



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

Billy Liar

By Keith Waterhouse and Willis Hall

Directed by Sally Halsey

Sun 8 May – Sat 14 May 2016

£1.50



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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.

The Real Billy Liar...

Keith Waterhouse (6 February 1929 – 4 September 2009) is considered by many to have been one of our great literary artists. His best known work was his very first novel *Billy Liar*, about a clerk in a funeral parlour who indulges in endless absurd fantasies. In 2011, his family discovered a memoir that Keith wrote when he was 22 and which shows how closely the character mirrored his own life...



“When I was ten, my favourite daydream was to imagine myself plonked in a comfortable armchair in front of a fire that never needed any coal putting on. Everything I wanted was in reach. The chair had arms like tables instead of arms. On one was a lot of chocolate whirls, marzipan teacakes, mint imperials, Palm toffee, pieces of Swiss roll, Christmas cake, chocolate logs and nut cake; and on the other, bottles of lemonade, orangeade, Tizer and dandelion-and-burdock. Sometimes I’d dream of having a whole nut cake all to myself — and I always told myself that when I could afford it, I’d buy one costing one and nine. I did, and threw half of it away, and I’ve never bought one since.

Later on, I’d dream of a little world, an island somewhere, inhabited only by boys and girls. I was the boss of it, and I wore a high hat like a bearskin but more complicated, and I had a lot of decorations and was held in high esteem. And later on still, it was a bigger world, probably the size of Lancashire, inhabited only by young people. I was the President, also the editor of the newspaper, also the Prime Minister, also a lot more. When the war started, we had to help out: 7,000 of us marched to war and only four of us returned. In the victory parade, we four — one of us in a Bath chair, me with my arm in a sling — limped by with our flag at half-mast, and people took off their hats to us and stood in silence.

“At 17, I joined the Young Conservatives, attending four or five times and never paying any subscription. It was wonderful to saunter into the Conservative Club, being condescending to the porter and wondering if he thought I was rich. I got the same feeling I had as a child when I’d put on a limp to make people think I had a wooden leg.

Then along came the Flannel Dance. ... I hadn’t the faintest idea what a Flannel Dance was, but I knew that it was something superior to a dinner dance ... ‘leave the monkey suits in the wardrobe - wear what you’ve got on.’ I was being asked to be informal. And by specially asking me to be informal, it was automatically assumed that I spent most of my time being formal. It was thought I had evening dress. It was thought I went to cricket dances and tennis clubs. I was enormously proud and from that day forward I was a changed man. Pronouncing aitches was no longer good enough. I had to have a good address and good family and good clothes and a good school.

I dropped the ‘Estate’ from my address on Halton Moor Estate, so that ‘Halton Moor’ sounded like heather and foxhounds rather than a housing estate. I raised my greengrocer father from the dead, made him captain of a destroyer cruising, somewhat unaccountably, in the English Channel, and killed him off again with glory. I began to read Punch. Instead of being terrifically proud of having won a scholarship to the Leeds College of Commerce, I spoke airily about taking a business course, dropping mention of scholarships altogether.

Years later, however, I realised there wasn't much future for me as a gilded aristocrat and so I became poor and the Flannel Dance era came to an abrupt end. Not only did I restore the Estate after Halton Moor, but I inserted the word 'Housing' between Moor and Estate so that no one should be in any doubt about my background. Then I knocked up father again, giving him a barrow for his fruit instead of a lorry and making him bankrupt, leaving a house with orange boxes for furniture behind him when he died as a result of under-nourishment. I denied my secondary school education, pushed my school-leaving age back to 14 and claimed to have worked in a string factory, cobbler's shop, coffin-makers, and as a garage hand, rent collector, newspaper boy and ice-cream vendor.

I want to be the Prime Minister, and I stand in front of a mirror and make expressions that will move the public to various emotions. And I imagine my dramatic rise to power, becoming virtual dictator, yelling abuse at my enemies but slipping shillings to children on the sly. The Observer runs a profile on me, and I move people to hysteria, like Hitler did. And I get shot, and I die, and they're sorry. I've thought of running the country as a limited company, with a board of directors instead of a parliament, and I've thought of starting a whelk stall at Knaresborough. I've thought of spending a holiday as a minstrel and then writing a book about it, and I've thought of running a mail-order business. I've thought of 101 things and I've displaced them with 100 more."



Extracts from “How To Live To Be 22” by Keith Waterhouse, published by British Library Publishing, ISBN 9780712309691

Billy Liar was first published as a novel in 1959. It was adapted into a play that was first presented at the Cambridge Theatre, London, on 13th September 1960. The film was released in 1963 and the TV series (27 episodes) was launched in 1973.

