

The logo for Teddington Theatre Club (ttc) is located in the top right corner. It consists of 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.

TEDDINGTON THEATRE CLUB PRESENTS AN AMATEUR PRODUCTION BY
ARRANGEMENT WITH NICK HERN BOOKS LTD

Jeeves & Wooster in Perfect Nonsense

By David & Robert Goodale, original author PG Wodehouse
Directed by Matt Beresford

Sat 15 Sep – Fri 21 Sep 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.

“I suppose half the time Shakespeare just shoved down anything that came into his head.”

Joy in the Morning

Note from Bertie

“Into the face of the young man who sat on the terrace of the Hotel Magnifique at Cannes there had crept a look of furtive shame, the shifty hangdog look which announces that an Englishman is about to speak French...”

The Luck of the Bodkins

What Ho! And greetings from Cap d’Antibes where I have been forced to escape, thus avoiding the machinations of my Aunt Agatha (the hell-hound, not the charming if vociferous aunt that you will see in this evening’s entertainment...). When an aunt wants to pair one up with Honoria Glossop there are no lengths to which Bertram will not go to avoid the clang of wedding bells...even France!

I was hoping to be with you, of course, having enjoyed sitting in on the odd rehearsal and learning a fair bit more about how these actors go about their stuff. It’s a lot more than learning all the words and remembering where to biff about I can tell you. It may surprise you to know that some of these actors are actually quite clever! I’m a bit short on brain myself; the old bean would appear to have been constructed more for ornament than for use...

Anyway, I hope you enjoy it more than I enjoyed the ghastly weekend at Totleigh Towers which forms the basis of the show. The actor playing yours truly seems to have thrown himself a little too strongly into the, well, silly aspects of the role for my taste and there is a danger you may get the impression I am a bit of a chump, but Jeeves assures me the verisimilitude

is striking. Whatever that means. Anyway, Jeeves is a chap of no little brain and is certainly more experienced on matters thespian than I, so I am happy to defer.

And now I must dash off to fling on the white tie and tails for dinner at Les Pecheurs and perhaps enjoy a flutter at the card table. Win or lose I am sure I won't have as much fun as you watching this *Perfect Nonsense!!*

Tinkerty Tonk!

Bertie

"What ho!" I said.

"What ho!" said Motty.

"What ho! What ho!"

"What ho! What ho! What ho!"

After that it seemed rather difficult to go on with the conversation."

My Man Jeeves

PG Wodehouse Biog

Sir Pelham Grenville Wodehouse KBE (15th October 1881 – 14th February 1975) known as "Plum" to his family and friends, wrote some of the most entertaining novels, stories, plays, lyrics and poems of the twentieth century, and created enduring characters that millions would like to call their friends.

Born in Guildford, the son of a British magistrate based in Hong Kong, Wodehouse spent happy teenage years at Dulwich College, to which he remained devoted all his life. After leaving school, he was employed by a bank but disliked the work and turned to writing in his spare time. His early novels were mostly school stories, but he later switched to comic fiction,

creating several regular characters who became familiar to the public over the years.

They include the jolly gentleman of leisure Bertie Wooster and his sagacious valet Jeeves; the immaculate and loquacious Psmith; Lord Emsworth and the Blandings Castle set; the Oldest Member, with stories about golf; and Mr Mulliner, with tall tales on subjects ranging from bibulous bishops to megalomaniac movie moguls.

In September 1914, he married an English widow, Ethel Rowley, in New York, and finally settled in the USA. Three months later, in his capacity as the drama critic of *Vanity Fair*, he attended the first night of the musical comedy *Very Good Eddie*, which had music by Jerome Kern, and a libretto by Philip Bartholomae and Guy Bolton.

