

WIMBORNE DRAMA

The **HOUND** of the **BASKERVILLES**

A Sherlock Holmes adventure
by Sir Arthur Conan Doyle
Adapted for the stage by Clive Francis



WIMBORNE DRAMA
presents

HOW

Alan Ayckbourn's

THE OTHER HALF

Directed by Graham Hawkins

LOVES



13th - 15th May 2010

Tivoli Theatre, Wimborne 01202 885566

7.30pm (Matinee 2.30pm Saturday 15th)

Tickets £10 (£8 Matinee)

Buy 10 tickets get one free on all performances

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Wimborne Drama

The Hound of the Baskervilles

Hello, and welcome to the Tivoli Theatre for this performance of Sir Arthur Conan Doyle's most famous Sherlock Holmes adventure – *The Hound of the Baskervilles*.

We hope that you enjoy this new stage version by television and stage actor Clive Francis. It is thrilling and fast moving, laced with humour, but remaining faithful to the original story.

The great detective and his loyal companion Dr Watson must unravel the murder of Sir Charles Baskerville, the mystery of a savage, spectral hound, and an evil that has haunted the Baskerville family for centuries.

The action moves swiftly between Holmes and Watson's lodgings at 221B Baker Street, the vast imposing Baskerville Hall and the eerie Grimpin Mire on Dartmoor.

Sherlock Holmes is arguably literature's greatest detective and *The Hound of the Baskervilles*, first published in 1902, his most famous case. Conan Doyle had actually killed off Holmes a decade earlier, but such was the public outcry over his death, that Conan Doyle was forced to bring him back.

The Hound of the Baskervilles was presented as an earlier adventure from Holmes's casebook. It became an instant hit and remains his best-loved story. It is not hard to see why.

It is a murder mystery story set in a sinister and foreboding place with a hint of the supernatural about it. And there are some humorous moments too.

I love tales of the unexpected and ghostly goings-on. Not that I am, in any way, a believer in spectres or spirits; nor am I easily spooked. But I find there is nothing more thrilling than an afternoon or evening at the theatre, especially in mid-winter, spell-bound by the sights and sounds of a scary story being played out in front of me.

Before I let you settle in to your seats, please allow me to thank those people who have helped to bring this play to the stage for your viewing pleasure today.

Firstly, my actors. It has been a pleasure to work again with some old hands and to welcome some new faces to the company – thank you all for your dedication, devotion and jokes.

The backstage team have been wonderful and so professionally organised by my tireless stage manager Phyllis Spencer.

Take a bow the creative geniuses that are Jackson and Mark Ellen, Carolyn and Paul Hewitt, and Kevin Wilkins.

Thank you my loyal lieutenant (and lovely wife) Chrissie Neal, the Tivoli team, our hard-working committee, Matthew Gill and all the members of the company who have supported me in this venture.

And finally, I must thank you, dear audience member, for buying a ticket! Now sit back and enjoy *The Hound of the Baskervilles*.

Richard Neal – Director

Cast Notes...



Tony Parkinson

I joined Wimborne Drama recently, following a ten year spell in the wilderness, away from the stage getting married and starting a family. Previously I have worked with Big Little Theatre, Theatreworks, Forest Arts Centre (Impact Theatre) and Bournemouth University. One of my favourites previous roles was playing Father Mullarkey in Mary O'Malley's *Once a Catholic*. Playing Sherlock Holmes is a complete honour and I find him fascinating. There are so many quirky lines so it is difficult to pick a favourite, but any of the lines delivered to Mrs Hudson are wonderful. I don't believe in the supernatural and probably the eeriest place I have ever been is actually travelling back from a wedding across Dartmoor late at night and nearly running out of petrol.



Jan Stevenson

I have been with the club since 1979 and played many roles, most of which seem to have been comedic ones. I must say I prefer a good laugh to being miserable. I have always liked the Sherlock Holmes stories, *The Hound of the Baskervilles* being a favourite. So I am very pleased to be playing Mrs. Hudson, a small role, but a character none the less, and having just played a large role in *Steel Magnolias*, a less stressful one. The scenes on the moor remind me of once when I was walking my dogs on Holt Heath down a narrow track and heard rustling in the bushes nearby. Needless to say I nearly beat the dogs out of that track!



