

WIMBORNE
DRAMA PRODUCTIONS

By special arrangement with SAMUEL FRENCH, LTD.

AGATHA CHRISTIE'S
MURDER
ON THE **NILE**



18-20 OCTOBER 2018
TIVOLI THEATRE WIMBORNE

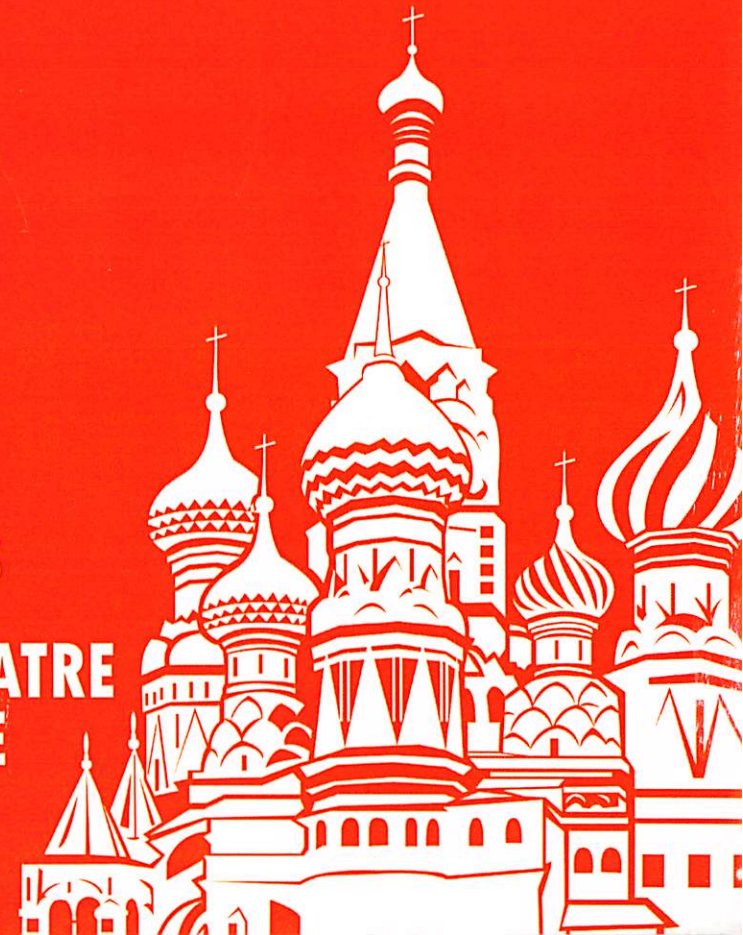
EVENINGS 7.30pm, £12.50. SAT MATINEE 2.30pm, £10.50
BOX OFFICE: 01202 885566 ONLINE: TivoliWimborne.co.uk
(Booking fees may apply)

WIMBORNE
DRAMA PRODUCTIONS

Alan Bennett's
SINGLE SPIES
A Comedy Double-Bill

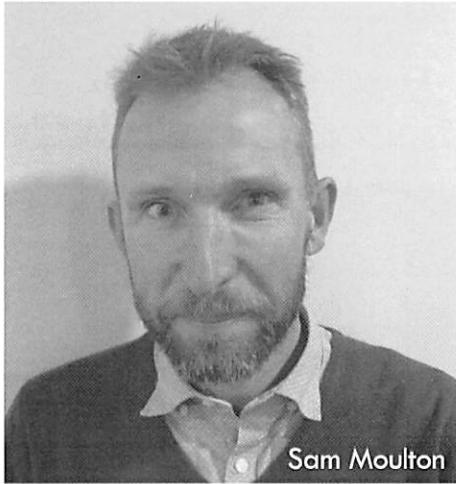
17-19
MAY 2018

TIVOLI THEATRE
WIMBORNE



WELCOME

I have always been fascinated by the 'Cambridge Five', wondering like many others, I'm sure, how and why these men from the heart of the British establishment chose to pass secrets to their country's ideological foe. This is a story whose ramifications were felt for decades on both sides of the Iron Curtain. Indeed, nearly forty years after the final unmasking of Anthony Blunt, the recent



Sam Moulton

poisoning of Sergei Skripal only a few miles from this theatre can be seen as just another chapter in the chronicle. With these two fascinating and witty vignettes, Alan Bennett has chosen, in his unique way, to illuminate this enormous international drama by peering into two small corners of it.

As a company we have all greatly enjoyed exploring the personal circumstances Burgess and Blunt found themselves in, by turns absurd, unsettling, comic, monotonous and ultimately tragic. They are of course the two main individuals portrayed, but Bennett's writing is so rich that even those who appear for less than a page are real people.

This production has been a huge team effort and an exciting technical challenge, requiring two sets, a slideshow, several 'old masters' and a Gilbert and Sullivan number. I am enormously grateful to everyone involved, both on and off the stage, for their enthusiasm, talent and professionalism. As always, the staff at the Tivoli have provided invaluable technical support. It has been a huge pleasure directing this play. I hope you enjoy watching it as much as we have enjoyed working on it.

