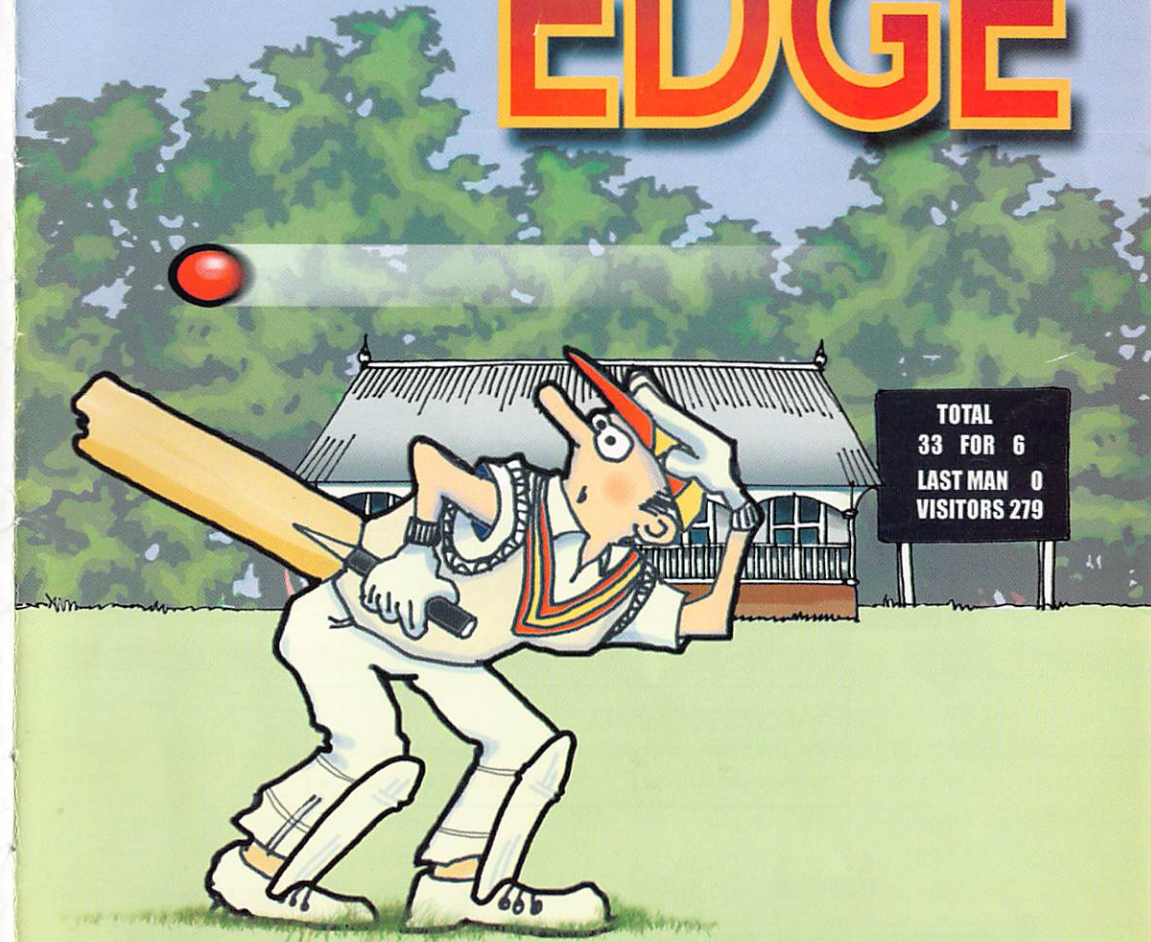


# OUTSIDE EDGE



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D. YOUNG

MAY 2004

# Supporting Players of Wimborne Drama

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*Independent Estate Agents*

Boldwood in *Far from the Madding Crowd* or Sir Francis Chesney in *Charley's Aunt*

**Michael Dishington (Director)**

This is Michael's first outing with Wimborne Drama. Followers of his career will have seen him turn out in various venues across the country, from Edinburgh to Sunningdale, and his many highlights include *King Lear* and *Grease, The Private*

*Lives of the Master Race* (Brecht) and *Confusions* (Ayckbourn), *The Oz Obscenity Trial* (Illingworth) and *The Wizard of Oz*, amongst others. Locally, Michael has toured with Swan Theatre's *Richard III*. Michael's key match, however, was at the New Theatre Workshop, Barnstaple where during *The Crucible* he met his wife Jean, also a member of Wimborne Drama.

