

D. YOUNG



PROGRAMME OF EVENTS

June 4-19 The Methodist Art Collection

A national collection of 42 paintings of contemporary art, mainly on the theme of passion. In the Minster Church of St Cuthburga and the Methodist Church (King Street). Mon - Sat 10am-5pm, Sun 2.30-5pm

June 9 Kevin Mayhew Concerts in Churches, 7.30pm

Sir Willard White (Bass)

Tickets £9 - £25 from Wimborne Tourist Information Centre
(01202 886116)

July 10-22 Flames, Crowns, Roses -

The beauty and use of church vestments

Exhibition of Ecclesiastical Vestments including Archbishop George Carey's enthronement cope. In the Minster Church of St Cuthburga
Mon - Sat 9.30am-5.30pm, Sun 2.30-5pm

July 14 Kevin Mayhew Concerts in Churches, 7.30pm

Evelyn Glennie (Percussion)

Tickets £9 - £25 from Wimborne Tourist Information Centre

August 26-29 Flower Festival

Saxon history in flowers & floral carpet

In the Minster Church of St Cuthburga

Admission £2.50, concessions £2.00, accompanied children free

August 31 St Cuthburga's Day Mass, 7.30pm

In the Minster Church of St Cuthburga

These are just some of the many events planned to celebrate 1,300 years of Christian worship in Wimborne. See the Minster website www.wimborneminster.org.uk for more information



MURDER IN THE CATHEDRAL

BY TS ELIOT



Supporting Players of Wimborne Drama

BMI *The Harbour Hospital*

sticks and stones
(fireplaces)

COLOURCRAFT
(Wimborne)

KITCHEN
Style
of Wimborne



worktown

environments | furniture | supplies



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**The
Minster
Press**



NFU Mutual



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Batten**
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THE DIRECTOR

Enid Davies trained at the Central School of Speech and Drama. She channeled her love of theatre and acting into teaching both in the classroom and privately. While living in Nigeria where her husband was District Officer, she taught in a variety of places such as The School of Arabic Studies, where white-robed and white-bearded gentlemen listened attentively to her explanations of the oddities of English pronunciation and language. In England she taught in a theatre school, a secondary modern school, at Roedean, and a technical high school. She managed to find time to act as well, one of her favourite roles being Judith in Noel Coward's *Hay Fever*. In Essex she ran a cabaret group for several years and gradually turned more and more to directing: *Twelfth Night*, *Hedda Gabler*, *The Crucible*, *The Dresser*, pantomime, Brecht, Ayckbourn, whatever came her way. On her husband's retirement they moved to Dorset and she soon became involved with Wimborne Drama. She has enjoyed directing a number of plays for them, including *Lark Rise*, *The Owl and The Pussy Cat*, and *The Crucible*. When the chance to direct *Murder in the Cathedral* came along, she could not resist the challenge and leapt out of retirement to do her last production. She admits it has been a stimulating — and at times daunting — experience, and maybe this time she has finally got the “theatre bug” out of her system!

WIMBORNE DRAMA

Wimborne Drama is one of the area's leading amateur theatre companies. In recent years the company has earned a reputation for its high quality comedy and drama at the town's Tivoli Theatre and has received six prestigious Daily Echo Curtain Call Awards for *Roses of Eyam* (1999), *The Madness of George III* (2001), *On the Razzle* (2003) and *Charley's Aunt* (2004).

Their most recent production, *Flesh & Blood* (February 2005), was described by one theatre critic as “Superb...the sense of impending tragedy was palpably conveyed and there were fine performances from all”.

In October Wimborne Drama will return to the Tivoli to perform the much-loved Daphne du Maurier classic *Rebecca*. The dates to put on your calendar are October 12-15.

Throughout the year the company's actors are available for Murder Mystery evenings. For a fun night's entertainment at a modest cost, contact our Secretary on 01202 889768.