Sam Moulton - Director

WIMBORNE DRAMA PRODUCTIONS

AGATHA CHRISTIE'S

MURDER ON THE NILE

18 - 20 October 2018

TIVOLI THEATRE

We return to the Tivoli Theatre in the autumn with another classic thriller from Agatha Christie.

On board a paddle steamer, cruising under the scorching Egyptian sun, honeymooners Simon Mostyn and his wealthy socialite wife Kay find themselves being pursued by an old flame of the newly wedded groom. Then tragedy strikes. A body is discovered and all fingers point to Simon's ex-fiancée. But everything is not what it seems, and holidaying cleric Canon Pennefather is drawn into a web of intrigue and deceit as he finds himself on the trail of a ruthless murderer.

With as many twists and turns as the great river itself, MURDER ON THE NILE will keep you guessing right to the end. The play was adapted for the stage by Agatha Christie from her 1937 novel Death on the Nile and is produced by special arrangement with SAMUEL FRENCH, LTD. Directed by David Pile.

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Wimborne Drama Productions**

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Mayor of Wimborne (H)

Michael Medwin (H)

Carol Neal

Peter Neal

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Christine Oliver

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H signifies honorary



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Forbright in *Cash On Delivery*, Narracott in *And Then There Were None* and Colonel Julyan in *Rebecca*. Other plays at the Tivoli include *The Hollow* (the 2003 production), *On the Razzle*, *An Inspector Calls* (the 2002 production) and *David Copperfield*. One of his favourite roles was Peter Winter in *The White Sheep of the Family* in 1964.

ANN MCCOLGAN-CLARK HMQ

This is Ann's seventh production with WDP since joining the company in 2015. She was last seen as Miss Barnes in *The Winslow Boy* and has also played Miss Keene in *Travels With My Aunt*, Julia Price in *The Ghost Train*, Gerda Cristow in *The Hollow* and also appeared in *Shadowlands* and *Much Ado About Nothing*. Her favourite roles include Mrs Manningham in *Gaslight* with the Southbank Players in Belfast and Linda in *Death of a Salesman* with The Tower Theatre in London.

RICHARD NEAL ANTHONY BLUNT

Richard has appeared in more than twenty productions at the Tivoli, most recently playing Richard Winthrop in *The Ghost Train*, Inspector Colquhoun in *The Hollow*, Professor Marcus in *The Ladykillers* and Arthur Birling in *An Inspector Calls*. Other plays include *And Then There Were None*, *Pack of Lies*, *Witness for the Prosecution*, *The Unexpected Guest*, *Rebecca*, *Loot*, *David Copperfield*, *Habeas Corpus* and *Forty Years On*. Richard has also directed a number of plays including *Hay Fever*, *Present Laughter*, *Relative Values*, *On the Razzle* and *The Madness of George III*.

TONY PARKINSON RESTORER

Tony joined WDP in 2009 and has appeared in eight productions, including *Habeas Corpus* (as Dr Wicksteed), *The Hollow*, *Hay Fever*, *Present Laughter* and *The Ladykillers*, but his favourite role was Mellersh in *Enchanted April*. He also has happy memories of Father Mullarkey for Big Little Theatre's production of *Once a Catholic*.

COLIN PILE TOLYA

Colin has played many varied roles since joining WDP in 2000. Most recently he played Desmond Curry in *The Winslow Boy*. Other plays include *Travels With My Aunt*, *Much Ado About Nothing*, *The Hollow*, *Shadowlands*, *Pride and Prejudice*, *A Man For All Seasons*, *Pack of Lies*, *Spiders Web* and *On the Razzle*. Colin is also much in demand as a set designer, his credits including *The Ghost Train*, *The Hollow*, *The Ladykillers* and *An Inspector Calls*.

DAVID PILE TAILOR

David joined the company in 1999 and appeared in many plays including *The Roses of Eyam*, *The Madness of George III*, *The Importance of Being Earnest*, *Lord Arthur Savile's Crime* and *Much Ado About Nothing*. His favourite part was Feste in *Twelfth Night*. In recent years, David has been very busy as a director, including producing several successful Agatha Christie thrillers, and his personal highlight, *The Ladykillers* in 2015. David will direct *Murder on the Nile* in October.

