Thompson Cox & Box

The chairman of the festival, Richard Lissiter, asserted that "the One-Act Play scene was very much alive and kicking" and this was borne out by the full houses achieved over the weekend.

South Staffordshire: Our enjoyment of the Hastilow Festival was enhanced by the appearance of a new adjudicator, Sue Doherty. Certainly the prospects for the rest of the week were most auspicious.

Herefordshire: We attended the last night and witnessed a most enjoyable (non-competitive) mime performed by a very talented local group of youngsters. We were also fortunate to see the performance by the festival winner - a very good end to the preliminary round festivals within the Area.

Warwickshire, North Staffordshire & Shropshire: All of these clashed with Herefordshire this year and thus we were unable to attend. However the grape vine suggested that all went well and that the festival organisers were happy with the outcomes.

Western Division Quarter-Final: This year we were at the Market Theatre, Ledbury. "There was a very diverse range of productions", said Bev Clark in her summing up, and "the standard was extremely high with only three marks separating the top four teams".

Central Division Quarter-Final: Ben Humphrey said in his summing up that it had been a great day with a very varied range of productions, performed in a venue that both he and the competing teams liked being in.

Eastern Division Quarter-Final: This was the first time that Nottingham had hosted a quarter final (all three preliminary



Prestigious stage party at the Eastern Division Quarter Final

round festivals within the Division have now hosted this event) and a grand day it turned out to be at the Bonington Theatre. Although Jean and I were unable to attend (see *Treasurer's Ramblings*) I am assured that a fine day of drama was witnessed by all.

Area Semi-Final: This year we returned to a favourite haunt, Evesham Arts Centre, where a good day's entertainment was had by all (even though, as Jennifer Scott-Reid the adjudicator remarked, there was considerable violence of one sort or another on stage!).

To conclude, I would like to thank everyone involved at all organisational levels of the festival scene and the performers and their supporters who make these events viable. My special thanks go out to all those who made Jean and I so welcome when we put in an appearance at their festivals. We invite you all to attend the AGM which takes place on 27 September in Solihull (for full details go to the www.aetf.org.uk webpages).



Many congratulations to our Area Champions, Total Arts Community Theatre, for their success at the AETF Grand Final in Harrogate.

Roger Cunnington. - Chairman, Central Area



Western Area

This has been a topsy-turvy year within Western Area. During the year our Chairman, Dennis Dunford, had a serious problem which involved a spell in hospital but now, thankfully, he is on his way to recovery. However, this year we had a very good Western Area Final at a new venue for us, the Barrington Theatre in the New Forest town of Ferndown. The winners were Athelstan Players of Malmesbury with 'Something Old, Something New' from 'Honeymoon Suite' by Tony Layton. Although the Final was an artistic success we were unable to make a profit on the event.

Entries for the preliminary round festivals, whether AETF or independent, were low and all the festival organisers worked very hard to ensure that each group wishing to enter was contacted. The exception was the Bristol Festival which, as usual, attracted many entries.

The main talking point has been the low audience numbers

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attending the divisional finals. This has produced financial worries for most of the divisions. The Western Area executive has addressed (and will continue to address), this ongoing problem and all the committee members agree that losing this quarter final level of competition is not an acceptable option for the well-being of the AETF.



Athelstan Players

There have been many youth entries this year which we must encourage to ensure that the festival spirit continues. However, should there be another path for these groups to climb, is there a need (witness recent discussions by the National Executive) to organise an English Youth festival of One Act plays?

Martin Clifton – Vice Chairman, Western Area.



Eastern Area

The 2015 AETF Eastern Area competition started on a low note with the announcement in February that the Bedford Drama festival had been abandoned. The festival came under new stewardship in 2014 and, guided by Chairman Keith Badham, we had hoped this might herald a new era for this well-established event. Problems with the intended venue and a declining interest from groups in progressing to the Area Final conspired against Keith, but we remain hopeful that he may be able to revive the festival in 2016.

