



ttc

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

Pink Mist

By Owen Sheers

Directed by Nigel Cole and Gita Singham-Willis

Sat 20 Oct – Fri 26 Oct 2018

£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.

DIRECTOR'S NOTES

'All a poet can do today is warn. That is why the true poet must be truthful'

Wilfred Owen

The poetry of the Great War has helped define our national memory of that seismic conflict. The haunting phrases of Siegfried Sassoon, Rupert Brooke, Robert Graves and of course Wilfred Owen are burnt into our collective consciousness. These men experienced first-hand how patriotism and xenophobia were weaponised, forging horror and death on an industrial scale. Their verse remains a stark warning from history.

So, to commemorate the centenary of the 1918 armistice, it's fitting that we turn to the work of a poet and, more specifically, a contemporary one. In *Pink Mist*, its writer Owen Sheers focuses on the British Army's most recent conflict, in Afghanistan. Based on interviews with wounded service personnel and their families, it follows three Bristol boys - old schoolmates - who join up on impulse and are dispatched to Helmand Province. Originally written for radio and then adapted for the stage by the Bristol Old Vic, its modern take on war connects forcefully and very personally to its timeless causes. As Sheers suggests in his foreword to the script, the fact that it presents characters telling their stories rather than 'in the moment' action plus its fusion of memory and retrospective insight, takes us back to "when stories were first told for survival, knowledge and belonging." Arthur, Taff and Hads are 'everyman' soldiers. Watch any recruitment commercial on TV for the RAF, Army or Navy and you'll hear sentiments like "Be the Best", "From Nowhere to Anywhere" and "Belong" - the same sentiments that drove the Pals Battalions to join up in 1914 and that resonate throughout this play.

Sheers is very specific and detailed in the worlds he's created. In Bristol, from Dundry Hill to the Severn Bridge, we discover a vibrant city, banging to the 140 beats per minute of its very own style of club-music, Bristol dubstep. And in Afghanistan we journey from the fortress city in the sand that was Camp Bastion to the hellhole of the boys' forward operating base in Helmand. Both worlds have their own unique culture, dialect and

language. We fly between these worlds in a matter of moments, likewise from past to present.

To achieve this, we've taken inspiration from the physical theatre style of the original Bristol Old Vic production. Through Frantic Assembly sequencing, choreographed movement and much self-devising, the company has created a physical dramatisation that is unique to the Hampton Hill stage. It's been a challenging process but also a very liberating one. With no recourse to props or set, we shake off their limitations and move swiftly between the naturalistic and the stylised, from moments of raw human emotion to rapid bursts of expressionism. Much kudos here to my co-director, Gita Singham-Willis for her inexhaustible attention to detail in crafting much of the movement you see tonight. Likewise, to the cast for committing to the project so bravely and wholeheartedly. Huge credit also goes to our composer, Stephen Hoper, for his wonderful cinematic score and soundscape.

But full circle. At its core, *Pink Mist* is all about voice, the authentic voice of youth in armed combat. Youth that is so often exploited and then forgotten once its tour of duty is served, fuelling a grief and anger that demands vengeance. 100 years on from the war to end all wars, Owen Sheers gives us a very contemporary warning we would do well to heed.

For *Pink Mist*, and for his sustained body of work on the theme of war, earlier this year Sheers was named winner of the Wilfred Owen Award for Poetry.

