

# BLECHINGLEY Amateur Dramatic Society

presents

# TILLY OF BLOOMSBURY

A Comedy in Three Acts

by Ian Hay

## The Village Hall

THURSDAY, FRIDAY, SATURDAY

## November 10th, 11th, 12th

At 8 p.m.

Doors open 7.30 p.m.

**TICKETS** (numbered and reserved) 7s.6d., 5s.0d., 3s.6d.

obtainable from the Box Office : TAYLOR & BRISTOW, or Ticket Secretaries : PETER HOSKINS (Tel. Blechingley 276), IAN SHEARING (Tel. Blechingley 320), MARY WILSON (Tel. Blechingley 227) or from members of the Society.

Cast : Barbara Cowperthwaite, Geoff Cowperthwaite, Barry Farley, Nancy Hoyle, Stanley Hurrell, Michael House, Peter Hoskins, Joyce Jones, Frank Johnson, Penelope Lewis, Peggy Wheeldon, Mark Williams, Ernest Wilson, Kay Wilson, Mary Wilson, John Winter.

Producer : PADDY MARTIN



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DRAMATIC SOCIETY**

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**TILLY OF  
BLOOMSBURY**

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Produced by

**PADDY MARTIN**

November 1966. Programme 6d.



BLECHINGLEY AMATEUR DRAMATIC SOCIETY

**'TILLY OF BLOOMSBURY'**

by Ian Hay

IN THE VILLAGE HALL, BLECHINGLEY  
ON NOVEMBER 10th, 11th & 12th  
AT 8 P.M.

WE ARE pleased to open our season with Paddy Martin as the Producer of this comedy set in the 1920's.

In 1963 Paddy gave the Society an excellent start with her successful production of "Book of the Month." In 1964 she produced "The Birds Sang On" and "When we are Married" and as an actress in the 1965 Betchworth Festival won the Merstham Cup for the best individual performance.

The cast includes Barbara Cowperthwaite, Geoff Cowperthwaite, Barry Farley, Nancy Hoyle, Stanley Hurrell, Michael House, Peter Hoskins, Joyce Jones, Frank Johnson, Penelope Lewis, Peggy Wheeldon, Mark Williams, Ernest Wilson, Mary Wilson, Kay Wilson, John Winter.

Tickets (numbered and reserved) may be bought from our Box Office Manager, Mr. A. A. Bristow, Norfolk House, Blechingley (tel. 323) or Mr. Ian Shearing, Ruthian, Outwood Road, Blechingley (tel. 320).

The attached order form may also be sent to Mr. Bristow or Mr. Shearing. Please note the special allowance for party booking.

A Donation from the proceeds of this play will be made to Crab Hill House, South Nuffield.

**Amateurs prove their skill  
with Tilly of Bloomsbury**

Having seen one or two of Blechingley Amateur Dramatic Society's productions soon after they started three years ago, I was pleasantly surprised with their latest production on the village hall stage last week.

It was a tremendous improvement — and hard to believe that Thursday's performance was a "first night". A charming romantic comedy, *Tilly of Bloomsbury*, was chosen, and it involved the biggest cast Blechingley has yet seen — 16.

The play had everything — pathos, comedy, frantic chases — and impressive scene changes. Everyone was fantastically well cast — but with a membership of 70, the society has plenty to choose from.

The cast seemed to really enjoy their individual parts and worked together as a team. More than anything, perhaps, she showed the expertise of Producer Mrs. Paddy Martin. Although not the most difficult of parts to produce, everything went smoothly and every move had plenty of purpose behind it.

Every one, that is — during the kissing scenes. The quick pace looked most successful still. It is very difficult to kiss when dressed with make-up. The many personalities were delightfully varied, and

never great, spoiled or spoiled. The pace did slow now and again, during romantic or nostalgic periods, but this may have been the fault of the script.

The plot was excellent comedy material, with two families of different social status being united by romance. The two love birds were Michael House, earnest, and Kay Wilson, well-educated, gentlemanly son with abundant confidence and sincerity, and Fay Wilson, well-known in local dramatic circles, as the charming Tilly.

Tilly's composed performance was marred unfortunately by her incredibly wretched accent. She should have been dropping "itches" by the dozen like her mother in rural off the contrast. Her somewhat pathetic and very funny mother was played admirably by Joyce Jones.

Her opposite number, Lady Marion, alias Nancy Hoyle, brought just the right amount of dignified air to the proceedings — and showed she would make a veritable Lady (in a Hampshire Brocade).

She kept her hen-pecked husband, Alna Stanley Hurrell, well under control, and he responded when she was out of the way with most effective facial expressions.

Other parts were played by John Winter, who made an excellent entrance as an estranged, killed soldier; Peter Hoskins, the Indian; Ernest Wilson, the butler; Barbara Cowperthwaite, Denelope Lewis, and Peggy Wheeldon — R.D.E.

Mary Wilson could not have been better as the inevitable old Grandma, giving rise to a good deal of well-deserved laughter. The audience also thoroughly enjoyed Barry Farley as the absent-minded curate — who really looked the part. Full marks also to the sheriff's officers-cum-butler, Geoff Cowperthwaite.

Other parts were played by John Winter, who made an excellent entrance as an estranged, killed soldier; Peter Hoskins, the Indian; Ernest Wilson, the butler; Barbara Cowperthwaite, Denelope Lewis, and Peggy Wheeldon — R.D.E.

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The play had everything — pathos, comedy, frantic chases — and impressive scene changes. Everyone was fantastically well cast — but with a membership of 70, the society has plenty to choose from.

The cast seemed to really enjoy their individual parts and worked together as a team. More than anything perhaps, this showed the expertise of producer Mrs Paddy Martin. Although not the most difficult of plays to produce, everything went smoothly and every move had plenty of purpose behind it.

Except one, that is — during the kissing scenes. The quick pecks looked most unnatural; still, it is very difficult to kiss when plastered with make-up.

The many personalities were delightfully varied, and no

player greatly excelled or spoiled. The pace did slow now and again, during romantic or nostalgic periods, but this may have been the fault of the script.

The plot was excellent comedy material, with two families of different social status being "united" by romance. The two love birds were Michael House, cerity; and Kay Wilson well-educated, gentlemanly son with abundant confidence and sincerity; and Yay Wilson, well-known in local dramatic circles, as the charming Tilly.

Tilly's composed performance was marred unfortunately by her incredibly refined accent. She should have been dropping "itches" by the dozen like her mother to round off the contrast. Her somewhat pathetic and very funny mother was played admirably by Joyce Jones.

Her opposite number, Lady Marion, alias Nancy Hoyle, brought just the right amount of dignified air to the proceedings — and showed she would make a veritable Lady (in a handbag?) Bracknell.

She kept her hen-pecked husband, alias Stanley Hurrell, well under control, and he responded when she was out of the way with most effective facial expressions.

Frank Johnson coped perfectly with a highly-polished character portrayal as Tilly's

gentlemanly, but lazy and introverted, father. He was a complete contrast to his son Percy, played by Mark Williams, whose picturesque part was difficult not to overdo.

Mary Wilson could not have been better as the inevitable old Grandma, giving rise to a good deal of well-deserved laughter. The audience also thoroughly enjoyed Barry Fairley as the absent-minded curate — who really looked the part. Full marks also to the sheriff's officer-cum-butler, Geoff Cowperthwaite.

Other parts were played by John Winter, who made an excellent entrance as an enraged, kilted lodger; Peter Hoskins, the Indian; Ernest Wilson, the butler; Barbara Cowperthwaite, Penelope Lewis and Peggy Wheeldon.—R.D.E.