More positively, the remaining four festivals, those long-standing stalwarts and seasoned campaigners from Elmbridge, Maidenhead, Southern Counties and Waltham Forest, duly ran their course during February and March with varying degrees of support and financial return. As ever though, all four festivals put forward high quality representatives into the Eastern Area Final that was very successfully staged by the Barn Theatre in Oxted, Surrey on 23 May.

The 150-seat Barn Theatre is a delightful community venue, managed and wholly staffed by volunteers. It hosts numerous productions by local drama groups and musical societies, including a number of very active youth groups and several of the groups enter the Southern Counties Drama Festival which is consequently a popular and well-attended event.

The Area Final was a close-run event under the expert eye of experienced adjudicator Jill Colby who named the impressive Woking College 'physical theatre' performance of a Jean Tardieu play "Underground Lovers" as winner by the narrowest of margins ahead of Alternate Shadows drama group

production of "The War Room", a fast-paced and highly enjoyable farce set in 1970's Britain.

Woking College headed "up North" in early June to represent the Area in the English Final, held in the magnificent Harrogate Theatre. They acquitted themselves very well, losing out by just a few marks to Total Arts Community Theatre (TACT) who showcased their highly imaginative new production, "The Tale of Tilly Miller". TACT has a proven track-record at this level, having previously won the English Final in 1999, 2007, 2009, 2012 and 2014 and Woking College can thus take great pride in their own accomplishment. Adjudicator Robert Meadows complimented the overall standard noting that there were only two marks between 1st and 3rd places.



Woking College

THE BRITISH FINAL 2015

There was further Eastern Area involvement this summer as we had the honour of staging the 2015 British Final in early July. This requires hotel accommodation, a civic reception and after-show parties to be arranged and we selected the 320-seat Wilde Theatre at Bracknell as the venue, with accommodation in the nearby Hilton hotel. The 1980's theatre is attached to a magnificent Grade 2 Listed Georgian former manor house, standing in beautifully landscaped grounds that open onto a public park.



The weather and setting were delightful and the drama was of the highest standard. Although audience numbers overall were disappointing, the stalls were packed and the intimate setting created a good atmosphere. Sadly, English hopes were 'dashed' as TACT lost out to the magnificent Scottish play, "Her Slightest Touch", performed by Kirkintilloch Players".

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A profit was made on the event, thanks to generous sponsorship, including a significant contribution by the Howard de Walden Estate, who funded the original trophy 82 years ago and which is still competed for.

Thoughts now turn to the 2016 AETF programme, with the Elmbridge Drama Festival hosting the Eastern Area Final in mid-April and the Maidenhead Festival hosting the English Final in early June. As ever, the Area Committee is keen to encourage new members to contribute to organising these events. Expertise in marketing, fund-raising and publicity (particularly the use of social media) would be particularly welcome.

There are only two formal Committee meetings per annum (both mercifully short). The committee is very relaxed and you can contribute as much or as little as you are able – so do please contact me if you think you may be able to offer any assistance

Ian Thomas - Chairman, Eastern Area



Treasurer's Ramblings

Jean and I took the opportunity this year to attend the Scottish Final of One-Act plays held on Orkney. This was, as is the norm, a three-day event with eight entries. An impromptu party at the festival hotel followed the first night's performances; there was a quiz, accompanied by soup and a snack on the second night and, following the awards ceremony on the final night, we enjoyed a full-blown Ceilidh with hot supper. The support by members of the SCDA and the competing teams was amazing (the event was a 97% sell-out over the three nights). Overall it was a most enjoyable experience for all taking part. The adjudicator, Paul Dougall, gave his feedback in a concise and entertaining way. His method was to highlight the positives of each performance and follow them with a suspenseful 'but'!!

I have been asked to give a brief résumé of the following: -

(1) The AETF's involvement with the Drama Festivals Consortium (DFC) – this enables us to meet and discuss mutual problems and concerns with umbrella bodies who

represent their drama group membership, organise festivals or are associated with any of these activities. It is a loose amalgam chaired by GoDA and comprises the AETF, AUDF, DAW, NDFA & SCDA. NODA used to send a representative but it now relies on NDFA's presence for feedback.