## JOIN US

For information on becoming a Member or Patron contact Tracey Nicholls on 01202 889768

Businesses wishing to become Supporting Players contact Richard Neal on 01258 860442 [wimboredrama.co.uk](http://wimboredrama.co.uk)

## FORTHCOMING PRODUCTIONS:

### LOOT

Joe Orton's outrageous black comedy  
**Directed by Barry Baynton**  
**October 13-16, 2004**  
**Tivoli Theatre**

### FLESH & BLOOD

By Philip Osment  
A feuding family is marooned on its farm for thirty years  
**Directed by Paul Hewitt**  
**February 16-19, 2005**  
(tbc)  
**Tivoli Theatre**

### MURDER IN THE CATHEDRAL

T.S. Eliot's play about the martyrdom of Thomas a Becket  
**Directed by Enid Davies**  
**May 25-28, 2005**  
**In the Minster**

**PROGRAMME DESIGN Richard Neal**

## Stuart Glossop



Non-playing captain last time out (*Charley's Aunt* in February 2004), Stuart makes it into the Wimborne Drama First XI for the first time. But he has a good track record: Captain Lesgate in *Dial M For Murder*, Drake in *Annie*, The Prince in *Romeo and Juliet*, Morris Townsend in *The Heiress*, Captain Bertorelli in *Allo, Allo*, Simple Simon in *Jack And The Beanstalk* and Lord Fancourt Babberley in Nottingham Arts Theatre's production of *Charley's Aunt*. In 1999 Stuart toured England with Labyrinth Theatre

Company in association with English Heritage, performing *Alice In Wonderland*, *The Lion*, *The Witch & The Wardrobe* and *The Legends of King Arthur*.

## Yvonne Henley



Yvonne formerly played for Broadstone Players, appearing most memorably as Florence in the female version of *The Odd Couple*. Since joining Wimborne Drama in 2002 she has played several crowd-pleasing innings: Christopher in *On the Razzle*, Bathsheba in *Far from the Madding Crowd* and Veronica Craye in *The Hollow*. Yvonne teaches English and

Drama at Twynham School.

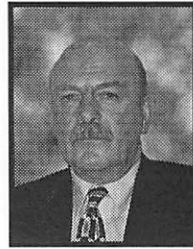
## Colin Pile



Dorset born and bred, Colin has been selected four times in the past for Wimborne Drama productions. He played Papandiek in *The Madness of George III*, Traddles in *David Copperfield*, Melchior in *On the Razzle* and Jacob in *Far From the Madding Crowd*. Colin is a top-class all-rounder, appearing in musicals and pantomime (Will Parker in *Oklahoma!*, Artful Dodger in *Oliver* and Dandini in

*Cinderella*), performing as a flautist in numerous concerts and dancing in *Eugene Onegin* and *Hey There New York*.

## Dave Williams



Dave is the only member of the side to have experience of playing overseas, in Gibraltar (*Hands Across The Sea*, *The Miasma of Mostyn Mews* and *Oh What A Lovely War*). Since his move to Wimborne Drama in the '90s his hard-hitting style has won him many fans. Who can forget his Andrew Merill in *The Roses of Eyam*, Sir Percy Shorter in *Habeas Corpus*, Fox in *The Madness of George III*, Zangler in *On the Razzle*,

# WIMBORNE DRAMA

presents

# OUTSIDE EDGE

BY RICHARD HARRIS

DIRECTED BY  
MICHAEL DISHINGTON

19-22 MAY 2004  
TIVOLI THEATRE

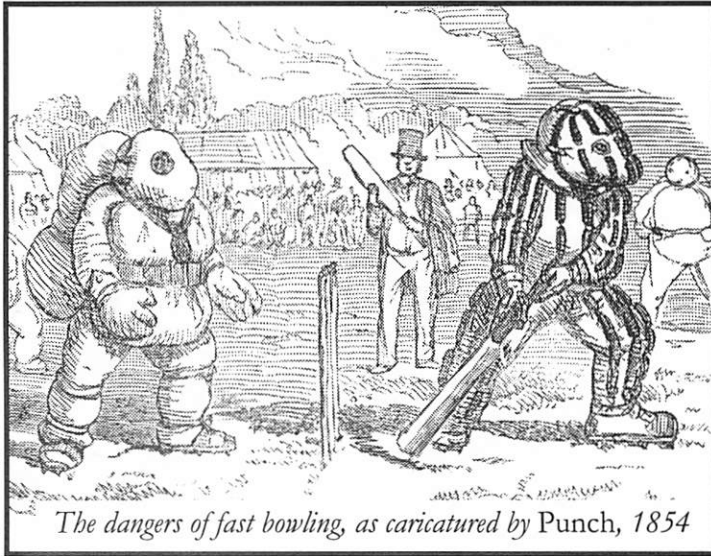
# Howzat for comedy

Thank you for coming tonight to the Tivoli Theatre for Wimborne Drama's third and final production of the 2003/04 season.