Nigel Cole
Director

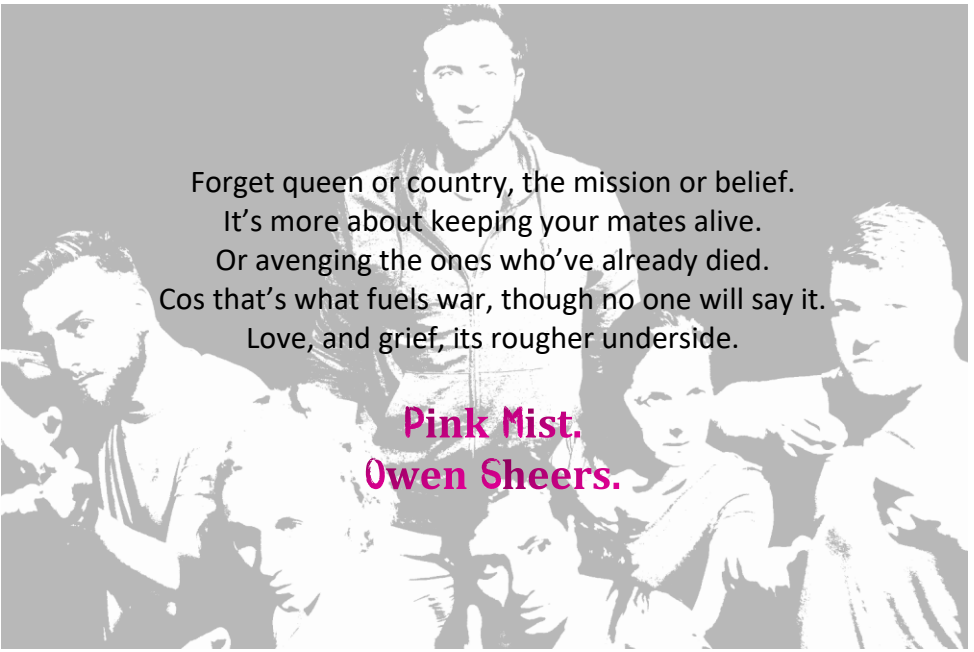


OWEN SHEERS



Owen Sheers is a poet, novelist and playwright. Twice-winner of the Wales Book of the Year, his books of poetry include *Skirrid Hill*, winner of a Somerset Maugham Award, the BAFTA-nominated *The Green Hollow* and the verse drama *Pink Mist*, winner of the Hay Festival Poetry Medal. In 2018 he was awarded the Wilfred Owen Poetry Award.

Sheers' theatrical work includes *The Two Worlds of Charlie F.*, winner of the Amnesty International Freedom of Expression Award, *Mametz* and National Theatre Wales's seventy-two hour *The Passion*. Chair of Wales PEN Cymru and Professor in Creativity at Swansea University, he lives in the Black Mountains of Wales with his wife and two daughters.



Forget queen or country, the mission or belief.
It's more about keeping your mates alive.
Or avenging the ones who've already died.
Cos that's what fuels war, though no one will say it.
Love, and grief, its rougher underside.

Pink Mist.
Owen Sheers.

GLOSSARY

Ally:	Irregular kit
Bluey:	Military airmail letter
Brize:	Royal Airforce Station Brize Norton, Oxfordshire
CamelBak:	Personal hydration system
Corp:	Corporal
Face Furniture:	Facial hair
FOB:	Forward Operating Base
Griz:	To work through pain
Headley Court:	Defence Medical Rehabilitation Centre in Surrey
Hellfire:	An air-to-surface missile developed primarily for anti-armour use
Herrick:	Codename for all British operations in Afghanistan since 2002
Hydrapods:	Apache helicopter delivery system for Hydra rockets
ICOM:	Integrated communications or unsecured walkie-talkie transmissions
I.E.D:	Improvised Explosive Device
ISO container:	Intermodal or freight container
Jäger Bomb:	A bomb shot drink originally mixed by dropping a shot of Jägermeister into a glass of beer, but in recent years often more popular with Red Bull energy drinks.
JTAC:	Joint Terminal Attack Controller
Lumi:	Illumination Mortar
Medivac:	Medical evacuation
N.V.Gs:	Night-vision goggles
OPTAG:	Operational Training and Advisory Group
Painen:	Bristol colloquialism, to be in pain
Pitchen:	Bristol slang for settling snow
R.P.G:	Rocket Propelled Grenada
Sangar:	A semi-permanent fortified position or watchtower, possible derived from the Persian slang for 'stone'
Terry:	British army slang for the Taliban

- The Shire:** Shirehampton – a district of Bristol on the banks of the River Avon. Originally a village and still considered one by its inhabitants
- The Thekla:** An ex-cargo ship, now used as a nightclub, moored in the Mud Dock area of Bristol’s Floating Harbour
- The Tunnels:** Underground music venue in Bristol
- WIMIK:** Weapons Mount Installation Kit, a stripped down ‘Wolf’ Land Rover fitted with weapons and used as reconnaissance and close-fire support vehicle



CAST

ARTHUR	David Shortland
TAFF	Tom Cooper
HADS	Jack Lumb
GWEN	Rebecca Tarry
LISA	Asha Gill
SARAH	Helen Lowe

PRODUCTION TEAM

DIRECTOR	Nigel Cole
DIRECTOR	Gita Singham-Willis
ORIGINAL MUSIC	Stephen Hoper
PRODUCTION MANAGER	Janey Elgey
LIGHTING	Mike Elgey
SOUND	Harry Jacobs
COSTUMES	Zoe Harvey-Lee
SET DESIGN	Jenna Powell
SET DESIGN	Lizzie Lattimore
STAGE MANAGER	Jojo Leppink
PHOTOGRAPHY & PROMOTION	Sarah J Carter
ARTISTIC LINK	Stuart Turnbull

SCENES

CHAPTER 1 After Before

CHAPTER 2 Hads' Story

CHAPTER 3 Taff's Story

Interval

CHAPTER 4 Arthur's Story

CHAPTER 5 Home to Roost

There will be an interval of 20 minutes

WARNING

There is strong language, loud sounds of gunshots and explosions, as well as flashing lighting effects.