When Kern introduced Wodehouse and Bolton, it marked the beginning of a collaboration during which the trio contributed books, music and lyrics to a huge number of witty, entertaining, and highly successful Broadway musicals. Indeed, exactly one hundred years ago, in 1918, Wodehouse had five shows running on Broadway: *Oh, Boy!*, *Leave it to Jane*, *The Riviera Girl*, *Miss 1917* and *Oh, Lady! Lady!!*

AN OLD-FASHIONED WIFE

COMSTOCK - ELLIOTT CO.
PRESENTS
THE NEW MUSICAL COMEDY

OH BOY!

BOOK & LYRICS BY
GUY BOLTON AND
P. G. WODEHOUSE

MUSIC BY
JEROME KERN

T. B. HARMIS
FRANKLIN S. HUNTER
NEW YORK

VOCAL	
A Pal Like You	65
Social Love Case	65
Words Are Not Needed	65
Till The Queen Bids My	65
Good-bye	65
My Little Bachelor	65
An Old Fashioned Wife	65
Nothing True In Fashion	65
Ain't It Grand and Glorious Feeling	65
You Never Know About Me	65
A Package of Goods	65
INSTRUMENTAL	
Selection	1.00

In 1927, Kern staged his masterpiece, *Show Boat*, with lyrics by Oscar Hammerstein. In the score, was *Bill*, a song written by Kern and Wodehouse nearly 10 years previously, and cut from a previous score. It was sung in *Show Boat* by Helen Morgan, and provided Wodehouse with the biggest song hit of his career.

With a final flourish, Wodehouse's Broadway career ended with a smash hit, when he and Bolton provided the book for Cole Porter's *Anything Goes* (1934). In that same year, Bertie Wooster and Jeeves appeared together in a novel for first time, and Wodehouse, who had been balancing several balls in the air for most of his working life, at last allowed the musical one to drop to earth.

In 1934 Wodehouse moved to France for tax reasons; in 1940 he was taken prisoner at Le Touquet by the invading Germans and interned for nearly a year. After his release he made six broadcasts from German radio in Berlin to the US, which had not yet entered the war. The talks were comic and apolitical, but his broadcasting over enemy radio prompted anger and strident controversy in Britain, and a threat of prosecution. Wodehouse never returned to England.

From 1947 until his death he lived in the US, taking dual British-American citizenship in 1955. He continued to write constantly, and in 1971, on his 90th birthday, his 93rd volume was published. Four years later, perhaps in a belated national gesture of reconciliation, Wodehouse was created a Knight Commander of the British Empire in the UK New Year Honours list.

Two months later he suffered a heart attack and died in a Long Island hospital in February 1975.



P.G. Wodehouse

"He was in the frame of mind when a weaker man would have started writing poetry."

Summer Moonshine

Jeeves and Wooster in *Perfect Nonsense*

Jeeves and Wooster in Perfect Nonsense, by brothers David and Robert Goodale, is based largely on P.G. Wodehouse's 1938 novel *The Code of the Woosters*, considered by many to be the finest of all the 'Jeeves' novels. It opened at the Duke of York's Theatre, St. Martin's Lane on 12th November 2013, with Stephen Mangan playing Bertie, Matthew Macfadyen as Jeeves and Mark Hadfield in the role of Seppings. It won the Laurence Olivier award for best new comedy in 2014, running for nearly a year, before touring both nationally and internationally.

“Everything in life that’s any fun, as somebody wisely observed, is either immoral, illegal or fattening.”
The Theatre Omnibus

Jeeves and Wooster A History of Adaptations

With the enormous popularity of the Jeeves and Wooster books over the five decades that Wodehouse wrote them, it's no surprise that artists in other fields have tried to adapt the work for radio, stage and screen.

There have been numerous stage adaptations in both straight play and musicals form down the years. These have varied in their success, from the year-long run of *Perfect Nonsense* to the 38 performance flop of the Ayckbourn and Lloyd Webber's 1975 musical production *Jeeves*. Although their revisiting of the work as *By Jeeves* in 1996 proved more successful; starting at Ayckbourn's Stephen Joseph Theatre in Scarborough it went on to run for seven months at the Lyric Theatre, Shaftesbury Avenue.