In 1979 Richard Harris wrote a blockbuster of a comedy in *Outside Edge*. The original award-winning stage play was memorably produced on television with Paul Eddington, Prunella Scales and Maureen Lipman, and subsequently spawned a TV series with Brenda Blethyn, Josie Lawrence and Tim Spall.

Like all good comedies, *Outside Edge* also has its poignant moments. The play takes us through the hopes and expectations of the cricket team captain, Roger,

as he prepares for the afternoon match against the top-of-the-league, red-hot Railways team. He is supported by his well-organised but increasingly-frustrated wife, Miriam, as she attempts to prepare a cricket tea to the



*The dangers of fast bowling, as caricatured by Punch, 1854*

standard for which she is feted throughout the league. The players arrive generally unprepared, due to domestic situations that defy forward planning.

Each character is brilliantly drawn in Richard Harris's script, and he effectively captures the parallel between the highs and lows of the team's batting performance and the volatile relationships between members of the team and their partners.

It is ironic that our fictional protagonists are in such awe of the Railway XI's West Indian pace bowling attack at a time when the recent Test series versus the West Indies has been so dominated by the fearsome *English* fast bowlers.

# Player Profiles

## Vicki Ballard



This is Vicki's third innings for Wimborne Drama. She played Philippine in *On the Razzle* in 2002 and Ela in *Charley's Aunt* earlier this year. Vicki is studying drama and theatre studies, English and general studies in the sixth form at QE.

## Jan Bursby



Jan earns her fourth cap tonight. She played Aunty Betsey Trotwood

in *David Copperfield*, Sybil Birling in *An Inspector Calls* and Fraulein Blumenblatt in *On the Razzle*. Drama school trained, Jan has taken to the crease many times including for *Educating Rita*, *The Ghost Train* and *Seasons Greetings*, as well as Shakespeare. Jan has also appeared on radio.

## Gerry Carroll



This is Dublin-born Gerry's debut for Wimborne Drama. His previous team was St. Luke's Players in Winton (1997 - 2003). He played many fine innings, including John in Ray Cooney's *Run for Your Wife* and Terry in *The*

*Anniversary* by Bill McIlwraith. Gerry has recently been studying for the London Academy of Music and Dramatic Art's exams in acting at the Boscombe Centre for Community Arts.

## Mark Ellen



Mark has had many fine knocks in the past, playing Sheridan in *The Madness of George III*, Ray in *Ten Times Table*, Weinberl in *On the Razzle*, Henry II in *The Lion in Winter* and Edward Angkatell in *The Hollow*. He has also turned his arm over for Swan Theatre in *The Comedy of Errors* and *Hedda Gabler*.

Other innings of note: Henry Baskerville in *Hound of the Baskervilles*, Pontius Pilate in *The Vigil*, Mr Manningham in *Gaslight* and Norman in *Round and Round the Garden*.

## Boo Feltham



Boo has previously entertained us as Henrietta Angkatell in *The Hollow*, Alais in *The Lion in Winter*, Sheila Birling in *An Inspector Calls* and Rosa Dartle in *David Copperfield*. A bit of an all-rounder, Boo has also performed in *Fiddler on the Roof* as Chava - a career best.

him. In mitigation, he had warned the same batsman against backing up too enthusiastically in a previous match. Nevertheless, he remains the only cricketer to have a particular sporting malpractice named after him. To this day in Australia, a bowler's run out is known as a 'Mankad'.

**Saleem Yousuf**, Pakistan, 1978-1997

The Pakistan wicketkeeper who in 1987 contributed to an acrimonious series against England by claiming a catch off Ian Botham when it was clear he took it on the half volley. Far from reprimanding him, the tour manager said pressurising the umpire was 'a technique for all cricket teams' that 'has now become absolutely necessary in professional cricket today'. Mike Gatting's confrontation with Shakoor Rana followed within a matter of months.