THE CAMBRIDGE SPIES

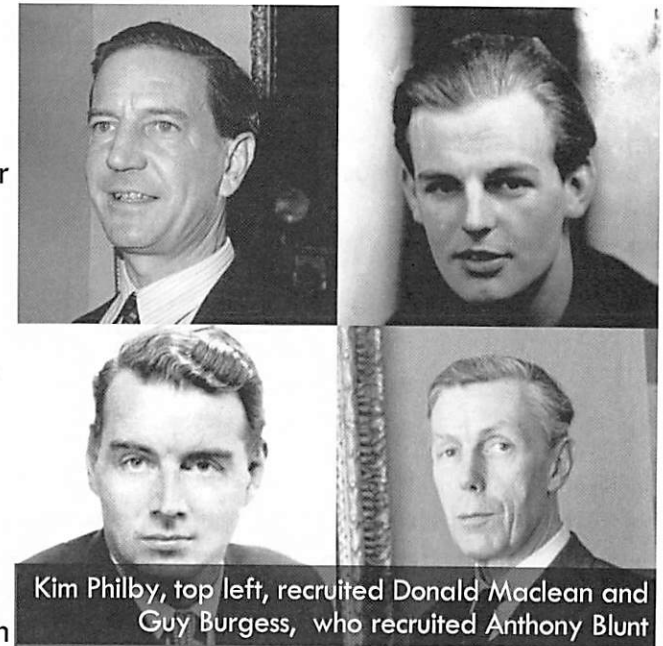
Single Spies was first performed in 1988 and consists of two plays – *An Englishman Abroad*, based on actress Coral Browne's encounter with Guy Burgess in Moscow in 1958; and *A Question of Attribution*, where Anthony Blunt discusses with the Queen, as her Surveyor of Pictures, the existence of a third man in a portrait to draw parallels between art forgery and treachery. Both plays are portrayals of two of the best-known members of the 'Cambridge Five', a spy ring recruited at Cambridge University in the 1930s which also included Kim Philby, Donald Maclean and John Cairncross.

Guy Burgess was born in April 1911, the son of a naval officer, and educated at Dartmouth, Eton and Trinity College, Cambridge, where he took a first in history.

In 1934, Kim Philby, who had been recruited as a Russian agent whilst working for the communist underground in Vienna, returned to Britain with instructions to recruit some of his Cambridge contemporaries.

Communism was popular among intellectuals at Cambridge and other universities in the 1930s. They saw communism and the Soviet Union as the only bulwark against the rise of fascism.

Philby's first two recruits, early in 1935, were Donald Maclean, who was going into the Foreign



Kim Philby, top left, recruited Donald Maclean and Guy Burgess, who recruited Anthony Blunt

Office, and Guy Burgess. In turn, one of Burgess's first recruits was Anthony Blunt. Blunt was a don four years his senior. Although only a 'paper Marxist', Blunt became fascinated by the highly intelligent, charming and flamboyant Burgess, and was converted to the communist cause.

"He could be perverse both in argument and in behaviour, but in the former he would wriggle back to

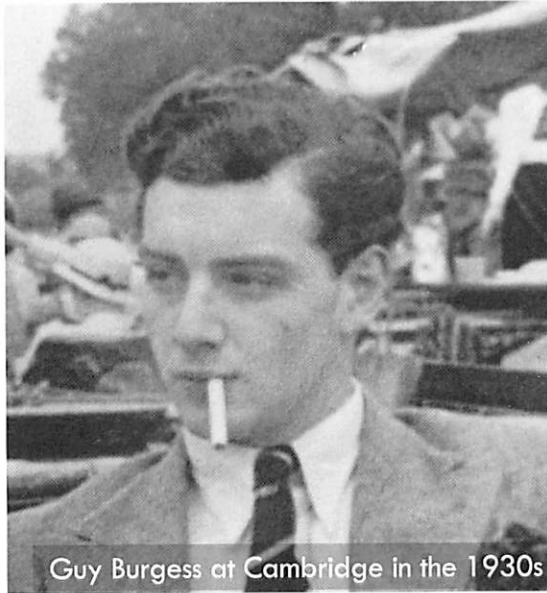
sense and in the latter he would apologise in such an engaging manner that it was difficult to be angry for long. His sex life was already fairly full, but he did not blazon it about as he was to do later," Blunt wrote in his memoirs.

The two men were briefly lovers and Blunt took over from Burgess as the Cambridge talent spotter.

Blunt's first recruit was an American student called Michael Straight, a glamorous figure of the Cambridge Left. It would be Straight's confession some 30 years later that led to Blunt's unmasking.

In 1936, Burgess joined the BBC as a talks assistant. He promptly brought in Blunt as one of his contributors and used the job to network widely, quickly befriending a writer and MI6 officer David Footman, who recruited him to work for MI6.

Burgess's roles for MI6 included acting as a secret courier in the negotiations between Chamberlain and the French prime minister Daladier in 1938, transmitting propaganda into Germany and teaching courses in sabotage with Kim Philby, whom he had brought into MI6.



Guy Burgess at Cambridge in the 1930s

THE CAST

JAMES BOURNER PHILLIPS

This is James's first role with Wimborne Drama Productions and his first stage appearance since his school days a decade ago. He played Slightly in *Peter Pan* at the Lighthouse and also appeared in school productions of *Crazy For You* and *The Hot Mikado*.

JAN BURSBY CORAL BROWNE

Jan makes a welcome return to the Tivoli stage after a break of three years. Her last role was Veronica Craye in Agatha Christie's *The Hollow*. Previous plays for Wimborne Drama Productions include *Lord Arthur Savile's Crime*, *The Hound of the Baskervilles*, *Stepping Out*, *Outside Edge*, *On the Razzle*, *An Inspector Calls* (the 2002 production) and *David Copperfield*. One of her favourites roles was Lotty in *Enchanted April*.

