

FORTHCOMING PRODUCTIONS AT THE TIVOLI THEATRE

ROLEPLAY

by Alan Ayckbourn
2-4 March 2006

Directed by
Mike Dishington

An introductory supper for Julie-Anne Jobson's future parents-in-law. An important occasion planned down to the last detail. But no-one has allowed for the arrival of Paige Petite who literally drops in from the upstairs flat, hotly pursued by the menacing Mickey Rale...

'I laughed often. You'll laugh too.
A lot' (*The Times*)

STEPPING OUT

By
Richard Harris
1-3 June 2006

Directed by Stuart Glossop

This warm and very funny play concentrates on the lives, laughs and loves of a group of women and one lone male attending a weekly tap dancing class

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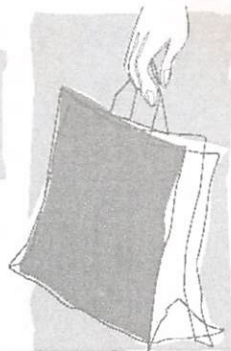
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Daphne Du Maurier's REBECCA



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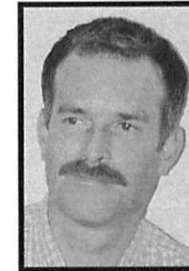
with Wimborne Drama, having played Amy Spettigue in *Charley's Aunt* in 2004. Previous credits, all with Sheffield Experimental Theatre, include Breda in *Digging for Fire*, Cherry in *Salt of the Earth* and Ellen in *Silence*.

CHRISSIE NEAL



Chrissie's last appearance was as Rose in *Flesh & Blood*. She played Madame Knorr in our award winning production of *On the Razzle*. Other recent roles include Mrs Swabb in *Habeas Corpus*, Edytha Torre in *The Roses of Eyam*, Monica in *An Evening with Gary Lineker* and Queen Charlotte in *The Madness of George III*. Chrissie also enjoys working behind the scenes and has stage managed several productions during her 18 years with Wimborne Drama.

RICHARD NEAL



Richard played Truscott in Joe Orton's *Loot* in 2004. Other acting credits include: *Tempest* in *Forty Years On*, Dan in *An Evening with Gary Lineker*, Mompesson in *The Roses of Eyam*, Canon Throbbing in *Habeas Corpus*, the title role in *David Copperfield*, Antipholus of Syracuse in *The Comedy of Errors* and Charley in *Charley's Aunt*. Richard has won two Daily Echo Curtain Call Awards for directing (*The Madness of George III* and *On the Razzle*).

TRACEY NICHOLLS



Tracey's previous roles include Agnes Wickfield in *David Copperfield*, Marie in

On the Razzle and Fanny Robin in *Far from the Madding Crowd*. She was ASM for *Ten Times Table*, *An Inspector Calls* and *Arms and the Man*. Tracey has also appeared in Wimborne Community Theatre's *Rings of Knowlton* and *Voyages* (at Kingston Lacy).

JAMES SINGFIELD



James is making his acting debut for Wimborne Drama. He directed and performed in several productions when at Lytchett Minster School and he has also appeared for Wimborne Musical Theatre Society. He has played Luther Billis in *South Pacific*, Baron Von Trapp in *The Sound of Music* and Alan Strang in *Equus*. James also enjoys the technical side of theatre and provided light and sound for *Murder in the Cathedral* in the Minster. He plans to go to drama school.

DAVE WILLIAMS



Dave has played Andrew Merrill in *The Roses of Eyam*, Sir Percy Shorter in *Habeas Corpus*, Fox in *The Madness of George III*, Zangler in *On the Razzle*, Boldwood in *Far from the Madding Crowd*, Sir Francis Chesney in *Charley's Aunt*, Roger in *Outside Edge* and a tempter-knight in *Murder in the Cathedral*. Dave has also appeared in panto and *Oh What A Lovely War*.

PAUL DODMAN

Director

Paul directed *The Hollow* in 2003 and *Blithe Spirit* in 1999. Favourite acting roles include the son in John Mortimer's *A Voyage Round My Father*, John Proctor in *The Crucible*, the Prince of Wales in *The Madness of George III*, the title role in *Lord Arthur Savile's Crime*, Gabriel Oak in *Far From the Madding Crowd*, Sonders in *On the Razzle* and Charles in *Flesh & Blood*.

