

A close-up photograph of a person's neck and shoulder area. They are wearing a white dress shirt and a dark, striped necktie. A prominent, circular red lipstick stain is visible on the white fabric of the shirt's collar. The background is a solid light blue color.

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

Alfie

By Bill Naughton

Directed by Asha Gill

Sun 1 Mar – Sat 7 Mar 2015

£1.50



Hampton Hill Playhouse

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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 induction loop system is installed in the Main Auditorium to assist those who use hearing aids with the relevant settings.

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 Playhouse, reserves the right to refuse admission and to make alterations to the programme and cast without notice.

Creating Alfie...

We spent many times in rehearsal discussing whether the character of Alfie was 'good' or 'bad'. Unfortunately for the most part we concluded on the latter, but when you sit and read the play (or watch the film, if you're so inclined) I believe you come away feeling that he's just a regular chap, pitying him even. It speaks to the peculiarities of human nature; people aren't really good or bad, or any such stereotypes. We are all a mixture of the two, with many other complex emotions mixed in. But how to bring all that out on stage when Bill Naughton seems almost to go out of his way to make you dislike this character? This was one of the challenges we all faced in creating 'Alfie'; how to depict so many different traits, when everything on the page seemed to suggest a stereotypical misogynist. The few times we even see Alfie come to a beautiful conclusion, it's always based on a negative assumption of women. Do two negatives really equal a positive?

***""For though she might be ugly as sin
sumink quite beautiful can come outa her.""***

Apart from (hopefully) being an entertaining play to watch, there is a clear underlying theme of gender and even gender stereotyping. I feel it's too easy to write Alfie off as a chauvinist, and maybe some of his women as promiscuous, or dopey, although there are a few characters whom I encouraged the actors portraying them to live up to the stereotype. I wonder if you can spot which ones they are...? But whether it's a man who's been hurt before treating the newest girl with contempt for the sins of the women before her, or the faithful wife who slips up, just once... The lovelorn fellow who can't eat or sleep without her beside him. These are still real situations, which we can all identify ourselves in.

It was jokingly suggested to me during pre-production that I ought to cast Alfie as a woman, and all the women, men. An intriguing idea, which, had we entertained, may have required a change of era (a necessity perhaps?). However, there are certain things women can do, which men cannot... biologically speaking. And I wanted to keep the era prevalent. Attitudes towards gender were changing around this time, and I do believe it would be impossible for us to empathise or feel quite so much pity for an 'Alfie' of the noughties (although, you might be reminded of someone as you watch it!). Or a female Alfie in the sixties.

Speaking of shifting gender roles, I wonder how much of what you see would have been different if this play had been directed by a man? For a woman's view of a man's view of women would certainly be different to a man's view of a man's view of women. But I was eager not to fall into the trap of painting him as a one dimensional man, when there is a lost, lonely, complex character in there, whose experiences are shaping his future, as it does to us all.

""It makes you understand how a woman must feel.""

A conclusion we came to early on in the rehearsal process was how cyclical the play is. Long after it's finished you believe it may be continuing. And you can understand the whole process happening to him throughout, rather than a regular play where there is an arc of occurrences, which changes the character by the end (although this may be your first impression). I firmly believe that rather than the character changing, and becoming 'good', it is rather us that goes through the change and we come out only understanding him better.

And shouldn't that be a lesson for us all? Rather than wishing people be different, it is only our understanding of them that should alter. Of course, if you watch our play and believe that Alfie is simply a good or bad guy, or come out wanting to believe he has changed, I might be so bold as to say that speaks to *your* human nature.

The cast and crew of Alfie would like to wish a hearty get well soon to the marvelous Susan Taylor-Gerlach who tried to persevere with playing Ruby with a broken leg and a broken wrist, until her doctor expressly forbade her from doing the show. Never again will any of us utter the phrase 'break a leg!'



