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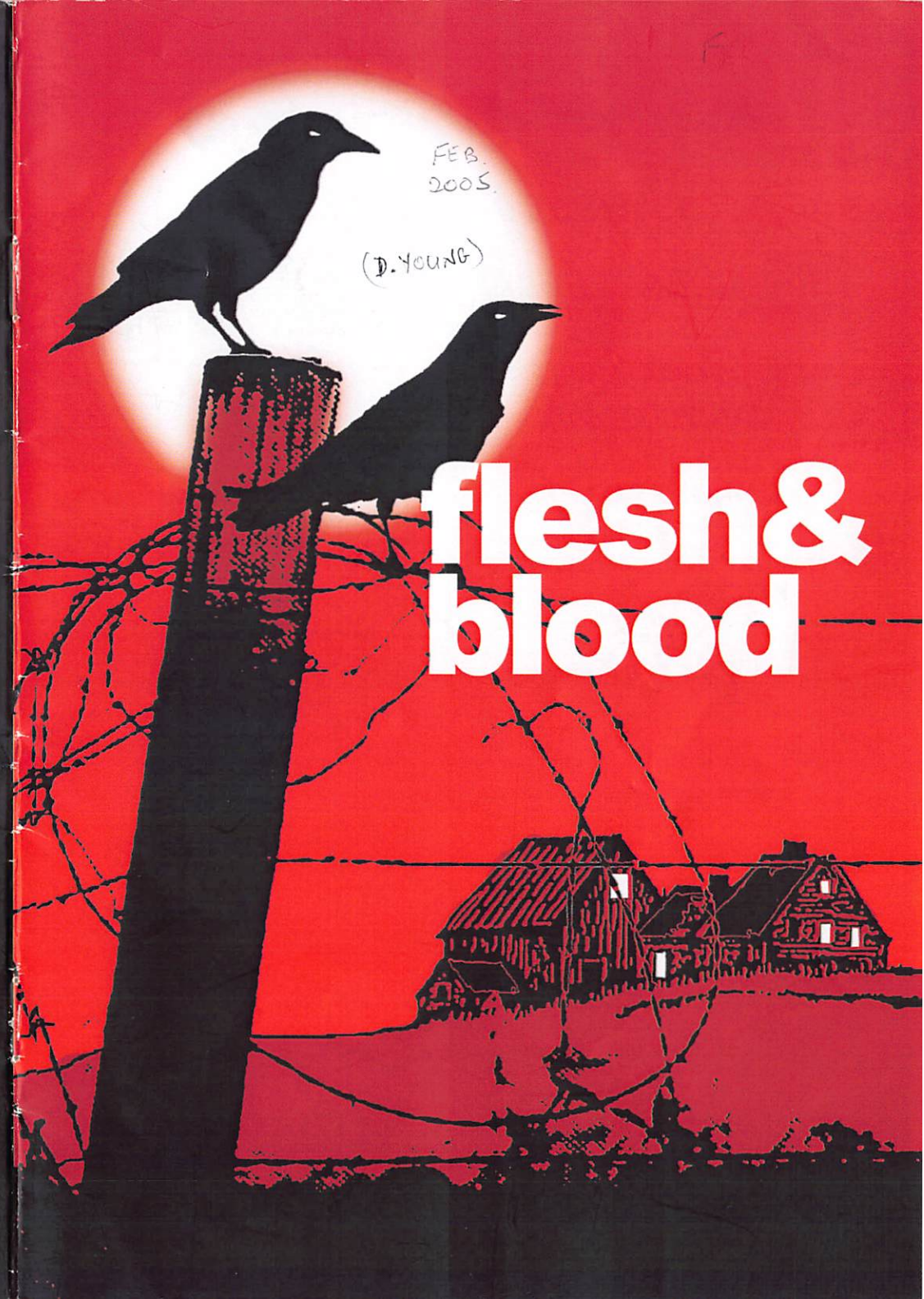
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**Paul
Hewitt**
(Director)

Flesh and Blood marks Paul's debut as a director of a full-length stage play. Paul is a long standing member of Wimborne Drama, but in recent years his time has mostly been spent ensuring, through his role as Treasurer, that the club's finances are in sound order. His last acting appearance was as Jack Chesney in *Charley's Aunt*, and before that Fitzroy in *The Madness of George III* and Richard Sydall in *The Roses of Eyam*, all award-winning productions. In the mid-1990s Paul directed Arthur Miller's *Elegy for a Lady* for the local one-act festivals.

