

WIMBORNE
DRAMA PRODUCTIONS



Sense and Sensibility

By Jane Austen adapted by Jessica Swale

OPEN AIR PRODUCTION IN THE
GROUNDS OF DEANS COURT WIMBORNE

14th-17th July 2022

Director's Notes

A VERY WARM (and hopefully sunny!) welcome to our long-awaited production of *Sense & Sensibility*. The auditions for this production were held in early March 2020. We only had one rehearsal together when the now legendary Government order, "You must stay at home", brought our theatre-making to a complete stand still. It soon became clear that *Sense & Sensibility* would not be staged that summer and hopes for summer 2021 were also dashed. I put my script, planning notes and the beautiful, personalised notebook given to me, with "Sense & Sensibility 2020" emblazoned on the cover, in my desk drawer with a very heavy heart.



Thankfully we are now coming out of the Covid-19 storm, and I am delighted that we are finally able to bring you this wonderful adaptation of Jane Austen's much-loved novel. It has been a privilege to work on a play whose story celebrates the importance of family, friendship, love and kindness over material wealth. If the pandemic has taught us anything, I hope that it is to value and nurture what truly matters.

It has been a joy to work with my "drama family", some of us have been friends for many years, some for only a few months, but I am incredibly proud of every member of this company. So much hard work goes on behind the scenes as well as on stage and I would like to extend my heart-felt thanks to Tracie Billington-Beardsley, Dee Hawes and Colin Pile who have all gone the extra mile in helping to bring this production to life.

A big thank you too to Jonathan Cornish and all the team at Deans Court who have made us feel so welcome and supported – we are so happy to be back!

I would like to dedicate this production to my wonderful mum, Tina Nicholls, who has supported and encouraged me since day one – putting up with my overflowing enthusiasm and my catastrophic weather predictions with equal measures of patience.

Finally, thank you, dear audience, for coming out in the perilously volatile British summer to support us. Now, please sit back, relax, pop the Prosecco or Sparkling Elderflower, and enjoy the show!

Tracey Nicholls - Director

The Life of Jane Austen

BORN in Steventon, Hampshire on 16 December 1775, Jane Austen was the seventh of eight children of George Austen, a clergyman, and his wife Cassandra. She had six brothers and one sister, also named Cassandra.

At 7 years old, Jane caught typhus and almost died. Jane and her sister were initially educated at boarding school, but when their father could no longer afford the fees, they were taught at home by their parents.

Jane inherited a love of books from her father and began to write her own stories in her early teens. She also played the piano and became an accomplished dancer.

In 1801 the family moved to Bath. After the death of Jane's father in 1805, the family struggled financially, and Jane, Cassandra and their mother moved several times, living with various relatives before eventually settling in Chawton, near Steventon.

Jane never married, but she did accept a marriage proposal from the wealthy brother of a close friend. She changed her mind when she realised she did not love him.