ROB CORDING-COOK COLIN

Rob has appeared in several productions here at the Tivoli, most recently *The Winslow Boy* and *Travels With My Aunt*. He is also a regular in our summer plays at Deans Court. His favourite parts have been Simon Bliss in Noël Coward's *Hay Fever* and Jan Warwick in *The Unexpected Guest*. Other plays include *Much Ado About Nothing*, *The Ghost Train*, *Pride and Prejudice*, *Relative Values* and *The Importance of Being Earnest*.

PAUL DODMAN CHUBB

Paul has been with WDP for more than 20 years. His last role was Herbert Price in *The Ghost Train* in 2017. He is a big fan of thrillers and has been in all of WDP's recent Agatha Christie productions – *The Hollow*, *Witness for the Prosecution*, *And Then There Were None*, *Spider's Web* and *The Unexpected Guest*. His favourite part was Leonard Vole in *Witness for the Prosecution*. Other plays include *Present Laughter*, *Journey's End*, *On the Razzle* and *A Voyage Round My Father*. Paul has also directed a number of plays including *The Importance of Being Earnest*, *Lord Arthur Savile's Crime*, *Great Expectations* and *Rebecca*.

TONY FELTHAM GUY BURGESS

Tony's last acting role was four years ago (Henry VIII in *A Man For All Seasons*) and he is thrilled to be back treading the boards. His favourite roles have included Lord Fancourt Babberley in *Charley's Aunt*, Herr Winkelkopf in *Lord Arthur Savile's Crime*, 2nd Lieutenant Trotter in *Journey's End* (for WDP) and Bill Snibson in *Me and My Girl* (for Wimborne Musical Theatre Society). Other plays for WDP include *The Government Inspector*, *Rebecca*, *The Lion in Winter* and *An Inspector Calls* (the 2002 production).

RUSS GUILLAUME SHOP ASSISTANT

Russ joined WDP way back in 1962. His most recent appearances have included Saul Hodgkin, the Stationmaster, in *The Ghost Train*,

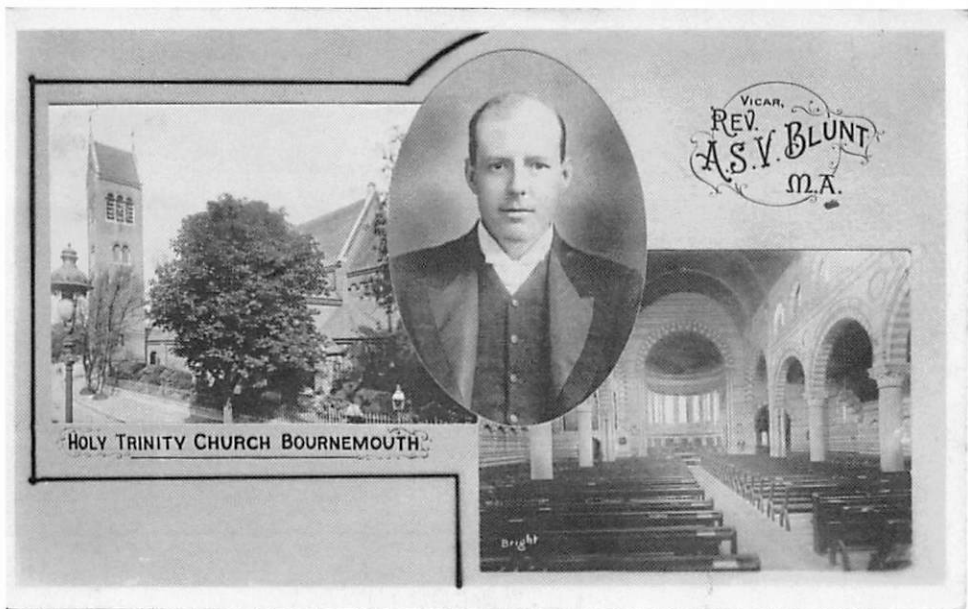
THE BLUNTS OF BOURNEMOUTH

Not many people may know that Anthony Blunt was born in Bournemouth, where he spent the first five years of his life.

His father, Stanley Blunt, was vicar of Holy Trinity Church from 1906 to 1912, and Anthony Blunt was born at the vicarage in September 1907.

Holy Trinity Church, built in 1868, was a very impressive structure in the Italian Romanesque style with red and blue bricks and a large tower, and was situated on Old Christchurch Road. Sadly, the church, having been closed by the diocese on cost grounds and deconsecrated in 1973, was destroyed by fire in 1978 and had to be pulled down, to be replaced by an office block.

After leaving Bournemouth in 1912, the Blunts moved to Paris where Stanley was appointed the chaplain at the British Embassy.



At the BBC, Burgess worked on *The Week in Westminster*, until finally securing a job with the Foreign Office in the News Department in 1944. Two years later, a former contributor to *The Week in Westminster*, Hector McNeil, now a Labour MP, was appointed Ernest Bevin's deputy at the Foreign Office and asked Burgess to become his personal assistant.

This was to be one of the most important periods of Burgess's spying career for the Russians. It is estimated that he delivered some 5,000 secret documents during what was a crucial period in European history. He revealed to Moscow many secrets, including pre-war arguments over appeasement, the decision to postpone an invasion of France until 1944, the British and American position on the post-war status of Berlin, early negotiations leading to the setting up of Nato, and advance notice of US military plans in the Korean war.

