

# Programme of one act plays staged at Wimborne

WIMBORNE Drama Club attracted good support on Friday and Saturday, when they presented three one-act plays.

Apparently rewritten to make it adaptable to any local scene, Stanley Houghton's well-known comedy, 'The Dear Departed', retained all the humorous situations; but the dialogue—drawn from the North Country idiom and dialect—lost much of its impact.

Making their bow as producers with the Wimborne Club, John and Betty Anthony did a sound job, and also played well as Mr. and Mrs. Henry Slater.

L. A. Mottram, who deputized at short notice for another player, gave a delightful character-study of the revived 'corpse,' Abel Merryweather; and Muriel Brooks was convincingly 'acid' as Mrs. Jordan. Arthur Brooks and Ann Simmonds supported well as Ben Jordan and Victoria Slater.

## 'Obvious' thriller

Margery Vosper's 'Tea for Three,' produced by Thelma Dryden proved to be a rather 'obvious' thriller, though more effective 'timing' on the part of the players could have heightened the tension. Margaret Williams gave an exceptionally 'natural' and relaxed performance as Mrs. Haydock; and Tim Ealing was completely in character as Mr. Evans. Daphne Young gave a straight forward interpretation of the role of the murderess, Mrs. Merrowdene; and Donald Waterfield—also deputizing at short notice for another player—was at home in the part of the absentminded Mr. Merrowdene. A word of praise is due for the extremely attractive and well furnished sitting-room setting.

Effective, too, was the setting for Lucille Fletcher's 'Sorry, Wrong Number,' with a panorama of brilliantly-lit New York skyscrapers visible through the open window: but in this case, it did the production a disservice by emphasizing the incongruity of practically the entire cast speaking in normal British conversational tones.

## Attack too vigorous

With her movements restricted by her rôle as the neurotic bed-ridden invalid, Mrs. Stevenson, Rita Stuckey gave a well-sustained performance, but her 'attack' was so vigorous from the outset, that she left herself very little scope for working up to a higher peak of panic later in the play.

No acting was required from the other players, who were mere 'voices' at the other end of the telephone wire: and although their features were illuminated—presumably by torches—the light was so dim through the gauze screen, that only the glow of the light was discernible from the rear part of the auditorium.

The play was produced by Vincent Watters. Other members of the cast were Patricia Wood, Margaret Williams, Thelma Dryden, Arthur Brooks, Tim Ealing, Muriel Brooks, Stella Tony, John Fearn, James Ward and Russ Guillaume.

Clifford Cowling was responsible for stage-management; Douglas Treharne was make-up artist; Mr. Mickelburgh, Brenda Parsons and Vincent Watters prompted; and Peter Brooks operated effects. Edmund Henbest and Muriel