

The word 'RENT' is written in large, colorful, block letters across the middle of the image. Each letter has a different background color: 'R' is red, 'E' is green, 'N' is yellow, and 'T' is blue. The letters have a distressed, spray-painted texture with black and white speckles. The background is a photograph of a red brick building with ornate gold-colored window frames and fire escapes on either side.

THIS AMATEUR PRODUCTION IS PRESENTED BY ARRANGEMENT WITH JOSEF WEINBERGER LTD. ON BEHALF OF MUSIC THEATRE INTERNATIONAL OF NEW YORK

# Rent

Book, music & lyrics by Jonathan Larson

Directed by Dane Hardie

Musical direction by Adam Hope

Sun 26 Jun – Sat 2 Jul 2016

£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.

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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.

# ABOUT RENT

Jonathan Larson's Pulitzer-prize winning Broadway musical, *Rent*, details one year in the life of seven modern day artists & musicians, living in New York's run down "Alphabet City" in the late 1980s. It is loosely based on Giacomo Puccini's opera, *La Boheme*, which dealt with the lives of poor artists living in tuberculosis plagued 19<sup>th</sup> century Paris. As this modern day circle of friends struggles with life, love, infidelity, and the usual hopes & fears of modern day life, they must also cope with drug addiction and the rising spectre of AIDS. In the midst of all this, one of them attempts to capture all of their lives on film, hoping to make artistic sense of it all.

*Rent* was first seen in a limited three-week workshop run at the New York Theatre Workshop in 1994 that quickly sold out. This same New York City off-Broadway theatre was also the musical's initial home following its official January 25, 1996, opening. Tragically, the show's creator, Jonathan Larson died suddenly from an undiagnosed aortic aneurysm the night before the off-Broadway premiere.

*Rent* opened on Broadway at the Nederlander Theater on April 29, 1996. It went on to win every major best musical award, including the Tony Award, as well as the Pulitzer Prize for drama. *Rent* played its final performance at the Nederlander Theatre on September 7, 2008, after 5,124 performances and 16 previews.

*Rent* is the seventh longest running show in Broadway history and grossed over \$280 million during its Broadway run. Over the course of its groundbreaking 12-year New York run, *Rent* transformed the definition of musical theatre – and changed Broadway forever.

Tours of *Rent* have crisscrossed the country almost continuously since late 1996 and the U.S. national tours have grossed over \$330 million. The musical has been translated into every major language and been performed on six continents, including in the following countries: Argentina, Australia, Brazil, Canada, Chile, Finland, Germany, Hong Kong, Hungary, Iceland, Ireland, Italy, Japan, Korea, Mexico, Netherlands, New Zealand, Norway, Philippines, Portugal, Russia, Singapore, South Africa, Spain, Switzerland and the United Kingdom.

# ABOUT JONATHAN LARSON

Born on February 4, 1960 in White Plains, New York; died of an aortic aneurysm on January 25, 1996, at his home in Manhattan. Larson lived in poverty, waited tables, and worked seven years to bring his rock opera *Rent* to the stage — only to collapse and die the night before previews were to open at the Off-Broadway New York Theater Workshop.

Larson lived his childhood amidst drama clubs and music lessons. He played the tuba in high school and attended Adelphi University in Garden City, New York. Although he graduated with dreams of becoming an actor, Stephen Sondheim encouraged him to focus on composing. Larson was a Sondheim disciple and his early work suggested his future success. He won the Richard Rodgers Studio Production Award from the American Academy of Arts and Letters for a workshop version of *Rent*, and a Rodgers Development Grant for a futuristic rock musical called *Suburbia*. He also earned a Stephen Sondheim Award from the American Music Theater Festival; composed the eclectic rock-to-ragtime score for a musical called *J.P. Morgan Saves the Nation*; and performed a rock monologue called *Tick, Tick, Boom* at the New York Theater Workshop and other stages.

As the debut of *Rent* approached, Larson lived in poverty similar to that endured by his characters. He stopped working in a SoHo diner only two months before the play opened and dreamed of earning enough money to afford cable TV. Ten days before he died, Larson sold some of his books to get money for a movie ticket. “It’s both tragic and ironic that Larson ... never saw ticket holders enjoy his show,” Wiederhorn wrote. “Even more uncanny are the parallels between Larson’s life and his characters’ — many of whom cling to life knowing that it could end at any moment.”

