

The logo for Teddington Theatre Club (ttc) is located in the top right corner. It features the lowercase letters 'ttc' in a bold, red, sans-serif font. Above the letters is a stylized red graphic element resembling a flame or a leaf. The logo is positioned on a white background that appears to be a page being peeled away from the top right corner of the poster.

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

Breadcrumbs

By Jennifer Haley

Directed by Andy Smith and Jane Marcus

Sun 18 Jun – Sat 24 Jun 2017

£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.

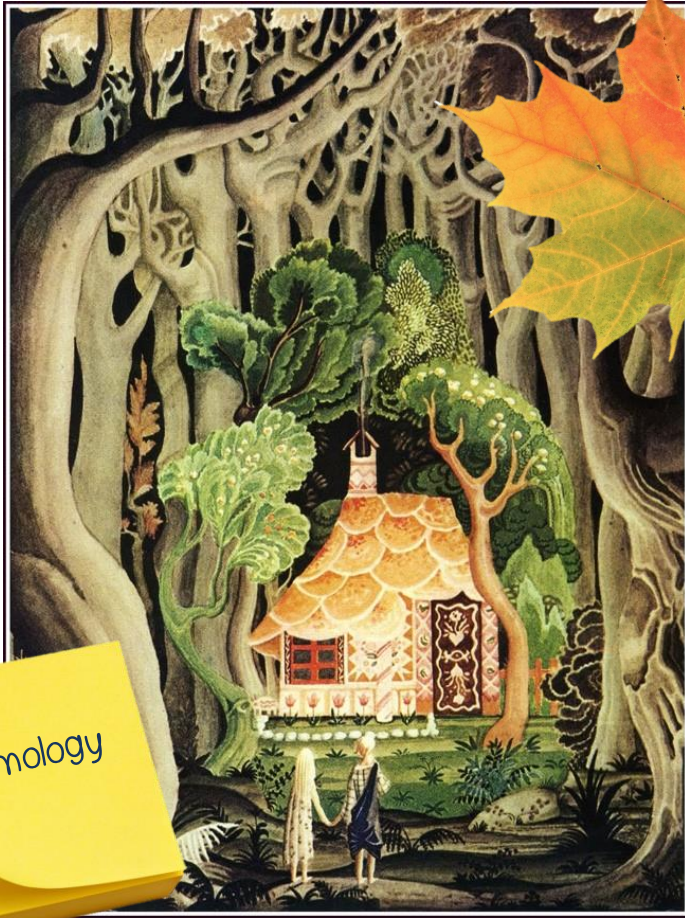
All gangways, passageways and stairways must be kept free from obstruction. Persons are not permitted to sit or stand in any gangway.

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.



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.

REFLECTIONS

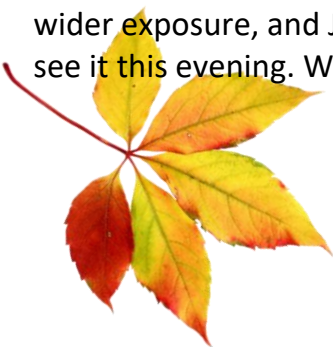
The idea behind performing *Breadcrumbs* had its origins in a Hampton Hill restaurant where, after several glasses of wine, the discussion turned to the relative paucity of strong, meaningful roles for women. I rather boldly, (did I mention the wine?) said that, if we could find a contemporary play which deals with powerful issues, has a compelling storyline and offered superb opportunities for actresses of great talent, then I would try my hand at directing; something that I have never properly done before, but which I have always wanted to experience. The next morning, Jane left a copy of *Breadcrumbs* on my doorstep, and here we are.

When anyone has asked me what the play is about, I have answered that it is a work which has many layers, and engages the full range of emotional experiences. There is humour, sadness, fear and surprise, swirling around the story of Alida, a successful writer who is diagnosed with an unspecified form of dementia. Her relationship with Beth, a nurse cum companion who tries to help Alida write her final story before it is too late, is at the heart of this tale, and provides the base upon which Alida's past can finally be revealed.

I would like to thank the cast and crew, all of whom have worked so very hard to bring *Breadcrumbs* to fruition. Most of all, I would like to thank my co-director, Jane Marcus, for the dedication, enthusiasm and commitment which she has given to this project. Without her, there would be no production.

Jennifer Haley's entrancing and moving play is one which deserves a wider exposure, and Jane and I would like to thank you for coming to see it this evening. We hope you enjoy it.

Andy Smith



ABOUT THE AUTHOR

Jennifer Haley is an award-winning American playwright. She grew up in San Antonio, Texas and studied acting at the University of Texas at Austin for her undergraduate degree. Haley also received a MFA in playwriting at Brown University in 2005, where she worked under American playwright and professor, Paula Vogel. Now living in Los Angeles, Haley is pursuing a career in theatre, film and television.

Haley first began writing during her last few years of her undergraduate degree to increase the number of roles available to women.

Her play, *The Nether*, was staged by Centre Theatre Group in March 2013, at the Royal Court Theatre in July 2014, and at the MCC Theatre in February 2015. It won the 2012 Susan Smith Blackburn Prize and seven Los Angeles Ovation Awards. In January 2015, the Royal Court production transferred to the West End.

Other works by Haley include *The Butcher's Daughter* (2000), *Froggy* (2009) and *Sustainable Living* in 2014.

In addition to her work for the theatre, Haley wrote for the Netflix series *Hemlock Grove*.