	Play (1960)	Film (1963)	TV Series (1973)
Written by	Keith Waterhouse and Willis Hall		
Directed by	Lindsay Anderson	John Schlesinger	Stuart Allen
Florence Boothroyd	Ethel Griffies	Ethel Griffies	May Warden
Geoffrey Fisher	George A Cooper	Wilfred Pickles	George A Cooper
Alice Fisher	Mona Washbourne	Mona Washbourne	Pamela Vezey
Billy Fisher	Albert Finney	Tom Courtney	Jeff Rawles
Arthur Crabtree	Trevor Bannister	Rodney Bewes	-
Barbara	Ann Beach	Helen Fraser	Sally Watts
Rita	Juliet Cooke	Gwendolene Watts	-
Liz	Jennifer Jayne	Julie Christie	-

Note From The Director

This has been a great production to work on for TTC. I've been very privileged to direct some wonderful newcomers to the club – Steffan, Zoë, Andy, Alice and Emily from other local clubs and Liam and Lucy who have both come through from YAT. All of them very talented and a pleasure to work with – I hope they will continue to grace our stage in many more productions. It's also been a pleasure to work with Sue – a wonderful talent who I've been itching to cast into one of my productions for many years. My back stage crew have also given me the opportunity to work with some very creative new members in the shape of Fiona, Zoë and Ben. Their contributions and enthusiasm have been very welcome and refreshing. All of this new enthusiasm has of course been very much supported by my stalwart team of Sally, Nick, Gary and Laurie – all of whom know me well enough by now so will, hopefully, understand how much I value and appreciate their support. And finally, a big thank-you to Rebecca, Megan, and Hannah, our fabulous ASM team. Rebecca has been a complete star by stepping in to give us extra help at the last minute, and Megan and Hannah are working towards their Duke of Edinburgh Awards - we wish them every success.



Directing credits: RUTAC Swan 'Best Play' award winners *One Flew Over the Cuckoo's Nest*, *Festen* and *The Odd Couple* (female version). Plus (amongst others): *The Graduate*, *Jeffrey Bernard is Unwell*, *Barefoot in The Park*, *Steel Magnolias*, *The Talented Mr Ripley*, *Stags and Hens*, *Albert Make Us Laugh*, *Snow White*, *The Railway Children*, *Rebecca*, *Kindertransport*, *Look Back In Anger*, *Cabaret*, and *Educating Rita*. When not directing plays, Sally can be found building a new office in Sutton, operating a taxi service for her two daughters, or trekking up to North London to watch her favourite (red and white) football team.

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

In order of appearance

Florence Boothroyd	Sue Viney
Geoffrey Fisher	Andy Hewitt
Alice Fisher	Zoë Arden
Billy Fisher	Steffan Evans
Arthur Crabtree	Liam Hurley
Barbara	Lucy Hanneghan
Rita	Emily Winsor
Liz	Alice Leake

The play is set in Stradhoughton, an industrial town in
the north of England, on Saturday 14th July 1962

Act I

Saturday morning

Interval – 5 minutes

*Audience members are requested to please remain in the
auditorium*

Act II

Afternoon of the same day

Interval – 20 minutes

Refreshments available from the Foyer

Act III

Later the same evening

Creative Team

Director	Sally Halsey
Production Assistant	Zoë Thomas-Webb
Set Design/Construction	Fiona Auty
Stage Manager	Ben Smith
Assisted by	Megan Thomas, Hannah Wilkinson, Rebecca Tarry
Lighting Design	Gary Stevenson
Lighting Operation	Gary Stevenson, Mike Elgey
Sound	Nick Eliot
Wardrobe	Sally Cadle
Props	Laurie Coombs
Assisted by	Heather Morgan
Photographer	Ben Smith
Programme	Stephanie Mott
Box Office	Roberta Cole

Acknowledgements

Juliet Corbett – thanks for the loan of your lovely Chinese patterned rug – Mrs Fisher was very pleased!

TTC Volunteers providing Front of House Management and Bar Staff – thank you for your support, dedication and loyalty

Cast Biographies



Alice Leake

After studying politics at Newcastle University, where Alice was captain of the Boat Club, she became injured following a move south, and had to hang up her oars. Feeling at a bit of a loose end, she decided to audition for and then undertake a year's acting training at Arts Educational Schools London from 2010-2011, but on completion decided not to pursue it. Since then, she has stayed creative in her spare time, dancing in the 2012 Olympic Opening Ceremony and undertaking scenic art work for theatre. This year she rekindled her love for acting and when she is not in rehearsals for Billy, can be found performing in the immersive theatre experience *You Me Bum Bum Train* in the West End.