New members (16 years +) are always welcome to join Wimborne Drama. Subs are just £20 (£10 for students), and as well as performing three productions each year, there is a thriving social scene with quiz nights and theatre trips in the winter and a BBQ in the summer.

For more information

01202 889768

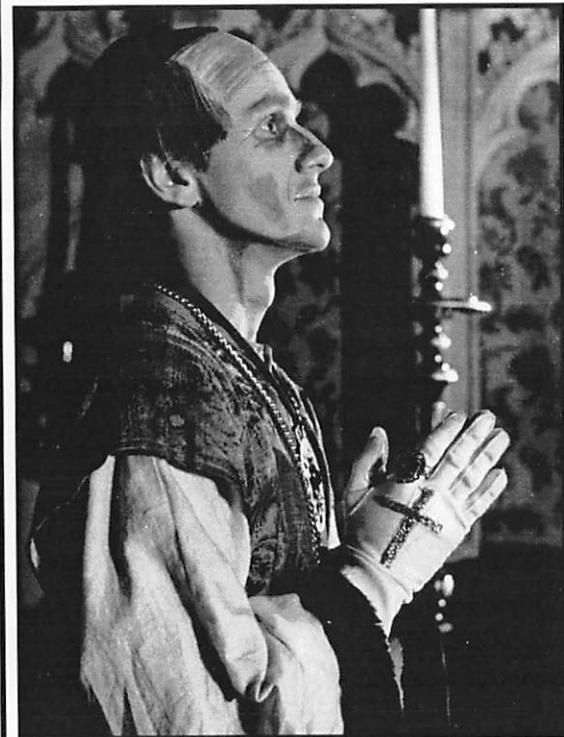
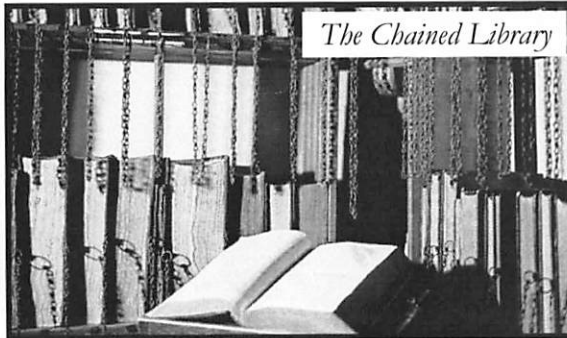
secretary@wimboredrama.co.uk

www.wimboredrama.co.uk

The Library was founded in 1686 and is the second largest Chained Library in the country and also one of the first public libraries.

In the Central Case will be found a manuscript written on lambskin in 1343, a book bound for the Court of Henry VIII, an incunabula printed in 1495 on the works of St. Anselm, and a Paraphrase of Erasmus printed in 1522 with a title page designed by Holbein.

Discover how they caught elephants, made wine and built houses in the 17th century. Above all you will be amongst the writings of the Most Venerable Fathers of the early Christian church dating back to the 16th century and the works of the Founders of the Church we know today.



ANOTHER MURDER IN THE MINSTER...

Those with long memories will recall that in December 1968 Canford School staged a production of *Murder in the Cathedral* here in the Minster. The play was directed by Robin Whicker.

Robin Wright is pictured in the role of Becket.

WIMBORNE DRAMA

presents

MURDER IN THE CATHEDRAL

BY TS ELIOT

DIRECTED BY ENID DAVIES

25-28 MAY 2005
THE MINSTER CHURCH
OF ST CUTHBURGA
WIMBORNE MINSTER



GOOD EVENING

Welcome to our production of *Murder in the Cathedral*. I have rarely had the opportunity to bring a play like this to life, and when quite unexpectedly the opportunity arose, I took up the challenge with alacrity. I did not stop to think whether I or Wimborne Drama could actually accomplish it, but I think we have.

I have known and loved the play for many years, and have spent countless happy hours researching the twelfth century period and the strange and enigmatic character of Thomas Becket.