Larson is survived by his parents, Allan and Nanette Larson of New Mexico, and his sister, Julie McCollum of Los Angeles. “For Mr. Larson’s parents and sister and friends, opening night was glorious and heartbreaking,” Mel Gussow wrote in *The New York Times*. “‘It’s the best and worst moment of my life,’ said his sister. ‘This play was Jonathan. It is totally my brother.’”

## DIRECTOR'S NOTES

*"In these dangerous times, where it seems the world is ripping apart at the seams, we can all learn how to survive from those who stare death squarely in the face every day and [we] should reach out to each other and bond as a community, rather than hide from the terrors of life at the end of the millennium."*

Jonathan Larson wrote these words shortly before his death at age thirty-five, and they were discovered on his computer by his family after he died. They serve as a fitting tribute to his only Broadway musical, *Rent*. Larson, a hard-working, long suffering, not yet recognized composer and lyricist had been working for seven years on the cheerfully transgressive *Rent*.

*Rent* is so many things to so many people. It was the first musical in decades that younger audiences really identified with, that spoke in their voice, that voiced their concerns, that tackled their issues. It breathed new commercial life into the Broadway musical, possibly signalling the beginning of the end of the great divide between pop music and theatre music, which has existed since the advent of rock and roll in the 1950s. Even the title means different things to different people. It represents the financial burden young people feel as they graduate from university, full of knowledge but absent of any marketable job skills, thrown into a real world where high ideals don't pay the rent. But the title also highlights the temporary nature of these characters' lives, the month-to-month living without permanence or promises. The characters Collins and Angel sing to each other in the song "I'll Cover You" that though love can't be bought, at least it can be rented. In other words, their happiness won't be forever – both of them have AIDS – but it's theirs for a while.

And the word *rent* also means torn, Larson's favourite meaning of the title, and certainly the characters in this show are torn between conflicting desires – between comfort and idealism, between love and dignity, between anger and pain, between the fear of intimacy and the fear of getting hurt. The word *rent* means shredded in grief or rage. It means split apart when it describes communities, families, or other relationships. And it also means torn open by painful feelings, something nearly every character in the show feels at some point. And all the complexity of that simple, four-letter word parallels the construction of this fascinating musical.

Larson's lifelong goal was to combine the Broadway tradition with contemporary pop music, a very difficult task at which many before him had failed. After seven years of workshops and re-writes, the show was scheduled to open in previews off-Broadway at New York Theater Workshop, on January 25, 1996. But Larson had been feeling ill. He'd been to two hospitals; one diagnosed him with food poisoning, the other with the flu. The night before the first preview, after a great final dress rehearsal, Larson went home, put a pot of water on the stove for tea, collapsed, and died of an aortic aneurysm.

Dramatic irony tells us that the audience is more aware of something than the characters in the story itself. So when engaging with *Rent* how can we not feel the weight of dramatic irony? The man who composed the rock-opera, which offers hope in the face of immanent death, died of a broken heart. Literally. In answer to this I want to leave you with this quote from Broadway Director Michael Grief...

*"I know I speak for every musician, singer, actor, director, music director, choreographer, designer, stage manager, crew person, company manager, usher, press rep, marketer, general manager, producer and more when I assert that everyone who gets to work on Rent grows personally and artistically. Our hearts get bigger, more open. Our minds get sharper. We're better equipped to take care of our children and our parents and our friends and the world. We've learned to measure our lives in love, and take no joy or sorrow for granted."*

I would like to dedicate this show to the memory of my Dad who passed away in May.

DANE HARDIE

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## 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.



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### 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.

