



**ttc**

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

# The Collector

By Mark Healy from the novel by John Fowles

Directed by Sophie Hardie

Sun 24 Jun – Sat 30 Jun 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.



## About the play

*The Collector* is a full-length drama adapted for the stage by Mark Healy, from the psychological and cunning thriller by John Fowles. Frederick Clegg is a man who dedicates his life to gathering and cataloguing beautiful objects. He slowly becomes obsessed with a young art student - Miranda Grey - who he kidnaps and keeps in his basement.

John Fowles' classic story of possession, obsession and love is considered one of the great works in modern literature. Ever since he first saw her, Frederick Clegg has been obsessed with Miranda Grey. The repressed, introverted butterfly collector admires the beautiful, privileged art student from afar until he wins the lottery and buys a remote country house, planning to bring her there as his 'guest'. Having abducted and imprisoned her in the cellar, he soon finds his reality is far from his fantasy and their tense claustrophobic relationship leads to a devastating climax. Mark Healy's modern adaptation of *The Collector* renders the psychology of evil in a disturbingly realistic light.

Originally a novel written by John Fowles in 1963, *The Collector* was subsequently made into a film with Terence Stamp and Samantha Eggar. Since then it has been adapted for the stage on several occasions, most successfully in this adaptation by Mark Healy. It was first performed in 1968 at the Derby Playhouse (now known as the Derby Theatre) in Derby, England, and has run at the Arcola Theatre in London and at the Edinburgh Fringe. The novel has inspired a number of songs by artists as diverse as The Everly Brothers, The Jam and Nine Inch Nails and has been referenced in comic books, novels and a number of television series, including *The Simpsons*.

## About the playwright



**Mark Healy** is a British actor and playwright who specialises in adapting classic literature for the stage. He trained at the Welsh College of Music and Drama and the University of Hull. *The Collector* is one of several stage adaptations he has written.

**John Robert Fowles** (1926 - 2005) was an English novelist of international stature. He wrote poetry and several novels during the 1950s but never offered any of them to a publisher until 1962 when he submitted *The Collector*. It was published the following year. He was immediately acclaimed as an outstandingly innovative writer of exceptional imaginative power. His most commercially successful novel was *The French Lieutenant's Woman*.

## Directors notes

From a very young age I have always enjoyed watching thrillers and horror movies. I recall that my particular interest in this genre came as quite a shock to my mother who, returning late one evening from rehearsals, asked my father what my brother and I had got up to. He would answer something like "I let the kids watch that Steven King film, *It*". So, in a liberal household with little in the way of censorship, I grew up on a diet of Freddie Kruger, clowns who weren't really what they seemed to be and ventriloquist dummies who suddenly sprang into life. I even remember my father, my brother and I filming our own horror stories on a home camcorder where I was, of course, always the Princess about to face some terrible ordeal at the hands of vampires. I still fondly remember having a full-on diva fit because some of the fake blood (tomato ketchup) stained my pristine Snow White dress and I refused to continue filming.

So, I think I've always liked that feeling of being scared, biting my fingernails while sitting on the edge of my seat and watching the action through laced fingers - it's all a bit of an adrenaline rush like being on a fast roller coaster.

So why *The Collector*? I first came across it as a play script and was drawn into the plot by the parallels it made with a number of recent news stories of victims, usually women, being held captive, usually by men, and being treated intolerably over a period of many years. When TTC selected my choice and invited me to direct the play I made a conscious decision not to read the novel or watch the film version. I simply wanted to create this on stage through my own eyes and imagination. So I can admit to not reading the 1963 John Fowles novel nor watching the 1965 film version with Terence Stamp and Samantha Eggar. I was, however, fascinated with the idea of being held against one's will - not as a political prisoner or in a hostage situation - but at the hands of a disturbed psychopath. In this case, I'm reminded of the fictional character of Norman Bates, the disturbed motel manager played by Anthony Perkins in Hitchcock's *Psycho*.

*The Collector* also reminded me of another entrapment novel - Steven King's *Misery* - which was also turned into a film with Kathy Bates as the protagonist - but here the conventional roles were reversed with the female playing the aggressor.

In directing this play I also decided to bring the play forward from the 1960s and into the world of today. Stalking has now gone digital - it is now not only a case of being watched from across the street or being followed in a car - there is now a whole world of online stalking and bullying - Facebook, Instagram, Snapchat to name but a few. I feel children today fail to understand the power of the internet and how one can become manipulated. We don't appreciate just who can get hold of the information posted on such social sites and how it can be used to exploit us. Once an image is out there, then anyone can get

hold of it. I wanted to bring that into my vision of *The Collector* to help emphasise how powerful social media is in today's world.

Tonight's play concentrates on the world of a loner, isolated from mainstream society. He spends his time trapping butterflies in jars and watching them die. He is obsessed with the rare breeds, the special ones. So how big a leap is it to make the terrible transition from a collector of butterflies to a collector of a young girl? As they used to say on many television programmes for the young - please don't try this at home. I hope you enjoy the play tonight and maybe, like me, you'll get that adrenaline rush.

I would like to give special thanks to Heather Mathew, our Artistic Link, to Dane Hardie for supporting us with fight choreography and to Sarah Carter for all her help and support throughout the entire '*Collector* process'.