**Greg Chappell**, Australia, 1966-1984

In February 1981 at the MCG in Melbourne, Greg ordered his younger brother, Trevor, to bowl a grubber last ball of a one-day international to deny New Zealand, in the form of tailender Brian McKechnie, any chance of hitting the six they needed to tie the game. The New Zealand Prime Minister called it 'cowardly'. Even elder brother Ian Chappell asked 'How low can you go?'. A rare stain on a fine career.

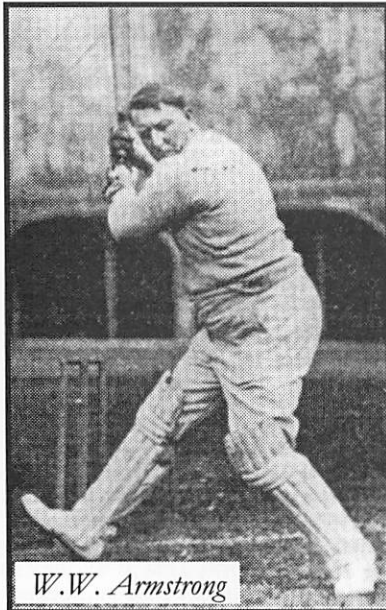
**Brian Rose**, England, 1969-1987

Two years before Greg Chappell's infamous order, Englishman Brian Rose succumbed to a similar clouding of judgment when the Somerset side he was captaining were playing Worcestershire in the Benson and Hedges Cup at Worcester. The game was the last in a round-robin mini-league that preceded the knockout rounds of the cup and Rose had worked out that provided Somerset lost

no wickets, their superior strike rate would ensure that they went through, whatever the result of the match. Losing it was irrelevant. So he declared Somerset's innings closed after just one over, leaving the embarrassed hosts to score just two to win. This act of high boulderism got its just deserts when Somerset were swiftly and ignominiously expelled from the competition.

**Warwick Armstrong**, Australia, 1898-1922

Australia's most successful captain of the pre-Bradman era, Armstrong pioneered negative leg-side bowling, and in his country's triumphant tour of 1921 used his fast-bowling duo MacDonald and Gregory with bone-jarring ruthlessness. At The Oval in 1909 he bowled practice balls for 18 minutes while Frank Woolley waited to face his first delivery in a Test match. Not for nothing was he known as 'the Australian W.G.'



W.W. Armstrong

Thanks are due to this fine group of actors, to the stage crew (including the Tivoli staff), and to all those who have helped with the production. I am indebted particularly to Jan Stevenson, whose presence at most of the rehearsals helped in so many ways, to Mark and Jackson Ellen for the hours of work spent on the sound and the set, and to Richard Neal, whose advice throughout has been most welcome.

Finally, thanks, not least, to yourselves for your support.

**Michael Dishington**, Director

## The origins of cricket

The origins of cricket are obscure, but the game is believed to have begun with shepherds hitting stones or pine cones with their *cricke* (an Anglo-Saxon word meaning crooked staff) and, at the same time, defending the wicket gate into the sheep fold.

It is possible that Edward II wielded a clubbed stick in 1300, and there is documentary evidence that cricket was played at a school in Guildford in the 1550s, just before the reign of Elizabeth I. The first recorded cricket match took place at Coxheath in Kent in 1646.

By now players were using a *batte* which had a long, thin shaft and curved thicker end not unlike a slightly straightened out hockey stick. By the early 18th century the bat had developed into a longer, heavier curved version of the modern item.

The first 'manufactured' cricket ball was made by interlacing narrow strips of hide and was first mentioned in 1658. The first six-seamed ball was made in 1775

## Richard Harris

Richard Harris was born in London in 1934. In 1959 his first play was produced as a television 'Play of the Month'. Since then he has contributed regularly to television with numerous plays and adaptations, and co-created the BBC series *Shoestring*.