Peter Brown

My first experience with Wimborne Drama was in 2001 in *The Madness of George III*, then *Ten Times Table*. After a long absence I returned two years ago playing the Constable in *The Government Inspector*. Now I'm back again. Probably my favourite role has been playing Frederick, one of the Princes, in *The Madness of George III*. A great character to play. In *The Hound of the Baskervilles* I'm playing two characters; the nature-minded and butterfly-obsessed Jack Stapleton, and the skull-voyeuristic Dr Mortimer, both very liked-minded, on some levels, about their passions. The biggest challenge was finding the right voices for both of them. Hopefully it works. The eeriest place I've ever visited

would be the cinema where I used to work very late at night and had to check all the exits down dark corridors. Or the bathroom after my Dad has been in there. To a degree I do believe in the supernatural, yes. Anything is possible. But we like to solve mysteries and that can ruin things. Best to leave the mysterious alone so there is still some creepy stuff.

The Hound of the Baskervilles

By the end of 1891 Doyle had grown tired of Sherlock Holmes and was determined to push on with less commercial projects. "I think I'll slay Holmes... and wind him up for good," Conan Doyle wrote to his mother. *The Final Problem* appeared in the *Strand Magazine* in December 1893. Here Holmes and his old adversary Professor Moriarty fell to their deaths at Reichenbach Falls. The outcry from the public was tremendous. Mourning bands appeared across England. Thousands of *Strand* subscriptions were cancelled. Doyle himself was attacked in the street by an elderly lady who struck him on the head with her handbag. Even so Holmes stayed dead for seven and half long years. Though Conan Doyle found himself under great pressure to produce further Holmes adventures, he resisted, until finances persuaded him otherwise.

It was during a sea voyage home from South Africa in 1901 that he remembered the ancient legends and tales of ghostly hounds on Dartmoor that his friend Bertram Fletcher Robinson had told him about on a recent golfing holiday in Norfolk. And so Conan Doyle conjured up a chilling mystery story, or 'creeper' as he termed it, and decided to frame it in the form of a Sherlock Holmes adventure that supposedly had taken place before the detective's death. The story was *The Hound of the Baskervilles*.

The Hound of the Baskervilles first appeared as a play in Berlin in 1907 with a real dog lured on stage with a German sausage. The first film version was released in 1921, with legendary silent movie actor Ellie Norwood as Holmes. The first sound version was in 1932 with Arthur Wontner and deemed a dreadful flop. Luckily, seven years later there came one of the great screen partnerships, that of Basil Rathbone and Nigel Bruce who appeared in fourteen Sherlock Holmes films together. Their version of *The Hound of the Baskervilles* had lavish production values, including the recreation of the Great Grimpen Mire, reportedly so large that Richard Greene, the actor playing Sir Henry Baskerville, once got lost in it.

The first colour version was Hammer's 1959 production starring Peter Cushing.

The most recent actor to play Holmes to great acclaim was Jeremy Brett who appeared in Granada TV's series between 1984 and 1994. Brett's Holmes was so much like the original character in the stories – cold, calculating, arrogant, rude, with occasional bursts of humour and even more bouts of melancholy – that many people regard him as the best Holmes ever.

Proving that Sherlock Holmes is still a big draw to both theatre and film audiences in 2010, just released is a new film by Guy Ritchie, starring Robert Downey Jr and Jude Law, simply entitled *Sherlock Holmes*.

More Cast Notes...



Paul Dodman

I have been with the group for twelve years now, and it was another Richard Neal production, *A Voyage Round My Father*, that marked my speaking debut. I've appeared in several productions in this time and also really enjoyed directing four shows. My favourite onstage role was the effete Prince of Wales in *The Madness of George III* where I enjoyed a foppish hanky-waving rivalry with Pete Brown, cast as my brother, the Duke of York. In this play I love Sir Henry – a typical gung-ho Yank less than endowed with any amount of brain. My favourite line has to be "A hound? What hound?" at the

end of the first half. Sir Henry is brave and adventurous – until he realises just what is out on Grimpen Mire...

I'd have to add that Knowlton Church, even during the day, has more than a hint of the supernatural about it...



Simon Jackson

I have been in productions with Blandford ADS, St Peter's Players, BOAT, Swan Theatre, Bournemouth Shakespeare Players, Highcliffe Charity Players, the Allendale Pantomime Society, and Favoli Panto. I joined Wimborne Drama 18 years ago, and I think my favourite role so far has been playing Mr Micawber in *David Copperfield*.

