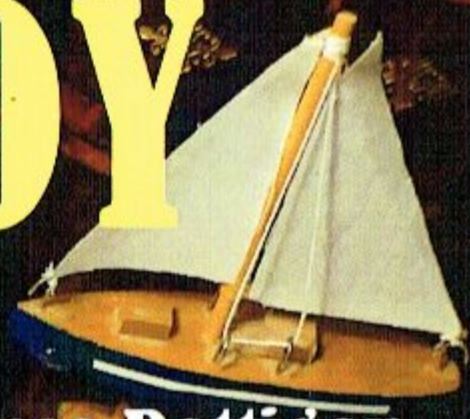


WIMBORNE
DRAMA PRODUCTIONS

THE WINSLOW BOY

By
Terence Rattigan



The Standard.

STANDARD, THURSDAY, JULY 13, 1911



THE WINSLOW BOY: NAVAL CADET EXPELLED FOR THEFT OF FIVE-SHILLING POSTAL ORDER BOY DENIES CHARGE FAMILY FIGHT TO CLEAR HIS NAME

The family of a 14-year-old naval cadet, expelled from the Royal Naval College at Osborne for stealing a five-shilling postal order, have vowed to fight to clear his name.

An internal enquiry at Osborne, conducted without notice to his family and without benefit of representation, found young Ronnie Winslow guilty. But the boy has always protested his innocence.

PUBLIC SCANDAL

The family risk being pulled apart by the repercussions of the charge, as they fight to clear his name or face social ostracism as the case has become a national scandal.

The boy's father, Arthur Winslow, mother Grace, sister Catherine and brother Dickie



The Winslows have succeeded in engaging the most highly sought-after barrister in England, Sir Robert Morton KC, known also as a shrewd opposition Member of Parliament.

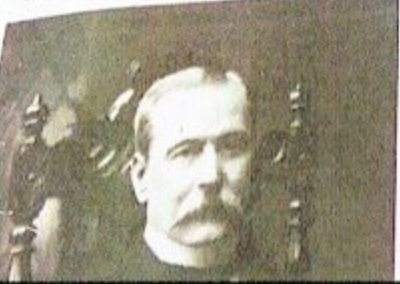
However the government is strongly disinclined to allow the case to proceed, claiming that it is a distraction from pressing Admiralty business.

CASE DEBATED IN PARLIAMENT

Sir Robert Morton has been using every means to try to

LET RIGHT BE DONE
Under English law, Admiralty decisions are official acts of the government, which cannot be sued without its consent.

The family's only recourse is to apply for a petition of writs of



15 - 17 FEBRUARY 2018
TIVOLI THEATRE
WIMBORNE

Welcome

Welcome to this performance of *The Winslow Boy* by Terence Rattigan, a moving family drama based on a true event and set just before the First World War.

I must confess that although I had seen the film many years ago, I had very little in-depth knowledge of the play and it was not one which I had intended to direct. The fact that I have done so is due to an unfortunate circumstance which saw Michael J. Smith, who was intending to take charge, having to withdraw due to family illness and I was asked to take his place.

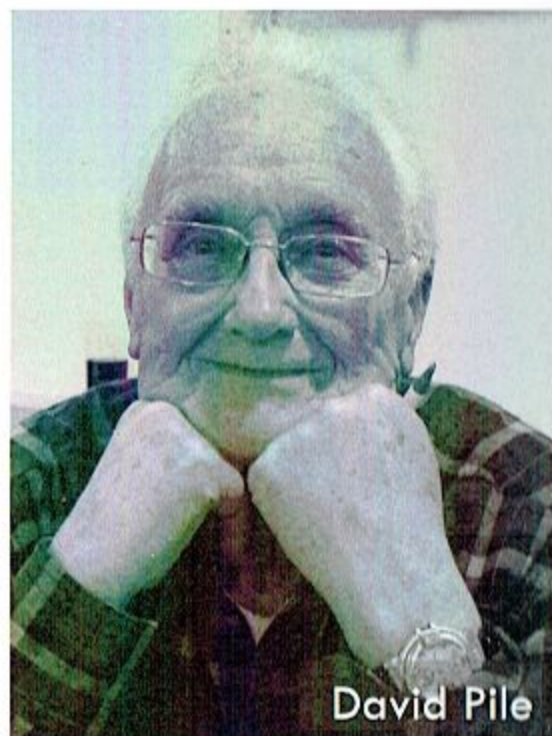
I now realise what an exceptional play this is and I believe our very talented cast have brought the play to life and am very glad to have had this opportunity. Although all of the cast are detailed elsewhere in the programme, I must mention our youngest cast member, Oliver Brunt ("Ollie"), who plays Ronnie. A pupil of Dumpton School, this is his first acting role outside of the school environment. He is not only very talented, but also a pleasure to work with.

As usual, a lot of work has been carried out by other members of the company to enable this production to come to fruition and I must acknowledge the great help we have from the Tivoli staff who are always so helpful.

As the action is spread over two years, between scenes I have used the device of two men talking in their club to give an indication of the passing of time and the circumstances appertaining.

I hope you have a wonderful afternoon or evening's entertainment and enjoy the play as much as I have had in directing it.