ROY BIRCH



Roy joined the group last year and made his debut as a priest in *Murder in the Cathedral*. This was Roy's first drama role for many years having been involved in musical theatre in recent times. Credits include Fagin in *Oliver*, Higgins in *My Fair Lady*, Judd Fry in *Oklahoma*, Aphram in *Fiddler on the Roof* and Buzz Adams in *South Pacific*. He has also played a pantomime dame.

JOE BROOKS



Joe has 'done' more than 50 plays with Wimborne Drama over more years than he cares to remember. His recent credits include the

title role in *A Voyage Round My Father*, Warren in *The Madness of George III*, Mr Creakle in *David Copperfield*, Joseph Poorgrass in *Far from the Madding Crowd* and Sir Henry Angkatell in *The Hollow*.

CLARE DOWNS



Clare studied ballet at Bristol and has performed at Bristol's Victoria Rooms. For Wimborne Drama she has appeared in *Habeas Corpus*, *No Room for Love*, *The Madness of George III*, *The Hollow* and as Kitty Verdun in *Charley's Aunt*.

TONY FELTHAM



This is Tony's 31st production with Wimborne Drama.

His portrayal of Lord Fancourt Babberley in *Charley's Aunt* earned Tony the 2004 Daily Echo Curtain Call Award for the Best Actor in a Comedy or Farce. Other roles of note include Gerald Croft in *An Inspector Calls*, Richard in *The Lion in Winter*, Dr John Cristow in *The Hollow* and a tempter-knight in *Murder in the Cathedral*. In 2003 he directed *Far from the Madding Crowd*. Tony has also performed in musicals with the highlight being the lead in *Me and My Girl*.

RUSS GUILLAUME



Russ was an active member of Wimborne Drama in the 1960s and appeared in several productions at Church House. His last major role was in *The Ghost Train* at the Allendale Centre. He moved away from the area and due to work commitments appeared only in

Time and the Conways on the Isle of Wight and as an extra in an episode of *Inspector Morse*. Since settling once more in the area, Russ has appeared in *David Copperfield*, *An Inspector Calls*, *On the Razzle* and *The Hollow*.

GRAHAM HAWKINS



This is Graham's first major stage role, although he did play a monk in our May production, *Murder in the Cathedral*. A budding poet, Graham recently had his poem *Half-Price Ticket to Nowhere* published in *South* magazine for National Poetry Day.

HELEN MARTLAND



This is Helen's second acting role

WIMBORNE DRAMA

presents

REBECCA

By Daphne du Maurier

DIRECTED BY PAUL DODMAN
12-15 OCTOBER 2005
TIVOLI THEATRE WIMBORNE

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Director's Notes

GOOD EVENING and welcome to the Tivoli Theatre. Thank you for joining us as we launch our 2005-6 season with a stage adaptation of a truly classic novel.

At first glance, the stage version of this phenomenally successful book seems a difficult and compromising entity. It could be seen as a problem performing a play whose plot and characters are already a part of public perception. Daphne du Maurier adapted her own novel for the stage and there seems to have been a period of frantic activity in 1939 as the publishers reprinted the book for the third time, Alfred Hitchcock and David O. Selznick got through several scriptwriting teams preparing for their Hollywood adaptation, and the author herself produced this version for Celia Johnson and Margaret Rutherford to appear in. It is a testament to the strength of the story that all three versions work; tonight we will aim to bring the tale alive once more.

It is customary to thank people for their help at this point. I have been lucky enough to have been working with an extremely enthusiastic and talented cast who have made rehearsing this piece a pleasure. All have worked hard at exploring their characters and questioning their actions, putting up with script amendments and additions and indeed suggesting several ideas that have made the production a truly collaborative one.

An obvious problem with staging *Rebecca* is that of its ending; I will not spoil it for those who don't know it but suffice to say it is not an ending easily repeated on a nightly basis! We are attempting to show this in a novel way and I hope you will approve of these minor amendments to the original text.

