

Coming Soon

at Hampton Hill Playhouse

Tons of Money

By Will Evans & Arthur Valentine

Adapted by Alan Ayckbourn

Tons of money makes tons of fun

Sun 30 Jun 2013 to Sat 6 Jul 2013

Main Auditorium

Pity About Kitty

By Jimmie Chinn, plus 3 monologues by Patrick Adams

Sun 15 Sep - Sat 21 Sep 2013

Coward Studio



To enjoy good theatre locally, join TTC today by calling the
Membership line: 020 8287 2663

Postal bookings are accepted on publication of the booking form.
Telephone enquiries open 2 weeks before each production.
Call: 0845 838 7529 (10am - 8pm)

For up-to-date information on TTC and the Playhouse check our website
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 call our Membership Secretary on 020 8287 2663 or complete one of the forms you will find in the Foyer.



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

Love and Understanding

by Joe Penhall

Sun 16 Jun to Sat 22 Jun 2013

£1.50

Looking for a reception venue?

The Coward Suite at the Hampton Hill Playhouse

- Competitive rates
- Superbly appointed rooms
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Why not call us on 07957 307370
or email [hires@teddingtontheatreclub.org.uk](mailto: hires@teddingtontheatreclub.org.uk)



90 High Street
Hampton Hill
TW12 1NZ



www.hamptonhillplayhouse.org.uk

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 video 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 setting.

Wheelchair positions are available in both the 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.

Teddington Theatre Club Ltd

President **Tony Eva**

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Patrons **Hayley Mills, Prunella Scales CBE, Timothy West CBE**

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Registered Charity Number 257265

Other Members of the Team

Membership Secretary **Robin Legard**

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Box Office Manager **Roberta Garcka**

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.



“I wish I had a friend like me”
proclaims Richie in Joe Penhall’s
play *Love and Understanding*

About the author

Joe Penhall

Joe Penhall is a British playwright and screenwriter from London, best known for his award-winning play *Blue/Orange*, which was performed at the National Theatre and awarded the BBC Award for Best New Play in 2001 (2000 season) at the Laurence Olivier Theatre Awards. Penhall adapted the play in 2005 for TV with a new cast.

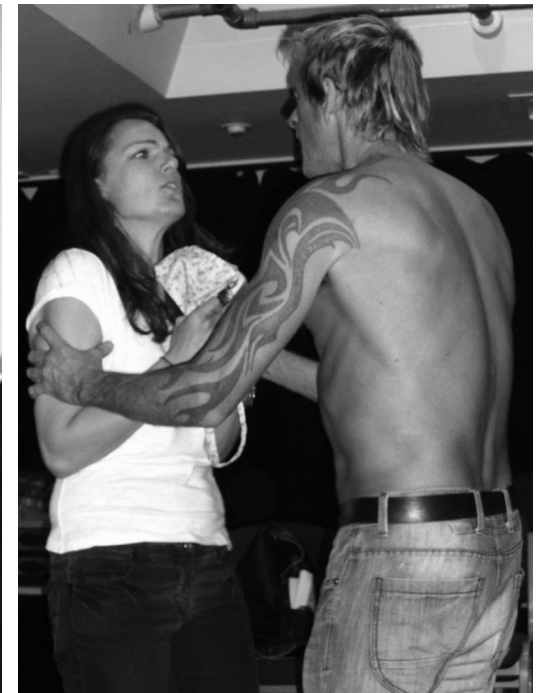
Penhall's first major play *Some Voices* premiered at the Royal Court Theatre in London in 1994, winning the John Whiting Award. Penhall adapted Ian McEwan's novel *Enduring Love* in 2004 featuring Daniel Craig. That same year he also wrote the screenplay for BBC2's BAFTA-nominated dramatisation of Jake Arnott's novel *The Long Firm*.

His follow-up play *Dumb Show* was staged at the Royal Court Theatre in 2004, focusing on tabloid journalism. Penhall has called this a 'small, light play' as opposed to the 'huge, dark play' *Blue/Orange*.

Penhall spent six years working on the adaptation of the *The Last King of Scotland*, even flying to Uganda and meeting Idi Amin's henchmen; however, he requested his name be removed from the film after other writers were brought on board. Penhall adapted Cormic McCarthy's book *The Road* in 2009, for which he received wide praise and was named by Variety Magazine as one of their Top Ten Screenwriters to watch.

In 2009 Penhall's detective drama *Moses Jones*, where he also served as executive producer, was shown on the BBC, winning a BAFTA for make-up design.