David Pile - Director



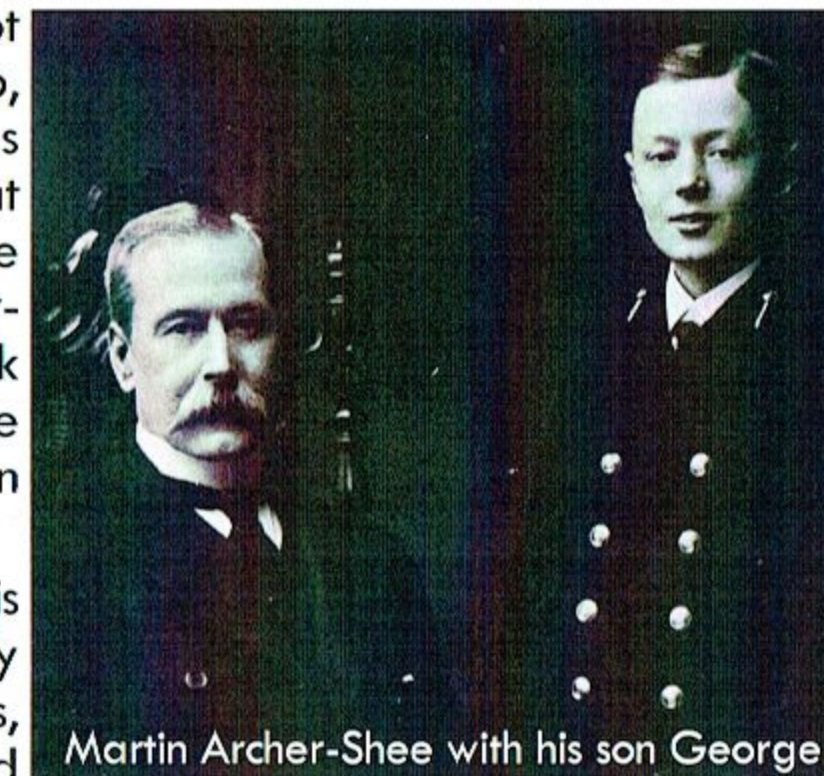
The Real Winslow Boy

The Winslow Boy is based on the real case of George Archer-Shee, a 13-year-old cadet at Osborne Naval College on the Isle of Wight, who in 1908 was accused of stealing a five shilling postal order from the locker of a fellow cadet, forging his signature and then cashing it at the local post office. Despite the young boy's claim of innocence, the Commander's investigation - in which the postmistress was interviewed, but could not identify George in a line-up, and a handwriting expert was consulted - concluded that George was guilty, and the boy's father, Martin Archer-Shee, a retired Liverpool bank manager, was asked by the Admiralty to withdraw his son from Osborne.

Martin Archer-Shee believed his son was innocent - the family were devout Roman Catholics, and George had been raised to regard stealing money as a serious sin, and he also had plenty of money in the college bank at the time of the theft. The father was therefore determined to clear his son's name.

With the help of his eldest son (also called Martin) who was the MP for Finsbury Central, he asked the barrister Sir Edward Carson KC to represent the family. Carson, a Liberal Unionist MP and former Solicitor-General, had achieved recognition earlier in his career when he represented the Marquess of Queensberry in Oscar Wilde's ill-advised libel action.

Initial attempts to get the postal order incident investigated by an independent council were rebuffed by the Lords of the Admiralty. Instead, the Admiralty initiated two departmental reviews of the case during which George was not represented and concluded that they had been right to dismiss him from Osborne. Frustrated, Carson decided to proceed by seeking a Petition of Right which, at the time, was the only mechanism by which citizens could sue the Crown. It required a petition to be addressed to the Home Secretary, who, on the advice of the Attorney General and with the consent of the



government, could issue a document on which the words "Let right be done" appeared alongside the monarch's signature.

In May of 1909, King Edward VII received the Petition and signed it, allowing the case to go to court. Carson argued that the Crown had breached a contract with Martin Archer-Shee by wrongfully requesting his son's removal from Osborne. The Admiralty challenged the petition and won, but that ruling was subsequently overturned on appeal by Carson. The case eventually went to trial in July 1910,



Sir Edward Carson

and for the first time, witnesses testified in open court, including George and the postmistress. After four days, the Solicitor-General, Sir Rufus Isaacs, representing the Crown, finally accepted George's claim of innocence and he was acquitted.

The family received damages a year later, but George never received a formal letter of apology or a withdrawal of charges.

After his expulsion as a naval cadet in 1908, George returned to the Roman Catholic Stonyhurst College in Lancashire, where he had been educated before going to Osborne Naval College. After completing his studies, he went to work at the Wall Street firm of Fisk & Robinson in New York.

Having been a cadet sergeant in the Officers' Training Corps at Stonyhurst, he joined the British Army Special Reserve of Officers in 1913. With the outbreak of the First World War in August 1914, George served as a lieutenant in the 3rd Battalion, South Staffordshire Regiment.



Lt George Archer-Shee

He was killed, aged 19, at the First Battle of Ypres in October 1914 when an order to withdraw did not reach his platoon in time. His name is inscribed on the Menin Gate in Ypres, as he has no known grave.