All thanks as ever to the talented men and women who work both for Wimborne Drama and the Tivoli Theatre. Their names and roles are indicated elsewhere in this programme and it is unfair to name individuals, with just two exceptions. For their help in designing and producing one of our most spectacular yet problematic sets, many thanks to Mark and Jackson Ellen. I hope you will agree that a working staircase is a vital element of the story and the end result more than justifies all their hard work.

We also owe a huge debt of gratitude to Graham Blake and Geoff Elvy of BEC Group who have sponsored this production. Over the years Graham and Geoff have become firm friends of Wimborne Drama. Their financial assistance, and that of all our Supporting Players, is greatly valued.

And finally to you, our audience...your support of Wimborne Drama and live theatre at the Tivoli is really appreciated. Here's wishing you an enjoyable evening!

Paul Dodman

Rebecca comes to Hollywood

REBECCA was the first film Alfred Hitchcock made in Hollywood and the only one that won a best picture Oscar (although that went to the film's producer David O. Selznick, much to Hitchcock's annoyance). It was nominated for 11 Academy Awards, also capturing the Oscar for best black and white cinematography.

Selznick offered the part of Maxim de Winter first to Ronald Colman, who refused. William Powell and David Niven were considered, but Powell was deemed too American, Niven "too shallow". Laurence Olivier was eventually chosen. He was only 30 years old and had to be aged up to play the part.

More than 20 actresses were screen tested for the role of Mrs de Winter, including Loretta Young, Anne Baxter, Margaret Sullavan and Olivia de Havilland. Laurence Olivier was pressing for Vivien Leigh, his soon-to-be second wife, who had just won an Oscar for her portrayal of Scarlett O'Hara in *Gone with the Wind*. In the end, Selznick and Hitchcock cast the 21-year-old Joan Fontaine (Olivia de Havilland's sister).

Selznick cabled Vivien Leigh to tell her their decision:

"We have tried to sell ourselves right up until today to cast you in *Rebecca*, but I regret necessity telling you we are finally convinced you are as wrong for the role as the role would be for you."

To Olivier he simultaneously cabled:

"I know you must be disappointed, but Vivien's anxiety to play role has, in my opinion, been largely if not entirely due to her desire to do a picture with you, which was best demonstrated by her complete disinterest in the part when I first mentioned it to her as possibility and until she knew you were playing Maxim."

Unfortunately for Joan Fontaine, Olivier did not hide his disappointment, treating her horribly on set and dispatching a volley of obscenities in her direction. Although this offstage 'chemistry' ensured the right level of on-screen tension between the widowed Maxim de Winter and his nervous new bride, it proved doubly cruel for Fontaine, given Hitchcock's penchant for establishing a sinister psychological mastery over his leading ladies. In Fontaine's case, he did so by reminding her many times that Olivier did not want her in the part and that the whole cast hated her. This point was cruelly proved on the nervous young Fontaine's twenty-second birthday, when an unusually churlish Olivier, along with other members of the cast – mostly fellow Brits who felt obliged to sympathise – failed to attend a studio party for her because they "couldn't be bothered".

On another occasion, when Olivier learned that Fontaine had recently married Brian Aherne, who had beaten Olivier to the lead in Noel Coward's production of *Theatre Royal*, he told her: "Couldn't you have done better than that?"

Despite this bullying and harassment – or maybe because of it – Fontaine delivered a heartfelt performance for which she received an Oscar nomination.



Joan Fontaine, Laurence Olivier and Judith Anderson in Alfred Hitchcock's *Rebecca*

work *Trilby* (1894) gave the world the sinister figure of Svengali. Daphne showed an early inclination towards literature and Gerald must have seen in her a continuation of his father's literary talents. Her letters and autobiographical writing suggests that she grew up wishing that she had been born a boy.

Daphne's relationship with her mother, whom she refers to in a letter written in middle age as "a basic type", was strained and contributed to a rejection by Daphne of a conventional model of feminine behaviour. In a 1947 letter to the wife of her American publisher, Ellen Doubleday, she described how she reluctantly put aside the desire to be male; she had "locked the boy in a box".