(2) The AETF's involvement with the United Kingdom Community Drama Festivals Federation (UKCDFF) – the later is a charity set up by the four countries involved with the "British Final of One-Act Plays". Its aim is to create a common formula for all those who partake in this event (though it has no wish to change each national competition's unique character). It also has the brief of generating long-term sponsorship which will benefit all four countries.

(3) What is AETF membership all about? – Well, we are trying to rebuild the English drama scene lost when the AETF split from the British Drama Association (the latter is now, of course, defunct). The trustees would like to increase membership in the light of the following -



- Festivals who want their entries to be considered for the AETF festival have to be an affiliated member. The AETF would like to see a festival in every county in England.
- Groups who wish to take part in the AETF have to do so by entering an affiliated festival. Whilst it is not necessary for individual groups to become members in their own right, that is what AETF would like to happen.
- Individuals who are involved in organising the English Grand Final or preceding semi and quarter final tiers of competition do not have to be members of the AETF. Again the AETF would like to encourage such people to become members.
- Why become a member? Well, belonging is important. Belonging to your own drama group is a way of defining your allegiance, a way of expressing your support, a way of demonstrating your commitment to the organisation. AETF membership has that role as well, giving a sense of involvement with a body which is trying to spread and enhance enjoyment of festival drama across the land.
- We are hoping that all festival members will do their best to encourage groups and individuals to embrace the AETF membership scheme. To that end application forms can be obtained from me directly or downloaded from aetf.org.uk.

I have also been asked to answer a two-part question:-



- a. What are membership fees used for?
- b. What are the donations made by members when renewing their membership used for?

The answer is that membership fees go towards covering the general running costs of the organisation, for example the cost of keeping our members informed of what is happening. At their last October meeting the trustees made a decision that

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donations received from members will, in future, be used for specific promotional activities designed to raise our profile and rebuild our image.

Roger Cunnington - AETF National Treasurer



This year's English champions TACT. Cast of 'The Tale of Tilly Miller'

IMPROVISATION

Improvisation is a useful device in the actor's tool-kit. It is handy for preliminary work on characterisation and helps actors listen and respond to others. It is a process of special value to youth groups since it affords them the opportunity for imaginative and off-centre work, exploring situations and releasing their creativity.

This creativity is often then channelled into a performance, scripted or not, and we see an increasing number of such performances at festivals. These often give festivals a 'lift' and in skilful hands they make the transition from workshop to stage with great success. On the other hand, they are often, especially at preliminary round events, very much 'work in progress'.

Their proliferation does, however, raise some problems - not with the teams themselves, who are very confident with what they are doing - but with their adjudicator (and often with the festival organiser who can sometimes end up playing 'piggy in the middle')

Teams are asked for a 'written synopsis' as opposed to a script and I feel that they may need to take more care over what they provide.



With a more traditional script adjudicators can study/research it and come to the performance with an expectation of what the production needs. They can look at the demands on the actors as well as on the directors, designers and technicians. Adjudicators are sometimes heard to say that a performance is

not what they expected from their reading of the play script. This is fine as the performance may have surpassed their expectations, but at least the script gave them a starting point.

However, if the outline of an improvisation-based performance is too sketchy, the adjudicator has very little to work with apart from a list of performers. He or she will have no idea of who is performing what part or whether any roles are more demanding than others. If such teams are looking to receive the same level of feedback that scripted performers get from an adjudication (including advice to individual performers) they themselves need to be more helpful. If they are not, they cannot grumble if the adjudication provides them with only generalisations about 'energy', 'teamwork', 'focus' and 'concentration'. How can they expect otherwise when the adjudicator is constantly looking at the script during the performance in a (perhaps) vain attempt to find out who is who? One adjudicator this season suggested that in this era of 'selfies', small photos of those performing next to their names might be helpful. Some idea of the sequence of events in an improvised outline may also be helpful.