The radio series the BBC broadcast in the early seventies starred Richard Briers as Bertie and Michael Hordern as Jeeves. The series was extremely

popular and covered most of the Wooster 'chronicles', whilst on TV *The World of Wooster* and latterly, *Jeeves and Wooster*, have made impressions as the definitives (of their times) of both Bertie and Jeeves.



Ian Carmichael (Bertie) and Dennis Price (Jeeves) in *The World of Wooster*

BBC Television transmitted three series of *The World of Wooster* in the late sixties with Ian Carmichael playing Bertie and Dennis Price as Jeeves. Covering a total of 20 episodes, this was a huge success for the Beeb and it recently turned up on one of the digital channels.

The early nineties saw Bertie back on our screens in what is probably now the best known of the adaptations. With Fry and Laurie as the title pair, the comedy was assured to work and the productions, freely adapted from the novels, were excellent. If you haven't caught these before they are repeated very often on Granada's digital TV channel.



Stephen Fry (Jeeves) and Hugh Laurie (Bertie) in *Jeeves and Wooster*

*"I hadn't the heart to touch my breakfast. I told Jeeves to drink it himself."
Leave it to Jeeves*

Several unfunny Jeeves and Wooster movies were made in the 1930s, one of them starring the young David Niven as Bertie. Wodehouse himself also had two fruitless screenwriting stints in Hollywood during the 1930s, but generally, his "idyllic world" resisted the translation to celluloid.

In particular, the key challenge has always seemed to be rendering the interior monologues, so essential to his style, in script form. A challenge this adaptation goes a long way to resolving.

“It was one of those cases where you approve the broad, general principle of an idea but can't help being in a bit of a twitter at the prospect of putting it into practical effect. I explained this to Jeeves, and he said much the same thing had bothered Hamlet.”

Jeeves in the Morning

Jeeves and Wooster Production Notes

I was delighted to have the opportunity to direct Jeeves and Wooster, centred on two classic characters of English literature, so soon after the fun of *The Wind In The Willows* last Christmas. I can only imagine how my cynical, forthright 20 year old self would view the middle-aged man now revelling in all this jollity!

I played the role of Bertie myself in the Ayckbourn/Lloyd-Webber *By Jeeves* back in 2004 and have long been a Wodehouse fan (with Fry and Laurie my 'gateway drug'), so I am hugely grateful to Lottie and the PSC for choosing the play and asking me to direct it - it has been a labour of love from the very beginning.

Unlike many previous adaptations the Goodales' manage to capture the essence of the books in both content, but most importantly form. Whilst the audience will recognise a fairly standard theatrical farce - where the plot is wound up in the first half and then allowed to spin quickly out of control in the second - here the story, as in the books, is told by Bertie as our 'chorus', albeit a not entirely reliable one!

A farce of course means pace, precision and clear storytelling. My usual rehearsal process of detailed examination of the motivations and 'given circumstances' of each character was largely put to one side to concentrate on how each scene, line and moment could be mined for maximum comic

effect and to ensure that an audience brand new to Wodehouse would be able to follow the intricacies of a deeply silly plot.

Fortunately in these three actors I have been blessed with individuals of talent, intelligence and, as Bertie might say, all-round 'thingness', which has made the rehearsal period a thoroughly joyful process.

It also contains a further layer of enjoyment for an audience - the play within a play. So we can revel not only in the fun of Wodehouse's characters and language, but also in the theatricality of multiple role-playing and inventiveness of props, set and costume. Here I have been blessed by working again with the ever-resourceful and imaginative Fiona Auty, Maggie Revis and Alice Metcalf. The skill, experience and good humour of Jack Tidball, Harry Jacobs and Gary Stevenson, on stage management, sound and lighting respectively, has helped us to create the world of this play and to achieve some of the more challenging technical tricks in the show. Laurie Coombs has been an absolute rock, as always, to the whole production and to me in particular and it's been great fun to have yet another Wodehouse fan in Andy Smith as the artistic link.