The Drama of Injustice

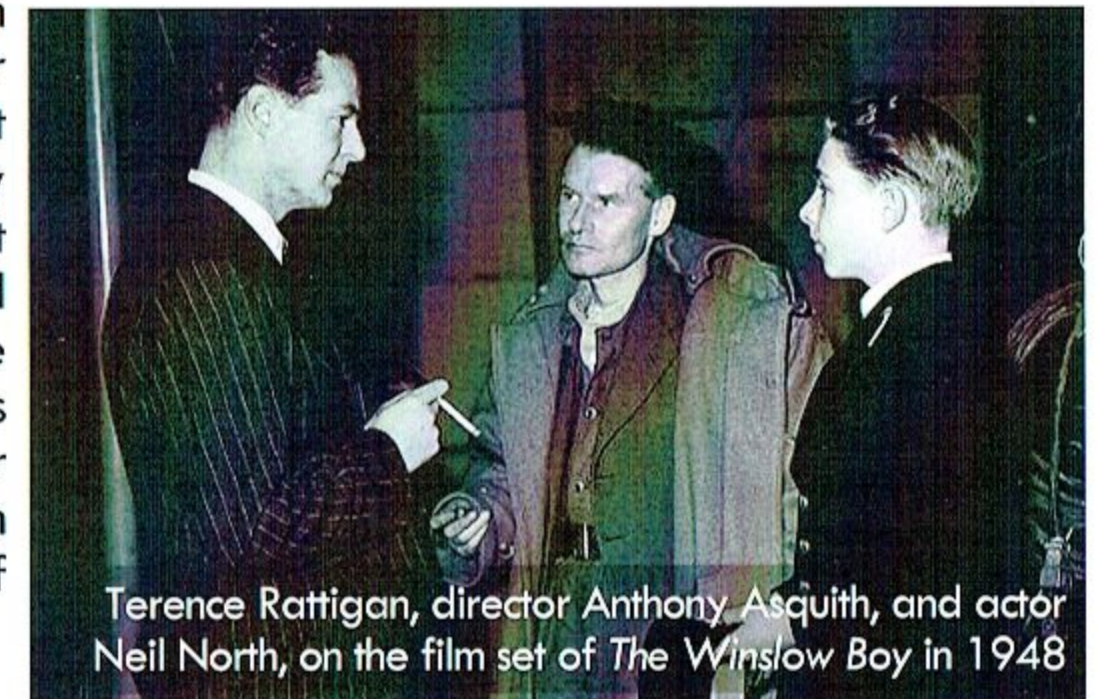
Terence Rattigan wrote *The Winslow Boy* in 1946. Using the outline of the Archer-Shee case, he made a few changes to the story for dramatic effect, advancing the play forward to the years leading up to the First World War - when the Admiralty had other pressing matters on its hands, not just dealing with the young Ronnie Winslow - and setting the Winslows' fight for justice against the backdrop of the social and political changes of the time - the women's suffrage movement was gaining momentum, there was a wave of trade union strikes and the Irish Nationalists were striving for Home Rule.

George Archer-Shee, like Ronnie Winslow, had two older siblings; however, while his politically powerful brother was deeply involved in the case, his sister was neither a suffragette nor progressive, as Catherine is in the play.

While the Archer-Shees were wealthy, and the cost of their legal fight was not an issue to them, Rattigan made the fictional Winslows risk everything to clear Ronnie's name. The idea of sacrifice, giving up comfort and personal ambitions, and protecting your loved ones, would have resonated with an audience still recovering from World War II. The play still has relevance today, with its themes of individual liberty versus the state, the power of the press, and the pursuit of truth and justice.

"The drama of injustice and of a little man's dedication to setting things right," Rattigan said, "seemed to have more pathos and validity just because it involved an inconsequential individual."

The play opened on the 23 May 1946 at the Lyric Theatre, directed by Glen Byam Shaw, and ran for more than a year. It won the Ellen Terry Award for the best new play produced in London and the New York Critics Circle award for the Best Foreign play as a result of its American run.



Terence Rattigan, director Anthony Asquith, and actor Neil North, on the film set of *The Winslow Boy* in 1948

The Master of Repression

Terence Rattigan was born in London in 1911. He was the younger son of a womanising diplomat, Frank Rattigan, and his wife, Vera, the daughter of a barrister. His early years were spent in considerable luxury, but he was aware of constant "atmospheres" between his parents, and although his sympathies lay with his mother, he announced to her at the age of seven that he was resolved to be a writer, and that he would "never marry", adding that "wives can be an awful handicap to writers".

After his father was forced into early retirement following a liaison with Princess Elizabeth of Romania, the family's finances were rocked and Rattigan had to win a scholarship to be able to get into Harrow.

At 16, as a tall and strikingly handsome youth, he had an affair with the racing correspondent of the *Daily Express*, a family friend who also gave him tips on the horses. This was the first of many homosexual affairs in Rattigan's troubled personal life, which he lived in well-understood denial, but which helped him create a world of repression and reticence in his plays, focussing, as they often did, on issues of sexual frustration and failed relationships.

In 1930, Rattigan won a scholarship to Trinity College, Oxford. He joined the Oxford Drama Society, where he befriended John Gielgud, and in 1933, he premiered his first play, *First Episode*. After terrible reviews and financial losses, Rattigan left Oxford without a degree. His father agreed to give him a small income for two years in order to establish a playwriting career.

After years of professional rejections - during which time he supplemented his income by editing film scripts for Warner Brothers - Rattigan found success when his comedy *French Without Tears* became a hit in the West End in 1936, running for more than 1,000 performances.

But this success was short-lived; none of the plays he produced in the next three years were hits, and he spent increasing amounts of time partying, drinking, gambling and having affairs.

In 1939, coping with depression and severe writer's block, Rattigan enlisted in the Royal Air Force, becoming a tail gunner on Sunderlands and reaching the rank of Flight Lieutenant. His wartime experiences were documented in *Flare Path*, which was a critical success in London in 1942. Exploring the courage, fear and emotional upheaval of war, the

play caught the mood of wartime Britain.

The late 1940s and early 1950s were Rattigan's heyday as a writer. He enjoyed a series of hits both on stage and screen, including *The Winslow Boy*, *The Browning Version*, *Separate Tables*, *The Prince and the Showgirl*, and *The Deep Blue Sea* - inspired by the suicide of an ex-lover, a promising young actor called Kenneth Morgan.

In his position as an acclaimed dramatist, Rattigan began writing articles and essays on his philosophy of playwriting. In 1953, he created a character called Aunt Edna, who, in his mind, was the quintessential play-goer, a "nice respectable, middle-class middle-aged maiden lady" who must be heeded, or commercial failure would be inevitable.

In pursuit of pleasing Aunt Edna, Rattigan pitted himself against the trend of mid-20th century theatre for "plays of ideas." In 1956, with the premiere of *Look Back in Anger* by a brash young playwright named John Osborne, Rattigan (and Aunt Edna) experienced a sudden and devastating fall from grace. *Look Back in Anger* signalled a drastic change in the tastes of the British public. Suddenly, Rattigan was dismissed as being dated and irrelevant.

