



# dialogue

The newsletter of London Drama

## NEXT STAGE!

### DEVELOPMENT of a PRO-ACTIVE MEMBERSHIP!

We have been re-developing London Drama member resources. To meet the demands of the next phase, we need to get you as members actively on board.

London Drama Committee  
Chris Lawrence, Administrator

### E-News

It has proved a key means of member communication. It enables updates, a sharing of current drama events and activities, promotion of the new LD website and resourcing.

### Participant Surveys

You actively responded to the Member Surveys:

- 1) The Drama, Theatre Sector you are active in
- 2) Courses, Workshops for LD to run in relation to it

They confirm the range of creative, educational drama that theatre members are active in. They are the basis of the new 2010 Course and Workshop Programmes.

The next phase in our national life will involve financial cutbacks and further curriculum change.

### What To Do

Here's how you as members can actively take part :

- 1) As contributors to *Dialogue*, sharing resources, reporting on key projects and issues.

- 2) As Committee members, developing strategies for all phases: *primary, secondary, SEN, post-16, community, theatre company.*

### Cluster Groups

One way forward the Committee is keen to develop is the formation of cluster groups.

The groups would communicate initially via an active email grouping. Then set up meetings bringing you, the members, together to exchange ideas and resources, voice professional concerns, formulate active plans. They could be sector, or borough-area based, or both.

There is already an active Primary Group.

### An Active Drama Community

London Drama developed initially with the support of borough Drama Advisors. Since their demise - we've operated independently. Let's go for it!

### FORWARD DEVELOPMENT and PLANNING MEETING

We are holding a **Forward Planning Meeting** on **Saturday 30th January**: 10-12 noon at the London Drama Office. This is a key opportunity for sharing ideas for maintaining Drama and Theatre creatively in the next phase, planning LD active development and programmes and a chance to meet up with co-practitioners professionally (and socially).

**Come along!** Please email us at [londondrama1@googlemail.com](mailto:londondrama1@googlemail.com)

## for your diary



### Courses & Workshops Spring Term 2010



**Tues 23 Feb:** 6.30-8.30pm  
Drama Games  
& Ideas Swapshop  
**FREE EVENT**  
at Central School

\* \* \*



**Tues 9 Mar:** 6.30-8.30pm  
Primary Drama  
at Central School

\* \* \*



**Sat 13 March:** 10-3.30pm  
Physical Theatre with

***frantic*assembly**

led by Neil Bettles  
Venue tbc.

\* \* \*



**Tues 16 Mar:** 6.30-8.30pm  
Care & Good Use  
of Your Voice  
with Amanda Kipling  
at Central School

\* \* \*

Book these courses at:  
[www.londondrama.org](http://www.londondrama.org)

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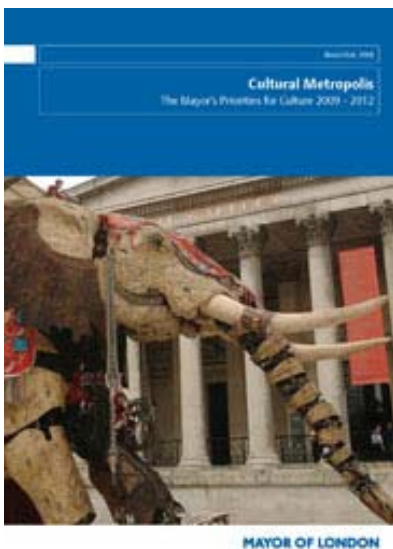
# London Drama Noticeboard

## LONDON DRAMA PARTICIPATION in FUNDING DEVELOPMENTS

### MAYOR'S OFFICE THEATRE DELEGATION

The Mayor's Office is the advisory body for the arts in London. I discovered that the Culture and Arts Plan *Cultural Metropolis 2009-12* contains no reference to Drama or Theatre. It focuses on Galleries and the Visual Arts.

London Drama therefore organised a delegation of London Drama Theatre Company members to meet Tom Campbell, the Cultural Officer, at City Hall - Unicorn (Children's Theatre), Bubble (Community Theatre), Theatre Centre and GLYPT (Young People's Theatre), Mousetrap Foundation (West End) - and present a panorama of drama and theatre activity in both inner and outer London which should qualify for active funding. This will enable us to participate in future funding policies. Keys to the case for drama and theatre funding are creative, community, cultural industry development.



