



TEDDINGTON THEATRE CLUB PRESENTS AN AMATEUR PRODUCTION
BY SPECIAL ARRANGEMENT WITH SAMUEL FRENCH LTD

After Electra

By April De Angelis

Directed by Muriel Keech

Sun 4 Mar – Sat 10 Mar 2018

£1.50



Hampton Hill Theatre

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IMPORTANT INFORMATION

For reasons of safety, glassware must NOT be taken into any part of the auditorium.

Latecomers will be admitted at the first convenient moment provided that no interruption or distraction to the performers might be caused.

All gangways, passageways and stairways must be kept free from obstruction. Persons are not permitted to sit or stand in any gangway.

The taking of photographs and the making of sound and/or visual recordings in the auditorium are not permitted.

An infra-red hearing assistance system is available in the auditorium but not in the Coward Room. Personal systems with a T-switch will require an additional unit available in the foyer. 'In ear' headsets are also available.

Wheelchair positions are available in both stalls and the balcony. The Box Office Manager will be happy to discuss your requirements.

TTC Ltd, as managers of the theatre, reserves the right to refuse admission and to make alterations to the programme and cast without notice.

April De Angelis



Photograph
Andy Woods

April De Angelis is an acclaimed writer whose extensive theatre work includes *My Brilliant Friend*, a two part dramatization of Elena Ferrantes' epic family saga (Rose Theatre Kingston), *After Electra* (Theatre Royal Plymouth & Tricycle Theatre 2015), *Rune* (New Vic Theatre Stoke 2015), *Gastronauts* (Royal Court Upstairs, 2013), *Jumpy* (Royal Court 2011 & Duke of York's Theatre 2012, Melbourne and Sydney 2015), an adaptation of *Wuthering Heights* (Birmingham Rep, 2008), *A Laughing Matter* (Out of Joint at National Theatre, 2001), *A Warwickshire Testimony* (RSC, 1999), *The Positive Hour* (Out of Joint at Hampstead Theatre, 1997), *Playhouse Creatures* (revived at Chichester Festival Theatre in 2013) and *The Life and Times of Fanny Hill* (revived at the Bristol Old Vic, 2015). Her new adaptation of *Frankenstein* opens at the Royal Exchange, Manchester in Spring 2018. She is currently under commission to the Royal & Derngate Theatre, Northampton.

April has also written the libretto for *Flight* music by Jonathan Dove, for Glyndebourne Opera, *The Silent Twin* libretto, which was set to music by Errollyn Wallen, Almeida Theatre, 2007 and *The Day After* at the ENO, 2017.

April's work for radio includes an adaptation of *Life in the Tomb* for BBC Radio 3 in 2014, a serialisation of *Peyton Place*, *Visitants* for BBC Radio 4, and *The Outlander* for Radio 5, which won the Writer's Guild Award in 1992.

TV work includes a BFI / Channel 4 commission, *Aristophanes*.

Director's Notes

This is my third opportunity to direct a play by April De Angelis. The first was the two-hander *Ironmistress*, set in the 1840s and showing the relationship between a mother and daughter. The second was *Playhouse Creatures*, set in 1663 and showing the struggles of the first women allowed to appear on the English stage. I was drawn to both these plays by their treatment of women's lives, and, not least, by the wonderful parts for women they provided.

The appeal of *After Electra* was a little different. The parts, for everyone, are still wonderful. But what also drew me was the portrayal of a particular time of life: people in their middle age and older trying to manage often conflicting relationships with friends, parents, spouses and siblings. As in all plays by April De Angelis, the words are witty, but the humour is dark and sometimes uncomfortable, and the relationships are often painful. I hope you will laugh, and wince, with Virgie and the rest.

Electra's Story

Electra, Orestes and Iphigenia were the children of King Agamemnon of Mycenae and his wife Clytemnestra. When Agamemnon was sailing to Troy to bring back Helen, wife of his brother Menelaus, his ships were becalmed because he had annoyed the goddess Artemis. He sent for Iphigenia, ostensibly for her to be married, and sacrificed her to the gods to gain a favourable wind.

Ten years later, when Agamemnon returned from Troy, he was murdered by his wife to avenge her daughter's death.

Electra then encouraged Orestes to murder their mother in revenge. Orestes was pursued by the Furies for the murder, and eventually tried and acquitted by a court of the gods, ending the curse of the House of Atreus. *The Oresteia* is the name given to a trilogy of plays by the Greek dramatist Aeschylus which tells their story. He does not record Electra's fate after the murder.

African Drum courtesy of Ashanti Akim Community Organisation
(AACO) Ghana (www.aaco.org.uk)

Special thanks to Rosemary Hodi for the loan of the small drum and to
Gordon Edwards for drumming tuition.