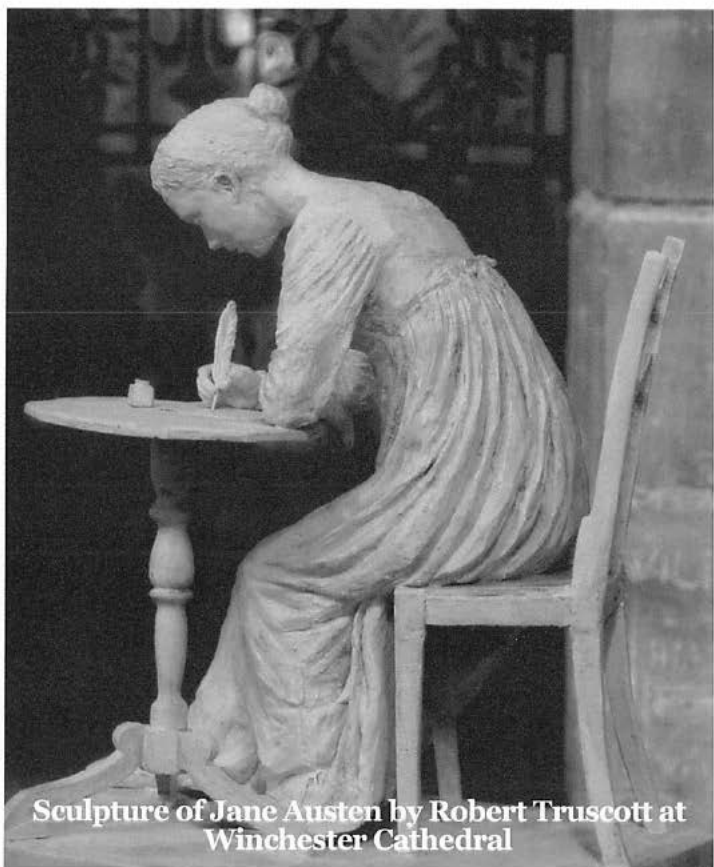
Of the four novels



Jane Austen in a engraving from 1873 by an unknown artist

published during her lifetime, none bore her name. *Sense and Sensibility* had the byline “By a Lady” and *Pride and Prejudice* simply stated that it was by “The Author of *Sense and Sensibility*”. *Mansfield Park* and *Emma* were also published anonymously.

In 1816, Jane began to suffer from ill-health, probably due to Addison’s disease (a rare disorder in which the adrenal glands do not produce sufficient steroid hormones.) She travelled to Winchester to receive treatment, and died there on 18 July 1817 aged 41. Two more novels, *Persuasion* and *Northanger Abbey*, were published posthumously and a final novel was left incomplete. She was buried at Winchester Cathedral.



Sculpture of Jane Austen by Robert Truscott at Winchester Cathedral

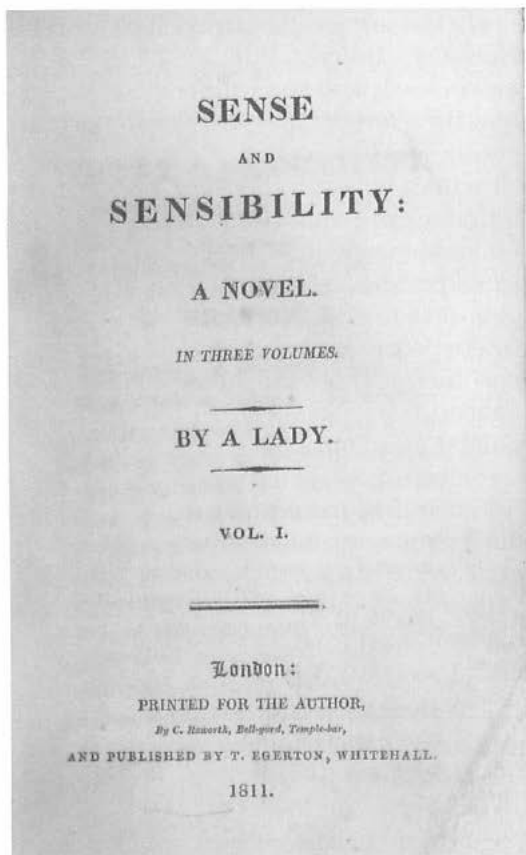
Debut Novel 'By a Lady'

SENSE AND SENSIBILITY was Jane Austen's first published novel. Originally drafted in 1795 whilst Jane was living in Steventon, it was called *Elinor & Marianne*. It is believed it was first written as a novel-in-letters. Jane revised the text in Steventon in 1797-8, and again in Chawton in 1809-10.

Jane's brother Henry agreed to become her informal literary agent and secured her a publisher, Thomas Egerton, who published the novel on commission (meaning that the author took the financial risk, rather than the publisher). *Sense and Sensibility* appeared at the end of October 1811. It was published anonymously; the title page simply stated that it was "By a Lady". The first print run, which probably consisted of between 750 and 1,000 copies, completely sold out within two years, making Jane a handsome profit of £140.

To maximise his profit on the book, Egerton printed it onto expensive paper and sold the three volume tome for 15 shillings.

One of the first people to secure a copy was the Prince Regent, the future king George IV.



Regency Dancing

DANCING was a very important part of life in Jane Austen's time. It was considered an "accomplishment" and both men and women were expected to be graceful and competent dancers.

Balls were key events for both socialising and courting. In a society where an unrelated man and a woman could not be left unchaperoned, the dancefloor was the only place where the couple could get to know each other better one-to-one and most tantalisingly – share touch and physical closeness that would be considered grossly inappropriate in any other setting.

On the surface, the dances look graceful, effortless and repetitive.

