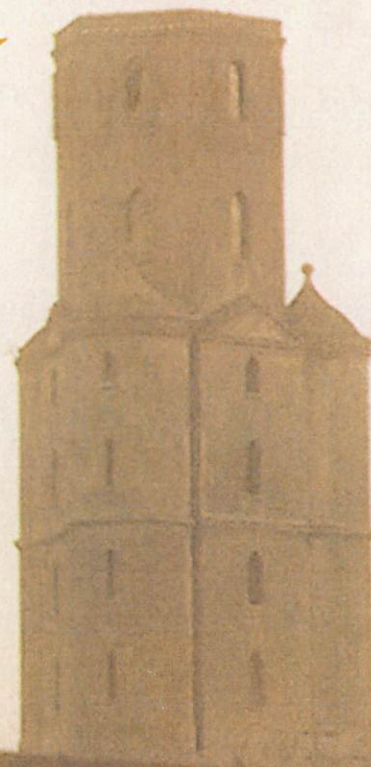


MAY 2003

(D, YOUNG)

*Far from the
Madding
Crowd*



Supporting Players of Wimborne Drama

BMI *The Harbour Hospital*

*sticks and stones
(fireplaces)*

COLOURCRAFT
(Wimborne)

KITCHEN
Style
of Wimborne

Walford Mill
CRAFT CENTRE

Minster
Chocolates
at The Square West

CLOISTERS
RESTAURANT

CLARKE & PARTNERS
INDEPENDENT
FINANCIAL ADVISERS



Minster Flowers

www.printsolutions.co.uk

The Minster Press



NFU Mutual

Wine Rack

Salamander

Jan Singfield
(Mrs Hurst)



Jan moved to Dorset 20 years ago - and wouldn't live anywhere else! Jan believes that Hardy's Wessex deserves all the praise that is lavished upon it in his works. This is Jan's first production with Wimborne Drama. However she is no stranger to the Tivoli having appeared here in *Oklahoma!*, *Showboat*, *Me and My Girl*, *Fiddler on the Roof*, *Brigadoon*, *Jack and the Beanstalk*, *Little Miss Muffett* and *Cinderella*.

Jan Stevenson
(Liddy Smallwood)



Jan has a great fondness for Hardy and used to live in Avenue Road, Wimborne where Hardy lived, although not at the same time, she hastens to add! In 1990 Jan appeared in an adaptation of a Hardy story - *The Man Who Noticed Such Things*. More recent credits include *Sweeney Todd*, *Lord Arthur Savile's Crime*, *Blithe Spirit*, *The Crucible*, *Arms and the Man* and *On the Razzle*. Jan has been with the group since 1979.

Dave Williams
(Mr Boldwood)



Although Dave has no obvious Dorset connections himself, his wife Sheelagh has very strong ties to the Dorset rural and farming community. Her father was born in Ned Cottage, Shapwick, and her grandfather was the last village blacksmith. Dave's acting credits for Wimborne Drama include Sir Percy Shorter in *Habeas Corpus*, Fox in *The Madness of George III* and Zangler in *On the Razzle*.

Tom Williams
(Sergeant Troy)



The son of fellow cast member Dave Williams, Tom moved with his family to Sturminster Marshall in 1996. The family's Dorset roots can be traced back to the 1700s when they were a respected Methodist family living in Wimborne. Tom studied drama at degree level at Exeter University. For Wimborne Drama, he has appeared in *Fur Coat and No Knickers* and *The Lion in Winter*.

PROGRAMME DESIGN Richard Neal

**Tracey
Nicholls**
(Fanny
Robin)



Tracey has been a member of Wimborne Drama for two years. Back stage work includes *Ten Times Table*, *An Inspector Calls* and *Arms and the Man*. Acting roles include Agnes Wickfield in *David Copperfield* and Marie in *On the Razzle*. She is a former member of Wimborne Community Theatre and appeared in their productions of *Rings of Knowlton* and *Voyages* (at Kingston Lacy). She also played opposite Thomas Hardy in the WCT

production of *The Millennium Quarterjack Challenge*. Tracey moved to Dorset from South London when she was three years old and has been in love with this beautiful county ever since.