Andy Hewitt

Andy is making his debut performance for TTC. Previous roles, for less prestigious companies, include Bassanio in *The Merchant of Venice*, Palamon in *The Two Noble Kinsmen* and Graham in Alan Bennett's *A Chip in the Sugar*. Other highlights have included *What the Butler Saw*, *Road, The Happiest Days of Your Life*, *A Ring Around the Moon*, *Lord Arthur Savile's Crime*, *It Runs in the Family* and *King Lear*. Originally from Yorkshire, Andy is appearing in *Billy Liar* in order to promote God's Own Country to the rest of the world. When not in the theatre Andy will be found on the sports field coaching whatever sport his two children have decided to take up that week, whether he knows anything about it or not!



Emily Winsor

Billy Liar is Emily's debut at TTC, and she is very excited about working with old and new members of the club. She studies drama, theatre and performance at the University of Roehampton. When not shouting at Billy or Barbara, she likes to involve herself in as many university productions as possible and also ride horses (not at the same time though).



Liam Hurley

Liam was a member of the Student Group at The Questors Theatre in which he played Sholto in *The Young Idea* and various roles in *Fear and Misery of the Third Reich*. He was also a member of the RADA Youth Company (2011-2012) and played Macbeth. He has also performed in a number of musicals including *Oliver!*, *Guys and Dolls*, *The Pajama Game*, *Grease* and *Into The Woods* in which he played Jack. He played Parolles in *All's Well That Ends Well* with Youth Action Theatre at the Edinburgh Fringe Festival. Most recently he played Gobbel in *The Lying Kind* at Questors and made his TTC debut as Christopher Morcom in *Breaking The Code*.



Lucy Hanneghan

This is Lucy's first performance with TTC and she has thoroughly enjoyed working with such a talented cast and creative team. Acting credits include The Countess in *All's Well That Ends Well*, Miss Havisham in *Great Expectations*, Carol in *Someone To See You Headmaster* and The Witch in *Into The Woods* all for YAT. Zoe in *No One In The World* for KMT, Nat in *One Size Fits All* as part of IYAF, Maria in *West Side Story* for Epsom players, April in *Company* for The Lyric players and Sarah in *Our House* for Studio7 productions. Lucy has also directed two plays for the OneActs festival at the Corner House, *Broken Mirrors* for RebelRebel productions as part of the IYAF festival, *Romeo and Juliet*, *Twelfth Night* and *The Taming of the Shrew* at Leatherhead Theatre as well as various productions in the school where she works.



Steffan Evans

This is Steffan's first appearance with TTC, though not his first with a Yorkshire accent, having played Lockwood in *The History Boys* a few years back! Other roles have included Pontius Pilate and Mother Teresa in *The Last Days of Judas Iscariot*, Mr Smith (Stalin) in *The Bald Prima Donna*, Dobchinsky in *The Government Inspector* and Mrs Drudge in *The Real Inspector Hound*. He has performed at the Edinburgh Festival two years running, last summer taking the co-lead of Mephistopheles in *Faust*, a production by Triple Fish Theatre which was accorded a 5* review from Broadway Baby. Now he balances being a city worker by day... and actor by night!



Sue Viney

Sue has been performing for TTC and Park Players for over 40 years. She has won a number of Swan Awards for both acting and directing. She won best supporting actress last year for her performance as Rose in *Wake In The West* performed in the Coward Room for Park Players. She has written three one act plays which have been published and performed. Her interests, beside theatre, are playing bridge and enjoying her grandchildren.



Zoë Arden

This is Zoë's first show with TTC and she is hoping it won't be her last as she is really enjoying the experience. Most recently, she has been with the Rose Players in Kingston and also performed at the Old Sorting Office in Barnes. In the distant past, student theatre productions included *The American Dream* by Edward Albee and an enthusiastic thigh slapping Prince Charming in *Sleeping Beauty*. Having relished being the girlfriend Sylv in *East* by Steven Berkoff, she is now resigned to playing mothers until her granny days arrive! When not baking cakes for the cast or running lines with every member of her long-suffering family including Archie the dog, she advises global businesses on how to be more sustainable.

Billy Liar in Rehearsal



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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



For up-to-date information on TTC and the Theatre, and to book tickets online, please check our website: **www.teddingtontheatreclub.org.uk**

Postal bookings are accepted on publication of the booking form.

Telephone enquires open two weeks before each production.

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

To enjoy good theatre locally, join TTC today. It is easy to join as an audience member, or as a full performing and technical member.

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.