However, observe a little more closely and you will see how the choreography encourages physical closeness, opportunities for intimate eye contact (lots of "smouldering glances over shoulder" moves!) and almost shameless moments where people get to "check out" their partner and fellow dancers from all vantage points! The dances also included times when couples were required to take a turn out, enabling highly desirous or dreadful tête-à-tête time with your partner, depending on whether you liked them or not!

The seemingly effortless grace is also misleading – the dances had specific steps, all on the balls of the feet, posture had to be erect and



arms held at the right angles – a really good work out for both core and calves!

The dances were danced in longways sets, with the ladies on one side and the gentlemen on the other. The dance you will see tonight is called *The Midnight Ramble* and is a longways duple minor dance – this is a progressive form of line dance that involves sets of two couples within the line (dancing together as minor sets). First Couples dance the figure with the Second Couples, then progress down the line to repeat the dance with a new Second Couple.

Dancing was a very sociable past-time, encouraging physical touch and eye contact between all the couples in the set, not just your partner. The ladies would observe and comment on each other's fashions, the gentlemen would "work the room" extending social networks and both would be sussing out the competition whilst the onlookers gossiped over who was dancing with whom. The dancing style may have changed but the social and courting elements remain constant.

“ There were more Dancers than the Room could conveniently hold, which is enough to constitute a good Ball at any time. – I do not think I was very much in request. People were rather apt not to ask me ‘till they could not help it; – One’s Consequence you know varies so much at times without any particular reason. There was one Gentleman, an officer of the Cheshire, a very good looking young Man, who I was told wanted very much to be introduced to me; – but as he did not want it quite enough to take much trouble in effecting it, We never could bring it about. ... One of my gayest actions was sitting down two Dances in preference to having Lord Bolton’s eldest son for my Partner, who danced too ill to be endured. ”

Jane Austen, letter to her sister Cassandra, 9 January 1799

The Economics of Sense & Sensibility

AFTER the death of their father, the Dashwood ladies inherit a lump sum of £10,000 which would yield them about £500 per year, a very small income for four women at that time.

John and Fanny Dashwood inherit £10,000 and The Norland Estate on top of John's considerable inheritance from his mother (his father's first marriage). They also already have two houses.

Marianne suggests a sum of £2,000 a year as being adequate. An income of £2,000 was considered quite comfortable, allowing people to maintain a large house, keep horses and a carriage, and employ several servants.

But what do these numbers mean in today's terms?

Male servants in 1800 could earn from £20 to £60 a year — from about £1,800 to £5,400 a year in today's money — and a female servant from £5 to £15 per year. This may seem a desperately small income today, but of course they did not have to pay for food and lodging.

Coal cost about £50 per year, and the rent of a medium sized house in London ranged from £12 to £25 per year.

If a family's income was less than £100 for a single person or £200 for a couple, then the head of the house would probably have to work for a living.

Colonel Brandon has £2,000 per year — about £180,000 in today's money — from investment income and yields from his estate in Dorsetshire, Delaford. By contrast Willoughby's estate, Combe Magna, brings in only £600-700 per year, an income Willoughby is unable to live off.

It is not only the men in *Sense & Sensibility* who have economic value. Miss Grey has a fortune of £50,000, which would make her a multi-millionaire today, and a very attractive proposition as a wife for a 19th century gentleman.



Bethan Morris, Judy Garrett and Michelle Barter



Rob Cording-Cook and Jo Eva Edington



Michelle Barter and James Renwick



Richard Scotson and Lindsay McGowan



Gary Paine



Gemma Cable



Jo Eva Edington

The Cast in order of appearance

Sense and Sensibility

By Jane Austen adapted by Jessica Swale

The Creative Team

Elinor Dashwood	MICHELLE BARTER
Marianne Dashwood	JO EVA EDINGTON
Margaret Dashwood	BETHAN MORRIS
Mrs Dashwood	JUDY GARRETT
John Dashwood/Robert Ferrars	COLIN PILE
Fanny Dashwood	SALI PIKE
Thomas/Mr Perks/Dr Harris	CALUM HEARNE
Edward Ferrars	JAMES RENWICK
Mrs Jennings	HEATHER BIRCHENOUGH
Sir John Middleton	TONY PARKINSON
Colonel Brandon	GARY PAINE
John Willoughby	ROB CORDING-COOK
Mr Palmer	RICHARD SCOTSON
Mrs Palmer	LINDSAY MCGOWAN
Lucy Steele	JEMMA CABLE
Miss Grey	KELLY WEBB
	TRACEY NICHOLLS (Sat only)

All other parts played by members of the company

The play is set around 1795 and moves between locations in Sussex, South East England and London

Running time approximately 3 hours including interval

Produced by Wimborne Drama Productions at Deans Court, 14-17 July 2022. This amateur production of "Sense and Sensibility (Swale)" is presented by arrangement with Concord Theatricals Ltd. on behalf of Samuel French Ltd. www.concordtheatricals.co.uk. The videotaping or making of electronic or other audio and/or visual recordings or streams of this production is strictly prohibited, a violation of United Kingdom Copyright, Designs and Patents Act 1988 and an actionable offence.