One wonders today how someone so indiscreet and promiscuous as Guy Burgess - a homosexual when homosexuality was illegal, frequently extremely drunk, with breath smelling of booze and cigarettes, with egg stains on his jumpers and grime under his finger nails, and who committed a number of drink-driving offences - managed to survive and thrive at the heart of the British establishment.

It says as much about the culture of the British elite in the 1930s and 1940s as it does about spying. Burgess, a spoilt child, was indulged as a "licensed jester".

As one Cambridge contemporary recalled: "He was very open about his communism and homosexuality but one didn't believe most things Guy said. A very amusing talker, but he was a natural liar."

He seemed to charm anyone he sought out, including Winston Churchill, and attracted an astonishing array of contacts, as well as lovers, as he flitted between MI5, MI6, the BBC and the Foreign Office. His open defiance of security procedures was indulged because many of the staff had been educated and

grown up together, were paternalistic and trusting, and assumed everyone acted honourably.

In 1950 Burgess was posted to the British Embassy in America, where he was reunited with his old friend Kim Philby, who was now head of the MI6 station there.

It was while Burgess was in America that British and American code-breakers identified a Russian spy in the Foreign Office - Donald Maclean. Philby, who was one of the first to be told, used the opportunity of Burgess's recall to Britain, after a motoring offence, to warn Maclean the net was closing in.



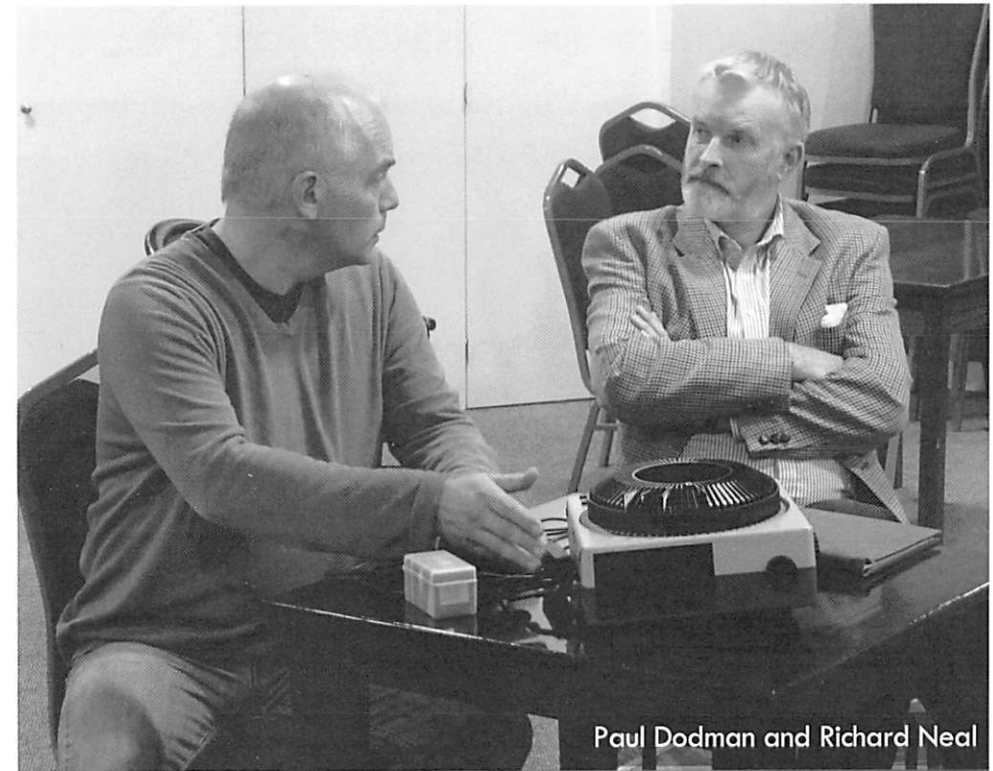
Guy Burgess in Moscow in 1956

On the evening of Friday 25 May 1951, in an exfiltration plan organised partly by Blunt, the two men took a cross-channel boat from Southampton to Saint-Malo and caught a train to Paris. It was the last anyone was to hear of them until, in February 1956, the two men appeared at a press conference in Moscow and, gradually, details of their time in Russia emerged.

For several years, they had lived in Kuybyshev, a city closed to Western visitors, before coming to Moscow,

where both were provided with a flat and dacha. Maclean's wife and three children had joined him in 1953 and he had taken on a new identity, Mark Frazer.

Burgess, who changed his name to Jim Andreyevitch Eliot, ostensibly worked for the Foreign Languages Publication House,



Paul Dodman and Richard Neal



Ann McColgan-Clark and Richard Neal



Richard Neal and Tony Parkinson



Rob Cording-Cook



James Bourner

but in fact acted as an adviser on British politics. He had all the British papers sent out as well as his books, furniture and music. He lived with a musician in his early 30s, Tolya, whom Burgess liked to claim was the illegitimate grandson of Tolstoy. Many friends saw him when they were in Moscow, including Stephen Spender, Graham Greene and Jan Morris.