Special thanks to the Geranium shop, Hampton Hill, for loan of the sofa

Special thanks to Partica Party Shop, Kingston, for the "cigarettes"

**Please Note - there is some strong language used in
this production**

CAST

in order of appearance

Virgie	Fran Billington
Haydn	Helen Geldert
Tom	David Robins
Sonia	Helena Koska
Shirley	Michelle Hood
Orin	Jeremy Gill
Roy	Loz Keal
Miranda	Theodora Ebeling

CREW

Director	Muriel Keech
Set Design and Construction	Alice Metcalf
Stage Manager	Mart Stonelake
Lighting Designer	Nick Osorio
Sound Designer	John Pyle
Projection	Aaron Lobo
Wardrobe	Vanessa Cole
Props	Alice Metcalf
Production Assistant	Mair Graham
Virgie's paintings created by	Alice Billington
	Fran Billington
	Alice Metcalf
Set Construction	Jack Tidball
Rehearsal Prompt	Jenny Hobson
Photography	Tom Shore
	Mart Stonelake
Social Media Link	Michael Bishop
BAT Link	Mike Elgey
Artistic Link	Stuart Turnbull

CAST BIOGRAPHIES



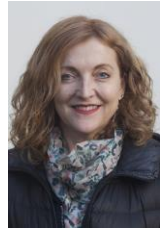
Virgie

Fran Billington

This is Fran's first show with TTC, although she is a long-standing member of RSS and Q2 Players. She is not, however, unfamiliar with the venue as audience, and having performed here with Nonsuch History and Dance on the main stage, in *The Lady's Not for Burning* with Q2 and, more recently, as one of OHADS' *Talking Heads*.

Helen Geldert

Helen joined TTC in 2010 when she discovered that she had moved into a house opposite a theatre! Helen has acted for TTC in *Under Milk Wood* (Polly Garter), *Sleeping Beauty* (Queenie), *Dinner* (Wynne), *'Allo 'Allo* (Mimi) and *Present Laughter* (Daphne). Other appearances at this theatre have included *Talking Heads* (Bed Among the Lentils), *A Little Night Music* (Mrs. Nordstrum), *God of Carnage*, *Dead Guilty Rehearsal for Murder* (Monica) and *A Woman of No Importance* (Rachel). Helen has played Fran's daughter before in *The Chalk Garden* at the Mary Wallace Theatre. Other appearances at MWT include *We Are Three Sisters* (Charlotte Bronte) and *Regina Monologues* (Cathy).



Haydn



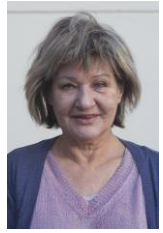
Tom

David Robins

David Robins is a newcomer to Teddington Theatre Club. His most recent theatrical experience has been in cameo roles with Richmond Shakespeare Society - Sir Stephen Scroop in *Richard II* and the Old Gentleman in *The Railway Children*. He is excited to join the talented cast of *After Electra*.

Helena Koska

This is Helena Koska's first appearance at TTC - she has also been involved in productions at the Mary Wallace Theatre, acting or working behind the scenes. Previously, she had acting roles in a few productions on the fringe and also took part in directing others, including a very curious play about a microwave... Her one-act play, *The Box Office*, was part of a one-act festival at The Lost Theatre in Fulham.



Sonia



Shirley

Michelle Hood

Michelle has been a member of TTC for over 20 years. She is active both as a director (*Private Lives*, *The Lion*, *The Witch and the Wardrobe*, *Oh What A Lovely War*, *Wizard of Oz*, *After Mrs Rochester*, *We Happy Few*, *The Secret Garden* and *Kindertransport* to name a few) and as an actor (*Voyage Round My Father*, *Albert Nobbs*, *The Seal Wife*, *Women of Troy*, *The Chalk Garden*, *Hay Fever*, *Peter Pan* and *Disney's Beauty & the Beast*). Michelle trained at the Guilford School of Drama and worked as a professional actress for many years. She now runs her own stage school, based in Claygate, Surrey and is a past Artistic Director at TTC.

Jeremy Gill

Jeremy Gill has been acting since 2006. He likes to tackle a variety of parts and this part is certainly one of them. Second time in a row in the Coward Studio, as he was previously involved in *Under Milk Wood* for TTC in September 2017.



Orin



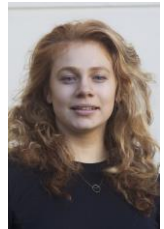
Roy

Loz Keal

After mainly appearing in musicals with BROS, this is Loz's first role in a play since leaving school. More recently he has written five pantomimes, three of which have been performed by TTC, the last being nominated for best Musical Production at the Swan Awards. He is proud to be a finalist in the Arts Richmond New Writing Festival and his short play *Tia and the Falcon* will be performed and judged at the Orange Tree Theatre in Richmond next Sunday week.

Theodora Ebeling

Theodora Ebeling is an actor, director, producer, and writer from Australia. Back home, she's produced and co-written festival pieces for the Anywhere, Playground and Short and Sweet festivals, including the fastest sold out play in 2016. She's played leading characters in *Oliver! The Musical*, *West Ended*, *Ghost Stories*, *Oedipus Rex*, *Love and Money*, and her own short film *The Other*. She has also directed Lucy Kirkwood's *That Face* and her own *Every Time The Sun Comes Up*, in which she played Veronica. This is her first performance in London.