FORTHCOMING PRODUCTION:

MURDER IN THE CATHEDRAL

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**Directed by
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PROGRAMME DESIGN Richard Neal

**Chrissie
Neal**



Chrissie's last appearance was as Madame Knorr in our award winning production of *On the Razzle*. Other acting credits 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 or assisted backstage on numerous productions during her 18 years with Wimborne Drama.

**David
Pile**



David has been involved in local theatre in Dorset for almost fifty years. He has featured in numerous dramas, comedies, musicals and pantos. Favourite roles include Widow Twanky in *Aladdin*, St Brioche in *The Merry Widow*, Captain Orton in *The King and I*, Professor Hinzl in *White Horse Inn*, and for Wimborne Drama Dr Willis in *The Madness of George III*, Barkis in *David Copperfield* and Jan Coggan in *Far from the Madding Crowd*.

**Fiona
Sinclair**



This is Fiona's first role for Wimborne Drama. Last year she appeared as Sadie in *Laying the Ghost* for KCA Players in Kinson, and in 2003 she played Vanilla in *Ali Baba and the Forty Thieves* for Ferndown Drama Group. Other roles before moving to the area include Mrs Brown in *Our Town*, Karen in *The Anniversary*, Sue in *Abigail's Party* and Rosalind in *As You Like It*. In 2001 she was in *Pygmalion* at the Studio Theatre, Salisbury.

**Jennifer
Stacey**



Jen has been interested in the performing arts from an early age and was involved in many productions at school before joining The Angel Players where she appeared in *The Tolpuddle Martyrs* and *Blithe Spirit*. This is her first appearance for several years, and her first both with Wimborne Drama and at the Tivoli. Jen is also involved with the Wimborne Militia, both 'on the field' and in the design and production of historical costumes.

WIMBORNE DRAMA

presents

flesh & blood

by Philip Osment

DIRECTED BY PAUL HEWITT

9-12 FEBRUARY 2005

TIVOLI THEATRE WIMBORNE

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Flesh, blood, life and death

As Treasurer of Wimborne Drama, I am delighted to have the opportunity to direct a play at The Tivoli. As an accountant I



suppose I should have submitted to the stereotypical view of my profession and chosen Joe Orton's *Loot* or *Serious Money* by Caryl Churchill. But I have settled for a drama in which money is one of many themes.

Flesh and Blood by Philip Osment, is a thought-provoking piece set on a West Country farm in the 1950s and the 1980s. The powerful story made a strong impression on me when I saw it on its premiere run in 1996.

I hope it is a play that resonates with our audience - it is sometimes easy to forget that Wimborne is on the edge of a large rural landscape. And whilst technology relentlessly brings changes to our lives our inextricable bond with the land in which we dwell remains - it is our past, our present and our future.

I hope you enjoy our production of *Flesh and Blood*. I know I have and I would like to thank the cast, the crew and our sponsors NFU Mutual for all their efforts in bringing this play to life on stage at The Tivoli.

Paul Hewitt, Director

Flesh and Blood completes a trilogy of plays all set in Devon where I grew up myself. The first play was about someone returning to Devon after many years; the second was about an eleven year old who will, one day, leave; and this play is about people who are unable to escape.

Farmers and their families can lead very isolated lives; the business of farming is a way of life from which it is impossible to escape; often their whole family history is bound up with the farm; at the same time they are constantly dealing with life and death and usually have access to guns ...

I feel that I have been circling ever closer to this material. The story has long held a strong fascination for me - maybe because of a certain claustrophobia I felt as a child.