**Colin
Pile**
(Jacob)



Colin has lived in Dorset all his life. Born in Dorchester, he moved to Ferndown with his family when he was 10. This is the fourth Wimborne Drama production in which Colin has been involved. He

played Papandiek in *The Madness of George III*, Traddles in *David Copperfield* and Melchior in *On the Razzle*. Colin has also appeared in musicals and pantomime (Will Parker in *Oklahoma!*, Artful Dodger in *Oliver* and Dandini in *Cinderella*), performed as a flautist in numerous concerts and danced in *Eugene Onegin* and *Hey There New York*.

**David
Pile**
(Jan Coggan)



David has been involved in local theatre for almost fifty years. He was born in the

North Dorset village of Buckland Newton where he first took to the stage with the group based there. He then moved to Cerne Abbas, appearing in a number of comedies and at the Dorchester Festival. Since 1973 David has lived in Ferndown and has featured in a number of dramas, comedies, musicals and pantos. Favourite roles include Widow Twanky in *Aladdin*, St Brioche in *The Merry Widow*, Captain Orton in *The King and I*, Professor Hinzel in *White Horse Inn*, Dr Willis in *The Madness of George III*, Major Petkoff in *Arms and the Man* and Barkis in *David Copperfield*. He has also appeared in *Twelfth Night* and *Richard III*.

WIMBORNE DRAMA

presents

Far from the Madding Crowd

by Thomas Hardy
Adapted by Matthew White

**DIRECTED BY
TONY FELTHAM**

21-24 MAY 2003

TIVOLI THEATRE WIMBORNE



Thomas Hardy, Julie Christie and me

Good Evening and welcome to The Tivoli Theatre for Wimborne Drama's production of *Far from the Madding Crowd*.

The relationship between Wimborne Drama and the Tivoli goes back a long way as we were the first amateur drama group to perform here after the theatre's reopening in 1993. It has been a profitable relationship for both parties and long may it continue.

Preparation for my directorial debut began about two years ago. Having been an active member of the club for 20 years, I knew that sooner or later when the "Who would like to direct the next show?" question came up at one of our meetings, eyes would soon be resting on me. I thought I would try to prepare myself so that if the "opportunity" ever came my way I would be able to put forward a play that meant something to me.

Being brought up in Dorset you are obliged to enjoy and appreciate the works of Thomas Hardy. At school I'd often heard the name mentioned but never really appreciated his story-telling genius until I saw the 1967 film adaptation of *Far from the Madding Crowd*, starring Julie Christie, at the cinema. I can't remember exactly where it was but it may well have been here at the Tivoli. I instantly fell in love with the story and Julie Christie, of course. After seeing the film I read the book and then was lucky enough to study it a few years later at school. When I found there was a stage adaptation by Matthew White I bought a copy and my decision was made.

As it was to be my directorial debut I was worried about how I would enjoy the experience, as I love acting so much. All I can say is that I have enjoyed it far more than I would have imagined. It is not better just different. The team of actors I have worked with has been brilliant and rehearsals have always been good fun. Until you actually direct I don't think you appreciate the amount of hard work and dedication that goes on to make a night such as this a success. Putting on a play requires the dedication and support of not only the actors, but also a large supporting and backstage crew that often goes unnoticed. Without these unsung heroes the job of the director would be impossible. I could embarrass individuals by stating their names but there is no need. They know who they are and hopefully they

Joe Brooks (Joseph Poograss)



Joe has 'done' about 50 plays with Wimborne Drama over more years than he cares to remember and this one has been as much fun as any of them. His recent credits include the title role in *A Voyage Round My Father*, Marshall Howe in *The Roses of Ezyam*, the Dean of Paddington in *Lord Arthur Savile's Crime*, Warren in *The Madness of George III* and Mr Creakle in *David Copperfield*.

Joe is a Dorset man by adoption and when he first saw the county, he thought: "This'll do for me!"

Paul Dodman (Gabriel Oak)



Paul has lived in Wimborne Minster since he was three years old. He studied Thomas Hardy's *Far from the Madding Crowd* at school and is a big fan of Hardy's poetry. Favourite roles with Wimborne Drama include John Proctor in *The Crucible*, the Prince of Wales in *The Madness of George III* and the title role in *Lord*

Arthur Savile's Crime.

Paul is now teaching English at Stourcastle, otherwise known as Sturminster Newton.

