

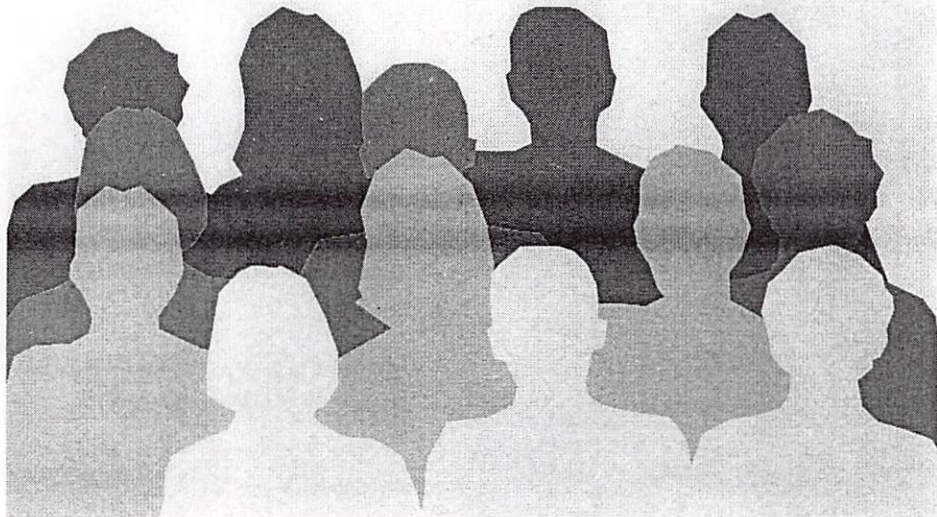
Our next production will be the  
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# An Evening with Gary Lineker

at The Tivoli Theatre  
5th-8th March 1997

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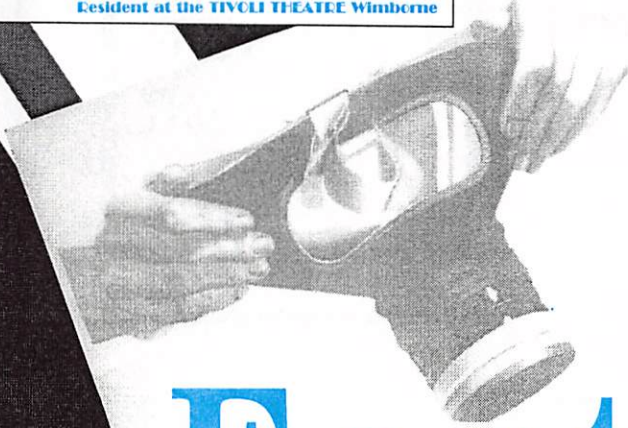
Warning: this play contains explicit language



CD. YOUNG Nov. 1996  
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(Daily Mail)



# Forty Years On

Hitler  
... always  
... mask

Directed by  
Barry Baynton

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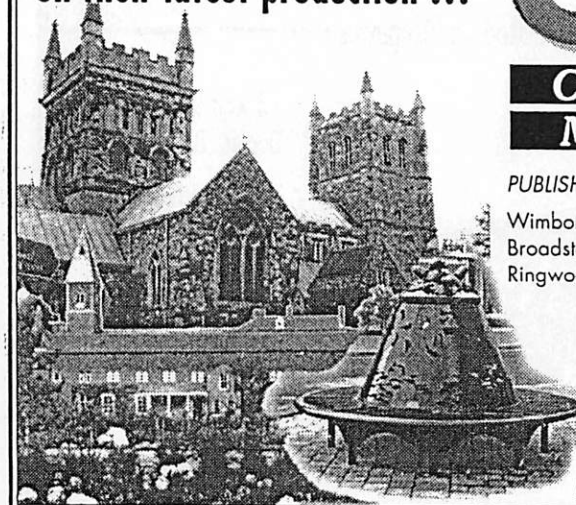
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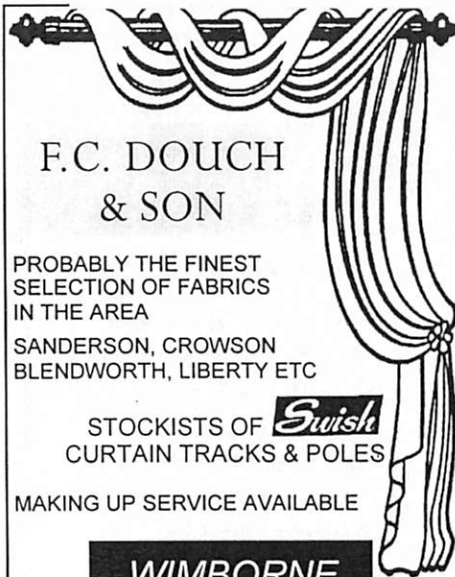
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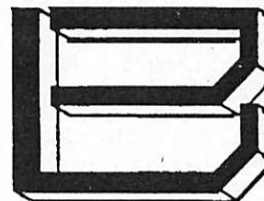
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## Players' Notes

**Jeremy Austin** has appeared in two of our Tivoli productions over the past twelve months: he played Detective Sergeant Troughton in *Run For Your Wife* and Samuel Pepys in *And So To Bed*. With other drama groups he has appeared as Fred in *Semi Detached*, Editor in *Our Town* and Gosforth in *Gosforth's Fete*.