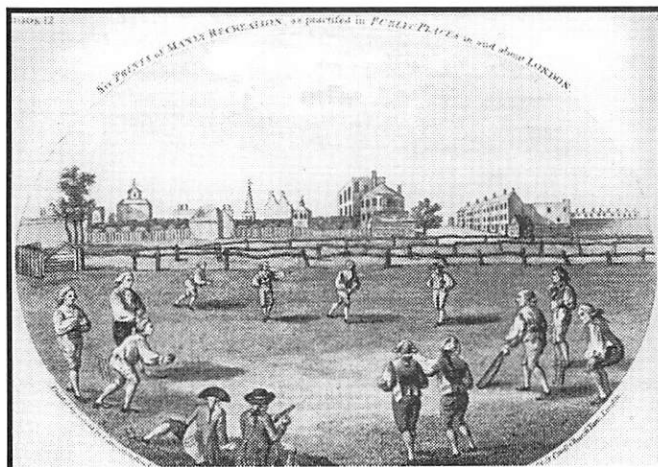
His radio play *Is It Something I Said* won the 1978 Giles Cooper Radio Award. His stage plays include *The Dog It Was*, *Conscience Be Damned*, *Albert and Virginia*, *Dead Guilty*, *Outside Edge*, which won the Evening Standard Drama Award in 1979, *The Business of Murder*, which played for six years at the Mayfair Theatre, London, *Local Affairs* and *The Maintenance Man*. Arguably his most successful creation was *Stepping Out*, which ran for more than three years at the Duke of York's Theatre, London, winning the Evening Standard Best Comedy Award in 1984, and which was made into a film starring Liza Minnelli.

by Dukes, a family firm still in existence today. Its dimensions have altered little over the years.

Wickets in the early 17th century were up to six feet wide and often under 12 inches high. By 1700 they had narrowed to two feet wide by one foot high. The third stump is believed to have been introduced in 1775 by Hambledon Cricket Club, one of the earliest clubs to be formed (in the 1760s). By 1775 the wicket had narrowed to six inches and was 22 inches high. Today's measurements - 28 inches high and nine inches wide - have been unchanged since 1931.

It is widely accepted that modern cricket really began to develop in London with the formation of the Marylebone Cricket Club, or MCC, in 1787. The members of the club frequented the White Conduit House and played cricket in the adjoining fields near Islington. They drew up a set of rules, which have survived, largely unchanged to the present day.

The MCC asked Thomas Lord, a Yorkshireman employed at the White Conduit



Cricket Field near White Conduit House, Islington, 1787

House, to find them a ground, and the club finally settled on the site of a former duck pond. Lord's, as the ground came to be known, is still the home ground for the MCC, and is widely acknowledged as the home of cricket.

As the British Empire developed, so the popularity of the game grew. The Duke of Dorset, a great patron of cricket,

planned the first overseas cricket tour in August 1789. He was Ambassador in Paris when the French Revolution began and had suggested that an English team visit Paris as a goodwill visit. The project was abandoned when the team, arriving at Dover, was confronted by the sight of the Duke of Dorset fleeing from his post.

It would be another seventy years before a successful attempt at touring was made, when an English expedition set out for Canada and the United States in September 1859.

In 1877 England traveled to Australia to play their first international, or 'Test' match overseas. After losing to Australia in England for the first time in 1882, two ladies burnt a bail and presented the ashes to the England captain as the 'ashes of English cricket'.

**W.G. Grace**, England, played first-class cricket between 1864 and 1908

The godfather of gamesmanship. Tyrannical, domineering, intimidating, W.G. never missed a chance to swing a match his way. Peaks in a long career of sharp practice include kidnapping Billy Midwinter from Lord's in 1878 when he was padded up to open the Australian innings against Middlesex and taking him across the river to play for Gloucestershire at the Oval, and, four years later, luring Sammy Jones out of his ground and running him out during the Australians' second innings in the season's only Test. This backfired spectacularly as it so incensed the 'Demon', Fred Spofforth, that he took 7 for 44 to win the match for Australia. The shock was such that it gave rise to the spoof obituary for English cricket and the creation of the Ashes.

**Douglas Jardine**, England, 1920-1933

Though from a different social drawer from Grace (Winchester and Oxford), Jardine played just as hard. Determined to cut Don Bradman down to size, he developed Bodyline, and had the iron will to persist with it, regally ignoring the baying of the outraged Australian crowds and the storm of telegrams and anger that it engendered at official level. When Harold Larwood felled the Australian captain Woodfull in the third Test at Adelaide, Jardine called out loud and clear: 'Well bowled, Harold.' Mounted police were drafted in behind the pavilion to quell the expected riot.

**Don Bradman**, Australia, 1927-1949

Not an obvious choice as the Don was always regarded as playing it hard but fair. Like all Australians he only walked when the car broke down, but his decision to stand his ground in the first Test at Brisbane in 1946-47 caused a furore. He had struggled to 28 when he edged a ball to Jack Ikin who took it shoulder high at second slip. When he stayed put, the umpire reprieved him. 'A fine bloody way to start a series,' muttered the England captain, Wally Hammond. Bradman went on to score 187, win the Test and the series.