Yvonne Henley (Bathsheba Everdene)



Yvonne has lived in Dorset all her life, spending summers as a child exploring the beautiful county, playing on the beach or in the New Forest and walking in Lulworth and Wareham. She studied Theatre & Performance

Studies at Warwick University, and it was during this time that *Far from the Madding Crowd* became a favourite novel, recommended by members of her family who have all loved and grown up with it. Yvonne was a member of Broadstone Players for a number of years, appearing most memorably as Florence in the female version of *The Odd Couple*. Since joining Wimborne Drama in 2002 she has played Christopher in *On the Razzle* and directed the Youth Section in *Between Mouthfuls* which the group recently took to the New Forest Drama Festival at New Milton. Yvonne teaches English and Drama at Twynham School.

The Harvest-Supper by Thomas Hardy

Nell and the other maids danced their best
With the Scotch-Greys in the barn;
These had been asked to the harvest-feast;
Red shapes amid the corn.

Nell and the other maids sat in a row
Within the benched barn-nook;
Nell led the songs of long ago
She'd learnt from never a book.

She sang of the false Sir John of old,
The lover who witched to win,
And the parrot, and cage of glittering gold;
And the other maids joined in.

Then whispered to her a gallant Grey,
'Dear, sing that ballet again!
For a bonnier mouth in a bonnier way
Has sung not anywhen!'

As she loosed her lips anew there sighed
To Nell through the dark barn-door
The voice of her Love from the night outside,
Who was buried the month before:

'O Nell, can you sing ballets there,
And I out here in the clay,
Of lovers false of yore, nor care
What you vowed to me one day!

'O can you dance with soldiers bold,
Who kiss when dancing's done,
Your little waist within their hold,
As ancient troth were none!

She cried: 'My heart is pierced with a wound!
There's something outside the wall
That calls me forth to a greening mound.
I can sing no more at all!

'My old Love rises from the worms,
Just as he used to be,
And I must let gay gallants' arms
No more encircle me!

They bore her home from the merrymaking;
Bad dreams disturbed her bed:
'Nevermore will I dance and sing,'
Mourned Nell; 'and never wed!'

FORTHCOMING PRODUCTION

AGATHA CHRISTIE'S THE HOLLOW

22-25 October 2003

A classic whodunit
from the undisputed
queen of thriller
writing

Directed by
Paul Dodman

JOIN US

New Members, Patrons
and Supporting Players
are always welcome to
join our thriving drama
company

For more information
contact Publicity &
Business Manager
Richard Neal on
01258 450564

or visit our website
http://
website.lineone.net/
wimborne.drama

know how much I appreciate their hard work and dedication. So, when you read the cast list later on in the programme please make sure that you don't stop reading once you get to the end of the actors. Continue to the bottom of the list because everybody mentioned deserves recognition for his or her part in putting on this hopefully successful production.

Thanks should also go to The Tivoli management, staff and volunteers who have all made this such a pleasant place in which to work. Again without their continuing support and help The Tivoli Theatre would not be such a treasured jewel in Wimborne's crown.

I would finally like to thank you, our loyal followers. Being an amateur group and with the ever increasing costs of putting on shows, it is your continuing support which makes it financially viable and all worth while. You are the final part of the team who helps to make a successful production. I hope you have an enjoyable evening and both Wimborne Drama and the Tivoli Theatre look forward to seeing you again in the not too distant future.

Tony Feltham

The arrival of Bathsheba

Far from the Madding Crowd was a turning point in Thomas Hardy's writing career for it was not until its publication that he won widespread popularity as a writer, and he was able to give up his career in architecture.

Far from the Madding Crowd was published serially in 1874, in the *Cornhill Magazine*, a journal edited by Leslie Stephens, the father of Virginia Woolf. The novel was published in short sections between January and December of that year. One reason for the success of the serialised publication was that Hardy intentionally left the reader in suspense, thus motivating them to buy the next issue of the magazine. If you read the novel with this in mind you can see the points in the story where "To Be Continued" may have been written.

The book's title is taken from Thomas Gray's *Elegy Written in a Country Churchyard* which reflects that the peaceful lives of humble villagers far from the public arena contrast with, yet might well have been like, those of the famous in different circumstances: 'some mute inglorious Milton', 'some

Cromwell guiltless of his country's blood'. It suggests avoidance of city life, modernised government, crowds and industry.