# IN REHEARSAL





# IN REHEARSAL



# CAST

Roger Davis	CONOR MOSS
Mark Cohen	MATHEW MADELEY
Angel Schunard	ARRAN SOUTHERN
Tom Collins	CHRIS WAITING
Benjamin Coffin III	BEN THOMAS
Maureen Johnson	NATALIE STANDING
Joanne Jefferson	BEX WOOD
Mimmi Marquez	SOPHIE HARDIE
Mrs Cohen, Sue & Others	LIZZIE LATTIMORE
Alexi Darling, Kristen & Others	ALANA WREN
Mrs Marquez, Ali & Others	STEPHANIE VON WIERA
Mrs Jefferson, Pam & Others	CATH BRYANT
Female Soloist, Backup & Others	REBECCA TARRY
Gordon, Restaurant Man & Others	MARK WREN
Mr Jefferson, The Man, Mr Grey & Others	JAMES BOOZA
Stevie, Cop & Others	ROBERTA DOHERTY
Crack Addict's Baby	SETH HARDIE

# BAND

Drums	DAVE NEVILLE
Guitar	TOM HIGGINS
Guitar	KIT LOWDEN
Guitar	JOE OLNEY
Conductor/Keyboard	ADAM HOPE

# CREATIVE TEAM

Director	DANE HARDIE
Musical Director	ADAM HOPE
Production Manager	JANEY ELGEY
Choreography	GITA SINGHAM-WILLIS
Dance Captain	SOPHIE HARDIE
Stage Manager	JENNA POWELL
Assistant Stage Managers	JACK TIDBALL JOJO LEPPINK JOE EVANS
Set Design	JENNA POWELL LIZZIE LATTIMORE
Sound	HARRY JACOBS CHARLES J HALFORD
Lighting	MIKE ELGEY
Follow Spot	JANEY ELGEY
Wardrobe	MAGS WRIGHTSON NICOLE HAFTER
Makeup	BRUSHSTROKES
Hair	EMMA WOODLEY
Photography/Videography	SARAH J CARTER
Rehearsal Pianist	BENJAMIN MCQUIGG
Artistic Link	LOTTIE WALKER

# SPECIAL THANKS

- To Calum Leddy for the loan of his drums
- To John Gilbert for all his patience and support
- To Stuart Vaughan for all his sound and audio support
- To Lizzie Lattimore, Jenna Powell, Mike Elgey, Steph von Wiera, Rebecca Tarry, Patrick Oldham, Emma Woodley, Jack Tidball, Annette Mullen, Phoebe Ross and cast members for their help with the set build

# SONGLIST

## ACT ONE

Tune Up A	...	Mark & Roger
Voicemail #1	...	Mark, Mrs Cohen & Roger
Tune Up B	...	Benny, Collins, Mark & Roger
Rent	...	Benny, Joanne, Mark, Roger & Ensemble
Christmas Bells #1	...	A Homeless Man
You Okay, Honey	...	Angel & Collins
Tune Up Reprise	...	Mark & Roger
One Song Glory	...	Roger
Light My Candle	...	Mimi & Roger
Voicemail #2	...	Mr & Mrs Jefferson
Today for You A	...	Collins, Mark & Roger
Today for You B	...	Angel, Collins & Roger
You'll See	...	Angel, Benny, Collins, Mark & Roger
Tango Maureen	...	Joanne & Mark
Support Group	...	Angel, Collins & Ensemble
Out Tonight	...	Mimi
Another Day	...	Mimi, Roger & Ensemble
Will I	...	Full Company
Christmas Bells #2/Bummer on the Street	...	Angel, Collins & Ensemble
Santa Fe	...	Angel, Collins & Mark
I'll Cover You	...	Angel & Collins
We're Okay	...	Joanne
Christmas Bells #3	...	Full Company
Over the Moon	...	Maureen & Back Ups
La Vie Boheme/I Should Tell You	...	Full Company

# SONGLIST

## ACT TWO

Seasons of Love	...	Full Company
Happy New Year A	...	Angel, Collins, Joanne, Mark, Maureen, Mimi & Roger
Voicemail #3	...	Mrs Cohen
Voicemail #4	...	Alexi Darling
Happy New Year B	...	Angel, Benny, Collins, Joanne, Maureen, Mimi, Mark, Roger & The Man
Take Me or Leave Me	...	Joanne & Maureen
Seasons of Love B	...	Full Company
Without You	...	Mimi & Roger
Voicemail #5	...	Alexi Darling, Mark & Roger
Contact	...	Angel, Benny, Collins, Joanne, Maureen, Mimi, Mark & Roger
I'll Cover You Reprise	...	Full Company
Halloween	...	Mark
Goodbye Love	...	Benny, Collins, Joanne, Maureen, Mimi, Mark & Roger
What You Own	...	Benny, Collins, Pastor, Mark & Roger
Voicemail #6	...	Mark, Mimi's Mother, Mrs Cohen, Mr Jefferson, Roger & Roger's Mother
Finale A	...	Full Company
Your Eyes	...	Roger
Finale B	...	Full Company