Director	TRACEY NICHOLLS
Assistant Director	TRACIE BILLINGTON-BEARDSLEY
Stage Manager	DEE HAWES
Set Design	TRACEY NICHOLLS DEE HAWES TRACIE BILLINGTON-BEARDSLEY
ASMs	JENNY HUGHES AMANDA SENITT
Sound	DAVID BEDDARD-BANKS HEATHER SEATON
Wardrobe, Hair & Make-up	ROSIE NYE
Pianoforte Prop	COLIN PILE
Regency Dance Teacher	SHIRLEY FUNNELL
Fight Choreography & Trainer	RICHARD BECKETT
Publicity & Programme	RICHARD NEAL

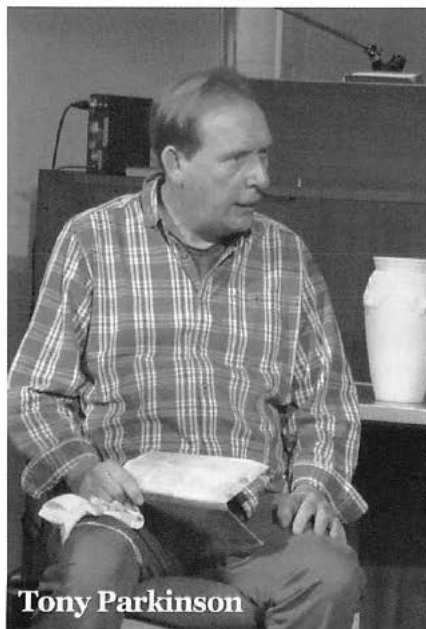
Front of House Team

RICHARD NEAL, CHRISSIE NEAL, SIMON JACKSON, JAN STEVENSON, BOB HUCKLESBY, JACKIE MCGUIRE, PAUL DODMAN, SUZANNE VINEY
and **RUSS GUILLAUME**

Production Acknowledgements

Costumes supplied by **Hierarchy Costumes** and **Bath Theatrical Costume Hire**
Sound & lighting equipment supplied by
Pete Alcock's Presentation Services and **BH Sound & Lighting**
Dance music by **Green Ginger**

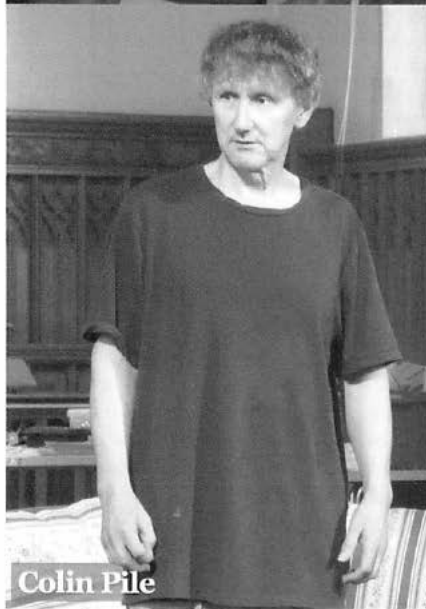
We are also very grateful to the following for their assistance:
Alfred Radio, Daisy Graphic, Forest FM, Gullivers Bookshop, Jonathan Cornish (Deans Court), Rachel Whitmarsh, Radio Wimborne, Royal British Legion Wimborne, St Mary's Church Ferndown, Stour & Avon Magazine, The Duke of Wellington Dancers, Ryan Hill, Tina Nicholls, Tivoli Theatre, Viewpoint and Yarrells School



Tony Parkinson



Heather Birchenough



Colin Pile



Sali Pike

Meet the Cast

MICHELLE BARTER

(Elinor Dashwood)

Previous open air plays: My first outdoor play was *Much Ado About Nothing* where I played a maid called Margaret in 2017.