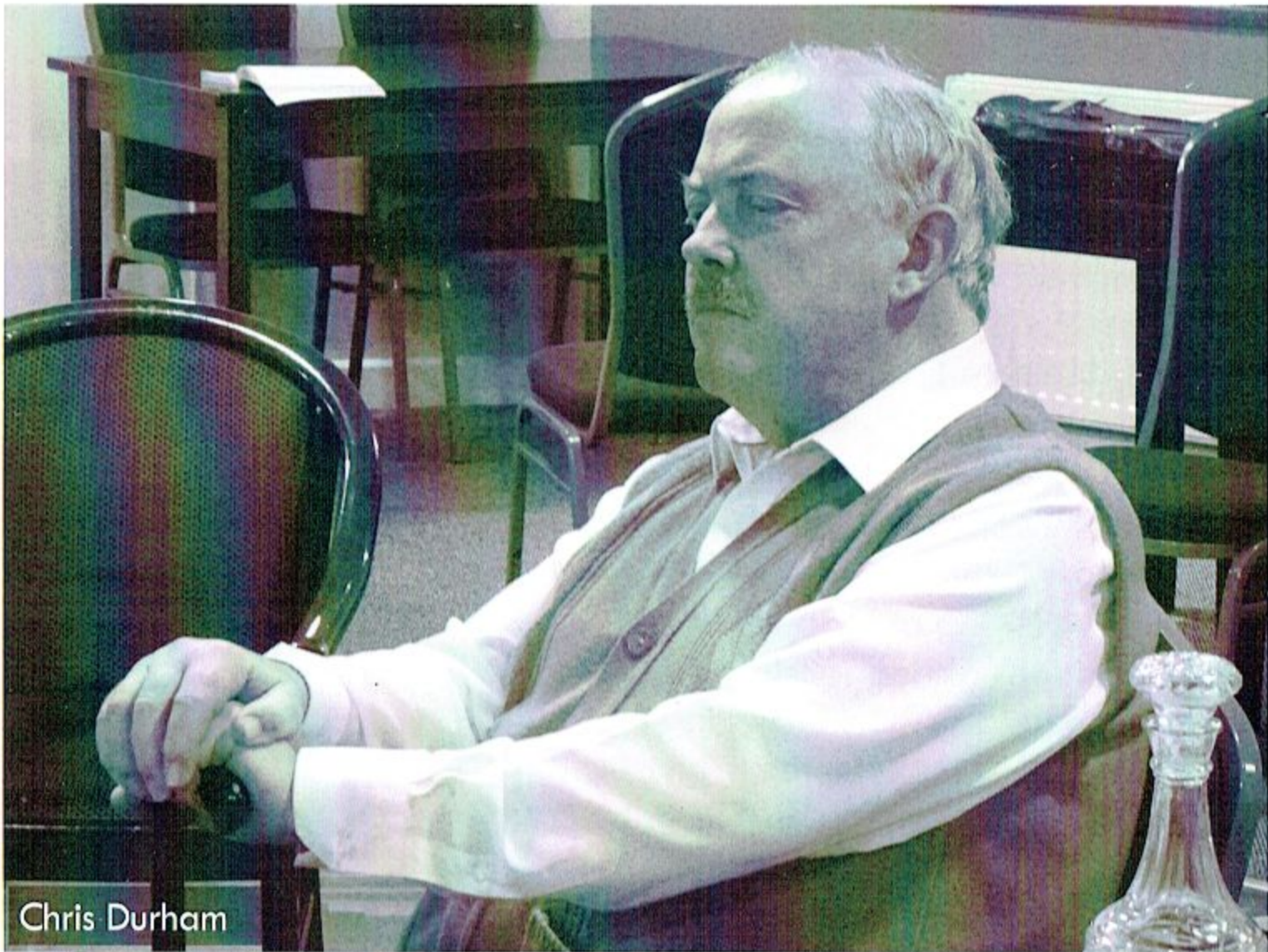
Despite his sudden infamy, Rattigan kept writing. He was also an unlikely champion of the risqué Joe Orton, investing £3,000 to get *Entertaining Mr Sloane* transferred to the West End in 1964. Rattigan recognised the younger man's talent and approved of what he considered a very well written piece of theatre.

Rattigan was knighted in 1971 and was diagnosed with Leukaemia in the same year. He died at his home in Bermuda in 1977.

In recent years, Rattigan's work has been re-evaluated and he is now rightly recognised as a supreme theatrical craftsman and a master at showing the deep emotion that often hides behind the stiff upper lip of his characters.



Terence Rattigan



Chris Durham



Judy Garrett



Sam Moulton



Tracey Nicholls and Oliver Brunt



Calum Hearne



Chrissie Neal

THE WINSLOW BOY

By Terence Rattigan

The Cast in order of appearance

Ronnie Winslow

Violet

Grace Winslow

Arthur Winslow

Catherine Winslow

Dickie Winslow

John Watherstone

Desmond Curry

Miss Barnes

Fred

Sir Robert Morton

OLIVER BRUNT

CHRISSIE NEAL

JUDY GARRETT

CHRIS DURHAM

TRACEY NICHOLLS

CALUM HEARNE

GARY PAINE

COLIN PILE

ANN MCCOLGAN-CLARK

ROB CORDING-COOK

SAM MOULTON

Conversation by Men in a Club

ROB CORDING-COOK

JOHN BRUTON

The action takes place in Arthur Winslow's house in London over a period of 2 years prior to the First World War.



Act I Scene 1 - A Sunday morning in July.

Act I Scene 2 - An afternoon in April, nine months later.

Act II Scene 1 - An evening in January, nine months later.

Act II Scene 2 - An afternoon in June, five months later.

The running time is approximately 2 hours 45 minutes including an interval.