GERALD DU MAURIER was one of the most successful stage actors of his day.

His manner of acting was described as naturalistic, casual, almost off-hand. Nothing was



pushed to extremes.

If an actor approached a scene with too much enthusiasm, Gerald would ask: "Must you kiss her as though you were having steak and onions for lunch?"

"It may be what you feel, but it's damned unattractive from the front row of the stalls. Can't you just say, 'I love you', and yawn, and light a cigarette and walk away?"

This is how Gerald played it and gradually the casual but ever-present du Maurier cigarette became one of his trademarks and in 1929 a brand was named after him.

Rebecca on stage

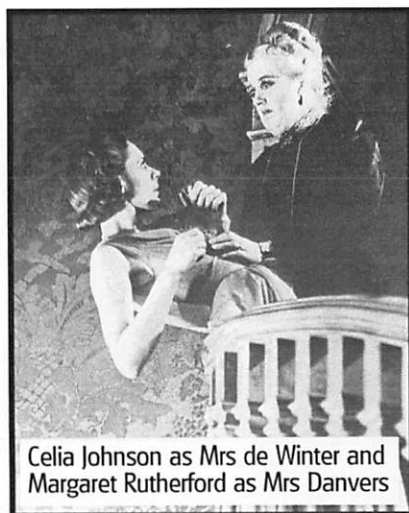
IN 1939 Daphne du Maurier adapted *Rebecca* for the stage, and the play, like the novel, has retained its popularity ever since. *Rebecca* opened at the Queen's Theatre, London on April 5, 1940. Celia Johnson played the second Mrs de Winter and Owen Nares was Maxim. Mrs Danvers was played by Margaret Rutherford. *Rebecca* ran for 181 performances but was interrupted when the Queen's Theatre was bombed during the Blitz. It was revived at the Strand Theatre two years later and ran for a further 176 performances.

In the meantime *Rebecca* had been filmed in Hollywood with Laurence Olivier and Joan Fontaine as Mr and Mrs de Winter. Judith Anderson played Mrs Danvers. The director Alfred Hitchcock was an old friend of Gerald du Maurier.

There was also, in 1938, a radio dramatisation of *Rebecca* by Orson Welles. It was performed in December 1938 by *The Campbell Playhouse* and sponsored by Campbell Soup.

The adaptation started with Bernard Herrmann's waltz-laden score but was then interrupted by an "important message from a man who keeps one eye on the dining table and another on the pantry..."

Welles played Maxim and Margaret Sullavan was Mrs de Winter.



Celia Johnson as Mrs de Winter and Margaret Rutherford as Mrs Danvers

An Introduction to Rebecca

From *The Rebecca Notebook and Other Memories* (1981)

by Daphne du Maurier

IT IS now over forty years since my *Rebecca* was first published. The story became an instant favourite with readers in the United Kingdom, North America and Europe. Why, I have never understood!

I continue to receive letters from all over the world asking me what I based the story on, and the characters, and why did I never give the heroine a Christian name? The answer to the last question is simple: I could not think of one, and it became a challenge in techniques, the easier because I was writing in the first person.

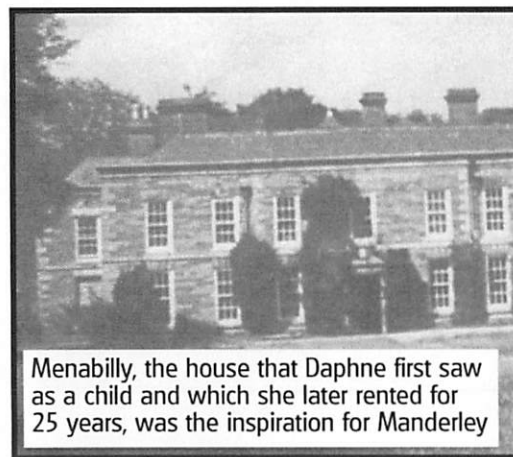
I was thirty years old when I began the story, jotting down the intended chapters in a notebook. In the fall of 1937 my soldier husband, Boy Browning, was Commanding Officer of the Second Battalion, Grenadier Guards, which was stationed in Alexandria, and I was with him. We had left our two small daughters, the youngest still a baby, back in England in the care of their nanny, with two grandmothers keeping a watchful eye.