Eliot did not want to write a historical drama, but rather to explore the nature of martyrdom. His use of poetic language to achieve this has been an added problem for the cast. They have risen to the challenge magnificently, and I have nothing but praise for their persistence and determination to master the complexities of the words and phrases they have been faced with.

I have been lucky enough to have a splendid group of "poor women of Canterbury", who have been prepared to tackle a play so different in style from their usual repertoire.

The men too have been equally adaptable and ready to try and extract every ounce of meaning from Eliot's lines. From "spearcarrrier" stagehand monks to Becket himself I could not have wished for a more talented and cooperative group.

The backstage team have given them great support and everyone has worked so willingly that rehearsals have been joyous, invigorating and stimulating. I give them my admiration and thanks. The teamwork has been tremendous.

My thanks must also go to Reverend John Holbrook and Anthony Oliver, who invited us to undertake this adventure in this important year for the town, 1300 years since the founding of the Minster. They have given us wholehearted support, from lending us furniture and space, to the many lengths of material which have been used for costumes and hangings.

There are many other people I would like to thank for their help, but I will only mention a few: Eddie and Salliann Colton who have cheerfully undertaken my many requests; Sally Edge for her needlework skills on the banners; and Jeremy Austin for his practical and computer skills shared so willingly with me over the last two years.

And finally to you, the audience, for coming to share this momentous undertaking with us. Without you theatre would not exist. Enjoy your evening!

Enid Davies, Director

In 1043 Edward the Confessor founded a college of secular (that is, non-monastic) canons, consisting of a dean, four prebends, four vicars, four deacons, and five singers. A list of Deans from 1224 until the last in 1537 is in the Baptistry, containing many notable names, not least of which is that of Hugh Oldham, 1499, later Bishop of Exeter and co-founder of Corpus Christi College, Oxford and founder of Manchester Grammar School.

The greater part of the Church, as we know it today, was built by the Normans between 1120 and 1180, to support that institution.

In 1318 Edward II declared the Minster a Royal Peculiar which exempted it from all diocesan jurisdiction. The choir used to wear scarlet robes, a legacy of this 'Peculiar'. Similar robes are worn in Westminster Abbey and St. George's Chapel, Windsor.

In 1496 Lady Margaret Beaufort, Countess of Richmond, grand-daughter of John of Gaunt and mother of Henry VII, founded a small chapel in the Minster and the priest attached to it was solemnly adjured to be in permanent residence and 'to teach grammar to all comers'.

In 1562 a grant was obtained from Queen Elizabeth I by which part of the property formerly belonging to the college, together with all ecclesiastical rights and prerogatives, was returned to Wimborne and vested in twelve governors. The grant included tithes, lands and property. The charter was surrendered to James I and a new charter was obtained from Charles I at a cost of £1,000 with the addition of an organist and singing men.

There were many problems in Wimborne during the Civil War, but the church did not suffer any severe damage. When Charles I was beheaded his coat of arms was painted out, but on the restoration of Charles II the arms were speedily replaced and have now been restored. Wimborne did not go out of its way to oppose either King or Protector.

The 18th century saw years of sleepiness and duties were very much neglected, both in the town and the church, but in the 19th century a revival took place which included the extensive restoration of the fabric from 1855 to 1857. In 1846 the Royal Peculiar was abolished, and now all that remains of the old order is the control by 12 Governors of some of the Minster affairs.

THE CHAINED LIBRARY

Ascend the spiral staircase built over 600 years ago and you find yourself in the old Treasury which housed the wealth of the Minster, until it was confiscated by Henry VIII.

