

LADIES IN WAITING
THE BISHOP'S CANDLESTICKS
THINGS ARE SELDOM WHAT THEY SEEM

1936

A TRIPLE BILL.

Theatre Club's Mixture at
Ronayne Hall, 20-11-36

A fine dramatic achievement by two actors in Teddington Theatre Club's triple bill at Ronayne Hall on Friday night carried the show, and compensated for some dull moments. Care was revealed in the balance of the programme, although Herbert Swears' "Things are seldom what they seem" was not quite the sparkling finish it should have been.

"Ladies in Waiting" (Wendy St. John Maule) came first. Edna Jordan, a newcomer to dramatics, showed herself to be a potential actress who will merit the attention of producers. Though a little hesitant, her enunciation would shame that of many who make Ronayne Hall audiences strain their hearing. Her dialogue with a married woman in a hospital waiting room was interesting because the lines were good. Both awaited the result of an operation on a man they loved. The wife (Madge Priddle) concealed her identity, and satisfied herself that her husband and the girl were in love. For her husband's happiness she let the girl go to him, though she knew she was giving him to the girl. Miss Priddle, too, did well with her part, giving fair expression to a note of suppressed emotion. But the piece had obviously been designed as a suspense play, and this idea might have been heightened to good purpose. Jessie Morley, a garrulous visitor, provided comedy quite well, while Chris Morley's role, as the nurse who brought the verdict, was not such a minor part as she may have thought. Other players were Betty Hillier and Betty Willmott.

A Fine Climax.

The best of the three plays was "The Bishop's Candlesticks." The human scene between the bishop and the convict was unfolded with a fidelity which will bring new prestige to the Teddington Theatre Club, although the audience did not react as it might. Gwynne Edwards really dramatised the part of the desperate convict. In great contrast to this was the deep piety of the bishop, whom the Rev. C. Watts Banner interpreted faithfully.

Both made their parts really vivid. The bishop's love of the defiant wrongdoer, and the gradual softening of the latter's sullen mood, were both strongly brought out. The bishop's parting blessing of the convict he had sheltered and silent prayer for him quite captured the the house.

Andrey Targett was not quite at home as Persome, the bishop's sister; Frederic Morley looked the part as a sergeant of gendarmes, and Marjorie Moore made a neat French maid. Others were Claude Broadburn and Maurice Goodson. Production was excellent.