In 2011 Penhall returned to the theatre with two new plays at the Royal Court: *Haunted Child* and *Birthday*.



Crew

Set Design & construction / **Jenna Powell & Stephanie Mott**

Costume / **Margaret Williams**

Lighting / **Robin Johannsen**

Sound / **Charles Halford & Megan Hind**

PM & Stage Manager / **Suzanne Lynch**

Special & heartfelt thanks to:

Gary Stevenson, Dave Rumens, Stephanie Mott, Jenna Powell & Dante Langrish for giving up their Sunday morning to play with the seating to create the diagonal transverse. Also Antony Sugden for set construction assistance.

David Roden for character workshops and creating sound effects.

Robin Johannsen for the creation of the fabulous, utility white boxes.

Michelle Hood for the poncho & sombrero, and for the usual sympathetic ear.

Sarah Carter, for all the love and understanding.

John Gilbert for organising the rehearsal space and box storage.

Ben Clare for the lovely programme.

Thanks to Gerry Mccarthy for the marketing.

Also a huge thankyou to Suzanne Lynch, I couldn't have wished for a better Wo-man Friday.



The Story

Live-in lovers Neal and Rachel are overworked doctors. They rarely see each other, and their relationship suffers for it. Enter Neal's old good-for-nothing friend, Richie, for a surprise visit, straight from South America—or somewhere. He needs a place to stay and Neal is too weak to say no. Rachel doesn't want him either, but Richie manipulates her, creating a sexual tension between them. Richie immediately uses this charge to stir up trouble between the couple, insinuating that Neal is boring and that Rachel needs a good time with a black sheep like himself. And while he works on Rachel, Richie steals drugs from Neal's office. Thinking Neal doesn't care, Rachel sleeps with Richie, but the couple is caught by Neal. Richie almost delights in the trouble he's caused, and with more drugs, ends up comatose from an overdose. The strain of all that's happened causes Rachel and Neal to split up. Richie recovers, and takes off for Wales, leaving Neal and Rachel with a new-found understanding of one another which may or may not lead to reconciliation.

Richie: is to friendship what nemesis is to a relaxing holiday.

Charismatic, decadent, self-deceived drifter, who has spent the best part of his twenties bumming around the world in search of instant kicks.

Neal: his closest friend, temperamental and opposite - chronically overworked, permanently uptight hospital doctor. The last thing Neal needs at this juncture is a difficult lodger or a reminder of less pressurised times.

Rachel: is going through a sticky patch with her relationship with Neal, since she, too, is a stressed medic and they work different shifts. She's the on-site temptation of Richie.

Cast



Brendan Leddy / Neal

As a child Brendan wanted to be a Doctor; as a teenager he wanted to be a Doctor with a set of rubber gloves. Now at the tender age of....28(??) he is content with a stethoscope and man bag. So you see, being cast as Dr Neal is in some way a life long dream, prepped under the watchful eye and very capable hands of Director and friend, Alice Langrish.

Previous memorable stage treads include *The Elephant Man* (Swan Award), *The Seal Wife*, *Someone Who'll Watch Over Me* and more recently a singing Beast in, you guessed it, *Beauty and the Beast*.

Brendan was recently at a hospital and advised by his Director to 'observe' the treating doctor (in order to develop Neal as a character) SO if he comes across as a 50 year old female Indian Doctor it's not his fault! Enjoy the show.



Tarryn Meaker / Rachel

Tarryn has lived in various random places around the globe and now calls home the green and sunny glades (optimism) of Hampton Wick. She has taken a number of odd (on occasion very odd) jobs to fund her acting habit and has managed to rustle up a few credits - including a couple which involved her writing herself a part, casting herself in it (she did a great audition...)

and then bribing others with homemade cupcakes to help produce the projects. This is Tarryn's first TTC appearance and she just hopes she won't completely tank because she knows people who live in the area and some of them might come to watch.



Steve Webb / Richie

Steve has been in 2 previous TTC productions, *Man of the Moment*, and *Someone Who'll Watch Over Me* last September... he died in both! Here's hoping this time eh?

Alice Langrish / Director

Alice was born at an early age and later trained in Theatre Arts at Manchester Metropolitan University. She has often been seen on the main stage, her last performance being Lefou in *Beauty & the Beast*. This is her directorial debut for TTC and what a journey it has been. It has fired a long forgotten interest in directing and she hopes that it will lead to more!