In *The Hound of the Baskervilles* I enjoy playing the part of Barrymore because his character is rather mysterious. What is the dark secret he hides from Sir Henry as he creeps surreptitiously about Baskerville Hall? My favourite line is "There's something evil in the

air, to that I'm sure about"

When I was about twelve years old, I was stranded on Dartmoor at night when my father's old car broke down on the way to our family holiday in Cornwall. We were not far from the infamous prison and so trying to sleep was not easy as I had recently read *The Hound of the Baskervilles* at school. I could swear I heard the hound baying – or maybe it was just a Dartmoor pony neighing.



Caroline Butcher

I joined Wimborne Drama in the second half of 2008, and in March 2009 I took on the task of prompt in *Run for your Wife*. In June 2009 I took part in *Witness for the Prosecution*, and enjoyed playing a juror as I did not have to learn any lines and was seated throughout most of the play. When I auditioned for *The Hound of the Baskervilles* I really didn't think I would land the role of Mrs Barrymore, so I was very excited when I got the call from the director. The role is quite an emotional one, which I like. Where are the onions? I also have a few lacy hankies ready for opening night!

The play is exciting and we have a very good cast, so with expert direction from Richard and support from 'the crew' it will be amazing!

Sir Arthur Conan Doyle

The creator of Sherlock Holmes was born in Edinburgh in 1859, one of seven children in an impoverished household. His mother was determined he should have a good education, and it was at Stonyhurst College in Lancashire that Doyle developed his love of Edgar Allan Poe and Sir Walter Scott. He went on to study medicine at Edinburgh University, paying his way by working as a clerk for a surgeon, Dr Joseph Bell, who was to become his model for Sherlock Holmes. He experienced many dangerous adventures as a ship's surgeon on a whaling trip, before setting up his own practice in Southsea.

It was not long after his marriage in 1885 that Doyle began writing the stories of Sherlock Holmes, but he decided to kill him off in fairly short order, not because he diverted attention from Doyle's other work, but because he recognised in the character of Holmes the most powerful enemy of the world he would have preferred to inhabit: "He takes my mind off better things," he told his mother. Fortunately for posterity, the prolonged outcry at Holmes's supposed demise finally persuaded Doyle to bring his hero back to life.

Arthur Conan Doyle was six foot two, an accomplished sportsman with stamina, powers of concentration and a versatility that was almost superhuman. He stood twice for parliament and championed many public causes, brushing aside hostile criticism and financial loss. He is known throughout the world as the author of the adventures of Sherlock Holmes, but he was responsible for writing many more books and creating a wide range of characters. His stories of horror and mystery rival those of Poe and he was a pioneer of science fiction, as well as writing historical novels and romances, adventure tales, histories of the Boer War and World War I, books on spiritualism, and even government propaganda. Indeed, few people realise that Sir Arthur was knighted, in 1902, not for his contributions to literature but for writing propaganda during the Boer War, and only his loyalty to spiritualism prevented him from being awarded a peerage towards the end of his life.

Despite being brought up a strong Catholic, as a young man Conan Doyle renounced his faith in the name of reason. However, for the last 15 years of his life he became a convert to what many people see as the least credible of religions – spiritualism. In 1893 he joined the British Society for Psychical Research, and following the death of his son Kingsley at the Somme in the First World War, he claimed to have communicated with him, and risked public ridicule to become an outspoken champion for the spiritualist movement.

In 1920 Conan Doyle's reputation deteriorated further with the revelation that he believed in fairies. The December issue of *The Strand* magazine featured an article written by Conan Doyle endorsing some extraordinary photos of fairies in the Yorkshire village of Cottingley.

When Conan Doyle learned of the photos earlier in the year, he began to investigate and sent the negatives to two places for testing. One group, the London representatives of Kodak, stated that no one had tampered



WIMBORNE DRAMA

Presents

The Hound of the Baskervilles

Original story by **Sir Arthur Conan Doyle**

Adapted for the stage by **Clive Francis**

THE CAST

Sherlock Holmes

Dr Watson

Mrs Hudson

Dr Mortimer / Jack Stapleton

Sir Henry Baskerville

Barrymore

Mrs Barrymore

Beryl Stapleton

Laura Lyons

Cab driver / Station Master

Porter / Coachman / Postmaster

Porter / James

Tony Parkinson

Stuart Glossop

Jan Stevenson

Peter Brown

Paul Dodman

Simon Jackson

Caroline Butcher

Tracey Nicholls

Jan Bursby

Graham Hawkins

David Pile

Tim Harris

Other parts played by members of the company

WIMBORNE DRAMA

BACKSTAGE

Director	Richard Neal
Stage Manager	Phyllis Spencer
Prompt	Chrissie Neal
ASMs	Matthew Gill Julie Morgan
Armourer	Tracey Nicholls Graham Hawkins
Sound	Jackson & Mark Ellen, Paul Hewitt
Video / Poster design	Kevin Wilkins
Costumes	Carolyn Hewitt
Transport	Steve Symonds
Tivoli Production Manager	Phil Wood