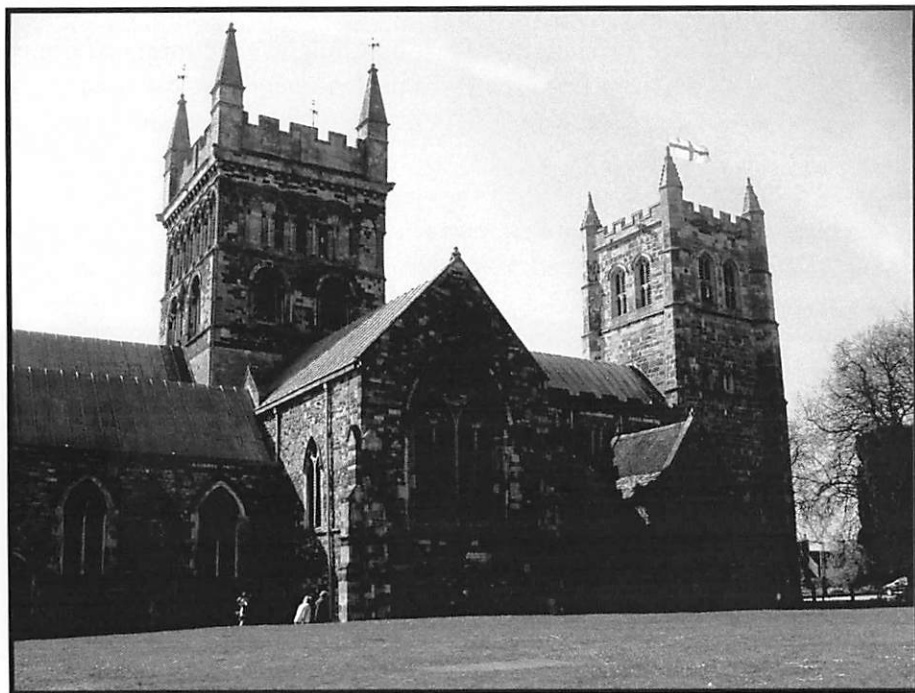
A BRIEF HISTORY OF THE MINSTER

The Minster is dedicated to St. Cuthburga - sister to King Ina, King of the West Saxons. St. Cuthburga founded a Benedictine Nunnery here in c. AD 705. There was also a monastery located here.

The abbey church most probably stood on the site of the present Minster. St. Cuthburga was succeeded by Quinburga (her sister) and then by Tetta. At one time 500 women were being trained and it was from Wimborne that St. Boniface from Devon (c. 680-755) recruited missionaries to aid him in the task of evangelising the pagan tribes of Germany.

In 871 Alfred the Great buried his brother Ethelred (not the Unready) in the Minster. Ethelred was mortally wounded in a battle at Martin, near Cranborne.

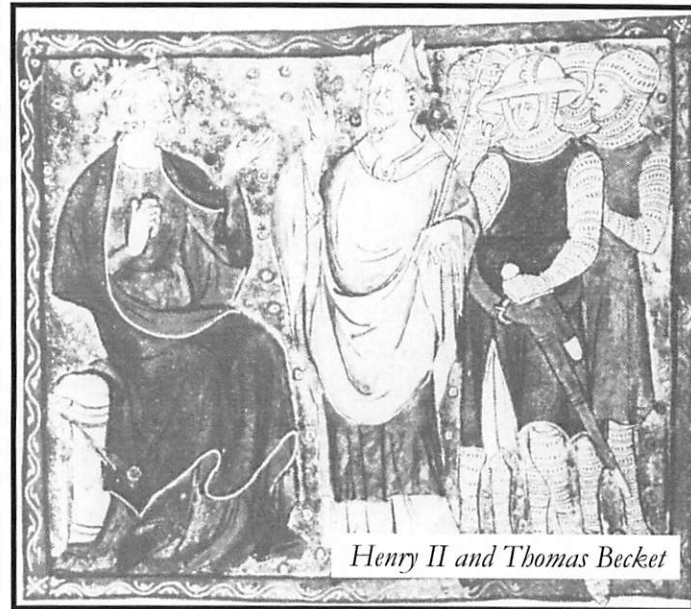
The Nunnery was destroyed by the Danes in 1013 during one of their incursions into Wessex and never rebuilt.