One visitor, in December 1958, was Michael Redgrave, a friend from Cambridge, who was touring Russia with the Shakespeare Memorial Theatre Company. According to Redgrave's own account, Burgess had swept into his dressing room after the first performance of *Hamlet* exclaiming: "Oh Michael! Those words, those words. You can imagine how they carry me back!" In truth, realising he was drunk, Redgrave had refused to let him in and Burgess stumbled into the next-door dressing-room belonging to Coral Browne, where he was promptly sick in her basin.

The next day, the two men lunched at Burgess's flat on pâté de foie gras and suckling pig, where Burgess told Redgrave he had not intended to go all the way to Russia but deliver Maclean to "a certain place", but had been tricked into doing so by the Russians.

Coral Browne also lunched with him, where they ate small



Coral Browne photographed in London in 1968



withered oranges and Burgess chewed on garlic. And he did play a record of Jack Buchanan's *Who Stole My Heart Away* whilst he waited for his late-afternoon call from his minders to allow him to leave the flat and escort Browne back to the Hotel Metropol where she was staying. As in the play, Browne was sent with measurements to buy Burgess new clothes in Jermyn Street - a request he made of many of his visitors. She was fortunate in being reimbursed quickly.

On the day the company left, Burgess came to see them off. As they drove away, Redgrave noticed Burgess was almost in tears. "Write to me," he said. "It's bloody lonely here, you know."

Burgess died of acute liver failure, aged 52, in August 1963. The following year, a confession by Michael Straight gave MI5 the confirmation they needed of Blunt's involvement in the spy ring.

When MI5 officer Arthur Martin confronted him at home, Blunt poured himself a gin, stood looking out of the window, then after a long silence said: "It is true."

They decided to offer him immunity in return for his full cooperation and help to round up other suspects. The Queen was informed.

For eight years, Arthur Martin, along with another MI5 officer Peter Wright, interviewed Blunt on a monthly basis, first at an MI5 safe house and then Blunt's flat. Though he confirmed he had been a Russian spy, they claimed later that Blunt played games with them and had only given them information he knew they already had about his role and others in the ring. We get a sense of this with Blunt and Chubb in Bennett's play.



Tony Feltham and Jan Bursby



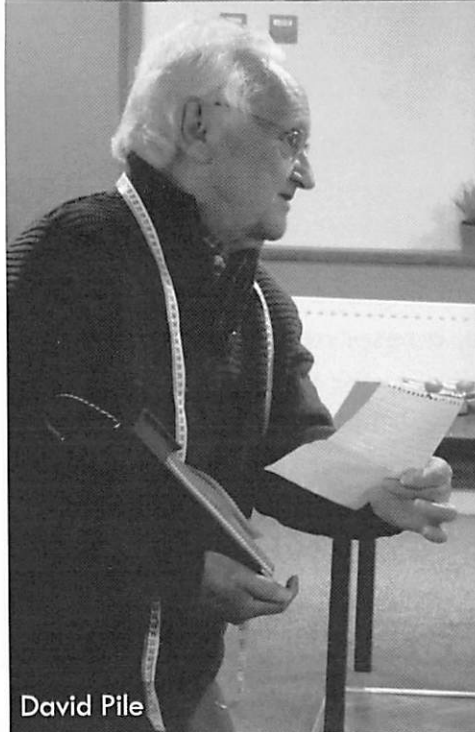
Tony Feltham and Colin Pile



Tony Feltham



Russ Guillaume



David Pile



Jan Bursby

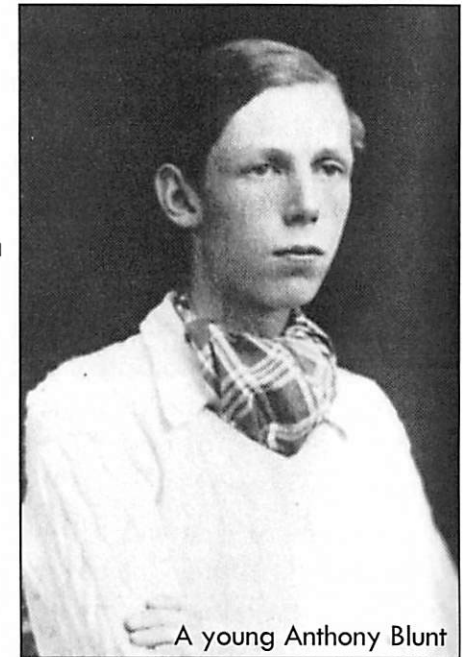
EM Forster's belief that "if I had to choose between betraying my country and betraying my friend, I hope I should have the guts to betray my country" always resonated with Blunt and the other Cambridge spies.

It was the publication of Andrew Boyle's *The Climate of Treason* in 1979, where Blunt's role was revealed (though he was named only as 'Maurice', after the character created by EM Forster), that led to his public exposure and disgrace.

Anthony Blunt was born in Bournemouth in September 1907, the son of a clergyman. His mother was a cousin of Elizabeth Bowes-Lyon, the future Queen Elizabeth, the Queen Mother. In 1912, when Blunt was five, the family moved to Paris where his father was the British Embassy chaplain. They stayed until 1921. It was while in France that Blunt's lifelong love of art was conceived.