Thanks to:

- **The Tivoli Theatre production team for lighting and technical assistance**
- **Anne Ponting at Eclectia for supply of costumes**
- **History in the Making for supply of revolvers**
- **Roger Cook for loan of violin**
- **John Dickson for loan of walking stick**
- **Members of Wimborne Drama for help with set construction, properties, programmes etc.**

Cast Notes continued



Tracey Nicholls

I have now been a member of Wimborne Drama for eight years – the time has flown as I've had so much fun with the group! I have been very lucky to have been involved in a number of productions but I have to say my favourite role was Shelby Eatenton-Latcherie in our recent production of *Steel Magnolias*.

It is really great to be part of an ensemble in a period piece again. My character Beryl is a rather mysterious lady. I see her as being like one of Stapleton's butterflies – beautiful but trapped, she is unable to fly due to the constraints that Stapleton imposes upon

her. She is really interesting to play as we know very little about her at the beginning but as Holmes and Watson decipher the mystery we find that there is much more to Beryl than meets the eye. There is no risk of being bored in this play, there's a plethora of interesting and enjoyable characters, a plot that twists like a curly-wurly and an "edge of your seat" ending. As to my favourite line, well, it would have to be my response to Watson's enquiry having heard a haunting howl across the moor – "They say it is the hound of the Baskervilles calling for its prey" to which I would personally love to add – "Let's hope and pray that the prey isn't us!"



Jan Bursby

I have been appearing in productions for Wimborne Drama for nine years and previously I was a member of the Boundary Players in Rowledge and the Farnham Shakespeare Company in Surrey. Amongst my favourite roles are Rita in *Educating Rita*, Sybil Birling in *An Inspector Calls* and Vera in *Stepping Out*, the latter two for Wimborne Drama.

I am delighted to appear in *The Hound of the Baskervilles* as I love classic drama and I am hoping the production, with its planned special effects, will be something quite different.

My character Laura Lyons is always falling for the 'wrong man,' and begins to wonder "is there no such thing as a gentleman?", but she is trying to piece her life back together and emerge stronger and more independent by running her own secretarial business.

The most eerie place I can recall is skiing at the top of the Austrian Alps with the mist coming in. Do I believe in the supernatural? Well I don't disbelieve!



Graham Hawkins

I joined Wimborne Drama in 2005 and one of my favourite roles was Bobby Franklin in *Run for your Wife*. In *The Hound of the Baskervilles*, I play the cabriolet driver and help to demonstrate the observational skills of Sherlock Holmes and how this can amaze those who are subject to a demonstration; it truly is "extraordinary". I can't think of ever having visited any eerie places, but I do believe in the supernatural as often when I'm on stage I'm almost certain that someone's watching me.

Sir Arthur Conan Doyle continued

with the negatives, but also said that they could produce similar photos and therefore could not state that the photos were genuine pictures of fairies. However the second expert, Harold Snelling, examined the negatives and declared the photos to be genuine. Snelling's endorsement, along with Conan Doyle's chivalrous view that the two young ladies who made the original discovery would not lie about such a matter, led him to believe that the fairy photos were authentic.

Conan Doyle's good friend Harry Houdini was a psychic sceptic, and he used his own special talents as an illusionist to expose frauds. When Houdini invited Conan Doyle to a meeting of the Society of American Magicians, Doyle feared that Houdini, and the other magicians there, would take the opportunity to mock his spiritual beliefs. He decided to play a trick on them by showing a film that, he implied, featured images of prehistoric dinosaurs from the past captured on celluloid using 'psychic' means. What he showed was actually a reel of test footage for the up-and-coming movie of *The Lost World*, but those who saw it were sufficiently taken in for the trick to cause a huge stir, with the New York Times remarking that "the monsters of the ancient world which he [Conan Doyle] has discovered in the ether were extraordinarily life-like. If fakes, they were masterpieces".

It is clear that Conan Doyle loved to do everything possible to make people believe his fantastical stories. But with all the talk of fairies and spiritualism towards the end of his life, it was Doyle who was often ridiculed by the public as a gullible man.