WHO WAS THOMAS BECKET?

Becket was born in 1118 to Gilbert and Matilda, both originally from Rouen. They had settled in London and were part of the new and rising mercantile society, the lower gentry. Their large and prosperous house was in Westceape, now Cheapside, not far from the Thames. To the west was St. Paul's, to the south were marshes, and to the north wooded hills.

Becket was the youngest child and the only boy in the family. He was sent to school at Merton Abbey, and from there he went on to Paris to study theology and philosophy. He probably met John of Salisbury there and they became life-long friends. At twenty-one he returned to London, tall, strong, dark-haired and with a



phenomenal memory. In 1142 he became acquainted with Theobald, Archbishop of Canterbury, who took an interest in the young man, and employed him as a clerk in his household. Here he met many gifted men, some of whom in later life became his staunch friends, and others who despised him for his modest background and became implacable enemies.

King Henry II at the time had a rich inheritance of land in Europe, and though he was energetic and powerful, he needed strong dynamic men round him to control affairs at home while he was in France. He had a violent and unpredictable temper. Becket came to his notice. He soon employed him, and the two men became good friends, even though Becket was about ten years older than the King. Becket soon rose to be Chancellor. He was as highly gifted and industrious as Henry and embraced the medieval love of colour, fine trappings, entertainment and good living. He was in France with Henry when news came in 1162 of Archbishop

Theobald's death. Henry asked Becket to become the new Archbishop of Canterbury. He accepted reluctantly, knowing that he could not serve whole-heartedly both Church and State. On August 10, 1162, he went barefoot to Canterbury's high altar to receive the pallium, a shoulder-band with pendants, brought from Rome.

His life now changed. He gradually separated himself from secular duties, resigning the Great Seal much to Henry's dismay. The King felt baffled and angry at the change in his friend, and friction began to grow because of Becket's determination to defend the rights of the Church. One cause for dissent was to do with the law. Anyone claiming to be a cleric could be tried in a Church Court, which was often less barbaric than the King's Court.

Matters came to a head at a stormy meeting in Northampton, called by Henry, at which Becket was accused of mishandling money while Chancellor. A plot against Becket's life was uncovered and quietly in the night Becket and a few friends slipped away, and by devious routes made their way to France and exile. Henry was furious and seized possession of Church lands in Canterbury, and banished Becket's family and friends. Becket found a friend in King Louis VII of France who tried to mediate. The quarrel dragged on for years, with repeated attempts to resolve matters and two meetings between Becket and Henry.

In 1169 a meeting took place between Louis, Henry and Becket at which, under threat of excommunication, peace was to be restored and Becket allowed to return to Canterbury. However there was still a rift as Henry refused the Pax or Kiss of Peace, which from earliest times had been accepted as an expression of faith, and of common trust. Becket asked for it and Henry refused. "Another time", he said casually and walked away.

In June 1170 Becket was enraged when the coronation of Henry the Young King, Henry II's son, was conducted by the Archbishop of York. Crowning the King was, in Becket's eyes, one of the privileges of Canterbury.

By July Henry had decided to heal the rift. A further meeting was held and Henry agreed to Becket's return and restitution of his lands and rights. Becket realised that Henry was not really sincere, that the peace was false. He took leave of a friend saying, "I am going to England to die."

In his final interview with Henry, he said "My Lord, something tells me you will never see me again on earth." Henry flushed: "Do you think me a traitor?" "No, my Lord," said Becket, and left.

Now Becket was free to return to England and he set about punishing those who had infringed the privilege of Canterbury. In November he excommunicated the bishops of York, London and Salisbury.

lasting attachment with anyone. He had in the late 1920s converted to Church of England, and found comfort and sustenance in close contact with the church. In *Gerontion*, he confesses to Emily:

"I would meet you upon this honestly
I that was near your heart was removed therefrom ...
I have lost my passion."