I have heard it said that an adjudicator should be on a par with the audience and not know what to expect. If that is true with improvisations perhaps it should also be true of plays with scripts. I think not - we justifiably expect adjudicators to have greater knowledge than members of an audience in the same way that we expect a judge in court to have more legal knowledge than a jury. It is up to those who provide outlines of improvisations to see that our and their expectations are fulfilled.

Ann Aplin - AETF National Secretary



Festival Statistics

This is a very brief report as I am still awaiting returns from a number of festivals as we go to print. Although two Areas have not run a quarter final level of competition this year it is hoped that the overall situation will still be good.

It is obvious that the loss of these quarter finals robs us of four sources of potential profit. My personal view is that it also creates inequalities of competition (teams in two of our Areas have to contend with an additional layer of competition in their quest to reach the English Grand Final).

Your thoughts as to which direction Areas should go in this regard would be appreciated. I fervently believe in the concept of the level playing field. Therefore the basic question becomes: **"Should the teams appearing at the English Grand Final have to face two or three adjudications on their journey?"**

Roger Cunnington - AETF National Statistics Co-Coordinator



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Playwriting News

IN MEMORIAM - BRIAN FREEMAN 9 December 1936 – 22 July 2015

Roger Cunningham writes: 'It is with great sadness that we announce the loss of a loyal, dedicated and hard-working servant of the AETF, Brian Freeman.

Brian was involved with the organisation for more years than my records can possibly cover. My first encounter with him must have been in the late 1970's on the Western Area committee. Brian became Vice-President of Western Area in 1996, a position he held until his death. Interestingly, once he and his wife Margaret moved to the other side of England, he also served as Chairman of Eastern Area from 2009 to 2012. During that time he was also a trustee of the AETF.

During Brian's funeral at Farnham Pentecostal Church on 3 August, we learned how Brian and Margaret came together. Fittingly, it was on the stage at their local amateur dramatic society in Fleet. Brian, being an electrician (a pedantic character at that) was striding across the stage with a ladder on his shoulder ready to adjust the lights. From the opposite direction, came Margaret a determined props girl, neither wanting to give way. The apparent impasse was broken when Brian, still with ladder on shoulder, put his arm around Margaret's waist, lifted her up and deposited her on the side of the stage he had been travelling towards. He had literally swept her off her feet! The rest is history as they say, but for those of us who knew Brian, I'm sure this story will resonate as being in keeping with his character.



Our thoughts are with Margaret and sons John, Mark and Andrew.'

Geoffrey Whitworth Competition 2015

This annual competition is administered by the Scottish Community Drama Association on behalf of the other three National Drama Organisations – All England Theatre Festival, Drama Association of Wales and Association of Ulster Drama Festivals and features scripts given their premiere performance in the opening round of their respective competitive festivals.

The Professional Judges Ron and Norma Nicol undertook the script assessments in their usual efficient manner providing all nineteen entrants with detailed summaries on their individual writing and general comments and advice on the competition.



It's always a decided advantage before submitting a script to check the rules and recommendations and this season one author's name was included under the title, another script was printed double sided, one was minus a synopsis and one hadn't even been previously staged anywhere.

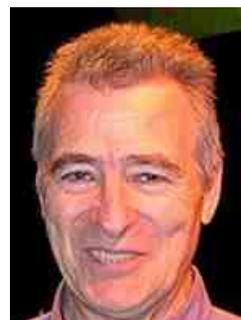
Many playwrights produced excellent storylines demonstrating a facility for creating sympathetic characters and most wrote in natural and convincing dialogue but not everyone managed to combine all of these elements effectively. Promising storylines weren't developed sufficiently while others risked losing audience interest by spending too much time in discussion or debate and several had to rush their conclusions probably to fit the running time.

Authors might tend to feel aggrieved if there's a divergence of opinion between the comments of playwriting judges and the adjudicator's remarks at the actual performance but they should bear in mind that the evaluation of the script is based solely on the information provided on the page. Some authors prefer to direct their own work and may not have included everything which might be helpful to a reader.



