

BLECHINGLEY AMATEUR DRAMATIC SOCIETY

presents

HAY FEVER

A Comedy by Noël Coward

Produced by John Buck

THURSDAY, FRIDAY, SATURDAY

November 13th, 14th 15th

The Village Hall

at 8 p.m.

TICKETS: 45p, 35p (numbered & reserved)
from Blechingley Post Office or Society members
(GODSTONE 3201)

Cast: Betty Bristow, Marian Buck, Stanley Hurrell, John Illsley, Felicity Lund,
Paddy Martin, Stuart Packer, Ian Shearing, Peggy Wheeldon

A donation from the proceeds will be made to Crab Hill House (Winged Fellowship)



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Those taking part:

BETTY BRISTOW, MARION BUCK,
STANLEY HURRELL, JOHN ILLSLEY,
FELICITY LUND, PADDY MARTIN,
STUART PACKER, IAN SHEARING,
PEGGY WHEELDON

John Buck has undertaken the role of Producer for our autumn play "Hay Fever". This is one of Noel Coward's most popular comedies, and we hope to see many of our friends at this production.

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Block bookings of 12 or over—40p per ticket.

'Hay Fever'

BY NOEL COWARD

CHARACTERS:

JUDITH BLISS	...	PADDY MARTIN
DAVID BLISS	...	STANLEY HURRELL
SOREL BLISS	...	FELICITY LUND
SIMON BLISS	...	STUART PACKER
MYRA ARUNDEL	...	PEGGY WHEELDON
RICHARD GREATHAM	...	JOHN ILLSLEY
JACKIE CORYTON	...	MARIAN BUCK
SANDY TYRELL	...	IAN SHEARING
CLARA	...	BETTY BRISTOW

There will be one interval only, during which
coffee will be available at the
back of the Hall

The action of the play takes place in the Hall of the Bliss's House
at Cookham in June

ACT I
Saturday afternoon

ACT II
Saturday evening

ACT III
Sunday morning

STAGE MANAGER	...	...	MICHAEL WILSON
A.S.M.'s	...	...	GEORGE CORDERY, VALERIE MARTIN
PROPERTIES	...	...	ANGELA SAMPSON
LIGHTING & MUSIC	...	...	JOHN RODGERS, FRANK MARTIN
PROMPT	...	...	JOYCE JONES
WARDROBE	...	...	MERIEL MCLAUGHLIN, DAPHNE NEVILLE
MAKE-UP	...	...	LINDA RADCLIFFE
FRONT OF HOUSE MANAGER	...	...	GEOFF COWPERTHWAIT
BOX OFFICE	...	ALLAN BRISTOW
COFFEE ARRANGEMENTS	...	PAT RODGERS
BUSINESS MANAGER	...	DAPHNE NEVILLE

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Creditable Coward

WHEN ONE considers how well-known Noel Coward's play "Hay Fever" is, it is surprising how little it is performed today. Bletchingley Amateur Dramatic Society rectified this with their recent production.

The play is closely involved with the attitudes of actors themselves and in parodying them anyone involved in the play is immediately playing at at least three different levels at the same time.

The Bletchingley company succeeded to a great extent — where they came unstuck were principally in these places where the different levels get most complex.

Paddy Martin had the most difficult task as Judith Bliss. The household revolves around her, yet she is only concerned with herself. The problem with the part comes with the rapid changes of gear and direction and some of these Paddy Martin did not make quite as smoothly as the text requires.

As her husband, Stanley Hurrell

seemed unfortunately miscast. He is far too nice a man to ever accept this horrendous household. His warm-hearted affection which has proved so valuable in earlier plays was misplaced here.

Stuart Packer made a strong impression as Simon, though he seemed to stand outside the part too often rather than wallowing in it.

Felicity Lund as Sorel (what an apt name) came close to the cold-hearted bitch that the play needs. She played with people the whole time, having little interest in the outcome of her games.

Quite how Clara (Betty Bristow) put up with this collection of monsters it is difficult to see. Mind you, her rendering of "Tea for Two" showed she had the ability to get her own back when prompted.

The visitors have the more difficult task for they must always seem pallid compared with the Blisses. Marian Buck as Jackie was a beautifully rounded characteri-

sation of the slightly worn flapper. Her voice was accurately pointed and her sense of period better than anyone else on stage.

John Illsley as Richard could have developed his coolness more, but otherwise he was well within the part.

Ian Shearing looked suitably at sea as Sandy and Peggy Wheeldon acted icily as Myra.

While moving his actors skilfully on stage John Buck allowed them to overplay to the extent where the subtleties were lost. This was a pity for the cast understood the play well and had obviously been very carefully guided round the pitfalls by the producer.

The set looked good, though it was hardly large enough. The costumes were fairly accurate to period.

Despite the difficulties, it was very good to see this fine play back on stage again.

Nov '75 BRIAN HICK