**A.C. MacLaren**, England, 1890-1923

Another lordly England captain, whose airs both on and off the pitch antagonised many. Having set the world record first-class score of 424 at Taunton in 1895 (against a Somerset team comprising nine amateurs, including one parson and two doctors), he strenuously challenged the first-class status of the match in which the Australian Bill Ponsford eclipsed him with 429 in 1922-23. When the new record appeared in Wisden he tried to pull rank on the editor, writing furiously that he was 'reporting it to MCC'.

**V.H. Mankad**, India, 1935-1962

The great Indian all-rounder blotted his copybook in the second Test at Sydney in 1947-48 when he ran out Billy Brown at the bowler's end without first cautioning



# The greatest bounders in the history of cricket

Bounders are not out-and-out crooks or cheats. The bounder is not motivated by financial greed; he is more driven by a desire to impose his will on the game, while at the same time maintaining the delusion that he is acting well within the bounds of the acceptable.

The greatest bounders in the history of cricket all share a common quality of utter shamelessness. Jardine planned Bodyline like a commander-in-chief preparing an invasion; Brian Rose must have spent hours poring over the Benson and Hedges rule book before arriving at his bonkers scheme to reduce a cricket match watched by the paying public to a 20-minute farce (there is something engagingly barefaced about the bounder's behaviour).

We start with W.G., the shaman of sharp practice, although sharp practice didn't start with Grace. Pre-Victorian cricket was awash with corruption. Match fixing was rampant and individuals were constantly searching for ways to steal a march on opponents. 'Shock' White of Surrey allegedly turned up at Hambledon with a bat the size of the wickets,

pointing out there was nothing in the laws against it. There soon was.

Despite the elevation of sport in Dr Arnold's reform of the public schools, cricket did not adapt naturally to its role as moral template. The Victorians continued to play the game with competitive gusto and a certain ingrained obduracy. Once, Harry Jupp, the diminutive Surrey batsman, played a game at his home town, Dorking. Bowled in the first over, he reassembled the wicket and awaited the next ball. In reply to a plaintive 'Ain't you going out, Juppy?' He replied simply: 'Not at Dorking.'

Although W.G. heads the list, his elder brother E.M. was another contender. 'The Coroner' was a tyrant in club cricket around Bristol, and was once persuaded to go after a disputed lbw decision only by the arrival at the crease of a posse of spectators threatening to remove him by force.



W.G. Grace

## Cricket as Explained to a Foreign Visitor

You have two sides, one out in the field and one in.

Each man that's in the side that's in goes out and when he's out he comes in and the next man goes in until he's out.

When they are all out the side that's out comes in and the side that's been in goes out and tries to get those coming in out.

Sometimes you get men still in and not out.

When both sides have been in and out including the not outs...

**THAT'S THE END OF THE GAME!**

**HOWZAT!**

## Order of Play

### Act I

A summer day, early afternoon prior to the start of a cricket match

### Act II

Early evening the same day, just after the start of the home team's innings following the tea break. The visiting team has scored 137 runs for 7 wickets in its innings.

There will be a 15-minute interval between Acts I and II



# OUTSIDE EDGE

BY RICHARD HARRIS

Roger  
DAVE WILLIAMS  
Miriam  
JAN BURSBY  
Bob  
MARK ELLEN  
Dennis  
GERRY CARROLL  
Kevin  
STUART GLOSSOP  
Maggie  
YVONNE HENLEY  
Ginnie  
BOO FELTHAM  
Alex  
COLIN PILE  
Sharon  
VICKI BALLARD

## For the Company:

Director  
MICHAEL DISHINGTON  
Set Design  
JACKSON ELLEN  
Set Construction  
MARK ELLEN  
& MEMBERS OF THE COMPANY  
Wardrobe  
CAROLYN HEWITT  
Properties  
CAROLINE UWINS  
& JAN SINGFIELD  
Sound Design  
JACKSON & MARK ELLEN  
Assistant Stage Managers  
JAN STEVENSON  
LAURA THOMAS  
MEZ TYSON-BROWN

## For the Theatre:

Production Manager  
RUSSELL PARKER  
Stage Manager  
ASHLEY THORNE  
Deputy Stage Manager  
STEVE CHARTERS  
Lighting & Sound  
DON SHERRY

## Production Credits:

Samuel French Ltd  
Alan Dykes  
Wilton Carpets  
Travis Perkins, Ferndown  
Simon Priestley