Asha Gill

CAST & CREW

Alfie
Siddie / Ny / Lily C
Gilda
Humphrey / Mr. Smith
Woman Doctor / Flo
Harry C
Joe / Lofty
Ruby
Carla
Perc
Sharpey
Annie

Director/Producer

Stage Manager

Assistant Stage Managers

Composer

Sound Designer / Operator

Lighting Designer

Lighting Operator

Costume Designer

Set Construction

Photography

Tom Shore
Dionne King
Sinéad Gallagher
Neelaksh Sadhoo
Mandy Stenhouse
Andrew Shufflebotham
Matt O'Toole
Ashleigh Duke
Trine Taraldsvik
Felix Clutson
Sam Hope-Evans
Sarah Collins-Walters
Asha Gill
Vicky Horder
Rachael Bodin
Mart Stonelake
Jacqui Withall
Joe Olney
David Gudge
Paul Burgess
Ollie Allenby
Tom Wright
Jack Tidball
Rachel Burnham

The Bar is open after the show

The foyer bar remains open after the show and is well used by cast, crew and members. We extend a very warm welcome to everyone who has been to see the performance - it is an ideal opportunity to meet the actors you have seen performing, find out more about our theatre and our club or simply relax over a drink.



Please
Turn off Your
Mobile Phones

Please don't spoil the performance

We respectfully request all members of the audience to make sure that mobile phones are switched off during the performance.

Thank you.

Cast Biographies



Tom Shore

This is Tom's first show with TTC and he says it has been an honour to work with such a fine and funny acting troupe, and to be cast as Naughton's swaggering man about town. He recently appeared in Richmond Shakespeare Society's *Monstrous Regiment*. In actual life, he is a secondary school English and Drama teacher.



Dionne King

This is the first TTC production that Dionne King has been involved in. However, she has worked with the Rose Players for the past three years appearing in *The Crucible*, *Tess of the D'Urbervilles* and, most recently, *Much Ado About Nothing*. Rehearsals for *Alfie* have been great fun and she is really looking forward to the performances.



Sinéad Gallagher

Sinéad is very excited to have joined the cast of *Alfie*. As a primary school teacher, Sinéad was initially introduced to Hampton Hill Playhouse following the discovery that a number of the children she teaches were performing in a play. Seeing the dedication and enthusiasm these children had to attend rehearsals inspired her to audition for an upcoming part in a play at the same venue. She would like to thank director Asha Gill for allowing her this wonderful opportunity to make her acting debut. Sinéad is excited about further roles and has really enjoyed working on this play.



Neelaksh Sadhoo

After Richmond Shakespeare Society disbanded the *Monstrous Regiment* (2014), Neelaksh looked back at his recent stage appearances and perceived a downward trajectory — from thrice-valiant ladies-man Cassio in *Othello*, to reject-in-love Lord Dumain in *Love's Labour's Lost*, to Igor, a deformed humanoid scavenger of body parts. Swiftly he marched back to TTC, recalling there an ascendant journey beginning in *The Old Country* (2011) and culminating in an interview with God in *The Boy on the Swing* (2012). He's enjoyed *Alfie* rehearsals, and looks forward to Round 2 in the Coward Studio.

Cast Biographies



Mandy Stenhouse

Mandy has been a member of TTC for about 26 years and has played a wide variety of roles in both straight and musical theatre. She also belongs to a number of other local societies. Roles include Kate (*Kiss Me Kate*), Electra (*Gypsy*), The Bakers Wife (*Into The Woods* - Swan Nomination), Hannah (*Chorus of Disapproval* - Swan Award), Liz Essendine (*Present Laughter*), 17 characters and at least 8 accents (*The Anastasia File*), Matron (*Be My Baby* - Best Play Swan Award) and Moxy (*Relative Values* - Swan Nomination). She also appeared in TTCs award winning production *Festen*, and in the same year *Mr Cinders*, which won best musical for BROS. It may interest some to note that her roles in Studio productions are propelling her through the medical profession, she has played a nurse, a matron and now is looking forward to her role as The Doctor in *Alfie*!