They corresponded regularly, and met occasionally when perhaps he was on a lecture tour in the States, but for the next ten years he led a solitary, withdrawn life. He was still writing furiously and receiving much praise and adulation for his poetry.

He again tried his hand at poetic plays and wrote *The Family Reunion* in 1939, *The Cocktail Party* in 1949, *The Confidential Clerk* in 1954, and *The Elder Statesman* in 1958. His attempts to marry profound ideas to a West End play were not entirely successful and he is best remembered for his literary criticism and his poetry.

In 1948 he was awarded the Nobel Prize for literature, and received the Order of Merit from King George VI.

In 1957, then aged 68, much to the surprise of his friends, he married his secretary, Valerie Fletcher, who was aged 30. It is impossible to explain "falling in love", but he did.

Valerie had heard at the age of 14, John Guilgud's recording of Eliot's *The Journey of the Magi*, and had felt from that moment that she "had to get to Tom, to work with him". When she left school she told her headmistress that she was determined to be Eliot's secretary, and after several other jobs was, in 1922, at the age of 22, appointed as his personal secretary. "Love, an unfamiliar name", to the younger Eliot, became familiar to the older Eliot in 1957. He settled into a tranquil life with Valerie, wintering on his doctor's advice in the West Indies. His health was not good. His chest was weak and he suffered frequently from asthma and bronchitis. But the love that Valerie brought him "transforms everything".

By 1961 he had aged. He was bent, walking with a stick and his voice was weak, but he faced his oncoming death with equanimity. "Death is not oblivion," he said. "People who believe that are not afraid of death."

He died in 1965 and is buried at East Coker, Somerset. A simple red stone marks the place, his name, his dates of birth and death and

"In my beginning is my end" and
"In my end is my beginning."

THE LIFE OF T.S.ELIOT

Thomas Stearns Eliot was born in Missouri, USA on September 26, 1888. He was the lone, last child of elderly parents. He was alone too in his student years in Paris in 1910–11, and even alone in his impulsive marriage to Vivien Haigh-Wood in 1915. Their marriage was a disaster. She was very unstable and very demanding and spent the last years of her life in an asylum.



During the 1914-18 war he came to England from Berlin where he had been studying. He worked in teaching, book reviewing, and at Lloyd's bank. In 1922 he founded a literary magazine called *The Criterion*, which he edited until 1939, and from 1926 he worked as a publisher with Faber and Faber.

Since his early days at Harvard, he had been writing poetry, for example *The Lovesong of J Alfred Prufrock*, and *The Wasteland*. In 1927 he became a naturalised British citizen. Literary commentary, criticism and poetry poured from his pen; perhaps the *Four Quartets* in 1943 and *Old Possum's Practical Cats* in 1939 (the inspiration for the Andrew Lloyd Webber musical *Cats*) are his best-loved and remembered works today.

For many years he wished to break into writing for the theatre, which he considered to be a poetic form of literature. In 1933 he got his first chance – to write a pageant-like piece for a group of London churches. It was called *The Rock*. Then two years later he was invited to write for Canterbury Cathedral Festival and *Murder in the Cathedral* was the result. He was greatly helped and encouraged by E. Martin Brown and his wife Henzie, both professional theatre people. The play was very successful and played later in the year in London. During the 1939-45 war it toured extensively with E. Martin Brown and his company, The Pilgrim Players. They played in churches, halls and even in an air-raid shelter under Lloyd's bank in London during the blitz, bringing to many people a few hours escape from war-time problems.

In 1947 his wife Vivien died after a long illness. The American girl Emily Hale, whom he had first loved, felt that as he was now free he would marry her, but this was not to be. He did not wish to form any

He landed in England on December 1, 1170 after six years of exile. Crowds welcomed him home, but not so Ranulf de Broc, nor the Sheriff of Kent. He picked up the threads of life again, and on St. Stephen's day December 26 sent two faithful friends with letters to the Pope, in reality safeguarding their lives.