The next was *She Stoops To Conquer* in 2019 and I played Kate who pretended to be a maid (a theme perhaps!). The only other outdoor theatre was in Regents Park back in 2009 for a festival and I played various Mr.

Men! **Favourite roles:** I

enjoyed playing Bella in *Gaslight* for Broadstone Players as I got some revenge at the end and I love the outdoor productions for WDP. I had great fun playing Kate in *She Stoops* as she had a plan and went for it! I do believe that S&S is going to be a favourite in the making. **Other**

highlights: I once had a round of applause in a West End theatre where I worked - I mopped the stage up after a spillage so the second act could start! **Describe your character in *Sense & Sensibility*:** Elinor

encompasses the title of this play completely, she feels like she has to hold everything together even when her own feelings have been crushed. I feel like she'd love to

be more playful but has to balance that with the responsibility of being the eldest sister. Doing the right thing comes at personal cost but she bares it all. **Which quality do you favour - sense or sensibility?** I'd like to think I have common sense and am rather like Elinor. Unfortunately I have also lost my sensibilities rather like Marianne on a number of occasions!

HEATHER BIRCHENOUGH

(Mrs Jennings)

Previous open air plays: In my previous life I ran a guest house, and there was no time to perform in the summer. I made up for it in the winter performing Mummings' Plays around the pubs of Chichester. **Favourite roles:** Sarah, the uptight sister almost (but not quite) seduced by Norman in *Round and Round the Garden*, one of the plays in Alan Ayckbourn's Norman Conquest trilogy; Miss Prism in Oscar Wilde's *The Importance of Being Earnest*; and Miss Bourne in *The Ghost Train*, written by Arnold Ridley. **Other highlights:** Having performed



Judy Garrett



Calum Hearne



Bethan Morris



Kelly Webb

in *The Ghost Train* with Tangmere Players, I directed the play in 2017 for Funtington Players. Strangely, this is the same year that Wimborne Drama Productions performed it, although I did not know that then! **Character in *Sense & Sensibility*:** The irrepressible Mrs Jennings is a delight to play. Robust and boisterous, she storms into the lives of the Dashwood family as their self-appointed match maker. She is loud and brash, but she is a lady with a big heart and generous nature. **Sense or sensibility?** I admit to feeling sorry for Elinor, the sensible sister. Her own needs are often overlooked, while Marianne, who wears her heart on her sleeve, gets so much attention. I favour sense, for without sense, nothing is resolved, but it needs to be tempered with a measure of sensibility too.

JEMMA CABLE

(Lucy Steele)

Previous open air plays:

This is the first open air production I've performed in. I'm really looking forward to it!

Favourite roles: A couple of favourite roles with WDP were Connie in *Habeas Corpus* (2016) and Anne in *Strangers*

on a Train (2018). I also absolutely loved playing the Wicked Witch of the West in *The Wizard of Oz* with Wimborne Musical Theatre Society (2019) and Chiffon in *Little Shop of Horrors*, also with WMTS (2022). **Other highlights:** It's got to be my first leading lady role playing Corie in *Barefoot in the Park* at the beginning of 2020 with WDP. She was a treat to play with her fun and carefree spirit. Being the pantomime idiot as Silly Billy in *Robin Hood* with Comad was also a highlight.

Character in *Sense & Sensibility*: My character, Lucy Steele, makes the best of what she has, is a little naive but also knows exactly what she wants and she's not afraid to manipulate others to get it!

Sense or sensibility? I tend to err on the sense side but sometimes my Marianne (sensibility) gets the better of me!

ROB CORDING-COOK

(John Willoughby)

Previous open air plays: I have been in all of WDP's open air plays at Deans Court, starting with *The Importance of Being Earnest* in 2011 when I played Jack Worthing. I played

Mr Darcy in *Pride and Prejudice* and appeared in our last show here, *She Stoops to Conquer*, as George Hastings. **Favourite**

roles: Simon Bliss in *Hay Fever* at the Tivoli in 2012 and Lord Arthur in *Lord Arthur Savile's Crime* at Deans Court in 2013.

Other highlights: I am very much looking forward to directing our October production of *Love from a Stranger* at the Tivoli.

