



# My Cousin Rachel

by Daphne Du Maurier  
Adapted for the stage by Diana Morgan

## Company

<b>Rachel Ashley</b>	Emily Morris
<b>Philip Ashley</b>	Andrew Bayliss
<b>Nicholas Kendall</b>	John Fenner
<b>Louise Kendall</b>	Sophie Bostock
<b>Seecombe</b>	Ron Austin
<b>James</b>	Steven Laurie
<b>Director</b>	Wendy Anderson
<b>Set design</b>	David Ellis
<b>Stage manager</b>	Nicola Doidge
<b>Lighting and sound</b>	Loft Technical Team
<b>Wardrobe</b>	Margaret Shepherd
<b>Properties</b>	Angie Collins
<b>Set construction</b>	Loft Construction Team
<b>Press and publicity</b>	Fran Hubbard
<b>Front of House photographs</b>	Simon Cook
<b>Theatre technician</b>	Tim Elmore

Thanks to Carousel Costumes for costume hire

The action takes place at Barton Hall  
Time: the mid nineteenth century

## Synopsis of scenes

Act 1	Act 2
Scene 1 – A night in early September	Scene 1 – Three months later
Scene 2 – The next morning	Scene 2 – Afternoon the following day
Scene 3 – A few days later	Scene 3 – Afternoon a few days later
Scene 4 – Sunday afternoon	Scene 4 – Afternoon three weeks later
Scene 5 – Late afternoon the next day	Scene 5 – Afternoon two days later
Scene 6 – Christmas afternoon	

There will be one interval of 20 minutes.



**ZONE REVIEWS**

## First-class performances make this play an absorbing mystery

My Cousin Rachel by Daphne Du Maurier, at the Loft Theatre until January 27. Box office 426341.

**SCHEMING** murderess or tragic widow? With this well-paced and well-acted rendition of the Du Maurier tale the Loft cast kept us guessing until the bitter end, aided by some neat directorial touches.

Wealthy Cornish landowner Ambrose Ashley goes to Florence 'for his health' and meets and falls in love with his half-Italian cousin Rachel (Emily Morris). After their marriage, youthful heir Philip (Andrew Bayliss), arrives on a visit - only to discover Ambrose has suddenly died and Rachel has disappeared.

When Philip returns, Rachel unexpectedly contacts him, proposing she comes to see the home of which Ambrose had talked so much. The suspicious Philip is determined to hate the woman he thinks killed his boon companion and protector for the cash. But when she arrives she enchants everyone.

Well, not quite everyone. Sophie Bostock's excellent lovelorn Louise Kendall isn't so keen and her catty trades with Rachel provided a particular highlight of a strong Loft rendition.

The striking Morris, meanwhile, pitches the lead character just right, muddying the moral waters at every turn. Her Rachel clearly enjoys playing with Bayliss' hapless, naive Philip, has a definite cruel streak and is a "creature of impulse". But through Morris the ambiguity central to the play remains intact, with some lovely shifts in the balance. An excellent and absorbing performance.

Strong support came from John Fenner's Nicholas Kendall, shifting from flirtation to thunderous disdain between the two acts. Ron Austin's Seecombe, meanwhile, may not have produced the most authentic Cornish accent, but managed the butler's trick of saying nothing and a great deal with considerable style. Du Maurier is not my sort of thing at all, but this was enjoyable and a must for enthusiasts.

7/10  
**Tom Sales**