*Cultural Metropolis 2009-12*  
- download free from LD website  
@ Resources/Free Downloads

### 'DRAMA MANIFESTO'

The pre-recession period was characterised by the creation of a range of funded quangos. Key were the *Manifesto for Music* which was allocated £332 million in 2007 to fund 10 national programmes. CCE (Creativity, Culture and Education) was allocated £100 million to run from 2009 to 2011. There were, however, no Drama or Theatre funding schemes. An initiative was therefore set up by the NCA (National Campaign for the Arts) more than a year ago to publish a Drama Manifesto. I represented London Drama and participated actively in this.

While progress has been slow (only one previous meeting in the course of the year) and the constitution of what may be called the Steering Group has been a source of contention in some quarters, the NCA is at last moving things forward in a professional way and a *Drama Manifesto* is likely to be produced. The production of this should provide the movement with a useful tool for use both with the education sector and with funding bodies.

**NOTE:** However this will not produce immediate funding schemes. Whoever is in government next there will not be expansions but reductions in central funding. Funding will continue to be based on a combination of Arts Councils, Local Government, Trusts, Sponsorship and Box Office. However the *Drama Manifesto* will be in place for development post-recession.

*Stuart Bennett*  
Chair of London Drama

## THEATRE NEWS

### NEW BASE FOR QUICKSILVER THEATRE

Quicksilver Theatre now has a brand new theatre to base themselves in. The New Diorama Theatre has been built in to the huge building complex which has taken place over the last two years in Osnaburgh Street, opposite Great Portland Street Station.

They will be near neighbours of London Drama, of course, as we are also Associates of the Diorama and are based in the Crypt of St Mary Magdalene's Church located further along Osnaburgh Street.

The Theatre is a compact but well appointed space, ideal for children's theatre and, along with the cafe, should provide a humanising influence on this huge corporate complex on the north side of Euston Road.

### NEW DIRECTOR AT HAMPSTEAD THEATRE

The new Artistic Director of Hampstead Theatre is Edward Hall, and he will be joining the theatre from mid-February 2010 onwards. His inaugural season will be announced later this spring/early summer, to open in autumn 2010.

Edward Hall is one of the UK's most sought-after directors. He has won numerous awards and critical acclaim for his inventive and visceral direction of new and classic plays, musicals and television drama. His all-male Shakespeare company, Propeller, mounts productions every twelve to eighteen months which tour in the UK and internationally, regularly playing at BAM in New York and festivals around Europe.

## Kidbrooke School's *Romeo and Juliet*

I went to see Kidbrooke School's production of *Romeo and Juliet* with mixed feelings. I was excited to see a school production which had been so successful and highly acclaimed; but also, I admit, rather weary at the prospect of seeing another version of *Romeo and Juliet*, a play which I have seen more times than is good for me. On entering the auditorium at the Riverside Studios, however, my weariness was quickly dispelled and I can safely say that this was the most affecting production of *Romeo and Juliet* I have ever seen. I have seen technically brilliant productions with extremely accomplished actors but none before have captured the power and all-consuming nature of teenage love and hate in the way that this did for me, stopping my inner cynic's habitual murmur of 'get over it' as the destructive spiral kicks in.

A key factor in the production's success in capturing the nature of teenage life and love was of course the simple fact that the cast were themselves teenagers and had clearly tapped into their own understanding of love, gang warfare and street crime to infuse their performances with real emotional truth. The programme showed evidence of the research which went into forming the production, drawing on the students' own experiences of growing up in South East London and key aspects of modern day life were brought into the production, such as street-side shrines and gangs riding BMX bikes. Additionally, and crucially, Michael Omo-Bare and Key Payne, playing Romeo and Juliet, beautifully portrayed a love which did not turn two vital teens into earnest soliloquists but rather developed out



KIDBROOKE SCHOOL IN ASSOCIATION WITH GREAVICH THEATRE PRESENTS  
**ROMEO AND JULIET**  
 BY WILLIAM SHAKESPEARE DIRECTED BY LUCY OUTHERTON



of their natural characters: Juliet giggling infectiously throughout the balcony scene, while Romeo had to be restrained from making gun signs in his wedding photos.

Amid the tragedy, there was also a great amount of joy in the production: humour was used effectively throughout, the nurse (Billy Beswick) being particularly noteworthy. The excellent choreography and exuberance of the ball scene brought an irresistible grin to my face. There was also a wonderfully observed scene where the well-meaning Friar attempted to work with groups of 'disaffected youth', with mixed results.