# CAST BIOGRAPHIES



Conor Moss's love of theatre began at the age of four when he joined Dragon Drama in Teddington and has rarely been away from the stage since. Since joining YAT in 2008 he has appeared in many shows with the company including two trips to the Edinburgh Fringe in 2011 and 2013. He also appeared as Moritz Stiefel in the Swan award winning production of *Spring Awakening* in 2012.

*Rent* is Conor's first production with TTC and is delighted to have joined forces with old friends and new to embark on such an exciting and provocative piece of theatre.



*Rent* will be Mathew Madeley's second TTC production this year following his performance of Ron Miller in *Breaking the Code* back in March. Hampton Hill Theatre has almost become a second home to Mathew over the last year. He is incredibly excited to have been given the opportunity to play one of his dream roles as Mark Cohen. He is also a committee and active playing member of BROS Theatre Company. Mathew graduated from Sheffield Hallam University in 2012 with a BA in performance for stage and screen. Mathew's theatre credits include: Stanley, *A Streetcar Named Desire*. Melchior, *Spring Awakening*. Rolfe, *The Sound of Music* and as the titular role in *Pippin*.



This is Arran Southern's first production with TTC. Arran currently works at HMP Bronzefield; a female custodial establishment. Alongside this Arran has the beginnings of a commercial music career with his debut single 'Dark Side' released in February and his next single 'Our Histories' being released in the next couple of months and more to come in later 2016. Credits: Buttons (*Cinderella: A Pantomime*), Cat (*Honk!*), Tinman (*The Wiz*), Seymour (*Little Shop of Horrors*), Sammy (*The Wedding Singer*), Amos (*Whistle Down the Wind*), Prince Charming (*Snow Queen: A Pantomime*) and Perchik (*Fiddler on the Roof*).

Arran would like to dedicate his performance to his 2-year-old son; Blake.

# CAST BIOGRAPHIES



Chris Waiting trained with the Upright Citizens Brigade and The Second City. TTC/YAT Credits: *The Great Gatsby*; *David & Lisa*; *The Last Bartender*; *Our Day Out*; *The Matchgirls*.

Other theatre: Keith Johnstone's *Theatresports*; *Maestro Impro*; *Gorilla Theatre* [Spontaneity Shop]; *The Changeling* [KDC Theatre]; *City of Angels*; *Saucy Jack & the Space Vixens*; *Lady in the Dark* [CUADC]; *Whose Line Is It Anyway?* [Footlights]; *The Wizard of Oz*; *Into the Woods* [NYMT]; *Bugsy Malone*; *Little Shop of Horrors* [RUTC].  
Bands: *Panic*; *Macstrappe*; *Fifth Week*; *The Commitments*.



Theatre has long been a passion of Ben Thomas's having performed in various shows growing up around Bath, at the University of Exeter and most recently at the Edinburgh Fringe Festival. Outside of Theatre Ben works for "The Challenge" a National Youth Charity and is a keen sportsman. This is Ben's first show with TTC. Former Roles Include: Danny - *Grease*, Jean Valjean - *Les Miserables*, Tony - *West Side Story*, Nick - *Fame*, Trevor Graydon - *Thoroughly Modern Millie*, Rapunzel's Prince - *Into the Woods*, Mitch Mohoney - *25th Annual Putnam County Spelling Bee*, Ziegfeld Tenor - *Funny Girl*, Rolf - *Sound of Music*, Steve - *Summer Holiday*, Billy Ray Recky - *1000 Suns*.



Natalie Standing studied Drama and Theatre Arts at St Mary's University. She is currently a Princess, singing live and performing at events and children's parties; regularly playing The Snow Queen.