Character in *Sense &*

Sensibility: In the novel, Willoughby is described as being "as good a kind of fellow as ever lived" - I will let the audience be the judge of that! **Sense or sensibility?** I'd like to think I lean towards 'sense' - practical, intellectual and logical, but my friends wouldn't say the same!

JO EVA EDINGTON

(Marianne Dashwood)

Previous open air plays: This will be my first open air in Dorset! **Favourite roles:** Kay Strange in *Towards Zero* with WDP last year. Before that, Nurse Ratched from *One Flew Over The Cuckoo's Nest* in 2016 for my college performance exam - a great part to play.

Other highlights: Playing Fanny the Fishmonger in *Cinderella the Panto* was an

hilarious part to play and I loved making the audience laugh - this was back in Cornwall at my local theatre when I was about 15!

Character in *Sense &*

Sensibility: A naive hopeless romantic led fully by her heart

Sense or sensibility? Though sense seems far more safe, I myself am much like Marianne and run heart first into everything, so I would have to say sensibility.

JUDY GARRETT

(Mrs Dashwood)

Previous open air plays:

Twelfth Night, Pride and Prejudice, Much Ado about Nothing and *She Stoops to Conquer*—all here at Deans Court for WDP. **Favourite**

roles: Elise Bruno in *Strangers on a Train*, Grace Winslow in *The Winslow Boy* and Mrs Swabb in *Habeas Corpus*, all for WDP. For Broadstone Players, Ruth in *Entertaining Angels* and Karen in *The Anniversary*.

Other highlights: Playing the role of Teresa in *Memory of Water* in 2004 for Broadstone Players. It won the Echo Curtain Call Award for Best Play. **Character in *Sense & Sensibility:*** Mrs Dashwood is a kind, caring and loving

mother to her three daughters. She is devoted to her children's happiness and helping them secure futures with loving partners. She is guided in financial affairs by the 'sense' of elder daughter Elinor and shares a similar temperament to the 'sensitivity' of middle daughter Marianne. **Sense or sensitivity?** Difficult to choose. A little of both qualities are, I reckon, useful traits to aspire to!

CALUM HEARNE

(Thomas/Mr Perks/Dr Harris)

Previous open air plays: I have been in two productions for Bournemouth Shakespeare Players – *A Midsummer Night's Dream* and *The Taming of the Shrew*. For WDP here at Deans Court I was in *Pride & Prejudice* and *Much Ado About Nothing*.

Favourite roles: Adam in *Time of My Life* with Broadstone Players, Dickie Winslow in *The Winslow Boy* with WDP and Lucentio in *The Taming of the Shrew* with BSP.

Other highlights: Falling off stage when I was 10 is the most memorable! *Much Ado About Nothing* was a highlight because of how much fun it was.

Character in Sense & Sensibility: Let's just say I am playing three different characters and I hope you enjoy them all! **Sense or sensitivity?** Although I think sense does come in handy a lot, I side completely with sensitivity as I think whatever is in your heart is the right thing to do!

LINDSAY MCGOWAN (Mrs Palmer)

Previous open air plays: None - it's a new experience, I'm looking forward to it!

Favourite roles: Previously involved with musicals and enjoyed playing Carrie in *Carousel* and Helen in *Half A Sixpence*. I was looking forward to playing Mary in Agatha Christie's *Towards Zero* last year with Wimborne Drama Productions, but unfortunately I caught Covid on opening night and didn't get to perform!

Other highlights: Every production is a highlight, as there is always something new to learn whether acting or behind the scenes. **Character in Sense & Sensibility:** See and avoid!!! **Sense or sensitivity:** Always sense, unlike Mrs Palmer!

BETHAN MORRIS

(Margaret Dashwood)

Previous open air plays:

This will be my first open air performance. **Favourite**

roles: Having grown up as a dancer I've been in more dance shows than stage productions.

Other highlights: I was Mary Poppins in our last stage show and that was a highlight!

Character in *Sense &*

Sensibility: I play Margaret, the youngest sister of the Dashwoods. She is a good mix of her elder siblings, with her own sassiness, which makes for a fun, lovable character. Although she is young, do not overlook her! **Sense or sensibility:** I would like to think I'm a good mix of both, as that would make good, well-intended decisions... but in reality, I often follow my heart.

GARY PAINE

(Colonel Brandon)

Previous open air plays: I enjoyed playing Mr Bennet in *Pride and Prejudice* in 2015. I also appeared in *Much Ado About Nothing* in 2017 and *She Stoops To Conquer* in 2019.