The production also offered new twists to certain plot elements. After the murders of Mercutio and Tybalt, Benvolio (Nick J Robinson), found at the scene of the crime, was detained, with the suggestion that he was tortured and possibly killed by the authorities. The programme notes allude to the thinking which led to this directorial decision: "Whatever happens to Benvolio - in our play, a black man found at the scene of a crime?"

It was in the death scenes where this attention to detail in creating a true, recognisable world of Shakespeare crossed with South East London led to a scene which had this old cynic crying at *Romeo and Juliet* for the first time. The choice to limit the words used in the scene and

instead use the Snow Patrol song, *Open Your Eyes*, was inspired. The limited speech allowed the emotions speak for themselves and in particular express the feelings of Juliet: the Snow Patrol poster on her wall turned into a tragic reality. Music was used throughout to great effect and this continued in the aftermath to the death scene, where forensic teams surrounded the bodies with police tape and assessed the 'remains' while projected above them were images of the possible life Romeo and Juliet might have had, to the accompaniment of *God Only Knows* by the Beach Boys. The lack of concern of the forensic teams for their charges made a heartbreaking contrast with the images of a lost future above their heads. The relevance of such a scene to South East London was brought home to me when I arrived back to New Cross to discover the station cordoned off with the exact same tape, providing an eerie real life echo to my evening in the theatre.

This production was a real eye-opener to me in terms of what can be achieved in school drama productions and I would have loved to have observed the rehearsal process to see how such a finessed and emotionally true production came into being. I will certainly be looking out for Kidbrooke School productions in the future and would recommend readers to do the same.

*Laura Williams*

\* London Drama would like to feature more school production reviews. What are the current key issues in mounting school productions? What schools are able to mount them? Are they aimed at curriculum or community development?







London Drama is the Professional Subject Association of Teachers of Drama and Theatre in London. We are a charity and we are run by teachers for teachers:

- We organise INSET Evening Courses in drama/theatre in educational contexts
- We organise Full Day Workshops/INSET
- We arrange INSET for whole LEAs in London
- We run a world renowned drama book service
- We are sister to National Drama and network with many other Arts organisations in London and nationally

**Annual Membership:** (Jan, May or Sept): Students £16; NQTs £20; Individuals £25; Primary/Special Schools £30; Secondary Schools £40; Theatre Standard £40/Theatre Premium £50.

You get: 2 Drama magazines and 6 Newsletters a year; 5% discount on books; 25% discount on courses; a free listing on this page (space permitting) and lots of SUPPORT!!  
**Join Now!!** (Contact details below)

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email: londondrama1@gmail.com  
[www.londondrama.org](http://www.londondrama.org)

London Drama is a company limited by guarantee, no. 2570343  
and a registered charity, no. 1001819



**LONDON DRAMA**

## A Physical Theatre Workshop

led by

**Neil Bettles**

Creative Learning Associate with

**franticassembly**

**Saturday 13th March 2010**

10am-3.30pm

Venue to be arranged

**Non Members: £80; Members: £60**  
Non Member Students: £40; LD Students £30

To book: contact [londondrama1@gmail.com](mailto:londondrama1@gmail.com)  
or T/F: 020 7388 6555

or pay online at: [www.londondrama.org](http://www.londondrama.org)

\***Bloomsbury Theatre**, 15  
Gordon Street WC1H 0AH  
(Rebecca Reed)  
Until 23 Jan: *Skellig* by David  
Almond

\***Blue Elephant Theatre**, 59A  
Bethwin Road, SE5 OXT: 7701  
0100 (Jas Cullingford)  
Spring/Summer Programme to  
be announced shortly

\***Cardboard Citizens**, 26  
Hanbury Street, London E1  
6QR: 7247 7747 (Stuart Grey)  
Community Productions,  
Training, Workshops

**Courtyard**, Bowling Green  
Walk, 40 Pitfield St. N1 6EU:  
7251 6018 (June Abbot)  
2-21 Feb: *Tower Hamlet* by  
Shakespeare & Admiration Th.