Natalie has been flitting between Youth Action Theatre and Teddington Theatre Club for years. YAT credits include; *Thea - Spring Awakening*, Nell Johnson - *With Apologies to Treasure Island*, Mephistopheles - *Doctor Faustus*, The Baker's Wife - *Into The Woods* and The Widow – *All's Well That Ends Well*. TTC credits include; Mephistopheles - *Something Wicked This Way Comes*, Mrs Dainty Fidget - *The Country Wife*, Marion de Saint Vaury - *The Linden Tree*. Natalie is very excited to be a part of such an amazingly talented cast, playing the role of a life time. She hopes to follow those who have played Maureen before her, and one day be on the West End stage.

# CAST BIOGRAPHIES



Bex Wood's stage debut was playing Dick Whittington's cat in a pantomime in 1997. Throughout her teen years, she took part in many musical productions at the Beck Theatre in Hayes and Norden Farm Theatre in Maidenhead: her most memorable roles were playing Irene in *Crazy for You*, Audrey in *Little Shop Of Horrors* and Sheila in *Hair*. After graduating from Ravensbourne College in 2007 with a degree in Broadcast Operations, Bex found herself working as a camera operator/assistant presenter on *Bid TV* and *Price Drop TV*. During this time, she was in two shows at The London Palladium; as a Principal Dancer in *Me & My Girl* 2008 and Ensemble in *Crazy for You* 2009. Since then, Bex has been busy working as a voiceover artist and fronting a professional function band, *The Rendezvous*.



Sophie Hardie has been involved with TTC musicals from a young age although it's normally skipping down a yellow brick road or more recently playing Belle in *Disney's Beauty and the Beast* so playing a tough character like Mimi has certainly been rather more edgy! Sophie was last seen at TTC playing Jill in the Peter Shaffer play *Equus* but since then has taken some time off the stage to have her first baby, Seth. Other recent TTC involvements have included playing the part of Patti in Dennis Potter's *Brimstone and Treacle* and co-directing the play *Blackbird* in the studio.



Lizzie Lattimore has been a member of TTC for over ten years now, and has performed in many different musical and straight play productions, as well as stage managing, and designing sets for several others. Lizzie is also a trustee for Youth Action Theatre, and has very much enjoyed co-directing two award winning musicals (*Spring Awakening & Into The Woods*) among the plethora of full length plays and successful Edinburgh Fringe Festival performances. Their next production challenge will be in November, working on *Titanic, The Musical*. A singing and drama teacher in her 'real life' for a local stage school, Lizzie has also just recently started her own company with fellow performer Stephanie - singing for weddings and events as *The Paper Songbirds*.



# CAST BIOGRAPHIES



Alana Wren has been involved with many productions enjoying both acting and directing. Last seen in the RSS production of *The Importance of Being Earnest* as Cecily and a musical variety show at Claygate Dramatic Society. Having joined YAT when she was 16 and moving on to TTC productions including *Arcadia*, *A Night of Dark Intent* and *Disney's Beauty and the Beast* she is very excited to be involved in one of her favourite musicals and to be back on the Hampton Hill stage.



Despite this being Steph von Wiera's second show with TTC, she is no stranger to the Hampton Hill stage. For the last 11 years she has been a dedicated member of YAT, playing a number of exciting roles, including Elizabeth Bennett in *Pride and Prejudice*, Kate in *Taming of the Shrew* & Marta in *Spring Awakening*. She has also been involved three productions which have ventured up to the Edinburgh Fringe festival; *Duchess of Malfi*, *The Way of the World*, and *All's Well That Ends Well*. By day, she is a budding singer with fellow cast member, Lizzie, performing as a vocalist duo for weddings and events, known as *The Paper Songbirds*.



Cath Bryant attended the University of Sheffield from 2010-2013, during which time she was a part of the Sheffield University Performing Arts Society, and now works full time at a charity. Previous musical and acting credits include *Disney's Beauty and the Beast*, *Guys and Dolls*, *Return to the Forbidden Planet* and *Fame*. Cath also directed a production of *Fresher the Musical* for Sheffield University in 2013.

# CAST BIOGRAPHIES



Rebecca Tarry has had a passion for performing and the theatre since a very young age and has been a member of a number of local amateur dramatics groups for many years. Her performances include Velvet in *Popcorn* (Park Players), Jenna in *Colder Than Here* (TTC), Ms McQueen in *Urinetown* (YAT) and most recently the 'secret part' in *The River* (OHADS). She made her directorial debut in January, co-directing Shakespeare's *Twelfth Night* with Jojo Leppink for YAT, which she really loved. She has thoroughly enjoyed her time as a 90s junkie stripper in *Rent*.