Bones,
stuffed
animals



CAST

ALIDA Joolz Connery

BETH Lara Parker

CREW

DIRECTOR Andy Smith

DIRECTOR Jane Marcus

STAGE MANAGER Stephanie Von Wiera

SET & DESIGN Fiona Auty

LIGHTING Steph Pang

SOUND John Pyle

MUSIC Will Williams

COSTUME Zoe Harvey-Lee

PHOTOGRAPHY Sarah Carter

ARTISTIC LINK Lottie Walker

There is no interval in the show.
The running time is approximately 80 minutes.

SPECIAL THANKS

- Francesca Stern for all her help with the set
- Jack Tidball and Luke Daxon for their help as part of the production and stage crew
- All those at TTC who work behind the scenes, bar, in the office and box office.

CAST BIOGRAPHIES



**JOOLZ
CONNERY**

Joolz has been a member of TTC since 2000 and is thrilled to be treading the boards again, following an enjoyable stint as Artistic Director. Having played some interesting roles in the past, Mrs Robinson in *The Graduate* and Beverly in *Abigail's Party* to name a just a couple of favourites, Joolz is particularly pleased to be playing such a thought provoking and important role. This performance is dedicated to those that suffer and those that care for them.

Having always loved treading the boards, Lara is thrilled to be doing her first show with TTC. She is looking forward to the challenges of doing her first two hander...seeing as her last role was an Italian circus master. It will be nice to not have to pencil on a false moustache for every performance.



**LARA
PARKER**

High heels,
text
messages

CREW BIOGRAPHIES

ANDY SMITH - DIRECTOR

Andy has been involved with the local amateur drama scene for over 20 years, having been fortunate enough to have been involved in many excellent productions with a number of local groups, including TTC, OHADS and St Mary's Drama Group. He has won two Acting Swan Awards, playing such diverse characters as Tony Hancock and Albert Pierrepont (Britain's most prolific public executioner of the 20th century). Andy served on the TTC Play Selection Committee for a number of years, and has finally plucked up the courage to "cross the footlights" and try his hand at directing. After this experience, he would now like to apologise to every director he has served under, and promises to be better next time (if cast!). He hopes that you enjoy this very special play this evening, and would like to dedicate tonight's performance to the memory of Chris Smith.

JANE MARCUS - DIRECTOR

This is Jane's first experience of directing, and she has discovered a newfound respect for any director whom she has previously worked with, or will do in the future. It is an equally terrifying and exciting challenge, with a lot of learning along the way. Jane is usually to be found on the stage and was last seen as Elinor in *The Cat's Meow*. Other notable roles have been Stevie, in Hugh Whitmore's play of the same name, and Sara Turing in *Breaking the Code*, Myra in *Colder Than Here*, and Dora Strang in *Equus*.



STEPHANIE VON WIERA – STAGE MANAGER

Steph is incredibly honoured to have been asked to SM for Jane and Andy and is looking forward to working on this incredibly thought-provoking show. A regular on and off the Hampton Hill stage, recent projects have included *When Strawberries are not Enough*, *Titanic the Musical* with YAT, and *The Producers* with BROS. By the time you're reading this, she would have just returned from a week at the Minack Theatre and starting prep for a summer at the Edinburgh Fringe. When she's not hiding in the wings, she's singing for her supper with her duo The Paper Songbirds or planning weddings!

FIONA AJTY – SET DESIGN

Having completed the panto twice and *Billy Liar* on the main stage, this is her second show in the studio after *Stevie* - so she must be getting something right. Fiona just likes to do anything creative - in her spare time she is a potter, dressmaker, builds props, renovates furniture, decorates and creates sets. Hopefully you will enjoy the immersive experience of the woods today.

STEPH PANG - LIGHTING

Steph got involved in lighting at TTC joining the crew for *Equus* and *Much Ado About Nothing* for practical experience while gaining a diploma in architectural lighting. Her design credits include TTC's *Side by Side by Sondheim*, for which she was nominated for a Swan Award, *The River* for OHADs, *The Cat's Meow* and most recently *The Pillowman*. Steph is interested in the role light can play in productions with little or no scenery or set changes, and *Breadcrumbs* provides a particularly intriguing challenge.



JOHN PYLE – SOUND

John sings a lot, acts a little, and enjoys designing and operating sound for shows – especially at Hampton Hill Theatre. He hopes *Breadcrumbs* more than lives up to its name!

WILL WILLIAMS - MUSIC

Apart from his day job as an osteopath, Will has been composing music for many years including the score and lyrics for a musical version of *A Christmas Carol* at Hampton Hill Theatre which got a Swan Award; the music and lyrics for a pantomime, *Puss in Boots* and incidental music for various plays and a ballet. He prefers to write incidental music and describes his work as 'soundscapes'. Will is not ashamed to own up to writing melodious music.

ZOE HARVEY-LEE - COSTUME

Zoe's early training in couture millinery has given her a keen eye for costume detailing and an appreciation of accessorising. Working closely with the actors as they develop their roles, she looks to help them optimise their interpretation of the character through some of the subtleties of the costume. Her most recent TTC production was *The Cat's Meow*.



Teddington Theatre Club Ltd

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Fortune
cookies

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.

Coming Soon

at Hampton Hill Theatre

French Twist

By Georges Feydeau & Eugene Labiche

Adapted by Matthew Ryan

Two fabulously frenzied French farces

Sun 2 Jul 2017 – Sat 8 Jul 2017

Auditorium

Under Milk Wood

By Dylan Thomas

The majestic play for voices comes to life

Sun 17 Sep 2017 – Sat 23 Sep 2017

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.