After his education at Marlborough and Trinity College Cambridge, where he took a first in Modern Languages, he taught French and became a Fellow of Trinity College in 1932. His graduate research was in French art history and he travelled frequently to continental Europe in connection with his studies. Blunt began lecturing in art history at the Courtauld Institute of Art in 1933.

He joined the Army in 1939, serving in France in the intelligence corps, and was evacuated from Dunkirk in 1940. He was then transferred to MI5



A young Anthony Blunt



Anthony Blunt with the Queen when she visited the Courtauld Institute in 1959

where he had access to decrypted wireless messages from Bletchley Park. He passed on every scrap of intelligence to Moscow.

Every week, between nine and ten in the morning, he met his Soviet controller in a different part of London to hand over a briefcase filled with documents; the following day, they would meet again and the documents, having been copied overnight, would be returned. In five years, Blunt handed over no fewer than 1,771 documents, including many files that ran to hundreds of pages.

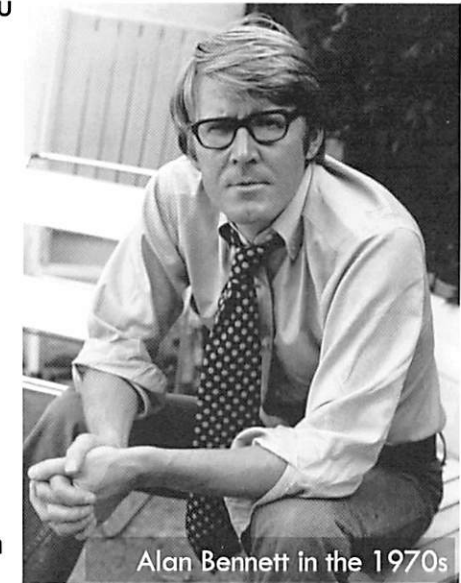
In the spring of 1944, he handed over the plans for the D-Day landings and the complex deception plan surrounding the operation. On some aspects of British intelligence, Stalin was rather better informed than Churchill. This was the summit of Blunt's spy career.

In 1945, Blunt left MI5 to return to his academic career at the Courtauld Institute. Yet he continued to work as a part-time KGB courier, even after becoming Surveyor of the King's (later the Queen's) Pictures in 1945.

directing duties with Bennett, neatly dubbed the two plays *Single Spies*.

"I played Blunt but I can't say I enjoyed the acting," says Bennett. "I could never convince myself that I was the character and I suffered badly from stage fright. Oddly enough, it was while we were rehearsing that the Queen came to unveil the plaque that announced we were now working in the Royal National Theatre. For a moment, we wondered if she'd come to the rehearsal room. I have great affection for the Queen - it's very easy to write dialogue for her. For one thing, you don't have to explain who she is."

In both plays, Bennett makes us wonder about the nature of patriotism and about the betrayal of patriotic values: "I've always had a difficulty with the so-called Cambridge Spies," he says. "Kim Philby betrayed a whole ring of agents and yet, because he was a journalist, he was forgiven or at least not seen as such a traitor as Blunt and Burgess. I think that they had an ironic attitude to patriotism and they carried that irony to



Alan Bennett in the 1970s

extremes. They were sceptical about England and their attitudes are an extension of that scepticism, a reservation which I share." It fell to Prunella Scales to be the first actor to play the reigning monarch on the stage of the newly Royal National Theatre. But the diminutive Miss Scales, perfect physical casting for HMQ, also had to convince as the much taller Coral Browne. According to Bennett, Coral was amused and had a quip already prepared. "How's she going to play me, dear, on stilts?"

A Question of Attribution was later produced in 1991 by the BBC, again directed by Schlesinger, starring James Fox as Anthony Blunt and Prunella Scales as HMQ.

ESPIONAGE AND EXILE

The Cambridge Spies, nationhood and exile had long fascinated Bennett and was the subject of his 1977 play *The Old Country*, loosely based on Kim Philby in Moscow, although Bennett saw the play “as a metaphor for exile rather than anything about spies”.

It was during the run of *The Old Country*, which starred Alec Guinness, that the idea for *An Englishman Abroad* was born. Guinness had invited Alan Bennett and actress Coral Browne out to a post-show supper. It was on this occasion that Bennett first heard about Coral’s encounter with Burgess in Moscow in the winter of 1958-1959. At the same time, Bennett had been fascinated by the work of art historian Sir John Gore, who was looking into Titian’s *An Allegory of Prudence*, and by the whole subject of attributing work to particular old masters and of the secrets that lay concealed beneath the outer canvas. “It seemed such an obvious metaphor that I got on with it before anybody else had the same idea,” writes Bennett in *Writing Home*.

Bennett consigned the Titian play to the back-burner for a time while he worked on other projects - “I’d written a scene with the Queen talking to Blunt” - when he and Coral met again, this time at Alec Guinness’s home in Hampshire. This reunion, plus the Burgess material Coral had been storing and which she now sent to Bennett - “not merely Burgess’s letters, but also her original notes of his measurements for a new suit, and even his cheque, (uncashed and for £6), to treat her and one of her fellow-actors to lunch at the Caprice” - seemed to galvanise Bennett’s creativity, and *An Englishman Abroad* was the result.