One of Hardy's central concerns in all of his writing was the problem of modernity in a society that was rapidly becoming more and more industrial. One of his

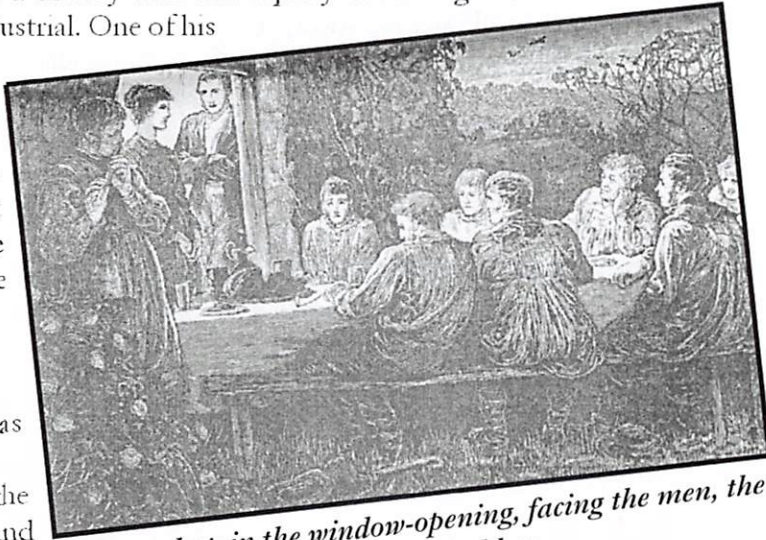
projects as a writer was to recreate an account of life as it had once been in the swiftly changing Dorsetshire.

He was particularly interested in the rituals and histories of this part of England,

as well as the dialect of its locals. In the book, Hardy tries to fashion a portrait of what he saw as an endangered way of life and to create a snapshot for future generations.

Far from the Madding Crowd was the first of Hardy's novels to use the term 'Wessex', a partly-fictionalised region centred on Dorsetshire. Weatherbury in the novel corresponds to the actual village of Puddletown, Casterbridge to Dorchester, Roy-Town to Troy Town and Lulwind Cove to Lulworth Cove.

The story takes place in rural England in the mid 19th century. Its central character is Bathsheba Everdene, a haughty and arrogant young woman. She is loved and admired by three men of contrasting characters and upbringing. It is the relationships that she has with these three men, set against the beautiful backdrop of the Dorsetshire countryside, and her evolution into a far more delicate and tolerant person, that constitute the themes of the story.



She stood up in the window-opening, facing the men, the candles behind her

By this time Hardy, with his first wife Emma Lavinia Gifford whom he had married in 1874, had moved back to Dorset, initially to recuperate from serious illness. After two years spent living in The Avenue (now Avenue Road) in Wimborne (1881-3), the couple eventually settled in Dorchester at Max Gate, a house designed by Hardy and built by his brother Henry.

Hardy's second major work was *The Mayor of Casterbridge* (1886), notable for its rustic country setting and humorous characters set against a contrasting mood of brooding intensity and human emotion.

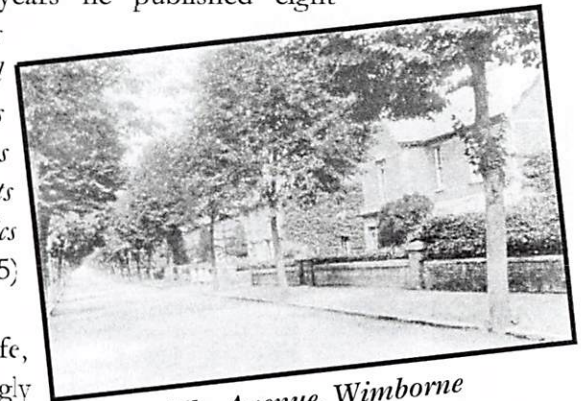
In 1891 Hardy wrote *Tess of the D'Urbervilles* which outraged public opinion by portraying as its heroine a woman who had been seduced. Further outcry followed the publication of *Jude the Obscure* (1895). Both novels, with their explorations of the darker side of country life, came into conflict with Victorian morality. Disturbed by the public uproar, Hardy announced that he had reached "the end of prose" and now concentrated on poetry.