Try to avoid inconsistencies in grammar, spelling and punctuation and adopt a conventional numbered page layout and a clear indication that the play has ended.

The winning play was '*I'm Still the Same Person Inside*' by prolific playwright and previous trophy winner Les Clarke from Bournemouth who was absolutely delighted and was presented with the trophy on the Saturday night at British Final in Wilde Theatre, Bracknell, on Saturday 4 July where his script received a rehearsed reading during the afternoon.



Les Clarke

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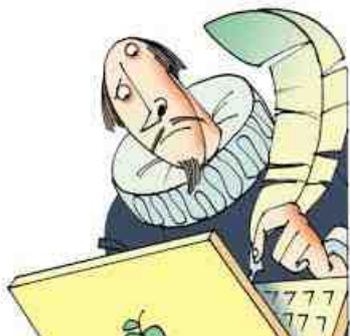


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The script provides an opportunity for the views of the disabled to be promoted as the central character Jenny is confined to a wheelchair following an accident. She had many previous lovers and would like to commence another relationship but her friend Kay is over protective creating tension.

Sourced through an internet dating agency, Paul appears pleasant at first showing willingness to help until Jenny introduces an element of intimacy to their relationship and he rejects her. Finally Damian arrives with the pizza delivery and at last it appears Jenny may have found somebody to satisfy her needs.

The playwright has a command of conversational dialogue and this proves a skilfully written, interesting and sensitive piece with excellent characterisation.



The Runner-Up was '*A Single Moment*' by Tony Domaille from Bristol:

Danny, an addictive gambler who has lost everything, encounters kind hearted and generous bookmaker Stan who with Alice, a complex bag lady, teaches him lessons about how to live his life.

The play's mood fluctuates between sympathy and frustration with Danny but the 'feel good' ending brings the play to a satisfying conclusion.

The dialogue is natural and the characters are sensitively observed and believable with a well developed plot.

Highly Commended was '*Flesh and Blood*' by Shari Gledhill from Scarborough:

Problems loom for Carl when sister Joanne brings their step brother Eddie to stay overnight as he has learning difficulties and it's obvious Carl will be a changed person once Eddie departs.

Satisfyingly handled, the plot is tight and sharp with well rounded engaging characters and relationships. Props are skilfully moved around the set as part of the action between scenes.

A short piece with an enjoyable plot and a happy outcome bringing pleasure to an audience.

Also Highly Commended came '*Sharkey*' by Michael Levers of Bangor, Northern Ireland:

The central character is a clergyman who has lost his faith and turned alcoholic. Seeking answers he returns to his former church to confront its Minister ex partner Lavinia.

Their relationship is explored and developed well and the characters are distinctive and believable with inebriated Nigel and Norman providing a lighter touch.

In the play's second half, Sharkey is dead and the Gatekeeper and Housekeeper determine his future by returning him to life as his sister's son.

The play's theme concerns knowledge and understanding and Sharkey's determination to justify himself drives the plot to its poignant conclusion.

Finally, Commended was '*Dying As An Art*' by David Spark from Middlesbrough:

A brave attempt at telling the story of Sylvia Plath and explaining reasons for her mental illness and subsequent suicide.

A dramatic opening scene portrays the use of E.C.T. treatment and the masked figure would be effective in performance.

The series of short scenes doesn't allow for the full exploration of character development and their relationships become documentary in style. However the piece is well researched, informative with rewarding roles for the principal actors.

Congratulations to all the playwrights nationwide who submitted their work for assessment. The top scripts will be available to borrow from the National Library in Edinburgh in due course.

Stephen Lambert
Playwriting Convenor



Updated website

Take a look at our updated website - the web address hasn't changed www.aetf.org.uk

We will keep it as up to date as possible, but we need the information from festival organisers in order to do this. As soon as you know the details of festivals (dates, venues etc) let the webmaster know. Again, if your group has won a festival and the results don't show on the website - email the webmaster, there is a direct link from the front page of the site.