*Produced by Wimborne Drama Productions at the Tivoli Theatre,
15-17 February 2018, by special arrangement with SAMUEL FRENCH, LTD.*

The Creative Team

DAVID PILE

COLIN PILE

PHYLLIS SPENCER

RICHARD NEAL

JAN STEVENSON

MOIRA HAWEY

ROB CORDING-COOK

KIERAN HENSHAW-RAY

CAROL BRUTON

LIZZIE PETERS

COLIN PILE

CHRIS DURHAM

& members of the company

RICHARD NEAL

SAM MOULTON

KYLE BEST

GEORGE WOODS

Director

Designer

Company Stage Manager

ASMs

Sound

Lighting

Continuity

Costume Supervisor

Set Construction

Publicity & Programme

Transportation

Tivoli Production Manager

Assistant Production Manager

Production Acknowledgements

Costumes supplied by **Hierarchy Costumes**

Wigs supplied by **Derek Easton Wigs**

Wheelchair loaned by **Salisbury Playhouse**

Telephone loaned by **Telephone Lines**

Furniture loaned by **Michael J. Smith, Mrs Bardsley,**

David Pile & Keith Pretty

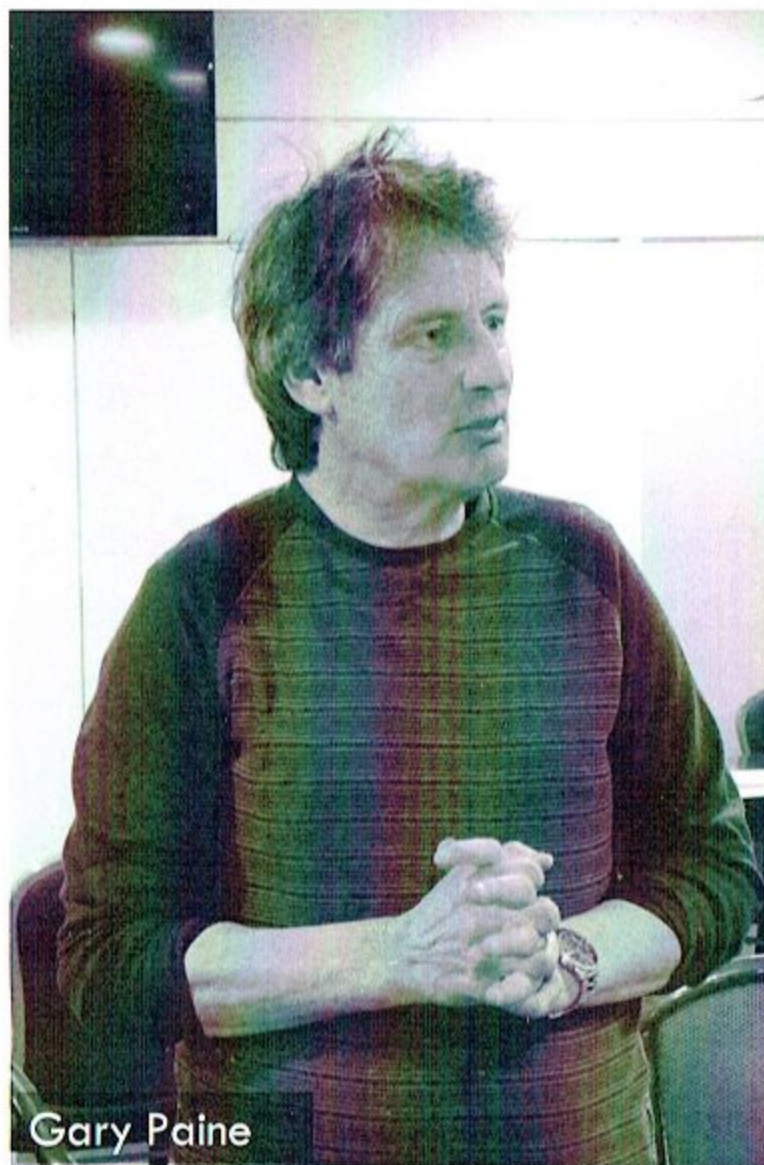
We are also very grateful to the following for their assistance:

Nick Clark, Tina Nicholls, Chris Wilmoth, Tony Feltham,

Daisy Graphic, Dumpton School, Gullivers Bookshop,

Priest's House Museum, Royal British Legion Wimborne,

Tivoli Theatre and Wimborne Tourist Information Centre



Gary Paine



Colin Pile



Ann McColgan-Clark



Rob Cording-Cook

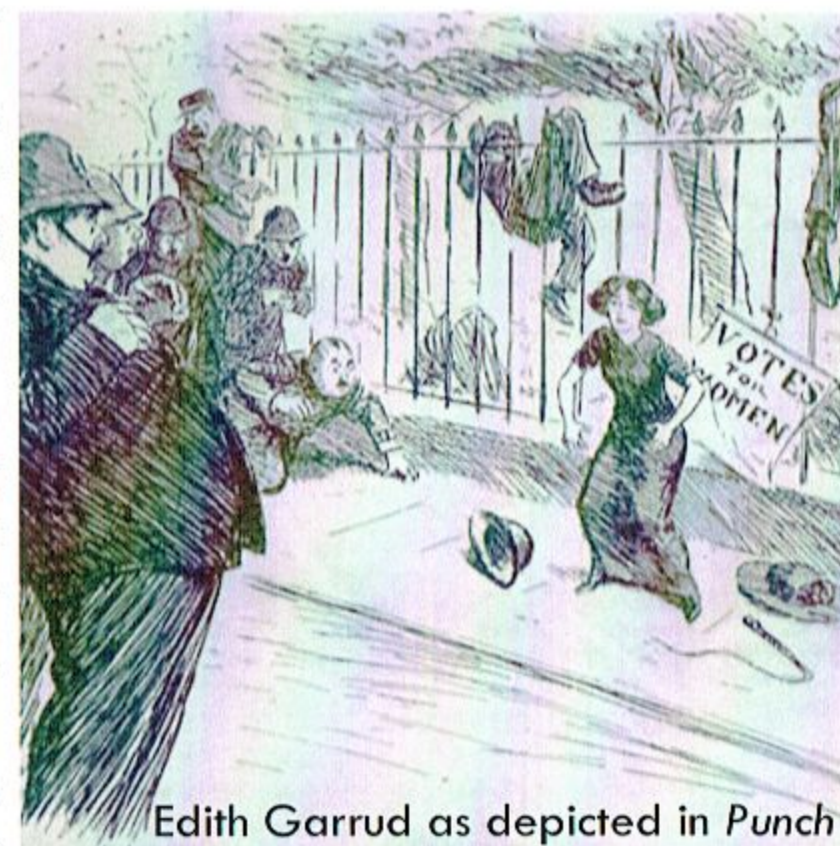
Women's Suffrage: The Long March

One hundred years ago this month, on 6 February 1918, women were granted the right to vote for the first time. In the early part of the 20th century, a generation of independent, educated, often career-minded women - typified by Catherine Winslow in *The Winslow Boy* - were determined to become active in the political sphere and achieve a breakthrough for the women's suffrage movement which had fought a long, hard fight for voting rights. Here are some of the key moments in the history of the movement:

In 1832, Mary Smith presents the first women's suffrage petition to Parliament. In the same year, the Great Reform Act confirms the exclusion of women from the vote. In 1866 MP John Stuart Mill presents a petition for women's suffrage to the Commons. It fails and suffrage societies are started in Edinburgh, London and Manchester.

The women-only Women's Social and Political Union (WSPU) is founded by Emmeline Pankhurst in 1903. Adopting the motto 'Deeds Not Words', the WSPU uses protests and more violent tactics, including arson attacks to demand that women were given the vote. The *Daily Mail* newspaper coins the term 'Suffragettes'. The WSPU adopts the colour scheme of purple, white and green: purple symbolises dignity, white means purity, and green stands for hope. To protect themselves in violent protests, the Suffragettes are trained in Jiu Jitsu. Suffragette Edith Garrud leads the teaching and a cartoon image of Edith in a 1910 *Punch* issue shows the Jiu Jitsu expert singlehandedly fighting six policemen.

Prior to the WSPU, the National Union of Women's



Edith Garrud as depicted in Punch

Suffrage Societies (NUWSS), founded in 1897, campaigns for the women's vote relying on peaceful protests, petitions and campaigns for legislative change.

In 1907 the NUWSS organises a London march and more than 3,000 women take part. The weather is so bad that it is dubbed the 'Mud March'. In 1908 a mass rally is held in Hyde Park, attended by around 300,000 activists. The Liberal Prime Minister Herbert Asquith does not respond. To get his attention, suffragettes smash windows in Downing Street, using stones with written pleas tied to them. Some protesters chain themselves to railings.



Suffragettes in Hyde Park, 1908

Marion Wallace-Dunlop is the first suffragette to go on hunger strike in 1909.

In 1910 the Conciliation Bill, extend voting rights to women, is presented in parliament, but Asquith's government block it. The WSPU starts protests, including those called 'Black Friday' in which many women are injured, some fatally.

Not all women support women getting the vote. Some, including author Mary Ward even actively campaign against it as part of

the National League for Opposing Woman Suffrage.

MPs Keir Hardie and George Lansbury support women gaining the vote with Hardie attending WSPU events and Lansbury being imprisoned in 1913 after making a speech at a WSPU rally in support of the group's use of arson attacks.

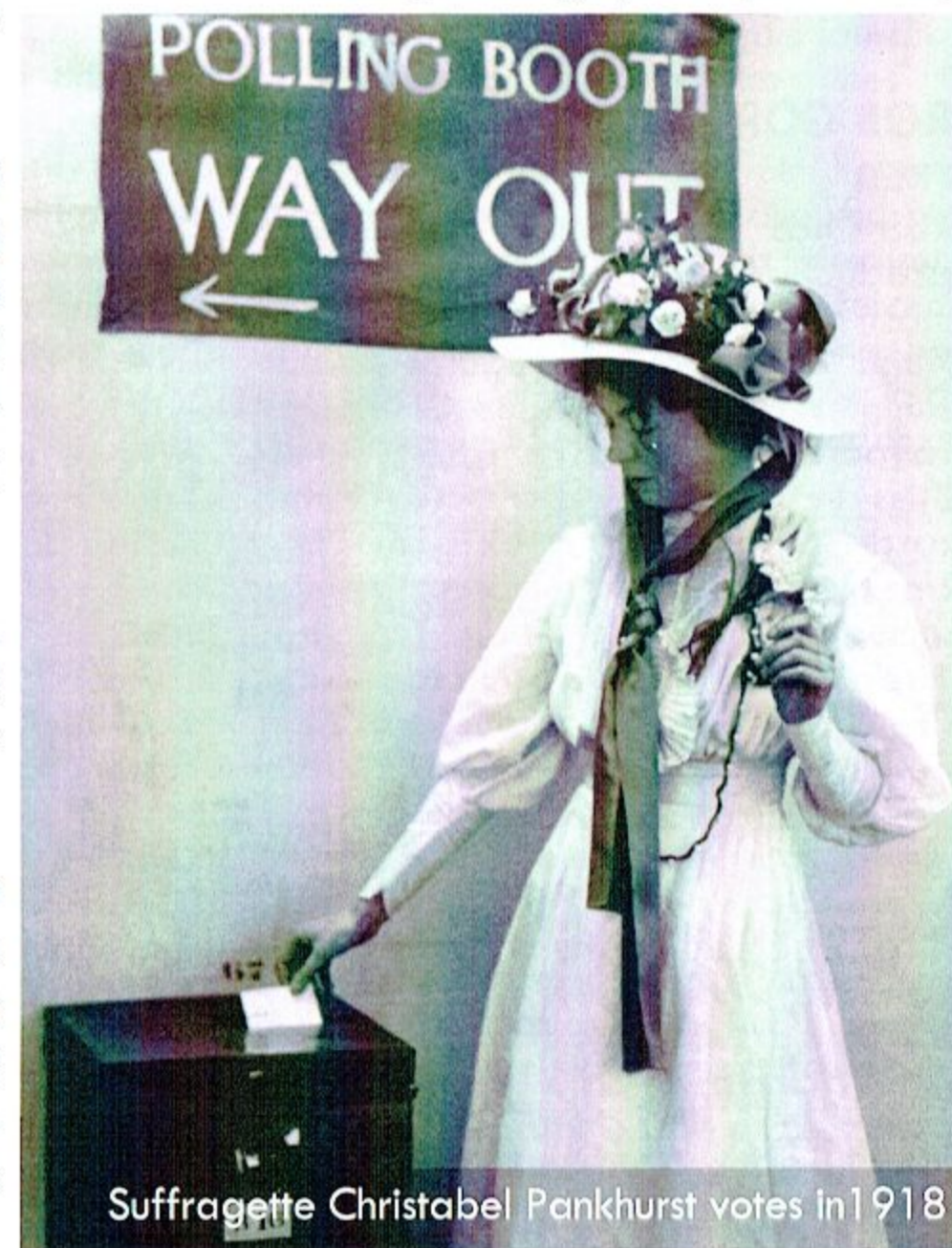
Activist Emily Wilding Davison - who had been arrested nine times and force-fed 49 times - becomes a martyr for the cause when she dies from injuries suffered after stepping out in front of the King's horse Anmer at the Epsom Derby in June 1913. But before this act, she spends the night in a cupboard in the House of Commons on census night in 1911 so she can put 'House of Commons' as her address on her census return.