It was originally produced as a 1983 BBC Television drama, directed by John Schlesinger and starring Alan Bates as Burgess, with Coral Browne playing herself.

A Question of Attribution followed five years later on the stage of the Lyttelton Theatre and Bennett, fearing that the Blunt play would make too short an evening, adapted *An Englishman Abroad* to make the double bill. Simon Callow, sharing acting and

In 1947 he was appointed Director of the Courtauld, where he remained until his retirement in 1973. He ruled the institute like a “benevolent dictator” and was much admired by his pupils for whom he was an inspirational lecturer and nurturer of their talent. He was a workaholic, rising early every morning in his spartan flat on the top floor of the institute to write for two hours before breakfast.

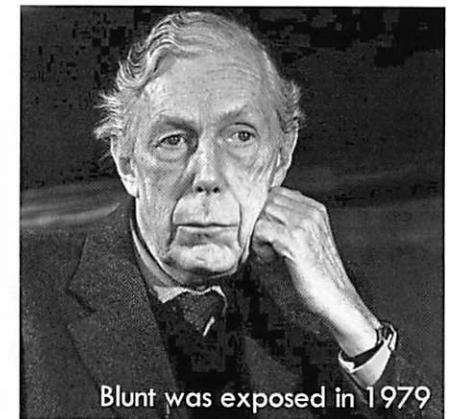
He was a great expert on French art of the seventeenth century, particularly Nicolas Poussin, and also wrote about Picasso and William Blake.

He could be a divisive figure, however, with some of his fellow academics criticising him for preferring to work from photographs rather than the real thing, and he had a bitter and long-running dispute with the scholar Denis Mahon who challenged Blunt’s dating of Poussin’s work. People could find him cold and aloof, an intellectual prig rather too pleased with himself.

As Surveyor of the Queen’s Pictures, he oversaw and modernised the management of one of the largest private art collections in the world. He was the National Trust’s first picture adviser, unofficial curator at the Royal Academy, editorial consultant to the *Burlington Magazine*, and sat on innumerable art committees and panels. He was appointed KCVO by the Queen in 1956.

He retired as Surveyor of the Queen’s Pictures in 1972, taking on the role of ‘Adviser’ to the Royal Collection until 1978.

After his public exposure in 1979, Blunt was quickly stripped of all his honours, titles and fellowships. He died a broken man in March 1983, aged 75. In his memoirs published posthumously, Blunt described spying for the Soviet Union as “the biggest mistake of my life”.



Blunt was exposed in 1979

SINGLE SPIES

By Alan Bennett

AN ENGLISHMAN ABROAD

CAST

Coral Browne
Guy Burgess
Tolya
Tailor
Shop Assistant

JAN BURSBY
TONY FELTHAM
COLIN PILE
DAVID PILE
RUSS GUILLAUME

The action takes place chiefly in Burgess's Moscow flat in 1958

STAGE MANAGEMENT

Company Stage Manager
Continuity
Properties / ASMs

PHYLLIS SPENCER
CHRISSIE NEAL
SHEILA DOVE
JUDY GARRETT
MICHELLE BARTER
CHRIS DURHAM
GARY PAINE
COLIN PILE
PHIL SPENCER
LIZZIE PETERS
MOIRA HAWAY
KYLE BEST

ASMs

Costume Supervisors

Tivoli Production Manager
Assistant Production Manager LUKE BAINES

The running time of both plays with the interval is approximately
2 hours and 30 minutes

*Produced by Wimborne Drama Productions at the Tivoli Theatre,
17-19 May 2018, by special arrangement with SAMUEL FRENCH, LTD.*

*In memory of Margaret Pope, former member of WDP, and Roy Joseph,
honorary patron*

A QUESTION OF ATTRIBUTION

CAST

Anthony Blunt
Restorer
Chubb
Phillips
Colin
HMQ

RICHARD NEAL
TONY PARKINSON
PAUL DODMAN
JAMES BOURNER
ROB CORDING-COOK
ANN MCCOLGAN-CLARK

The action takes place in the Courtauld Institute and Buckingham Palace in
the late 1960s

CREATIVE TEAM

Director
Designer
Sound and Slides

Lighting
Set Construction

Publicity & Programme

SAM MOULTON
CHRIS DURHAM
TRACEY NICHOLLS
BETHANY BARFOOT
KIERAN HENSHAW-RAY
CHRIS DURHAM
COLIN PILE
& members of the company
RICHARD NEAL

PRODUCTION ACKNOWLEDGEMENTS

Costumes supplied by Hirearchy Costumes

Projection equipment supplied by Skrypt

We are also very grateful to the following for their assistance:

**Kem Durham, Maria Forrest, James Gatward, Tim Loe, Ros Parker, Sue Watkiss,
Borough of Poole Youth Services, Daisy Graphic, Dumpton School,
Gullivers Bookshop, Royal British Legion Wimborne, Tivoli Theatre,
Wimborne Minster Church and Wimborne Tourist Information Centre**