There were two distinct sides to Conan Doyle's character: the realist and the romantic. One can only speculate as to why a man of such gifts and intellect should have had such a leaning towards the supernatural and irrational; a contrast embedded in *The Hound of the Baskervilles*, in which the cerebral Holmes is pitted against a 'hound of hell'. A man of many parts and perhaps contradictions, Conan Doyle himself led a full and fascinating life. A few days before his death in 1930, he wrote: "The reader will judge that I have had many adventures. The greatest and most glorious of all awaits me now."

Stuart Glossop

I have been with Wimborne Drama for seven years, and in that time have been involved with many productions, as actor, stage manager or director. My favourite acting role was Lieutenant Osbourne in *Journey's End*. I have enjoyed playing Dr John Watson, ex-army surgeon, narrator of our story, and loyal companion to Sherlock Holmes. "It may be that you are not yourself luminous," Holmes tells Watson, "but you are a conductor of light. Some people without possessing genius have a remarkable power of stimulating it."

The eeriest place I have visited is Shire Hall police cells in Nottingham. It is a museum, I hasten to add! Long disused, but possibly one of the most atmospheric places, particularly in the dead of night. I am not sure I believe in the supernatural, but I certainly believe in life after death. If this is it, it seems rather a lot of effort!



Cast Notes culminated



David Pile

I've been with Wimborne Drama ten years, and other groups, since I moved to this area in 1975, include the Allendale Pantomime Society, Phoenix Musical Society, Milton Musical Society, and Swan Theatre. As for my favourite role, I am torn between Feste in *Twelfth Night* and Widow Twankey for Allendale Pantomime, (two parts which were not quite so different as you might think). My present roles are Station Porter, Postmaster, and Coachman, all small but beautifully formed (just like me). I would have loved them to be larger, but as I can't seem to get them right perhaps it's no bad thing. I think, "in the loft" would be my favourite line, though for no apparent reason. I have an open mind

on the supernatural, but in my opinion it would be a lesser world if everything could be explained, and I think if you have pretensions to be an actor you need to be able to fantasise and perhaps, just perhaps, some of those fantasies could be facts.

Tim Harris



This is my first year with Wimborne drama, which is the first drama society that I have joined. I am currently doing my last year of GCSEs at Queen Elizabeth's upper school. My favourite role in this play is probably Sherlock Holmes, because of the way he seems to be able to come out on top of any situation. I think that this play is very engaging, with a mixture of eeriness and sincerity, as well as occasional comic moments, which present the audience (and, indeed, the cast) with a thoroughly enjoyable play. Although I do not believe in the supernatural, I must say that some places seem to have a very repressive and spooky atmosphere, such as large empty buildings, or forests at night. Indeed, the spookiest place I believe I have visited was a manor house in

the middle of the countryside. There were very few people there and all of the sounds you made seemed to be swallowed up by the silence in the large rooms.

Phyllis Spencer



I joined Wimborne Drama in 2007, and have worked backstage on a number of productions. One thing which gives me satisfaction is bringing all the various elements of a play together to create the finished production. Every play presents a different challenge; in this case the need to transport you, the audience, to a number of different locations over an extended period of time. We have been able to use traditional techniques such as lighting, sound and props, but have also incorporated some more innovative ideas. Perhaps my favourite is our evocation of a journey involving both railway and horse drawn carriage. Whilst the actors lead you through our story, the backstage team will be working to give shape to the world in which they move.

Sherlock Holmes and Dr Joseph Bell

Dr Joseph Bell, the man who inspired the character of Sherlock Holmes, shared many qualities with the famous detective.

Conan Doyle met Dr Bell in 1877 at the University of Edinburgh Medical School. Conan Doyle was studying to be a doctor and Bell was one of his professors.

Bell was thirty-nine years old when Conan Doyle first attended one of his lectures. He is said to have walked with a jerky kind of a step that communicated great energy. His nose and chin were angular and his eyes twinkled with shrewdness. In addition to being a brilliant doctor, Bell was also an amateur poet, a sportsman and a bird-watcher.

By the end of Conan Doyle's second year Bell had selected him to serve as an assistant in his ward. This gave Conan Doyle the opportunity to view Dr Bell's remarkable ability quickly to deduce a great deal about a patient.

Dr Bell observed the way a person moved. The walk of a sailor varied vastly from that of a soldier. If he identified a person as a sailor he would look for any tattoos that might assist him in knowing where their travels had taken them. He trained himself to listen for small differences in his patients' accents to help him identify where they were from. Bell studied the hands of his patients because calluses or other marks could help him determine their occupation.

So while Conan Doyle went on to write about the brilliant Sherlock Holmes, he played Dr Watson, at least for a while, to his professor.