The need for sheer, unadulterated fun is one that is too often overlooked in the theatre. On both amateur and professional stages the majority of actors and creatives are keen to stretch themselves with meaty roles in profound, meaningful plays. There is nothing wrong with that, of course. However, the value in coming to the theatre for nothing more than a bloody good laugh should never be underestimated.... As Wodehouse himself suggested:

“As we grow older and realize more clearly the limitations of human happiness, we come to see that the only real and abiding pleasure in life is to give pleasure to other people.”
Something Fresh

We hope you enjoy your evening!

Cast

Bertie	Peter Hill
Jeeves	Scott Tilley
Seppings	John Mortley

“It was one of the most disgusting spectacles I’ve ever seen - this white-haired old man, who should have been thinking of the hereafter, standing there lying like an actor.”

Jeeves Takes Charge

Acknowledgements

Enormous thanks to everyone that made this production possible.

John Hawkins and Patrick Troughton for their help painting and constructing the set, Mags Wrightson, Zoe Harvey-Lee and Claudia Mower for their help with costumes and dressing and to Gita for her dancing feet and assistance with the Charleston!

The Bar and Front of House volunteers for all their hard work and the foyer decorators led by Fiona Auty, Liz Williams and the rest of the Box Office team and to Steph for putting together this programme.

All at TTC who gave their time to support the production and especially to John Gilbert and Lottie Walker, as ever, for looking after us.

Production Team

Director	Matt Beresford
Production Manager	Laurie Coombs
Designer	Fiona Auty
Costume Designer	Maggie Revis
Lighting Designer	Gary Stevenson
Sound Designer	Harry Jacobs
Stage Manager	Jack Tidball
Assistant Stage Managers	Alice Metcalf Tatanya Lowed-Spence
Props	Alice Metcalf
Photographer	Jojo Leppink
Rehearsal Prompt	Alice Fordham
BAT Link	Mike Elgey
Artistic Link	Andy Smith

“She came leaping towards me, like Lady Macbeth coming to get first-hand news from the guest-room.”

Frozen Assets

Notice

Whilst there is no smoking, haze, gunshots or foul language, this production does employ constant silliness throughout, which some audience members may find disturbing.

Cast Biographies

"How does he look, Jeeves?"
"Sir?"

"What does Mr Bassington-Bassington look like?"

"It is hardly my place, sir, to criticize the facial peculiarities of your friends."
The Inimitable Jeeves



Peter Hill

Hello. Ah. Errr. Dash it, you know, these things aren't as easy to write as my old pal, Bertie Wooster, suggested. Of course, he is an old hand, having once contributed an article on What the Well-Dressed Man is Wearing to Milady's Boudoir, the esteemed rag edited by his Aunt Dahlia.

I suppose it all started when I was still a boy, enjoying the rarified delights of the local church fête. Keen to avoid the e and spoon race, I had gone to ground behind the second-hand book stall. Once there, I hesitated, like Hamlet in one of his less decisive moments, but eventually splashed out the hard-earned doubloons on a second-hand copy of Meet Mr Mulliner by P.G. Wodehouse. My fate was sealed. Oh, I say. That's rather good, what? Fête and fate. Oh, never mind.

For those of you interested, Ye Olde Ed. has also asked me to list some other plays I've been in, although, quite frankly, who is interested? Apart from a loyal mother and she's probably a bit fed too. Well, for what it's w, last year I played a frightfully funny actor chappie in *The Cat's Miaow* and a bit before that a truly appalling fellow in *Conspiracy* and before that some frightfully brainy cove in *Breaking the Code*. And it's an absolute delight to be playing Bertie himself now. What ho!