Mark Wren has been a member of TTC since 2000 appearing in a number of shows. *Rent* will be only his second musical, the other being *Disney's Beauty & the Beast* in 2012, also by TTC. Mark has also directed for TTC with JB Priestley's *The Linden Tree* which was nominated for three Swan Awards in 2014. He is loving working with the talented cast and crew of this wonderful musical.



James Rooza studied acting at the University of West London and has been involved in a number of local productions since graduating in 2013. This is James' debut production with TTC, and he has thoroughly enjoyed working with such a phenomenal cast and crew over the last few months. His recent credits include, Cladwell – *Urinetown*, Jagers – *Great Expectations* & Cinderella's Prince – *Into the Woods* (YAT). When James isn't 'treading the boards', he is instilling his love of theatre and performing with his students at a local secondary school.

# CAST AND CREW BIOGRAPHIES



Roberta Doherty, who is originally from Northamptonshire, has been performing from a young age. She starred in her first dance show at the age of four and has been involved in many productions with various companies since.

She graduated in 2013 studying acting at the University of West London. She has appeared in various local productions with YAT and KVODs, including *Penny - Urinetown*, *Bet - Oliver!*, *Rapunzel - Into The Woods* and *Sandy - Grease*. This is her debut production with TTC and she has thoroughly enjoyed the experience.



Seth Hardie's time is normally spent giggling and eating – currently he is mastering “the crawl”. Seth is expected to start walking and talking very soon. With a mother and father who have such a passion for the arts Seth has decided to follow in their footsteps – just to see what the fuss is all about. This is Seth's stage debut; he is 9 months old. He has very much enjoyed playing this challenging character role, although (thankfully) method acting wasn't used for this performance.

Please note: due to a clash in bookings (nap time comes first!) Seth will only be appearing in two performances this week.



Dane Hardie attended The London Centre for Theatre Studies and is a former British and European Middleweight (185lbs) Wrestling Champion. He will be completing his British Academy of Dramatic Combat (BADC) Advanced Stage Combat and Fight Directing qualification in 2016. *Rent* marks Dane's return to the theatre and directing after a short break for the birth of his son Seth. Recent TTC credits include:

Directing: *Arcadia* - Tom Stoppard, *Someone Who'll Watch Over Me* - Frank McGuinness, *Bouncers* - John Godber. Acting: Kenickie – *Grease*, Nugget/Young Horseman - *Equus*, Martin Taylor - *Brimstone and Treacle*, Chris - *The City*, Gaston - *Disney's Beauty and the Beast*. Fight choreography: *Peter Pan the Musical*, *Disney's Beauty and the Beast*, *Blackbird*.

# CREW BIOGRAPHIES



Adam Hope grew up in Manchester, but quickly 'saw the light' and moved to Kingston in 2009 to complete a Bachelor's degree in music. Having received his MA, he is now working towards a PhD in music and philosophy. Adam is the Director of Music at St James' Church, New Malden, Licentiate with the London College of Music, occasional conductor in residence for Kingston University Chamber Choir and the assistant accompanist at the Richmond Academy of Dance and Ballet. He has recently been appointed as MD for the South London branch of the renowned Military Wives Choirs. Adam's MD credits include: *Spring Awakening* (2012), *La Cage Aux Folles* (2013), *Whistle Down the Wind* (2014), *Grease* (2014), *Into the Woods* (2015) and *Anything Goes* (2016). He is delighted to be MD'ing his first musical production for TTC, and hopes you enjoy the production.



Janey Elgey has been a member of Teddington Theatre Club for a while and has been involved with many productions. She has been Production Manager on *Privates on Parade*, *The Rise and Fall of Little Voice*, *Equus*, *Side by Side by Sondheim*, *Colder than Here* and *Breaking the Code* for TTC and *La Cage Aux Folles* for BROS. She is thoroughly enjoying being a 'Rent Head' in charge of the Haribos and sticky toffee puddings. The next production she is working on is *Betrayal* taking place September and *A Street Car Named Desire* in 2017. She has enjoyed the rehearsals and working alongside such a talented Director, Dane, and with such a fabulous talented cast and crew.