Philip Osment (1996)

Flesh and Blood premiered at the Northcott Theatre, Exeter on 10 April 1996

Philip Osment was brought up in North Devon. He was educated at Barnstaple Grammar School and read Modern Languages at Keble College, Oxford before training as an actor at Webber Douglas Academy. From 1977 to 1988 he

Chris Brown



Chris has been involved in drama for most of his life, taking part in every school production possible with roles such as A

Holly Tree and Joseph! In adult life he found himself directing large scale Civil War re-enactments for the Sealed Knot Society in all parts of the nation. He has appeared in the films *The World Turned Upside Down* and *Sedgemoor 1685* and on stage in *The Roses of Eyam*, *Uneasy Lies the Head*, *The Crucible*, *The Madness of George*

III, Arms and the Man, *David Copperfield* and *Charley's Aunt*. He has also become well known in Wimborne for his role as Town Mayor's Serjant.

Paul Dodman



Paul joined Wimborne Drama in 1997, his first major role being the son in John Mortimer's *A Voyage Round My Father*. Favourite roles since then include John Proctor in *The Crucible*, the Prince of Wales in *The Madness of George III*, the title role in *Lord Arthur Savile's Crime* and Gabriel Oak in *Far From the*

Madding Crowd. He has directed *The Hollow* and *Blithe Spirit*.

Mark Ellen



This is Mark's seventh major stage role with Wimborne Drama following Sheridan in *The Madness of George III*, Ray in *Ten Times Table*, Weinberl in *On the Razzle*, Henry II in *The Lion in Winter*, Edward Angkatell in *The Hollow* and Bob in *Outside Edge*. For Swan Theatre he has appeared in *The Comedy of Errors* and *Hedda Gabler*. Other work includes *Hound of the Baskervilles*, *The Vigil*, *Gaslight*, *Round and Round*

the Garden and *The Lady's Not for Burning*.

Yvonne Henley



Yvonne studied Theatre & Performance Studies at Warwick University, and was a member of Broadstone Players for a number of years, appearing most memorably as Florence in female version of *The Odd Couple*. Since joining Wimborne Drama in 2002 she has played Christopher in *On the Razzle*, Bathsheba in *Far from the Madding Crowd*, Veronica Craye in *The Hollow* and Maggie in *Outside Edge*.

Squab Pie

It sounds as if this dish might contain young pigeons, otherwise known as squabs, but squab pie has always been made with lamb, apples, onions and spice. It used to be commonly served in Devon, Somerset and Gloucestershire.



Mangolds

The Mangold (or mangel-wurzel) is a large beet used as cattle food [German, *mangold* beet, *wurzel* root]. It was developed in the 18th century and was considered a cheap way of feeding cattle.

The Ashgrove

The Ashgrove is a traditional Welsh song first published without words by Edward Jones ("The King's Harpist") in *The Bardic Museums* in 1802. It was published with words, probably some four years later, in *Welsh Melodies with Appropriate English Words*. The Welsh words relate a sailor's love for Gwen of Llwyn Onn. The English words, however, end with sadness, relating the death of the loved one.

How Much is That Doggy in the Window

This was a popular hit of the 1950s and reached number one for one week in April 1953. The song was recorded by Lita Roza. 30 years later David Bowie topped the charts with *Let's Dance*.



Goodnight Irene

Goodnight Irene was first recorded by Huddie Ledbetter - known as Leadbelly - in 1934. He claimed to have been taught it by an uncle. However it is thought to be a Tin Pan Alley song from the first decade of the 20th century.

acted, directed and wrote plays for Gay Sweatshop theatre company. He also acted with The Half Moon and Shared Experience theatre companies.

In 1982 he wrote and performed *Telling Tales*, a one-man show, and in 1983 he co-wrote and performed *Romantic Attachments* with Nina Ward. Other early works include *Breeding Contempt* (1984) and *This Island's Mine* (1985).

His three plays set in Devon - *The Dearly Beloved* (1993), *What I Did in the Holidays* (1995) and *Flesh and Blood* (1996) - were first performed by Cambridge Theatre Company (aka Method and Madness). These were all nominated for Writers Guild awards and *The Dearly Beloved* won the award for best regional play in 1993. Other plays include *Wise Guys* (2000), *The Undertaking* (2000) and *Leaving* (2002).