Miranda

The action takes place in Virgie's cottage/bungalow on the Essex coast, opening on a Sunday in present time.

Scene 1	late morning
Scene 2, 3, 4	after lunch
Scene 5	October
Scene 6	April, late morning
Scene 7	late April, early evening

There will be a 20-minute interval between scenes 4 and 5

CREW BIOGRAPHIES

Muriel Keech (Director)

This is Muriel's first production for TTC, but she has been involved in local drama groups for many years. Her last appearance on stage was in *All's Well That Ends Well*, and her last directorial outing was *The Chalk Garden*, both for Richmond Shakespeare Society. This is the third play by April de Angelis she has directed, the others being *Ironmistress* and *Playhouse Creatures*.

Alice Metcalf (Set Design and Construction)

In the last year, Alice has rarely been seen outside of Hampton Hill Theatre having worked on back to back shows since *The End of the Affair* (TTC) in September 2016 for a variety of different companies. During this time Alice has worked in stage management, set, lighting, sound, projection - you name it, she's probably done it. Alice has greatly enjoyed assisting with set builds and paints and is excited to be taking the lead for the first time on this show.

Mart Stonelake (Stage Manager)

A long-time member of TTC, Martin has played many parts. Design, stage managing, making exotic props, even the occasional acting role. His most recent design was for *Jerusalem* last May, for which he and his team won the Richmond Arts Swan Award for Best Overall Design and Stage Presentation. Other interests are movies, classical and rock music, and making and flying model aircraft.

Nick Osorio (Lighting Design)

Nick has been involved with TTC for over 30 years. Credits include *Uncle Uncle* at Questors, *Amadeus*, *Kvetch* and *Lend me a Tenor* at Hampton Court Theatre, *Kindertransport* at The Barn, Molesey, *Death and the Maiden* and *School for Scandal* at the Vera Fletcher Hall and *Secret Rapture* and *A Piece of My Mind* in the Hampton Hill Theatre main house. More recently, he is only working in the Studio - *Not about Heroes*, *Peggy for You* and *Stevie* and the Jimmy Chinn double bill, *From Here to the Library* and *Too Long an Autumn*.

John Pyle (Sound Design)

John is a member of several local groups, singing/acting and designing/operating sound for shows. He has played most tenor/baritone leads in the G&S repertoire – most recently a couple of years ago as Captain Corcoran in *HMS Pinafore*, nominated for a Swan Award. He loves creating sound effects for plays anywhere in SW London and hopes you love the production.

Aaron Lobo (Projection)

Aaron studies drama and media at Esher CofE High School. *A View from the Bridge* is Aaron's fifth production at TTC. Previously he has worked as the sound engineer at *Circus of the Streets* and he has also worked on stage and on TV as an actor for English National Opera and the BBC. Currently he is the sound and light operator for a local stage school and is a programmer for the WHY? festival at the Southbank Centre.

Vanessa Cole (Wardrobe)

Vanessa assisted previously with costumes for TTC productions *Under Milk Wood*, *Still Life & Red Peppers* and *The Wind in the Willows*.

Mair Graham (Production Assistant)

Mair has directed eight shows for Teddington Theatre Club at HHT including two in the round, *Ring Round the Moon* and *Charley's Aunt*. She has also directed for Richmond Shakespeare Society at the Mary Wallace Theatre – productions include *The Seagull*, *See How They Run* and *Little Gem*.

Jack Tidball (Set Construction)

Jack has been in and round Hampton Hill Theatre for over nine years now. Working with such companies as YAT, TTC, BROS, HLOC and a whole host of other acronyms. Set building, stage management, lighting, sound, the occasional roaming flamingo; he's been it all. Jack has done his time on stage too, but that was another life. Most recently, he's been working on *Little Shop of Horrors* (HLOC), *Big: The Musical* (YAT), *Made in Dagenham* (BROS) and *A View from the Bridge* (TTC).

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Teddington Theatre Club acknowledges with grateful thanks the practical and financial support given by local residents, businesses and community groups.



Teddington Theatre Club is affiliated to the Little Theatre Guild of Great Britain and to Arts Richmond. This production is entered for the Arts Richmond Swan Awards for Drama and Musicals.

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Coward Studio



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Postal bookings are accepted on publication of the booking form.

Telephone enquires open two weeks before each production.

Call: 0845 838 7529 (10am-8pm)

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Teddington Theatre Club is a Club Theatre open to members and their guests. Each month, details of forthcoming productions are mailed to each member together with Theatre, our club magazine and newsletter.

All are encouraged to help with Front of House, Bar and Marketing activities of the Club and Theatre. To find out more please visit our website

www.teddingtontheatreclub.org.uk or call our Membership Secretary on 020 8287 2663 or complete one of the forms you can find in the Foyer.