

THE  
ROSSITERS  
1954

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"THE Rossiters," which  
Teddington Theatre  
Club put on at York House  
on Thursday and Friday, is  
not such a good play as  
"Suspect," but it came over  
better because there was  
more variety.

I reviewed the play in  
Saturday's "Richmond and  
Twickenham Times." But I  
do want once more to com-  
pliment Joyce Hewitt on her  
performance as the para-  
lysed Elizabeth Rossiter.  
Jennifer Osgard was quite  
unlike her real self as the  
scheming sister-in-law  
Honor, and Anthony Eva  
turned in his customary  
accomplished performance as  
Elizabeth's weak husband.  
Dorothy Osgard did not have  
a very enviable part as the  
mother, but she rose to the  
occasion in her interview  
with Honor. It was indeed  
a fascinating situation con-  
sidering that in real life they  
are mother and daughter.

Harry Lock was not as  
successful with this produc-  
tion as he was with "Double  
Door," but he maintained  
the tension throughout and  
the actual murder could  
scarcely have been more  
exciting.

It was the first time that  
the new stage lighting at  
York House had been used.  
Although there was some  
little trouble on Thursday  
owing to the late arrival of  
the club's own electrician—  
he had been in Birmingham  
on business—it was most  
effectively used, especially in  
the murder scene. I am told  
that an untried youngster,  
Dennis Freind, took charge  
for the first half of the play.  
I congratulate him.

Teddington Theatre Club's  
next production will be  
"Under the Sycamore Tree,"  
on December 9th-10th.

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## Joyce Hewitt Made Light of A Difficult Role

RARELY has an  
amateur actress in  
this locality sustained  
such a difficult role so  
well as Joyce Hewitt did  
in "The Rossiters" for  
Teddington Theatre Club  
at York House on Thurs-  
day night.

One of her speeches, at  
the end of the play, must  
have lasted five minutes.  
Yet, so skilfully did she  
deliver it that the audience  
hung on every word. And  
she had to speak sitting in a  
wheel chair.

Kenneth Hyde's thriller is  
not an easy play for  
amateurs to perform. There  
are too many long speeches  
and I shudder to think what  
it might have been like in  
less accomplished hands.

As it was, I thought the  
producer, Harry Lock, might  
have broken up some of the  
speeches a little more and  
given greater attention to  
pauses. But I must admit  
that he had an exceedingly  
difficult job.

Joyce Hewitt played Eliza-  
beth Rossiter, paralysed as a  
result of a car crash. De-  
voted to her husband Peter,  
she is frightened of losing  
him to her unscrupulous  
sister-in-law, Honor.

### Hard and Brittle

When she learns that  
Honor is to bear her hus-  
band's child, she is deter-  
mined that this shall not be.

How she accomplishes her  
object leads to a dramatic  
scene of which both Joyce  
Hewitt and Jennifer Osgard,  
as Honor, made the most.

Jennifer gave a hard,  
brittle study of the selfish  
Honor. Anthony Eva dis-  
tinguished himself as the  
tormented Peter and Dorothy  
Osgard, after an unreward-  
ing first act, was very  
moving as his mother.

The first act presented the  
most formidable hurdle of  
all, for there was so much  
talk and so little action. I  
could not believe in Cliff  
Broad as a doctor. Neither  
was Joe Pereira too con-  
vincing as a specialist.

Jean Fraser might surely  
have shown a little more  
animation, especially as  
cheerfulness is mentioned as  
being part of her duty. Also,  
she had a dirty make-up,  
giving the effect of a smudge  
on the cheek.

Gail Milbourne, who  
played the maid, is a new-  
comer. She must learn to be  
more incisive in her speech.  
In the first, especially, it was  
difficult to catch all she said.

E.B.