The WSPU suspends its activities during the First World War. Imprisoned suffragettes are released and the group concentrates on involving women in the war effort, doing jobs previously perceived as 'male' only roles.

The Representation of the People Act 1918 gives women over 30 the vote - provided they own property or are married to a property owner.

The first female MP, Nancy Astor, enters the Commons in 1919.

Finally in 1928, with the Equal Franchise Act, women are given the same rights as men, with all over 21-year-olds able to vote.



Suffragette Christabel Pankhurst votes in 1918

The Cast

OLIVER BRUNT RONNIE WINSLOW

Having taken part in several school productions, Oliver now makes his stage debut with Wimborne Drama Productions in *The Winslow Boy*. He is very excited and honoured to be part of the cast and would like to thank everyone involved on *The Winslow Boy* team and his school. Oliver enjoys singing and playing the piano. He is also a keen sportsman and plays football, cricket and hockey for local teams.

ROB CORDING-COOK FRED

Rob has appeared in several productions here at the Tivoli, most recently *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*, *A Man For All Seasons*, *Lord Arthur Savile's Crime*, *The Importance of Being Earnest*, *And Then There Were None*, *Run For Your Wife*, *Great Expectations* and *The Talented Mr Ripley*. "I've really enjoyed playing Fred the photographer, it's been a pleasure to work with a wonderful cast and learning how to use a proper camera. It makes a change from my iPhone!"

CHRIS DURHAM ARTHUR WINSLOW

Since joining WDP in 2013, Chris has played Don Pedro in *Much Ado About Nothing*, Crestwell in *Relative Values*, Warnie Lewis in *Shadowlands* and the Duke of Norfolk in *A Man for All Seasons*, four of his favourite roles alongside Scrooge in *A Christmas Carol* for Blandford Camp Drama Club. He has also designed and built sets for *Pride and Prejudice*, *Cash On Delivery* and *Relative Values*. "This is a very well written play about human determination and perseverance in the face of overwhelming opposition. The role of Arthur Winslow has been one of the most emotionally demanding and challenging I have ever played, but also one of the most rewarding. His close relationship with Kate, his daughter, contrasts starkly with the tensions raised with his wife as a result of his obsession with proving his youngest son's innocence."

JUDY GARRETT GRACE WINSLOW

Judy played Miss Paterson in *Travels With My Aunt* here at the Tivoli last October and Antonia in our 2017 summer production of *Much Ado About Nothing* at Deans Court. Other recent highlights for WDP include Mrs Swabb in *Habeas Corpus*, Mrs Gardiner in *Pride and Prejudice*, Miss Erikson in *Present Laughter*, Maria in *Twelfth Night* and Costanza in *Enchanted April*. "Grace's character is interesting. I suppose she personifies the typical middle class woman of an Edwardian family - her views and thoughts are suppressed and she is timid due to societal pressure; her role is to take care of the family whilst the patriarch, in this case Arthur, makes the important decisions. The family dynamics shift as time moves forward and Grace

becomes stronger and more confident as she inhabits a more responsible, fulfilling role."

CALUM HEARNE DICKIE WINSLOW

Calum has been with the company for five years and in that time has been involved on or off stage in most of our productions. This is Calum's sixth acting role. He has played Conrade in *Much Ado About Nothing*, Dennis in *Habeas Corpus*, Roland Maule in *Present Laughter* and also appeared *A Man For All Seasons* and *Pride and Prejudice*. "My character in *The Winslow Boy* is an arrogant 'man about town' who is not extremely fond of his brother and is envious of him. He is also a bit scared of his father but will not show it."