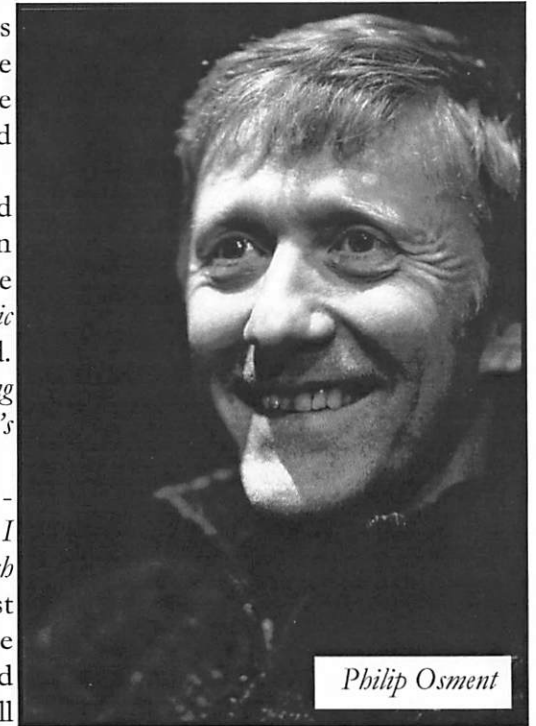
Osment has also written and directed plays aimed at young audiences including *Sleeping Dogs* (1993), a play about a small community in Eastern Europe caught up in a civil war, and *Little Violet and the Angel* (2000), the co-winner of the Peggy Ramsey Award.

He has directed at the National Theatre Studio (*The Night Garden* by Lin Coghlan, 1996) and developed and directed a Romanian/British co-production (*With Love from Nicolae* by Lin Coghlan, 1997/8) which was performed at Bristol Old Vic and on tour in England and Romania.

In 2000 he directed a production of *Woyzeck* for Graeae Theatre Co and co-directed a Trinidadian play (*Clear Water*) for the Barbican International Festival.

In 2001 his fourth play for Method and Madness, *Buried Alive* (first performed in March 1999), was revived at Plymouth Theatre Royal and Hampstead Theatre. He directed Lorca's *Blood Wedding* for Graeae.

In 2002/3 he devised with director Mike Alfreds and students from LAMDA *Collateral Damage*, a play about the Oklahoma City bombing.



Rooks in literature

Rooks, those gravel-voiced crows of the agricultural environment, are loved and loathed in equal measure.

They are a gloriously ordinary bird and are still persecuted by farmers, but it has been argued that the rook, far more than any other wild creature, is the most perfect symbol of the British countryside.

The rook has long been seen as a bird of prophecy. There is an old English rhyme used to interpret omens by the number of rooks seen in a flock:

One for bad news,
Two for mirth.
Three is a wedding,
Four is a birth.
Five is for riches,
Six is a thief.
Seven, a journey,
Eight is for grief.
Nine is a secret,
Ten is for sorrow.
Eleven is for love,
Twelve - joy for tomorrow.



The rook has been celebrated many times in literature. They are often used to represent danger, darkness, evil or foreboding.

Their danger well the wary plunderers know,
And place a watch on some conspicuous bough
(*The Farmer's Boy*, Robert Bloomfield, 1800).

Shakespeare's *Macbeth* says:

It will have blood; they say, blood will have blood;
Stones have been known to move and trees to speak;
Augurs and understood relations have
By magot-pies and choughs and rooks brought forth
The secret'st man of blood

or greater knowledge of the workings of Fate:
but when the weather changes, and the rain from fickle skies,
and Jupiter, among the wet South winds, makes what was now
rarefied, dense, and makes dense what was rarefied,
ideas in their minds alter, and their hearts feel differently,
differently to when the wind was chasing the clouds.
So that chorus of birds in the fields, the delight
of the cattle, the triumphant cries of the rooks.

THE ROOK, *Corvus frugilegus*, is one of 39 species of the *Corvus* genus, or family, of birds. It is related to the jackdaw, crow and raven, all of which are excellent flyers and perform aerial acrobatics seemingly for the joy of it.

Rooks can be found as far east as Japan, but they are absent from truly tropical climes as well as from the colder north.