Favourite roles: Milo Tindle in *Sleuth* in 1990 and Sydney Bruhl in *Deathtrap* in 2013, both for Broadstone Players;

and The Honourable Peter Ingleton in *Relative Values* for WDP in 2016. **Other**

highlights: *Sleuth* holds a particular memory for me as not only was I on stage from start to finish but at one point I appeared as another character heavily made up for disguise.

The make-up artist did a great job and I had to work hard on the voice! **Character in *Sense & Sensibility:*** Colonel

Brandon is a quiet and reserved man and some may consider him an uninteresting character. He is melancholy and taciturn, but he is a gentleman and can be trusted. **Sense or sensibility?** In my case 'Sense' but a few years ago it would have been the 'other'.

TONY PARKINSON

(Sir John Middleton)

Previous open air

plays: None - this is the first one. **Favourite roles:**

Mellersh Wilton in *Enchanted April*, 2012; Dr Arthur Wicksteed in *Habeas Corpus*, 2016; and Canon Pennefather in *Murder on the Nile*, 2018 – all for WDP. **Other**

highlights: Learning to master towel magic to protect my modesty in *Enchanted April!*

Character in *Sense & Sensibility:* Sir John is a kind,

sociable, jovial and generous man who wants to keep everyone happy. **Sense or sensibility?** Both are equally useful.

SALI PIKE

(Fanny Dashwood)

Previous open air plays:

Sense & Sensibility is a first for me, unless you include a very short play at the beautiful Minack Theatre in Cornwall as a teenager which was set up for experience and not for an audience. **Favourite roles:**

This is only my third as an adult. I very much enjoyed playing the gentle yet strong Margot in *Dial M for Murder* in 2019 with Broadstone Players. **Other**

highlights: Truthfully I love the theatre, and being part of it is always a massive joy to me. **Character in *Sense &***

***Sensibility*:** Fanny Dashwood is a very high-class snob. She is manipulative, nasty, rude and self-centred - and great fun to play! **Sense or sensibility?**

Sense, though at times there is space for sensibility.

COLIN PILE

(John Dashwood/Robert Ferrars)

Previous open air plays: I have been in WDP's *She Stoops*

to Conquer, *Much Ado About Nothing* and *Pride and Prejudice*, when I played Mr Bingley. **Favourite roles:** I have performed in several musicals and among the highlights are *The Artful Dodger* in *Oliver* for Broadstone Light Operatic Company in 1991 and Will Parker in *Oklahoma!* for Milton Musical in 1999. **Other highlights:** In the show *The Producers* with BBLOC, due to a member of the cast dropping out, I was put in every chorus number. Lots of work but great fun. **Character in *Sense & Sensibility*:** I play two parts - John Dashwood, the henpecked and easily swayed husband to Fanny and half brother of the Dashwood sisters; and Robert Ferrars, the arrogant and conceited brother to Edward and Fanny. **Sense or sensibility?** I think I lean more towards 'sense' than 'sensibility', believing that being over-emotional in a situation does not help.

JAMES RENWICK

(Edward Ferrars)

Previous open air plays:

None, this is my first open air production, and also my first with WDP!

Favourite roles: Barry Hopper in a David Hare play,

Murmuring Judges, for St Paul's Players in Bristol in 2012. Gerald Croft in *An Inspector Calls*, also for St Paul's Players in 2014. **Character in Sense & Sensibility:** Edward is a shy man, financially dependent on his mother and in the shadow of his younger, more effervescent, brother Robert. Edward is warm-hearted but struggles to express his feelings to Elinor, the woman he has fallen in love with.

Sense or sensibility? I prefer the quality of sense.

RICHARD SCOTSON

(Mr Palmer)

Previous open air plays:

First outdoor play for me!

Favourite roles: A policeman in *Gaslight*, 2019; Robert

Treacher in *Strangers on a Train*, 2019; and Fred Dyson in *When We Are Married*, 2022 – all for WDP. I loved them all.

Nothing like your debut though – the beadseller in *Murder on the Nile* in 2018. He was constantly getting rejected, but would keep trying. Persistent he was, but slightly annoying.