SPECIAL THANKS

Mart Stonelake for his help with our set, Wesley Henderson Roe for his assistance with flooring, John Gilbert for organising rehearsal space, and Liz Williams and all the box office team for their support.

TECHNICAL DESPATCHES

As you'll see, our set is on the minimalist side. However, our designers Lizzie Lattimore and Jenna Powell went to great lengths to provide a floor space that was both comfortable for the actors and in sympathy with the overall concept. Lighting designer Mike Elgey was given the formidable task of creating dynamic special effects for our battlefield and nightclub scenes. To achieve this, he brought the lamps themselves in the action, building a special rig, secured just below the line of the proscenium arch. And if you're wondering why your seat is shaking this evening, that'll be Harry Jacobs' subwoofers, hired in specially to do justice to our original score and sound design. A huge thank you to all the off-stage crew for – as ever – going way beyond the call of duty.

CAST BIOGRAPHIES



DAVID SHORTLAND
ARTHUR

David is happy to return to TTC, having been a part of three previous productions. David has enjoyed portraying Davey in the hard-hitting *Jerusalem*, Buttons in *Cinderella* and Joe in *The Matchgirls*. He has also been involved with productions of *Barnum*, *9 to 5* and *Made in Dagenham* over the last 18 months. He has recently performed in the final of the Arts Richmond New Plays Festival at the Orange Tree Theatre as Eddie in *Tia and The Falcon*. He is pleased to be involved in a play with such challenges, both physically and vocally, a verse-drama that demands equal measure of movement and speech. He has enjoyed rehearsing this play as it offers great dramatic power, documentary integrity and emotional intensity.

Tom first moved to London in 2014 and has since performed in numerous productions with TTC, BROS and OHADS. His most recent performance was as Michal in *The Pillowman* at TTC in April 2017 and prior to this he was Jock in *Dick Barton Special Agent* in January 2016. A particular highlight has been the chance to perform twice at the Minack Theatre in Cornwall, the last time being in *Dirty Rotten Scoundrels* in June 2017.



TOM COOPER
TAFF



JACK LUMB
HADS

Jack graduated from St Mary's University in 2018 with a first class honours degree studying the process of acting in drama and theatre arts. Previously a county golfer and sports science student, Jack made the change and dedicated himself to a career in acting, starting out in theatre. Jack has worked on several plays as well as previously portraying Macduff in Shakespeare's *Macbeth*. This is Jack's first stage appearance since graduation.

Rebecca has been a member of TTC for a number of years. Her first performance was ten years ago as one of the gruesome laundresses in *A Christmas Carol*. Her more recent performances include *Colder than Here*, *RENT* and *Jerusalem*. She also works with YAT, both on and off stage. She has relished the opportunity to work on *Pink Mist*. It's been a brand new way of working, and she has loved the collaborative nature of the production and learning lots of new physical theatre skills. There have been a lot of bruises and pulled muscles along the way but she knows they will be worth it!



REBECCA TARRY
GWEN



ASHA GILL
LISA

Asha studied physical theatre at St Mary's College University and since then she's been involved with YAT, TTC, OHADS, and RSS in both on and off stage roles. She works as an academic note taker for the deaf and disabled and as a live unit subtitler. She very much is enjoying being back prancing around doing physical theatre with this very talented group.

This is Helen's first role in a TTC production, though she has regularly performed at Hampton Hill Theatre for BROS, most recently as Lisa in *Made in Dagenham*. Swapping the glamour and cheesiness of musical theatre for the solemn intensity of this remarkable piece of theatre has certainly been challenging, but the collaborative process and team ethic have made it an incredible and rewarding experience. She'd like to thank Nigel and Gita for believing she could leave her smiley face outside the building, and the rest of the cast for the surprising number of laughs and for just being brilliant!



HELEN LOWE
SARAH

PRODUCTION TEAM BIOGRAPHIES

NIGEL COLE – DIRECTOR

Nigel has been dabbling in theatre since he was 12 years old. Roles include Gethin Price in *The Comedians*, Rev Hale in *The Crucible*, Peron in *Evita*, Treves in *The Elephant Man*, Mack in *Mack and Mabel* and Dysart in *Equus*. At Hampton Hill Theatre his directing credits include *Boy Gets Girl*, *Privates on Parade*, *La Cage Aux Folles*, *The Rise and Fall of Little Voice* and *Breaking the Code* and last year he directed BROS's *Dirty Rotten Scoundrels* at the Minack Theatre in Cornwall.