Andrew Shufflebotham

Andrew is a member of the Rose Players and, having recently played Don John in a Rose Theatre production of *Much Ado About Nothing*, both at the Rose Theatre, Kingston and at the Wisley Arts Festival, he is thrilled to be making his Teddington Theatre Club debut in *Alfie*.



Matt O'Toole

Matt has only recently taken up acting after taking a course at the City Academy. This will be his third (and fourth) role in the past 12 months, having previously performed as Mr Frankland in the well-reviewed *My Boy Jack* and as Sgt Jackrum in RSS's production of *Monstrous Regiment*. He's looking forward to taking on his roles in *Alfie* as they offer him some new challenges. He also frequently writes his own jokes and sketches and considers himself an amateur comedian and yes, before you ask, he's 6'5". That's tall, isn't it?



Ashleigh Duke

Ashleigh is currently studying at St Mary's College in Twickenham, and stepped into the role a mere two days before the first performance. (Please forgive her script in hand!) She is both excited and terrified to have been thrown in at the deep end.

Cast Biographies



Trine Taraldsvik

Trine has been a member of TTC for over 10 years, both on stage and backstage. Her acting roles have mainly covered housemaids and a fair share of mythical creatures, most recently as the Spirit of Spring in last year's Snow Queen. In recent years Trine has been wearing her "set-designer hat" for The Linden Tree and the recent production of Equus. Trine has stepped into Alfie with two days to go...you can't say she doesn't love a challenge!



Felix Clutson

Felix is a young lad who hails from Reading, and is thoroughly enjoying watching his good mate Tom kicking off and chasing skirt as if his life depends on it on a daily basis. He was recently in the production of *Monstrous Regiment* with Richmond Shakespeare Society, and having been gagged, beaten up and poisoned, is relieved that this one just involves having a swift ale. Past theatre activities involve *Into the Woods* and *The History Boys*, squeezed in between pints and managing kick off times.



Sam Hope-Evans

Alfie is Sam's second appearance on stage with Teddington Theatre Club. Previous roles include Guardsman Doyle in TTC's *My Boy Jack* and Edgar in Network Theatre's *King Lear*. Sam's actor training began with evening classes at Richmond Drama School and continued with short term courses at RADA and LAMDA. Sam is looking forward to getting back on the old 'greengage' and 'aving a 'giraffe' with the cast and crew of *Alfie*!



Sarah Collins-Walters

Sarah last appeared at Hampton Hill Playhouse in YAT's production of *Into The Woods* where she played the role of Milky White. Previously, Sarah performed as Mary Tilford in *The Children's Hour* as part of TTC. For this role she won The Arts Richmond Swan Award for Best Young Female Performer. Sarah is excited to be back again performing with TTC!

Crew Biographies

Asha Gill

Asha has directed many times in the Coward Studio with YAT, having joined in November 2003, and performing in 22 shows with them. She was the assistant director for *Tons of Money* (2013) with TTC and had a brief cameo in *Calendar Girls* (2012). Although she enjoys performing, since graduating in English and Physical Theatre at St Mary's College University in 2009, she has preferred to direct. As you might imagine, she was also involved in *Monstrous Regiment* with RSS, where she knew she wouldn't need to look far for a talented bunch of actors. She has worked at Richmond Theatre for seven years.

Vicky Horder

Vicky has been stage managing with TTC since 2004. Recent productions she has been back stage on include *Arcadia*, *La Cage Aux Folles* (BROS), *The Children's Hour*, *The Rise and Fall of Little Voice* and *The Snow Queen*. This is the first studio production she has been involved in for a while and is looking forward to the different challenges this brings to the world of a Stage Manager!

Paul Burgess

Paul Burgess works as a Deputy Technical Manager at Richmond Theatre and has been interested in theatre since he appeared in *Oliver!* in the West End as a child. His technical interests were sparked at 15 while at school. Although he has never studied lighting design, he has picked up everything he knows on the job. Paul welcomes the challenge of lighting the Coward Studio!