ANN MCCOLGAN-CLARK MISS BARNES

This is Ann's sixth production with WDP since joining the company in 2015. She 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. Ann has always loved the story of *The Winslow Boy* ever since she first saw the black and white 1948 film. "My character Miss Barnes is supposed to be a new modern woman working in what was considered a male profession. Despite this, her focus seems to be purely on very traditional feminine things. I really enjoy playing the part as it is slightly removed from the core business of the

play and therefore allows you to determine her personality and interpret her as such."

SAM MOULTON SIR ROBERT MORTON

Sam has been a very active member of WDP since joining in 2011 and is the company's chairman. He has directed *Pride and Prejudice* and has appeared in *The Ghost Train*, *Much Ado About Nothing*, *Hay Fever*, *Present Laughter*, *Relative Values*, *Twelfth Night*, *Lord Arthur Savile's Crime* and *Enchanted April*. His favourite roles, however, have been the dramatic ones: Sir Thomas More in *A Man for All Seasons* and CS Lewis in *Shadowlands*. Of *The Winslow Boy*, Sam says: "I have loved this play ever since studying it at school, and it is very rewarding all these years later to be on stage saying the lines I remember first reading in class aged 13. I have found Sir Robert Morton fascinating: he has allowed his ambition to overshadow his idealism, but this case has unexpectedly forced him to reassess his values, taking his career, and perhaps his whole life, in a new direction." Sam will direct our next production, *Single Spies*, in May.

CHRISSIE NEAL VIOLET

Chrissie makes a welcome return to the Tivoli stage after a break of five years. Her last appearance here was in 2013 when she played Sybil Birling in *An Inspector Calls*. In 2015 she played Mrs Bennett in *Pride and Prejudice* at Deans Court. Chrissie has a long association with WDP going back to the 1980s. Her favourite roles have been Mrs Swabb in *Habeas Corpus*, Queen Charlotte in *The Madness of George III*, Madame Knorr in *On the Razzle*, Mrs Danvers

in Rebecca and Clairee in *Steel Magnolias*. She has also enjoyed appearing in a number of our Agatha Christie plays, including *And Then There Were None* and *The Unexpected Guest*. "It's lovely to be back on the Tivoli stage after a break of 5 years and to take on the role of Violet, the Winslows' housekeeper. Violet is a super character to play with not too many lines! She is a bit forgetful, but always means well and is very devoted to the Winslows whom she embraces as her family."

TRACEY NICHOLLS CATHERINE WINSLOW

Tracey joined the company in 2001 and has starred in a number of roles here at the Tivoli including Mrs de Winter in *Rebecca*, Shelby in *Steel Magnolias*, Laura Warwick in *The Unexpected Guest*, Sheila Birling in *An Inspector Calls*, Joanna Lyppiatt in *Present Laughter*, Joy Gresham in *Shadowlands*, Miranda Frayle in *Relative Values* and Elsie Winthrop in *The Ghost Train*. At Deans Court Tracey has played Elizabeth Bennet in *Pride and Prejudice* and also appeared in *Twelfth Night* and *The Importance of Being Earnest*. She has directed *Much Ado About Nothing* and *A Man For All Seasons*. "Terence Rattigan is a brilliant writer, he draws you into this incredibly moving family story with characters that just lift off the page. Catherine has been a wonderful character to play - she's intelligent, passionate and isn't afraid to express her opinions. It has been a pleasure working with such a talented and mutually supportive team, both on-stage and behind the scenes. I hope that you enjoy the play as much as we have!"

GARY PAINE JOHN WATHERSTONE

Gary has played Friar Francis in *Much Ado About Nothing*, Mr Bennet in *Pride and Prejudice*, The Hon. Peter Ingleton in *Relative Values* and Rev. Harry Harrington in *Shadowlands*. Before hooking up with WDP four years ago, Gary had a long association with Broadstone Players, Milo Tindle in *Sleuth* being one of his favourite roles for them. "This is the third Rattigan production I have acted in. Some years ago I played the 'surgeon-to-be' Charles Stratton in *Separate Tables* and following on from this, ex-RAF Pilot Freddie Page in *The Deep Blue Sea*. The character I am portraying in this production would like to think he is his 'own man' but it appears that his father, a colonel, calls all the shots!"

COLIN PILE DESMOND CURRY

Colin has played many varied roles since joining WDP in 2000. Most recently he played DS Sparrow and other parts in *Travels With My Aunt* and Balthasar and a member of The Watch in *Much Ado About Nothing*. Other plays include *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*. "Desmond Curry is a past England cricketer and solicitor who works under the advocate Sir Robert at the trial. He is also in love with the daughter of the Winslow family. Although this is only a small cameo part, it is very enjoyable to play. Conveying the emotions of a character in a short time is very rewarding."

WIMBORNE DRAMA PRODUCTIONS

SINGLE SPIES

By Alan Bennett

17-19 May 2018

TIVOLI THEATRE

Alan Bennett's award-winning comedy double-bill, *An Englishman Abroad* and *A Question of Attribution*, explores our fascination with Russian spies and the Royal Family, depicting the lives of two members of the notorious 'Cambridge Five' spy ring - Guy Burgess and Anthony Blunt - who operated at the heart of the British Establishment in the 1940s and 1950s. Spanning the globe from Moscow to London, *Single Spies* gives a glimpse into lives lived under cover of forgery and fraud, exile and espionage, and paints a portrait of what it might be like to be interrogated by Her Majesty The Queen. Directed by Sam Moulton.

MURDER ON THE NILE

By Agatha Christie

18 - 20 October 2018

TIVOLI THEATRE

A classic thriller from the Queen of Crime. Fatal circumstances await a newlywed couple as they embark on their honeymoon voyage down the Nile. Directed by David Pile.

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SINGLE SPIES

A Comedy Double-Bill

17-19
MAY 2018

TIVOLI THEATRE
WIMBORNE



EVENINGS 7.30pm, £12.50. SAT MATINEE 2.30pm, £10.50
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