Boy - Tommy to me - and I were living in a rented house, not far from the beach, Ramleh I believe it was called, and while I was occupied by military matters I was homesick for Cornwall. I think I put a brave face on the situation and went to cocktail parties which we were obliged to attend, but all I really wanted to do was to write, and to write, and to write a novel set in my beloved Cornwall. The novel would not be a tale of smugglers and wreckers of the nineteenth century, like *Jamaica Inn*, but would be set in the present day, say the

mid-twenties, and it would be about a young wife and her slightly older husband, living in a beautiful house that had been in his family for generations. There were many such houses in Cornwall; my friend Fay Quiller-Couch, daughter of the famous 'Q', with whom I first visited *Jamaica Inn*, had taken me to some of them. Houses with extensive grounds, with woods, near to the sea, with family portraits on the walls, like the house of Milton Northamptonshire, where I had stayed as a child during the First World War, and yet not like, because my Cornish house would be empty, neglected, its owner absent, more like



Daphne du Maurier in 1929



Menabilly, the house that Daphne first saw as a child and which she later rented for 25 years, was the inspiration for *Manderley*

– yes, very like – the Menabilly near Fowey, not so large as Milton, where I had often trespassed. And surely the Quiller-Couches had told me the owner had been married first to a very beautiful wife, whom he divorced, and married again a much younger woman.

I wondered if she had been jealous of the first wife, as I would have been jealous if my Tommy had been married before he married me. He had been engaged once, and that I knew, and the engagement had been broken off – perhaps she would have been better at dinners and cocktail parties than I could ever be.

Seeds began to drop. A beautiful home... a first wife... jealousy... a wreck... perhaps at sea, near to the house, as there had been at Pridmouth once near Menabilly.

But something terrible would have to happen, I did not know what... I paced up and down the living room in Alexandria, notebook in hand, nibbling first my nails and then my pencil.

If only we did not have to go to dinner that night, I wanted to think...

The angry voice of female dissent

DAPHNE DU MAURIER started to write *Rebecca* in the autumn of 1937. She was thirty years old and far away from her beloved Cornwall. Her husband Tommy Browning had been posted to Egypt as commanding officer of the Second Battalion of the Grenadier Guards and she had left her two young daughters Tessa and Flavia in England with their nanny while she accompanied him.

She was desperately homesick – her longing for her home by the sea in Cornwall was “like a pain under the heart continually” – and she was also very unhappy. This was the first time she had accompanied her husband on a posting and she hated the role forced upon her in Egypt by her marriage. As a shy woman she detested the small talk and endless receptions.

Daphne alleviated her homesickness by writing a contemporary novel set in Cornwall and centred around one of those large ancestral houses with extensive grounds and woods near to the sea. The homesickness and her resentment of wifely duties, together with a guilty sense of her own ineptitude when performing them, were to surface in *Rebecca*.

At first, Daphne struggled with her material. She tore up the initial, 15,000 word long attempt at the book, the first time she had ever done this.

The book was eventually completed when Tommy was posted back to Aldershot. Victor Gollancz published *Rebecca* in April 1938. Ever since, *Rebecca* has been one of the most popular of all the immensely successful novels of Daphne du Maurier. It isn't difficult to see why.

It is romantic, hauntingly atmospheric, with faint gothic undertones; Daphne always described it as a study in jealousy. Its hero is rich, attractive and mysterious, brooding over the secrets of the past, and the heroine is plain, penniless and gauche, grappling for poise and maturity. *Manderley* is arguably the best-known house in modern fiction and its housekeeper, Mrs Danvers, a monument to malice and jealous resentment.

The circumstances of Daphne's own life were the source of many of the key themes of *Rebecca* – including identity, duality and infidelity. She was born into a rich,

Daphne du Maurier was made a Dame of the British Empire in 1969. She was married to Lieutenant-General Sir Frederick Browning KCVO DSO. They had three children. Daphne du Maurier died on April 19, 1989 at her home in Cornwall. Margaret Forster wrote in a tribute to her: ‘No other popular novelist has so triumphantly defied classification as Daphne du Maurier. She satisfied all the questionable criteria of popular fiction and yet satisfied too the exacting requirements of “real literature”, something very few novelists ever do.’