Over the next thirty years he published eight

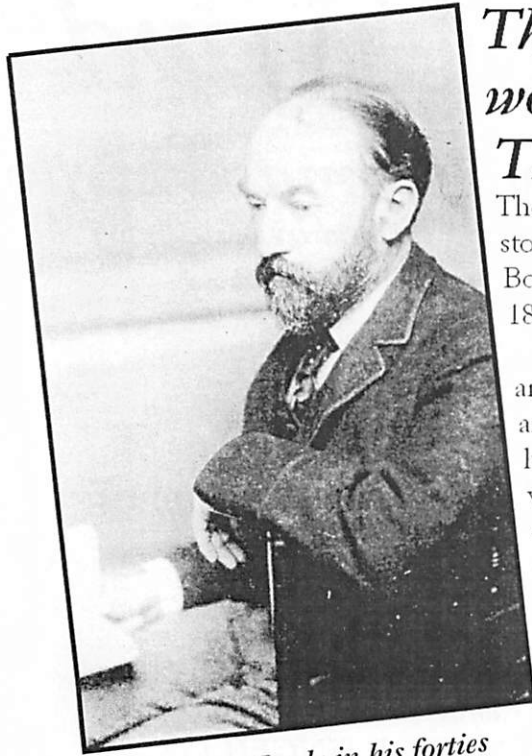
volumes: *Wessex Poems* (1898), *Poems of the Past and Present* (1902), *Time's Laughingstocks* (1909), *Satires of Circumstance* (1914), *Moments of Vision* (1917), *Late Lyrics* (1922), *Human Shows* (1925) and *Winter Words* (1928).

In the latter years of his life, Hardy became increasingly known as a man of English letters and received The Order

of Merit and various honorary degrees. He married his second wife Florence Emily Dugdale (his secretary and almost forty years his junior) and died peacefully in January 1928 at the age of 88. His ashes were cremated in Dorchester and buried in Poet's Corner in Westminster Abbey. According to myth, his heart was to be buried in Stinsford churchyard (in the grave of his first wife) but a cat, belonging to Hardy's sister, snatched the heart from the kitchen table and disappeared with it into the woods.



The Avenue, Wimborne



Thomas Hardy in his forties

The life and works of Thomas Hardy

Thomas Hardy, the son of a stonemason, was born at Higher Bockhampton, near Dorchester, in 1840.

At 16 years old Hardy was articled to John Hicks, an architect. Once qualified, in 1862, he moved to London and found work with Arthur Blomfield, a company that specialised in church architecture. Although a pessimistic and morbid young man, he enjoyed London life and won a couple of architectural prizes during this time. It was while in London that Hardy began to develop

his passion for writing poetry, but he was unable to find much success with it, which caused Hardy to suffer from ill health.

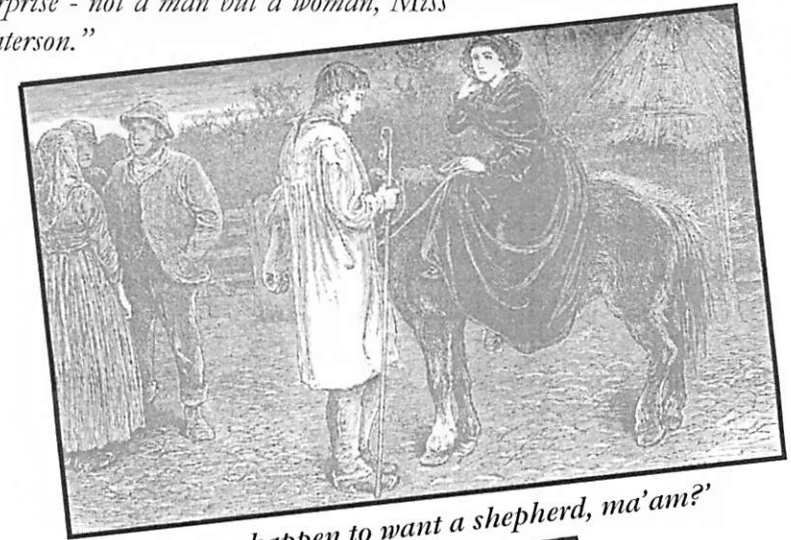
It was the novelist George Meredith who advised Hardy to write a novel. His first attempt, *The Poor Man and the Lady*, was written in 1867 but was rejected by publishers. Hardy burnt the manuscript. His second attempt and first published work, *Desperate Remedies*, was published in 1871 and there followed two more which gained only moderate success: *Under the Greenwood Tree* (1872) and *A Pair of Blue Eyes* (1873).