John has been involved in theatre since the age of five, playing Tiny Tim in his first production! He has been a member of the Richmond Shakespeare Society (RSS) for over 20 years, appearing in a variety of comedies and dramas over that time, to include a Swan Award winning performance a few years ago. He has also been a member of Q2 players in Kew and this is his third show with TTC since he joined to play Ratty in *The Wind in the Willows* last Christmas, also directed by Matt Beresford.



John Mortley

John very much enjoys Matt's style of directing and has had a lot of fun making a complete fool of himself along with his two co-conspirators at "Totleigh Towers".



Scott Tilley

Scott has had an on-off relationship with TTC over several years. Having first appeared as the ghost of Christmas Yet to Come in a musical version of *A Christmas Carol*, he most recently appeared in a cameo role in *The Ruling Class*. He is looking forward to returning to the main stage at Hampton Hill with a few more lines to say this time!

Having played a number of more serious roles for the RSS lately (including the title role in Shakespeare's Scottish play), Scott is looking forward to getting his teeth into some comedy once again and is hoping that along with the rest of this brilliant cast he can bring these beloved characters to life in a new and exciting way.

Production Team Biographies

Matt Beresford

Matt acted, sang and danced for 20 years in his home town of Portsmouth before beginning to direct, where he jumped off the deep end with Sarah Kane's *Blasted* and Ibsen's *A Doll's House*. After moving to London in 2008, he directed *Patience* for HLOC (Winner Swan Awards for Best Musical) and *Rosencrantz and Guildenstern are Dead* for RSS. In 2011 he completed an MA in Theatre Directing. Since then he has primarily directed on the London fringe, with plays including *Timon of Athens* (Barons Court), *The Lower Depths* (Barons Court), *The Ugly One* (BAC), *Iron* (Old Red Lion) and most recently *The Mariners Song* (Kinkyfish The Vault, Edinburgh). His last show at TTC was *The Wind in the Willows* in December 2017. By day he is not only mild mannered, but is also an executive coach and consultant applying theatre practice to business.

Laurie Coombs

Laurie has been a member of TTC for many years and has acted, directed and worked backstage; most recently providing props for *Stones in His Pockets* – anyone who saw that will know what an onerous task that was! She worked with Matt on *The Wind in the Willows* and is delighted to be back on his team. Currently on the Board of TTC, Laurie is also a member of Q2 Players and HLOC.

Fiona Auty

Fiona joined TTC to design and build the 2015 panto - yes it's behind you - well it is now! Having been lured in, she has created sets for a number of main stage and studio productions including *The Wind in the Willows*, *The Matchgirls*, *Breadcrumbs* and *The Collector*. For Jeeves and Wooster the challenge was enabling Jeeves to create the set around the very lovely and slightly bemused Bertie Wooster. Let's hope he manages it all! Fiona loves anything creative – in her spare time she is a potter, dress maker, prop builder, renovator of furniture, decorator and set builder – although she does have a proper full time job too!

Maggie Revis

Maggie has been sewing since her mother let her loose with a pair of scissors. In the late 60s and early 70s she was apprenticed to a London fashion house and then started making theatre costumes. Maggie has worked on costumes for numerous TTC productions, the most recent being *The Turn of the Screw* and *Cinderella*. She is currently rehearsing for HLOC's production of *Ruddigore* at Hampton Hill Theatre in late October.

Jack Tidball

Jack Tidball has been in and around 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, Jack has been working as a stage manager at Stagedoor Manor for the past three months on *Mary Poppins*, *Bright Star* and *No, No, Nanette* but is eager to be getting back involved at TTC.

Alice Metcalf

Jeeves and Wooster marks two years of Alice's involvement with Hampton Hill Theatre, over the course of which she has worked on over 25 shows for a whole host of companies and in a whole range of roles. Alice is excited to be working on *Jeeves and Wooster in Perfect Nonsense*, as props master and as assistant stage manager, having seen it twice in the West End. Alice's most recent shows include *Blue Stockings* (YAT), *9 to 5* (TOPS) and *The Ruling Class* (TTC).