**Geoff Whipp** has appeared in many plays including Lord Arthur Savile in *Lord Arthur Savile's Crime*, Hugo and Frederick in *Ring Round the Moon*, as well as several pantomimes. He was voted HTV's 'Actor of the Year' in 1990 for his portrayal of Gosforth in *Gosforth's Fete*. More recently he has appeared in Shakespearian productions (Demetrius in *A Midsummer Night's Dream*, Gratiano in *The Merchant of Venice* and Berowne in *Love's Labour's Lost*) and had a small supporting role in *Emma*, due to be screened on television next month. Geoff will direct Wimborne Drama's March 1997 production, the comedy *An Evening with Gary Lineker*.

**Richard Neal** returns to an acting role having directed our most recent production, *Woman in Mind*. His previous roles with Wimborne Drama include Malcolm in *Bedroom Farce*, Dennis in *One For The Road*, Charles II in *And So To Bed* and John Smith in *Run For Your Wife*. With his former drama groups he has appeared in a number of plays, including *Alphabetical Order*, *Outside Edge* and *The Real Thing*.

**Rebecca Gunnell** was last seen as Lucy in *Woman in Mind* and previously as Mary Smith in Ray Cooney's *Run For Your Wife*. She has acted and sung in musicals and opera, including *Magic Flute*, *The Gondoliers* and *Dido and Aeneas*. At college she wrote the music for an adaptation of *Cinderella*.

**Val Mantle** makes her debut for Wimborne Drama, but her face will be familiar to followers of Broadstone Players and Ferndown Drama Group for whom she has made many appearances since 1968, including Renee in the female version of *The Odd Couple*, Mrs Finney in *The Mating Game*, Marion in *Absurd Person Singular*, Sybil in *Private Lives*, Sister Laura in *Abelard & Heloise* and Jane in *Nude with Violin*.

**Margaret Pope** last appeared on the Tivoli stage as Julia in *And So To Bed*. She has acted many roles for Wimborne Drama, including Scrooge in *The Farndale Avenue Housing Estate Townswomen's Guild Dramatic Society's Production of A Christmas Carol*, Miss Mitchum-Browne in *The Secret Tent* and a cockney woman in *Frost on the Rose*.

**Barry Baynton** (Director) played Bill in *Woman in Mind*. Previously he was seen as Detective Sergeant Porterhouse in *Run For Your Wife* and Earnest in *Bedroom Farce*. Barry's acting credits with other groups in London and Bournemouth include *Absurd Person Singular*, *Ten Times Table*, *An Inspector Calls* and *Lord Arthur Savile's Crime*. This is the first play Barry has directed for Wimborne Drama.

**Nick Watkins** (Lighting Director) joined the Club 1992 and has been involved in lighting the twelve or so shows performed since then. In 1994 Nick started helping at the Tivoli, and is now heavily involved in nearly every show there -- which will total nearly 70 this year. These have included Chris Barber, Val Doonican, Bradley Walsh, Barry Cryer and Willie Rushton, *Carmen*, and *Liberty Mountain Elvis*. He also has his own small lighting rig which he tours under 'SPOT Lighting' and has been involved in most of the Wimborne Arts Festival shows this year. He has also lit a number of performances at his school, QE. Nick is now 16 and has just started studying for his A-levels.

## Director's Notes

When I was a young lad and a member of 'No Girls Allowed in Our Gang', a task fulfilled was rewarded by a turn on someone's roller skates.

If I am honest, I suppose it is nearly forty years on from those days, and as part of the task tonight I will ask you to play a role in a play I have long wanted to be associated with.

My colleagues breathed heavily when I made it clear the play could be staged. Certainly Wimborne Drama is fortunate to have the Tivoli as home base, room enough with the mid-touring size stage. The first reading produced much laughter, so I guess the cause of increased pulses was the thought of over twenty young performers spending almost the entire performance on stage without fidgeting! 'But from where will you get them all?' they thought.

I needed a school where blazers are used, so I am very grateful to the Headmaster of Poole Grammar for allowing the school's uniform to become that of Albion House.

The boys themselves have been recruited from Poole Grammar, Queen Elizabeth's, Corfe Hills, Ashdown, Allenbourn and St Michael's — and everyone gets along just fine!

I said earlier you will take part in the play. You are the parents and friends of Albion House School. *Forty Years On* has a very complicated structure due to the way it developed: a play within a play...within a play. It is seldom performed because of this, and also because it employs such a large cast. Wimborne Drama is eternally grateful to the young performers who have given so much of their time to to be in the play. We

quite literally could not have done it without them.