It was in 1874 that Hardy finally gained the critical success he hoped for. *Far from the Madding Crowd* was published to an astonishing reaction from both the public and literary critics.

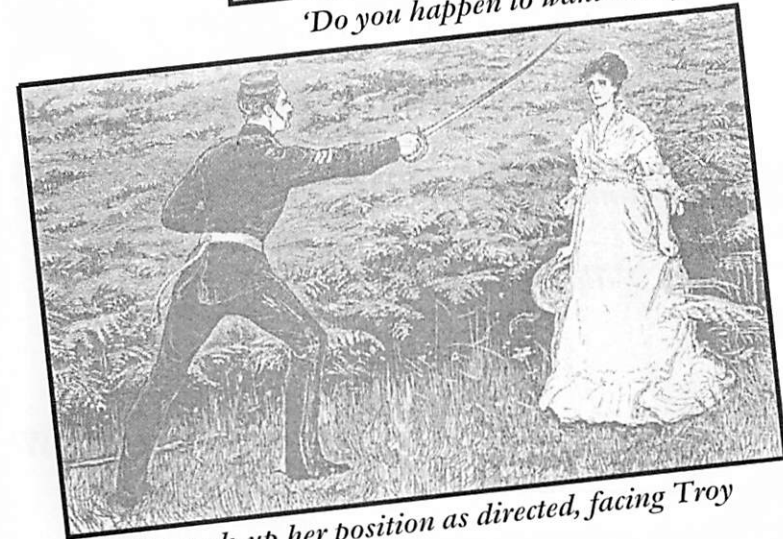
After this success, Hardy became confident that his novel writing could earn him a living and devoted all his time to it. He produced a series of novels including *The Hand of Ethelberta* (1876), *The Return of the Native* (1878), *The Trumpet-Major* (1880), *A Laodicean* (1881) and *Two on a Tower* (1882).

The illustrator Helen Paterson was commissioned by the *Cornhill Magazine* to provide illustrations to accompany Hardy's *Far from the Madding Crowd*. This was the author's reaction:

"Returning from Cornwall on a fine December noontide (being New Year's Eve 1873-74), I opened on Plymouth Hoe a copy of the *Cornhill* that I had bought at the station, and there to my surprise saw my story placed at the beginning of the magazine, with a striking illustration, the artist being - also to my surprise - not a man but a woman, Miss Helen Paterson."



'Do you happen to want a shepherd, ma'am?'



She took up her position as directed, facing Troy

Far from the Madding Crowd

Cast (in order of appearance):

Jacob COLIN PILE

Bathsheba Everdene YVONNE HENLEY

Gabriel Oak PAUL DODMAN

Mrs Hurst JAN SINGFIELD

Liddy Smallwood JAN STEVENSON

Jan Coggan DAVID PILE

Joseph Poorgrass JOE BROOKS

Mr Boldwood DAVE WILLIAMS

Fanny Robin TRACEY NICHOLLS

Sergeant Troy TOM WILLIAMS

Villagers BARRY BAYNTON
CAROLYN HEWITT
CAROLINE UWINS
JACKSON ELLEN
MEREDITH TYSON-BROWN

by Thomas Hardy
Adapted by Matthew White

For the Company:

Director TONY FELTHAM

Stage Manager BARRY BAYNTON

Assistant Stage Managers

JACKSON ELLEN & MEREDITH TYSON-BROWN

Costumes CAROLYN HEWITT

Properties CAROLINE UWINS

Make-up CLARE DOWNS

On the Book HELEN MARTLAND

Set Construction

BOB FELTHAM & BOB SINGFIELD

For the Theatre:

Stage Manager STEVE CHARTERS

Lighting RUSSELL PARKER

Sound DON SHERRY

Production Credits:

Projector by Finning UK Ltd

Costumes by

Eclectia Theatre Costumes (Tel: 01425 277149)

Cart kindly loaned by

Linda Harrold & the Friends of the Physick Garden

*With thanks to Roger Holman, The Dormers,
Wimborne Royal British Legion & Dorset County Museum*

There is one
interval of
20 minutes