A boy who would never grow up

DAPHNE DU MAURIER had a particularly intense relationship with her father, the actor-manager Sir Gerald du Maurier.

The biographer Margaret Foster wrote: “She loved him passionately, but not as passionately as she finally realised he loved her. It was not a comfortable feeling. His need of her became a burden and by the time she had grown up it was no longer delightful to be his favourite. It was confusing to be told he wished she was her brother, and that he also wished she had been a boy, a boy who would never grow up. His expectations of her were extravagant and when she failed to fulfil them, wanting as she did to be independent and to lead her own life, he made her suffer. His mood could, and did, turn ugly.”

There seems little doubt that Daphne based the character of Maxim de Winter, partly at least, on her father.

Gerald du Maurier was the original Captain Hook in J.M. Barrie's *Peter Pan*, first performed in 1904. The play was revived every Christmas for years, with Gerald very often opting out of whatever he was doing to play the dual roles of Hook and Mr Darling. Barrie was a family friend.



Daphne and Gerald in 1925

Gerald, like Maxim, had a privileged upbringing. He was his mother's favourite – her ‘ewee’ lamb – and was overindulged and spoilt. He was a boy and then a man who could never relax and who needed constant distraction to prevent the boredom he dreaded. Inconsistent in all he did, he counted on his charm to make people forgive him whatever he did.

He needed Daphne as his plaything, as a child needs a toy or puppy, but his unfulfilled desire for a son may also have had something to do with his wish for someone to carry on the family's artistic tradition.

Gerald was the son of George du Maurier, the *Punch* cartoonist and novelist whose most famous



Daphne du Maurier at her desk in the little wooden hut at Menabilly

Daphne du Maurier

DAAPHNE DU MAURIER, who was born in London on May 13, 1907, was the second daughter of the famous actor and theatre manager Sir Gerald du Maurier and granddaughter of George du Maurier, the *Punch* artist and author of *Trilby* and *Peter Ibbetson*.

She grew up in a lively household where family friends like J.M. Barrie and Edgar Wallace visited frequently. Her uncle, a magazine editor, published one of her stories when she was a teenager and found her a literary agent. Du Maurier

attended schools in London and Paris. In her childhood she was a voracious reader. She was fascinated by imaginary worlds and developed a male alter ego for herself (she used a male narrator in several novels).

In 1931 her first novel, *The Loving Spirit*, was published. Two others followed. Her reputation was established with her frank biography of her father, *Gerald: A Portrait*, and her Cornish novel, *Jamaica Inn* (1936), a historical tale of smugglers, which was bought for the movies, and directed by Alfred Hitchcock.

When *Rebecca* came out in 1938 she suddenly found herself, to her great surprise, one of the most popular authors of the day. The book went into thirty-nine English impressions in the next twenty years and has been translated into more than twenty languages.

There were fourteen other novels, nearly all bestsellers. These include *Frenchman's Creek* (1941), *Hungry Hill* (1943), *My Cousin Rachel* (1951), *Mary Anne* (1954), *The Scapegoat* (1957), *The Glass-Blowers* (1963), *The Flight of the Falcon* (1965) and *The House on the Strand* (1969).

Besides her novels she published a number of volumes of short stories, *Come Wind, Come Weather* (1941), *Kiss Me Again, Stranger* (1952), *The Breaking Point* (1959), *Not After Midnight* (1971), *Don't Look Now and Other Stories* (1971), *The Rendezvous and Other Stories* (1980) and two plays *The Years Between* (1945) and *September Tide* (1948). She also wrote an account of her relations in the last century, *The du Mauriers*, biographies of Francis Bacon and Branwell Brontë, as well as *Vanishing Cornwall*, an eloquent elegy on the past of a county she loved ever since her father bought a holiday home there in the 1920s.