Other highlights: Working with the whole crew of actors, directors and backstage teams at WDP is just a great honour. I'm learning from those who have

been acting for much longer than me. Over the years I've watched WDP and been in awe of the plays. So grateful to be part of this well-loved drama group. **Character in Sense & Sensibility:** Mr. Palmer. He's quite grumpy due to his wife's incessant talking, but he's a good man deep down. I watched Hugh Laurie play this part in the TV adaptation. As you'd expect, he was magnificent. In all my previous speaking roles, I've tried to inject some humour. This is different. Eye rolling is just as important for Mr.

Palmer. **Sense or sensibility?** "Nonsense". It's a phrase my Dad used to shout out every now and again when reading the newspapers. Being a lover of Tim Vine and *Fawlty Towers*, I'll go for "Nonsense".

KELLY WEBB

(Miss Grey)

Previous open air plays:

This is my first play of any sort since my school days!

Other highlights: I present a radio show on Radio Wimborne.

Character in Sense & Sensibility: I play a rich and posh woman who Mr

Willoughby is only marrying for my money. **Sense or sensibility:** Sense!

WIMBORNE DRAMA PRODUCTIONS

LOVE FROM A STRANGER

By Agatha Christie &
Frank Vosper

20-22 October 2022

Tivoli Theatre

A whirlwind romance with a handsome and charming stranger sweeps Cecily Harrington off her feet and she recklessly abandons her old life to settle in the remote and blissful surroundings of a country cottage. However, her newfound love is not all that he seems...

Electric with suspense and with a shocking twist, this tense psychological thriller by Agatha Christie and Frank Vosper, adapted from one of Christie's short stories, is directed by Rob Cording-Cook.

This amateur production of "Love from a Stranger" is presented by arrangement with Concord Theatricals Ltd. on behalf of Samuel French Ltd.

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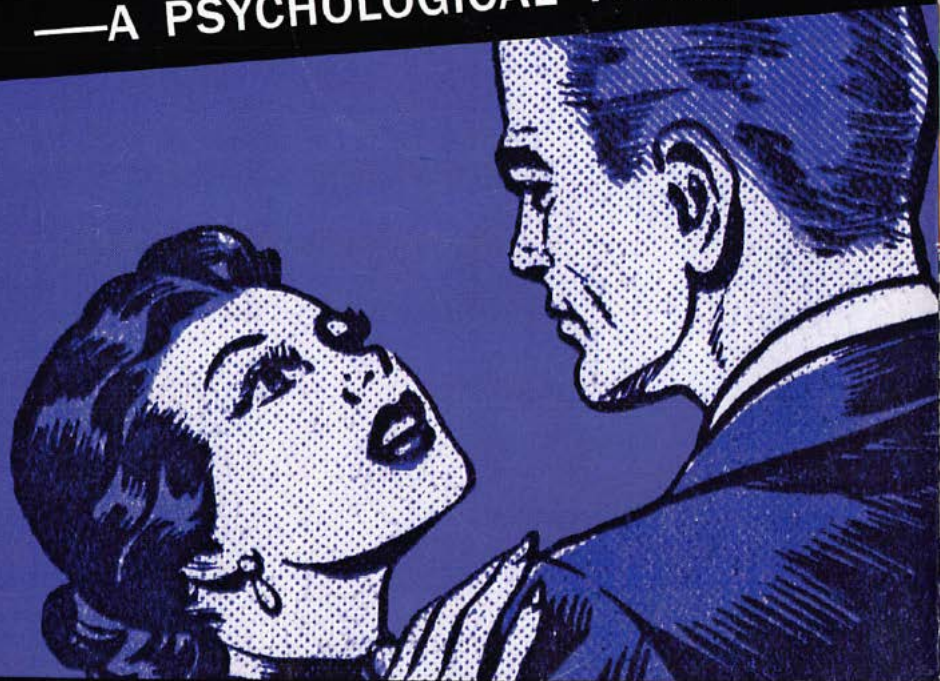


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WIMBORNE
DRAMA PRODUCTIONS

LOVE FROM A STRANGER

BY AGATHA CHRISTIE & FRANK VOSPER
—A PSYCHOLOGICAL THRILLER—



20 - 22 October 2022
Tivoli Theatre Wimborne

EVENINGS 7.30PM, £16. SAT MATINEE 2.30PM, £14

BOX OFFICE: 01202 885566 TivoliWimborne.co.uk (Booking fees may apply)

This amateur production of "Love From A Stranger" is presented by arrangement with
Concord Theatricals Ltd. on behalf of Samuel French Ltd. www.concordtheatricals.co.uk