Joe Olney

Joe has been playing guitar for 17 years, and works as a freelance guitar teacher in the area. He enjoys composing music and has composed for several YAT shows in the past, including *Doctor Faustus* (2013), *The Rover* (2012), *Lost and Found* (2011), *Find Me* (2011) and *Mixed Doubles* (2010). He has played live on stage in *The Rover* (2012), *Return to the Forbidden Planet* (2011) and *Spring Awakening* (2012). He is enjoying composing and sourcing jazz and sixties rock 'n' roll for *Alfie*.

Ollie Allenby

Ollie is 22 and works at Richmond Theatre as a technician. His interest in theatre started at Solihull 6th Form College, where he studied Theatre Studies. He has staged managed *The Butterfly Wheels* theatre company, and decided to become a technician from there. He is looking forward to working with Paul and Asha on *Alfie*.

Tom Wright

This is the seventh show Tom has worked on costume for, though a first with TTC, which is pretty good going given that he can't even sew. When he's not improvising his way through costuming, Tom is usually involved backstage in some capacity, and was most recently director on *Bad Faith* for Youth Action Theatre's Winter Festival - a show set among celebrities in 1969. It's been a fun exercise getting to know the less glamorous side of the decade for this show.

David Gudge

David is working on sound for this show. It will be David's first show with TTC, although he has been a member of YAT for the last six years, taking part in as many shows as he could fit in, and he has been around TTC and Hampton Hill Playhouse for even longer. He's very excited to be a part of the show and believes that it will be great experience.

Special Thanks

First and foremost I would like to thank my splendid cast for putting up with my mad insistences of ignoring the italics in the scripts, forcing them to create a back story and for always answering their questions about character with "...you tell me". And for all their hard work and commitment!

I also heartily thank my glorious crew for their support and know how. Without them it would have been a dark, stark and quiet evening for you all; Paul and Ollie, who were dragged here from my workplace; Vicky Horder and her small army of ASMs for their calm and organised manner which makes Stage Management look much easier than it is; Rachel Burnham for her gorgeous photos. And my friends from my YAT days: David Gudge, Jack Tidball, Lizzie Lattimore and Sarah Dowd. A very big thank you to Rowan D'Albert! My talented costume designer Tom Wright and our social media link Stephanie Mott.

I must praise my artistic and BAT link, Mike Elgey and Joolz Connery, who gave me answers to some stupid questions. My mother who provided me with her medical knowledge from the era, let me steal things from her house to use on stage and who always insisted that I ate before going to rehearsals (invaluable advice, for anyone).

I am also very grateful to my lovely boyfriend Joe Olney, who wrote and sourced much of the music, and put up with my demented rambles about gender.

I would like to especially thank the TTC president Tony Eva, for his support, generosity (the use of *a lot* of his furniture) and his friendship.

And finally to you, for reading this far, and coming to our play.

Teddington Theatre Club Ltd

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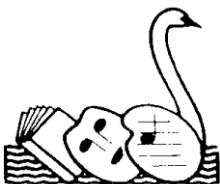
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Teddington Theatre Club acknowledges with grateful thanks the practical and financial support given by local residents, businesses and community groups.



Teddington Theatre Club is affiliated to the Little Theatre Guild of Great Britain and to **artsrichmond**.

This production is entered for the **artsrichmond** Swan Awards for Drama and Musicals.

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Auditorium



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www.teddingtontheatreclub.org.uk

Teddington Theatre Club is a Club Theatre open to members and their guests. It is easy to join as an audience member, or as a full performing and technical member.

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 the Front of House, Bar and Marketing activities of the Club and Playhouse. To find out more please visit our website www.teddingtontheatreclub.org.uk, call our Membership Secretary on 020 8287 2663 or complete one of the forms you will find in the Foyer.