"In teaching the treatment of disease and accident," Dr. Bell stated, "all careful teachers have first to show the student how to recognize accurately the case. The recognition depends in great measure on the accurate and rapid appreciation of small points in which the diseased differs from the healthy state. In fact, the student must be taught to observe. To interest him in this kind of work we teachers find it useful to show the student how much a trained use of the observation can discover in ordinary matters such as the previous history, nationality and occupation of a patient."

The derivation of 'Holmes' may have been based on an American doctor, Oliver Wendell Holmes, and his first name may have come from Alfred Sherlock, a prominent violinist of his time.

Dr Watson, who brings a sense of humanity to Holmes, was named after a doctor from Southsea, John Watson.



On an introductory note...



Three times a year, Wimborne drama puts on a production at the Tivoli. For each of these the number of people involved far exceeds those you see on stage. As well as actors there are directors, set-designers and constructors, hairstyle designers and makeup practitioners, photographers, poster designers and distributors, someone to do the prompting, a property master, someone to look after the property master, sound designers, sound re-

cordists and effects operators, fight arrangers (some of them onstage), lighting people, electricians, armourers... the list just goes on. And that is where you come in, because there is always room for newcomers, experienced or not. So why not pitch in and string along with us? Wimborne Drama gives a warm welcome to anyone who would like to become a new member.

But if your inclination is less direct, perhaps you have a different string to your bow? You could become one of our Patrons. Wimborne Drama's Patrons, get a free ticket and programme for each production, a priority booking service, advance notification of plays, an invitation for drinks and nibbles with the cast and crew after Friday night performances, a quarterly newsletter, and invitations to our other events throughout the year. It's like winning a game-show!

Wimborne Drama's Community Manager, Boo Feltham is our top note contact for enquiries on 01202 885659, or via e-mail address:

communitymanager@wimbornedrama.co.uk

Alternatively just drop in to one of our regular meetings on the last Thursday of each month. Find out more by getting in tune with our website at:

www.wimbornedrama.co.uk



Clive Francis

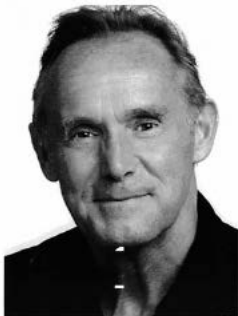
Although best known as a TV actor, appearing in more than 100 productions including *Entertaining Mr Sloane*, *Poldark*, *Yes*, *Prime Minister*, *Quartermaine's Terms*, *Lipstick on Your Collar*, *The 10%ers* and *Longitude*, Clive Francis began adapting for the stage in 2000 when he created a one-man show of *A Christmas Carol*, which once a year he blows the snow off and tours around the country.

In 2002 he was commissioned, along with Paul Minett and Brian Leveson, to adapt the old Ealing film comedy, *The Lavender Hill Mob*, in which he not only performed the Alec Guinness role, Henry Holland, but directed the play as well.

In 2004 he was commissioned by the Nottingham Playhouse to adapt *The Hound of the Baskervilles*, a co-production with Salisbury Playhouse. From this original concept he re-thought his adaptation and has produced this new and exciting re-working of Conan Doyle's most famous story.

In 2007 he toured in his own version of Jerome K. Jerome's *Three Men in a Boat* and his latest adaptation is *Our Man in Havana*, from the book by Graham Greene.

Clive Francis is also an accomplished caricaturist and book illustrator.



Wimborne Drama Patrons (H signifies honorary)

June Allison	Maureen Dickson	Sheila Morrell
Frances Alton	Dorothy Dodman	Peter Neal
Malcolm Angel	George Dodman	Tina Nicholls
Lynda Bellingham (H)	Bob Feltham	Anthony Oliver
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Lottie Brown	Harry Foster	Daniel Parker
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Robin Cook (H)	David Jolliffe	Linda Pawley
Elizabeth Corbin	Valerie Jolliffe	Patricia Pile
Theresa Courage	Roy Joseph (H)	Peter Scaife
Joyce Curry	Diann March	Anne Tyson-Brown
Margaret Denslow	Michael Medwin (H)	Pamela Wood
John Dickson	Tom Melia	Audrey Wright

President of Wimborne Drama: Councillor Anthony Oliver MBE

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Gabude

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of Wimborne

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by Michael Frayn

Director Paul Dodman

Wimborne Drama

7:30 pm 21st to 23rd October

2:30 pm Saturday Matinee 23rd October

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