Harry Jacobs

Since his migration from TV & radio to theatre this is Harry's 18th sound production at Hampton Hill Theatre. Shakespeare, drama, musicals and now this week's comedic offering courtesy of Jeeves & Wooster - yet another production highlighting the diverse productions you can work on in this theatre. What ho!

Gary Stevenson

Gary has been a member of TTC's backstage team since 1997 and over the years has lit many shows including *One Flew over the Cuckoo's Nest*, *Cabaret*, *Alphabetical Order*, *Stags and Hens*, *Be My Baby*, *Albert Make Us Laugh*, *A Christmas Carol* and *Peter Pan*. More recently he has designed the lighting for *My Boy Jack*, *Dick Barton Special Agent*, *Billy Liar*, *Cinderella*, *Turn of the Screw*, *A Month of Sunday's* and *The Matchgirls*.

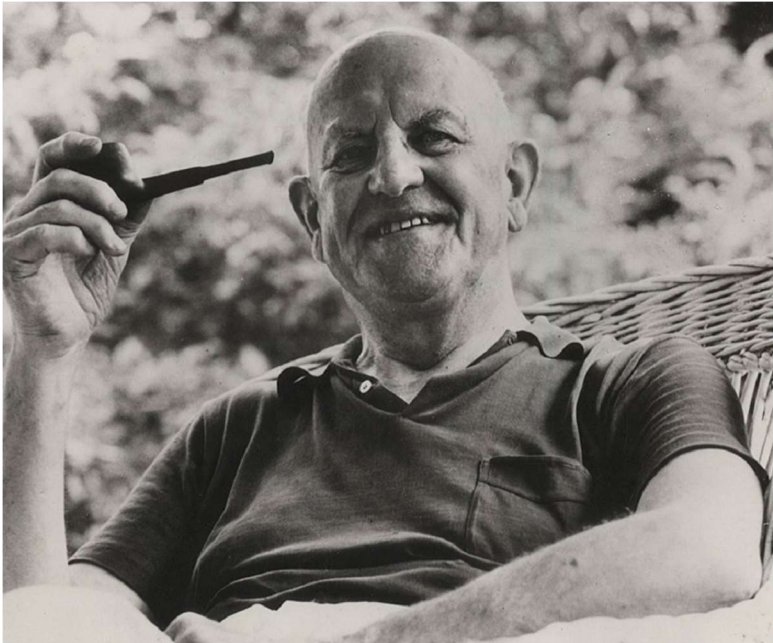
Alice Fordham

Since joining TTC to prompt for Eric Yardley when he directed Rattigan's *The Deep Blue Sea* at the Vera Fletch, Alice has occasionally made herself useful as a rehearsal prompt, or has been getting in the way backstage trying to help with props. But her monthly duties helping to ensure that you all get your TTC magazine are probably her most useful contribution to TTC.

“At the age of eleven or thereabouts women acquire a poise and an ability to handle difficult situations which a man, if he is lucky, manages to achieve somewhere in the later seventies.”

Uneasy Money

“You can't go by what a girl says, when she's giving you the devil for making a chump of yourself. It's like Shakespeare. Sounds well, but doesn't mean anything.”
Joy in the Morning



P.G. Wodehouse

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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.

Coming Soon

at Hampton Hill Theatre

The Regina Monologues

By Rebecca Russell & Jenny Wafer

Ladies in Waiting: The Judgement of Henry VIII

By James Cougar Canfield

Divorced, Beheaded, Died, Divorced, Beheaded, Survived

Sun 7 Oct 2018 – Sat 13 Oct 2018

Coward Studio

Pink Mist

By Owen Sheers

When the battle's over, their war's just begun

Sat 20 Oct 2018 – Fri 26 Oct 2018

Auditorium



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 (Open Monday to Saturday 1.00pm to 8.00pm)

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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

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