Meanwhile in France near Bayeux, Henry had received complaints about Becket from the excommunicated bishops. He fell into one of his mad rages, and many witnesses reported him saying, "What sluggish knaves I have brought up in my kingdom! Is there no one who will rid me of this turbulent priest?"

Four of his knights heard this, and thinking to please the King, went back to England and at Saltwood Castle, de Broc's home not far from Canterbury, laid their plans. On the morning of December 29, they set off for Canterbury with a retinue of soldiers. They entered the Archbishop's Palace, and demanded of Becket that he remove the sanctions laid on the bishops. He refused. They withdrew, drank a good bit for courage, armed themselves, and returned, ostensibly to capture him and take him back to the King in France. He resisted and near the altar he was struck down commending his soul to God. The four withdrew, plundered the palace, and returned to Henry, who was shocked by the news. He protested that it was not his fault, and the following year made a pilgrimage to Becket's shrine. His spirit was broken, and on July 6, 1189 he died in his castle at Chinon.

The four knights went to the Pope for forgiveness, and he gave them heavy penances, including pilgrimage to Jerusalem.

It was a many-coloured, dramatic, and violent age. Christianity meant one church and one doctrine, making man aware of his own responsibility to God. The importance and reality of Heaven and Hell were deep and real in people's minds and lives, but dark reminders of the tribal and pagan past were never far away.



Becket is murdered in Canterbury Cathedral

MURDER IN THE CATHEDRAL

BY TS ELIOT

CAST:

CHORUS OF THE WOMEN OF CANTERBURY
Jan Bursby Joan Higgins Tracey Nicholls Jan Singfield
Jean Dishington Kenlis Horitz Penny Pearson Jan Stevenson
Boo Feltham Val Mantle Fiona Sinclair

PRIESTS

Barry Baynton
Gerry Carroll
Roy Birch

MONKS

Graham Hawkins
Bob Hucklesby
Simon Jackson
Colin Pile
Stephen Stones

MESSENGER/FLAUTIST

Colin Pile

THOMAS BECKET

Jeremy Austin

TEMPTERS/KNIGHTS

Tony Feltham
Stuart Glossop

Dave Williams
David Pile

SCENES:

Part I

December 2, 1170...The Archbishop's Hall, Canterbury

Interlude

Christmas Morning, 1170...The Archbishop preaches in the Cathedral
Interval, during which wine and fruit juice will be available for a donation

Part II

December 29, 1170

Scene 1...The Archbishop's Hall Scene 2...The Cathedral

CREATIVE TEAM:

Director.....Enid Davies
Stage Management & Design.....Mark Ellen
.....Eddie Colton & Wendy Houlten
Sound & Music Design.....Jackson Ellen
.....James Singfield & Howard Lovejoy
Lighting Design.....Steve Charters & Mike Dishington
Wardrobe.....Carolyn Hewitt & Jennifer Stacey
Properties.....Caroline Uwins
Backdrop Panels.....Enid Davies
Shields, Crozier & Banner Carrier.....Eddie & Saliann Colton
Banners.....Sally Edge
Winter Floral Display.....Daphne Young
Programme & Publicity.....Richard Neal
Front of House.....Richard & Chrissie Neal

Swords kindly loaned by Wimborne Militia
Armour supplied by Flame Torbay Costume Hire Ltd
Expertise in handling them by Dave Williams

Bier kindly loaned by Leslie Shand Funeral Service (Corfe Mullen)

Our thanks to Dr. Penny Wallis for sharing her knowledge of medieval Ecclesiastical costume with us, and to the British Legion for tolerating our somewhat lively rehearsals on Monday evenings

Our thanks also to the Reverend John Holbrook and Anthony Oliver for asking us to contribute to the town's Cuthburga celebrations, and to the Administrator, Churchwardens and Verger of the Minster for their tolerance and helpfulness