Gita Singham-Willis has performed and choreographed for many TTC and BROS productions over the last 10 years, with most recent choreographic productions being *Equus*, *Mack and Mabel* at the Minack Theatre in Cornwall, *Privates on Parade* and *La Cage aux Folles* at Hampton Hill Theatre. Last seen tap-dancing on a coin in *42<sup>nd</sup> Street* at Richmond Theatre earlier this year, she has loved creating the different styles of dance and movement numbers with the cast and crew of *Rent*, and hope you enjoy the performance.

# CREW BIOGRAPHIES



Never ones to shy away from a challenge, Lizzie Lattimore and Jenna Powell couldn't say no to designing and building the set for this iconic musical! Both actors as well, they have been set designing and building together for five years and have notched up several productions in that time, most recently TTC's *Breaking the Code*. Other production designs include an office staff room in *Blackbird*, a two storey house for *The Rise and Fall of Little Voice* (Swan nomination) as well as working showers in *Privates on Parade*, a locked room inside a room for *Someone Who'll Watch Over Me*, and a beach for *The Seal Wife*! Looking ahead, Lizzie and Jenna's next challenges include designing the set for RSS' Autumn production, *Tom & Viv*, and BROS' 2017 musical *Dirty Rotten Scoundrels* at the Minack.



Mike Elgey has been lighting shows for TTC for many years, recent shows including *Breaking the Code*, *Colder Than Here* and *The Rise and Fall of Little Voice*. Musicals are not a regular part of the TTC programme so Mike is pleased to have the chance to work on this show and with such a talented cast. It's a busy show with some interesting specials to create. He would like to thank Jenna and Lizzie for their stage demolition efforts and for giving him so much more stage to light.



Since his migration from TV to theatre this is Harry Jacob's 15th sound production at Hampton Hill Theatre. Shakespeare, comedy, drama, and now his fourth musical production here. But *Rent* is something a little bit different, it's a continuous 2½ hour soundscape of over 40 rock numbers which is both a challenge and a pleasure for any sound operator.

Charles J Halford joined TTC in 1977. Recent productions that he has worked on include *Colder Than Here* and *My Boy Jack*. Apart from doing sound he also helps to run the bar.

# CREW BIOGRAPHIES



Sarah J 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 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* and *The Mercy Seat*. Sarah prides herself on taking photos that capture the most engaging, emotional moments of each show and telling its story through her stills. *Rent* has fed her love of photographing people, with precision and creativity and she has loved being part of the creative team from the early stages and being allowed to experiment a little. Thanks Dane and the team.



When not on stage reciting lines or painting it, Jenna Powell happily loiters in the wings writing lists! She has stage managed numerous musicals including *Spring Awakening* and *Into the Woods* for YAT and *Grease* for KVTG. Jenna regularly SM's for YAT and particularly enjoys their productions at the Edinburgh Fringe Festival, including *The Duchess of Malfi*. Her next SM challenge will be YAT's autumn production, *Titanic, The Musical*.



Mags Wrightson has worked on a range of shows at TTC from studio three handers to big musical productions. In the last two years her creations have appeared in the studio in *Mercy Seat*, *Muswell Hill* and *Colder Than Here* and in the main auditorium in the *Snow Queen*, *The Thrill of Love* and *Sleeping Beauty*. Her real love is period costume but every show has some costume challenges, always different. *Rent* has been great fun working with such a terrific team.



# RENT

Sun 26 Jun 2016 to Sat 2 Jul 2016  
Hampton Hill Theatre



# RENT



# COMING SOON

at Hampton Hill Theatre

## Betrayal

By Harold Pinter

Pinter's searing 70s perspective on infidelity

Sun 11 Sep 2016 – Sat 17 Sep 2016

Coward Studio

## The End of the Affair

By Graham Greene

Adapted for the stage by Rupert Goold and Caroline Butler

Greene's post-war perspective on infidelity, faith and guilt

Sun 25 Sep 2016 – Sat 1 Oct 2016

Auditorium



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For up-to-date information on TTC and the Theatre, and to book tickets online, please check our website: [www.teddingtontheatreclub.org.uk](http://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)

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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](http://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.