\***Fandango Th Co**, 42 Frankham  
House, Frankham St, SE8 4RL:  
8692 1220 (Jamie  
Honeybourne)

\***GLYPT**, The Tramshed, 51-53  
Woolwich New Road SE18 6ES:  
8854 1316 (Zoe Price)  
Future: *Thin Ice*

\***GRAEAE**, Bradford Studios,  
138 Kingsland Rd, E2 8DY:  
(7613 6900) Rachel Bagshaw  
Until 22 May: *Signs of a Star  
Shaped Diva* by Nona Shepherd

\***Half Moon YPT**, 43 White  
Horse Road, E1 OND: 7265 8138  
(Amy Jones)  
Full youth theatre programme

\***Hampstead Theatre**, 98  
Avenue Rd, NW3 3EX: 7449  
4166 (Andrew Given)  
10 Feb-6 Mar: *Dunsinane* by  
David Greig & RSC  
plus youth theatre w/shops

\***Iroko Theatre Company**, 1  
Mark St., Stratford E15 3DY:  
8522 1950 (Carol Edozie)  
Traditional African Storytelling,  
Drama w/shops & INSET

\***London Bubble Th Co**, 5  
Elephant Lane, SE16 4JD: 7237  
4434  
*Fan Made Theatre 2010* now  
open for registration at:  
[www.londonbubble.org.uk](http://www.londonbubble.org.uk)

**Lyric Theatre**, King Street,  
Hammersmith W6 0QL: 8741  
0824 (Cookie Rameder)  
Until 20 Feb: *Three Sisters* by  
Chekhov

\***Mousetrap Theatre Projects**,  
23-24 Henrietta Street, WC2E  
8ND: 7836 4388 (Nancy  
Shakerley) discounts on West  
End Theatre tickets

**Orange Tree Theatre**, Clarence  
Rd, Richmond TW9 2SA: 8940  
3633 (Sam Walters)

Until 13 Feb: *The Lady or the  
Tiger* by Michael Richmond,  
Jeremy Paul & Nola York

\***Oval House Theatre**, 52-54  
Kennington Oval, SE11 5SW:  
7582 6279 (Stella Barnes)  
Until 23 Jan: *There is Nothing  
There* with Oval House Youth  
Theatre

**Polka Theatre**, 240 The  
Broadway, Wimbledon SW19  
1SB: 8543 4888 (Annie Wood)  
Until 20 Feb: *Goldilocks & the  
Three Bears* by Jonathan Lloyd  
& Joseph Coelho (1-2yrs)

\***Putney Arts Theatre**,  
Ravenna Rd SW15 6AW: 8788  
6943 (Marie Thackwell)  
23-27 Feb: *The Love of the  
Nightingale* by Timberlake  
Wertenbaker

\***Redbridge Drama Centre**,  
Churchfields, E18 2RB: 8504  
5451 (Keith Homer) Children's  
Theatre/Drama Workshops;  
Teachers' INSET & Theatre

\***Richmond Theatre**, The  
Green, Richmond TW9 1QJ:  
8929 9360 (Morrigan Mullen)  
8-13 Feb: *Lord Arthur Savile's  
Crime* by Oscar Wilde

\***Shakespeare's Globe**, New  
Globe Walk, London SE1 9DT:  
7902 1432 (Fiona Banks)

Full Resources and INSET on  
Shakespeare's Plays

\***Theatre Centre**, Shoreditch  
Town Hall, Old St, EC1V 9LT:  
7729 3066  
4 Feb-27 Mar 2010: *Jake &  
Cake* by Godfrey Hamilton (6+)

\***Trestle Theatre Co**, Trestle  
Arts Base, Russet Drive, St  
Albans AL4 0JQ: 01727 850 950  
(Mark Londesborough)  
Touring: *Moon Fool* by Trestle  
with Moon Fool

**Tricycle**, 269 Kilburn High Rd,  
NW6 7JR: 7328 1000  
Until 20 Feb: *Greta Garbo  
Came to Donegal* by Frank  
McGuinness  
Until 13 Mar: *The Dead School*  
by Pat McCabe

\***Unicorn Arts Theatre**, 147  
Tooley St, SE1 2HZ: 7645 0500  
(Cath Greenwood)  
Until 24 Jan: *Cinderella* version  
by Phil Porter (8+)  
2-21 Feb: *The Storytelling  
Season*

\***WebPlay**, 1st Floor,  
Downstream Building, 1 London  
Bridge SE1 9BG: 7022 1836  
(Sydney Thornbury) Drama  
teaching resources at  
[www.webplay.org](http://www.webplay.org)