Her autobiography *Growing Pains* appeared in 1977 and *The Rebecca Notebook and Other Memories* in 1981. Her books have translated well to the cinema. Laurence Olivier starred in the filmed version of *Rebecca*, and *Jamaica Inn*, *Hungry Hill* and *Frenchman's Creek* have also been notable successes, as well as *The Birds* and *Don't Look Now*, both adapted from a short story.

privileged but unconventional family. Daphne and her sisters grew up surrounded by writers, actors and artists. Her father Gerald was notorious for his affairs. As children, Daphne and her sisters often joked about their father's 'stable' of young actresses. But when Daphne as a teenager learned the truth, that many of them were his mistresses, she began to see marriage as a sham, and believe love did not exist but was instead only lust.

Before she was twenty-one she had had several affairs with men and at least one with a woman. But she chose to marry a career soldier who was a traditionalist, a stickler for correct dress and behaviour. The differences between them were marked and their expectations of marriage very different. Eventually there were infidelities on both sides, but Daphne remained fiercely loyal to him, even long after his death.

Throughout her life she was torn between the need to be a wife and the necessity of being a writer. She rebelled against society's view of ideal womanhood – she regarded herself as a 'half-breed' who was 'unnatural'. To her, her lesbianism and her art were a form of perversion. She often referred to herself as the 'boy in the box' whom she fought to keep hidden away, although sometimes she gloried in him.



Daphne on the staircase of Menabilly in 1947. Behind her are portraits of her father and herself as a young girl

Sally Beauman, writing the introduction to the Virago edition of *Rebecca* in 2002, concluded: "Du Maurier was wrestling with her own demons here, and when she gave aspects of herself to the two women who are the pillars of the narrative she was entering into an area of deeply personal psychological struggle. She gave her own shyness and social awkwardness to Mrs de Winter and her independence, her love of the sea, her expertise as a sailor, her sexual fearlessness and even her bisexuality (strongly hinted at in the novel, if not spelled out) to Rebecca. It is for readers to decide where their own sympathies lie – and du Maurier's.

"I would say that ultimately it is with Rebecca, with the angry voice of female dissent, that du Maurier's instinctive sympathy lies."



Daphne rowing from Fowey to the family's home Ferryside at Bodinnick

For the Company:

Director
PAUL DODMAN

Designer
JACKSON ELLEN

Staircase Design & Construction
MARK ELLEN COLIN PILE
JEREMY AUSTIN

Properties
CAROLYN HEWITT & BARRY BAYNTON

Costumes
JENNIFER STACEY

Make-up
CLARE DOWNS

Assistant Stage Manager
DAVID PILE

Publicity & Programme Editor
RICHARD NEAL

For the Theatre:

Production Manager
RUSSELL PARKER

Stage Management
ASHLEY THORNE & STEVE CHARTERS

Lighting & Sound
DON SHERRY

REBECCA

By Daphne du Maurier

CAST

in order of appearance

FRITH the butler	ROY BIRCH
BEATRICE LACY	HELEN MARTLAND
MAJOR GILES LACY	GRAHAM HAWKINS
FRANK CRAWLEY	DAVE WILLIAMS
MAXIM de WINTER	RICHARD NEAL
MRS de WINTER	TRACEY NICHOLLS
MRS DANVERS	CHRISIE NEAL
ROBERT the footman	JAMES SINGFIELD
ALICE the maid	CLARE DOWNS
JACK FAVELL	TONY FELTHAM
COLONEL JULYAN Chief Constable	RUSS GUILLAUME
WILLIAM TABB a boatman	JOE BROOKS

THERE WILL BE ONE INTERVAL OF TWENTY MINUTES
BETWEEN ACT I AND ACT II

Photographs of the du Mauriers reproduced by kind permission
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Production Credits:

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SHOWBIZ! Southampton
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MARTIN MATTHEWS

◆
The action of the play takes place in the hall
at "Manderley", the home of Maxim de Winter

ACT I:

Scene 1: The evening of May 7th
Scene 2: Six weeks later; June 23rd, morning
Scene 3: The same evening, 9.30pm

ACT II:

Scene 1: Early the next morning
Scene 2: Afternoon of the same day
Scene 3: Evening, two days later, June 26th