Rook is an Anglo-Saxon name for the bird's call. Rooks are more omnivorous than other members of the genus with more than 50% of their diet being composed of grain. This explains why farmers loathe them, but modern research suggests that they do more good through consuming pests than they do harm by eating grain. They also feed heavily on earthworms when grain is not available.

Rooks are distinguishable from crows because of their white bills. Rooks are very sociable birds, and you're not likely to see one on its own. An old bird watcher's saying goes "A rook on his own be a crow, and a group

of crows be rooks". Rooks feed and roost in flocks in winter, often together with jackdaws. Rooks nest in small stands of trees year after year.

Rooks do not breed until they are three years old, and though they nest in colonies, they are socially monogamous with each pair vigorously defending the territory immediately around the nest. The breeding season commences in March and 3-5 eggs are laid in a tree-top nest.

Incubation takes 16-18 days and the male feeds the female during this time. Rooks are fully fledged at 40 days but cannot really feed themselves for another 20 days and are still partially dependent on their parents until they are about five months old. Rooks can live up to 20 years.

The rook population has been declining in the UK since the 1950s. In Sweden, where rook numbers are also falling, there is some evidence to suggest that rooks are being poisoned from eating seeds dusted with mercury based seed coatings.



Rooks in literature (continued)

In Thomas Hardy's *Jude the Obscure* (1895), Jude is employed by a farmer to scare away the rooks with his clacker, but instead finds sympathy with their "thwarted desires":

They seemed, like himself, to be living in a world that did not want them. Why should he frighten them away? They took upon them more and more the aspect of friends and gentle pensioners - the only friends he could claim as being in the least degree interested in him, for his aunt had often told him that she was not. He ceased his rattling and they alighted anew.

'Poor little dears!' said Jude, aloud. 'You shall have some dinner - you shall. There is enough for us all. Farmer Troutham can afford to let you have some. Eat, then, my dear little birdies, and make a good meal!'

They stayed and ate, inky spots on the nut-brown soil, and Jude enjoyed their appetite. A magic thread of fellow-feeling united his own life with theirs. Puny and as sorry as those lives were, they much resembled his own.



Rooks have also been used in forecasting the weather. Virgil in *The Georgics Book I Agriculture And Weather* wrote:

Now the rooks repeat their clear calls, three or four times, with narrowed throats, and often caw to themselves in their high nests among the leaves, delighting in some unusual pleasantry: they're glad, the rain over, to see their sweet nests and their little chicks again: not that I think they have divine wisdom

Another example is in Sylvia Plath's poem *Pursuit*:

Most soft, most suavely glides that step,
Advancing always at my back;
From gaunt hemlock, rooks croak havoc:
The hunt is on, and sprung the trap.

In *Jacob's Room* Virginia Woolf paints an evocative picture of the majesty and power of rooks:



*Sylvia Plath with
Ted Hughes*

The rooks settled; the rooks rose. The trees which they touched so capriciously seemed insufficient to lodge their numbers. The tree-tops sang with the breeze in them; the branches creaked audibly and dropped now and then, though the season was midsummer, husks or twigs. Up went the rooks and down again, rising in lesser numbers each time as the sager birds made ready to settle, for the evening was already spent enough to make the air inside the wood almost dark. The moss was soft; the tree-trunks spectral. Beyond them lay a silvery meadow. The pampas grass raised its feathery spears from mounds of green at the end of the meadow. A breadth of water gleamed. Already the convolvulus moth was spinning over the flowers. Orange and purple, nasturtium and cherry pie, were washed into the twilight, but the tobacco plant and the passion flower, over which the great moth spun, were white as china. The rooks creaked their wings together on the tree-tops, and

were settling down for sleep when, far off, a familiar sound shook and trembled - increased - fairly dinned in their ears - scared sleepy wings into the air again - the dinner bell at the house.

**"They can
foretell doom,
rooks" (part 1, scene 2)**

(Continued)

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flesh & blood

by Philip Osment

Rose JENNIFER STACEY & CHRISSIE NEAL
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**The action takes place over a thirty-year
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There will be one interval

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