Give us a go on your roller skates!

THE first London performance of *Forty Years On* was given on 31st October 1968 at the Apollo Theatre. John Gielgud, Paul Eddington, Dorothy Reynolds, Nora Nicholson and the author himself were in the cast.

Bennett says that one way to look at *Forty Years On* is "as an elaborate life-support system for the preservation of bad jokes". Bennett likes bad jokes, and also what might at the time, or even now, have been regarded as slightly off-colour ones. Fortunately *Forty Years On* was one of the plays on the desk of the Lord Chamberlain when the powers of that office expired in 1968 and stage censorship was abolished. Any 'bad taste' in the script remains gloriously intact.

Hugh and Moggie, the upper-class couple who sit out the Second World War in the basement of Claridge's, were invented as a device by which to string together a series of parodies which Bennett had written separately and stockpiled for possible use in a review. They were the right age and social set to have memories of Lawrence of Arabia, Oscar Wilde and Bloomsbury, but this made the whole exercise -- in Bennett's view -- rather snobbish. By putting their reminiscences into the framework of a school play, he defused the problem, as in this context the class attitudes of Hugh, Moggie and Nursie are simultaneously celebrated and mildly lampooned. Of course, in order to have a school play, one must have a school, and Albion House itself becomes a metaphor for England in decline.

ALBION HOUSE SCHOOL PRESENTS  
"SPEAK FOR ENGLAND,  
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Your programme of events for tonight  
is as follows:

**Headmaster's Welcome &  
School Song**

**The School Play,  
"Speak for England, Arthur"**

1939 Claridge's basement. Hugh,  
Nursie, Moggie and Christopher  
1900 Lady Dundown, Withers,  
Gerald Grosvenor  
1939-40 Claridge's basement. Hugh,  
Nursie, Moggie  
1906 Max Beerbohm  
1908 Nanny Gibbins, Hugh's boyhood  
1939 Chamberlain's resignation  
1968 Edward VII history lesson  
1909 Lawrence of Arabia  
1940 Dunkirk  
1913 Lady Ottoline Morrell,  
Bertrand Russell  
1940 Battle of Britain  
1914 Osbert Sitwell, "Great Morning"  
Raymond Asquith  
Doomed Youth

**Interval**

1918 The end of the War  
1941 Claridge's basement. Hugh,  
Nursie, Moggie  
1922 Leonard Woolf, "DownHill All  
The Way"  
The Bloomsbury Set  
1942 Claridge's basement. Hugh,  
Nursie, Moggie  
1929 The Death of Lord Rosebery  
1968 Confirmation Class  
1936 Sapper. Leithen, Hannay, Sandy  
Clanroyden  
1944 The Invasion  
1938 Harold Nicolson, "Diaries and  
Letters"  
The Court of History  
1939 Speak for England, Arthur  
1945 Victory  
G.J. Whyte-Melville, "Lines  
Written in Dejection"  
1968 The End

*Alan Bennett's* **Forty Years On**

Headmaster  
Franklin, a housemaster  
Tempest, a junior master  
Miss Sharpe, the music mistress  
Matron  
Miss Nisbitt, the Bursar's Secretary  
Brewster-Smith, the Head Boy  
Bottomley  
Cartwright  
Charteris  
Crabtree  
Dishforth  
Foster  
Gillings  
Jarvis  
Kinley (treble)  
Leadbetter  
Lord  
Macilwaine  
Moss (trumpet)  
Rumbold  
Salter  
Skinner  
Spoonier  
Tupper  
Tredgold (cello)  
Wigglesworth  
Wimpenny

**Directed by Barry Baynton**

The play is set within the Assembly Hall  
of Albion House School in 1968

**The School Play, "Speak for England, Arthur"**

Franklin plays Hugh, an MP  
Matron plays Moggie, his wife  
Miss Nisbitt plays Nursie, her nanny.  
Brewster-Smith is the Narrator  
The Headmaster and Tempest play various parts  
All other parts are played by the boys

Jeremy Austin  
Geoff Whipp  
Richard Neal  
Rebecca Gunnell  
Val Mantle  
Margaret Pope  
Ian Shearman  
Tom Benson  
Oliver Hall  
Alex Dunnachie  
Paul Ridden  
Michael Knott  
Olly Rouse  
Paul Wilshaw  
Lee Lasnon  
Matthew Burden  
Jonathan Kelley  
Alex Graham  
Adrian Brady  
Tim Brooks  
Will Mann  
Iain Trickett  
Robert Franklin  
Wayne Dewey  
Nicholas Burch  
Oliver Hopper  
Christos Lawton  
Philip Burgess

**Stage Manager**  
Joe Brooks

**Set Designer**  
Eddie Colton

**Lighting & Sound Director**  
Nick Watkins

**Musical Director**  
Rebecca Gunnell

**Properties**  
Jan Stevenson

**Costumes**  
Ann Pond Eileen Dunnachie  
& Carolyn Hewitt

**On the Book**  
Chrissie Wathen

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