GITA SINGHAM-WILLIS – DIRECTOR

Gita Singham-Willis has performed and choreographed for many TTC and BROS productions over the last 13 years - performing as a dancer in *Thoroughly Modern Millie*, *Crazy for You* and *42nd Street*. More recently she has choreographed shows including *A Class Act* and *La Cage aux Folles* at Hampton Hill, and *Mack and Mabel*, *Guys and Dolls* and *Dirty Rotten Scoundrels* in the iconic Minack Theatre in Cornwall. She has won Swan Awards for the movement in *Equus* and as the choreographer for *Rent* in Hampton Hill and is very excited to be putting her choreographic skills to the test on this amazing physical theatre piece with Nigel, the cast and crew.

STEPHEN HOPER – ORIGINAL MUSIC

Stephen specialises in original contemporary soundtracks for film, theatre and broadcast projects. With a background in composition, studio experimentation and live performance, his signature style is an atmospheric blend of traditional score and contemporary sound design. In recent years he has composed music and designed sound for feature films, theatre productions, short films, TV programmes, music libraries and art installations. He is also a founder member of the free improvisation trio The Cocktail Hour, the electronic music duo Ovovs and the rock band Hot Doggy.

JANEY ELGEY – PRODUCTION MANAGER

Janey has been in TTC for a while and has been production manager on numerous shows, including *Rent*, *Betrayal*, *A View from The Bridge*, *A Streetcar Named Desire*, *Stones in His Pockets*, *Privates on Parade* and *The Rise and Fall of Little Voice* for TTC and *La Cage Aux Folles* for BROS. Janey is delighted to be working with Nigel again on this production.

MIKE ELGEY – LIGHTING

Mike has been lighting shows for TTC and YAT for an age it seems, and hopes to improve before too long. Recent shows include *Breaking the Code*, *Rent*, *Betrayal*, *A Streetcar Named Desire*, *Jerusalem*, *Under Milk Wood* and *A View from the Bridge*. He is also heavily involved in maintaining the theatre and spanners in hand, disappears into those areas of the theatre that few people know exist.

HARRY JACOBS – SOUND

Since his migration from TV & radio to theatre this is Harry's 23rd sound production at Hampton Hill Theatre. Shakespeare, drama, musicals, and now *Pink Mist* – yet another production highlighting the diverse productions you can work on in this theatre.

ZOE HARVEY-LEE – COSTUMES

Zoe enjoys the challenge of working on the costumes for Nigel Cole's productions, which have included collaborating on shows as diverse as *Privates on Parade*, *The Rise and Fall of Little Voice* and *Breaking the Code* for TTC and *La Cage Aux Folles* for BROS. Nigel's vision always comes with considerable technical demands and *Pink Mist*, with its multiple roles, lighting and movement element is no exception.

LIZZIE LATTIMORE & JENNA POWELL – SET DESIGN

Lizzie and Jenna have been set designing and building together for seven years and have notched up several productions in that time. Always looking to incorporate new styles and technologies, they are keen to challenge themselves, and the audience. For TTC's *Rent* they opened up the stage, taking down the proscenium arch, and made the pit a 'subway' entrance, creating the feel of a New York loft area. In stark contrast, they designed a minimalist circuit board layout, for TTC's *Breaking the Code*. With the intricate and intense projections designed by director Nigel Cole, the set helped to reference important points of Alan Turing's story, and his intense and brilliant mind. Other production challenges have included bringing the French Riviera to Cornwall for *Dirty Rotten Scoundrels* (BROS), a two-storey house for *The Rise and Fall of Little Voice*, a locked room inside a room for *Someone Who'll Watch Over Me*, a dilapidated eerie Victorian mansion for *The Turn of the Screw*, and most recently the stylised abstract set of the Brooklyn Docks for *A View from the Bridge*, all for TTC. Jenna and Lizzie are both management Trustees for Youth Action Theatre.

JOJO LEPPINK – STAGE MANAGER

Jojo is one of the regular dogsbodies for TTC, YAT and BROS, jumping in as a techie, stage manager, photographer, builder and sometimes even actor when needed. The last show she stage-managed at Hampton Hill Theatre nearly caused her to miss her own graduation (from a technical theatre degree no less).

SARAH J CARTER - PHOTOGRAPHY AND PROMOTION

Sarah Carter joined TTC back in 2010 and made her acting debut as a 'glamorous' Pinhead and Irish Nurse in *The Elephant Man*. Since then, Sarah has mainly contributed to the theatre through her love of photography and has worked on several productions including *Privates on Parade*, *The Rise and Fall of Little Voice*, *Equus*, *Breaking the Code*, *RENT* and most recently as Assistant Director on *A View from the Bridge* and Production Manager for *The Collector*.



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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

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Panto's coming home. Oh yes it is! A fun-filled feast for all the family

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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)

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.