*Sophie Hardie*





## Cast

Frederick Clegg  
Miranda Grey

Matt O'Toole  
Rachel Burnham

## Creative Team

Director	Sophie Hardie
Production Manager	Sarah J Carter
Set Designer	Fiona Auty
Lighting Designer	Nick Osorio
Sound Designer	John Pyle
Wardrobe	Mags Wrightson
Music	James Bedbrook
Stage Manager	Kathryn Smith
Photography/Videography	Sarah J Carter
Artistic Link	Heather Mathew
Fight Choreography	Dane Hardie

**There will be an interval of 20 minutes**

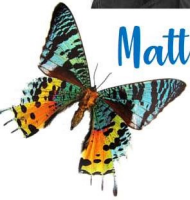


*There is violence and strong language in this production,  
which is unsuitable for those aged under 16.*

# Cast Biographies



Matt O'Toole



Matt has appeared in several productions over the past few years for both Teddington Theatre Club and RSS. He has played Shakespearean villains, wobbly old men, awkward library managers, envious Northern truck drivers, cross-dressing soldiers, and Beyoncé-impersonating panto dames, together with a gloomy old monk and a suicidal medieval man at arms. He has now appeared on stage topless (three times), in a fat suit (once) and has both been poisoned and killed himself. Considering he just threw himself into am-dram 'on a whim' this is an impressive repertoire!

Outside of the theatre, he is a keen doodler, writer, computer programmer and joke writer, mainly focused on the art of writing clever puns. During the summer months, he spends a lot of time at nearby Teddington Cricket Club (in Bushy Park), engaging in his lifelong passion of playing and coaching cricket. He does not collect butterflies.

Rachel is thrilled, thankful and terrified to be performing in her first two-hander. In 2016, she joined Richmond Shakespeare Society (RSS) and first appeared in *Boeing, Boeing*. Since then she has appeared at RSS in *The Merchant of Venice*, *The Seagull*, *The Regina Monologues* and, most recently, *The 39 Steps*.

Having seriously overstayed her welcome with RSS Rachel joined TTC last year and now happily flits between both companies. Her first TTC appearance was as a 1920's flapper in *The Cat's Meow* and she has subsequently appeared in *French Twist* and *Still Life*. Previously, Rachel worked backstage and onstage for a number of productions while at Royal Holloway University and at the Edinburgh Fringe Festival.



Rachel  
Burnham



# Creative Team Biographies

## Sophie Hardie (Director)

Sophie has been a member of TTC since the young age of eight, playing a field mouse in *The Wind in the Willows* when the theatre was based in Hampton Court. Since then she has gone on to play roles such as Mimi in *Rent*, Dorothy in *The Wizard of Oz*, Belle in *Disney's Beauty and The Beast*, Patty in *Brimstone and Treacle* and Jill in *Equus* plus many more. Sophie co-directed *Blackbird* for TTC in the studio in 2014 and most recently *Big the Musical* with YAT in 2017.

## Sarah J Carter (Production Manager/Photography/Videography)

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 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*. She is now dipping her toes into production management.

## Fiona Auty (Set Designer)

Fiona joined TTC to design and build the 2015 Panto - yes it's behind you - well it is now! Having been lured in, Fiona has created sets for four shows on the main stage and this will be her fifth in the studio. She wanted this set to be a pared back sinister and dark environment for *The Collector* that reflects the characters personality. Fiona loves anything creative - in her spare time she potters, dress makes, builds props, renovates furniture, decorates and set builds - although she does have a proper full-time job too.

## Nick Osorio (Lighting Designer)

Nick has been involved with TTC for over 30 years. Credits include *Uncle Uncle* at Questors, *Amadeus*, *Kvetch* and *Lend me a Tenor* at Hampton Court Theatre, *Kindertransport* at the Barn, Molesey, *Death and the Maiden* and *School for Scandal* at the Vera Fletcher Hall, *Secret Rapture*, *A Piece of My Mind* in the HHT main house and more recently in the Coward Studio, *Not about Heroes*, *Peggy for You*, *Stevie* and *After Electra*.



## John Pyle (Sound Designer)

John is a member of several local groups, singing/acting and designing/operating sound for shows. Successful teenage solo roles at Covent Garden (*Tosca* and *Midsummer Night's Dream*) kicked off more than 59 years singing/acting across a broad range of musical genres. He has played most tenor/baritone leads in the G&S operettas and has been nominated for the Richmond Arts Swan Award for Scrooge in *Christmas Carol*, Corcoran in *HMS Pinafore* and Colonel Calvert in *Patience* as well as winning sound/design awards.

## Mags Wrightson (Wardrobe)

Mags last worked with Sophie as a director at TTC on *Blackbird*, also a studio production and is delighted to be supporting her and the team again with *The Collector*. Mags' full list of wardrobe credits with TTC is too long to list but she has had a very busy few months of late. She led on wardrobe for *A Month of Sundays* in March, immediately after leading on wardrobe – and appearing on stage (she's a multi-tasker) in *A View from the Bridge* and providing ears, tails and various assorted other riverbank costumes for *The Wind in the Willows* at Christmas. Mags also works with other companies and will be dressing *High Society* for BROS at Richmond Theatre later this year.

## James Bedbrook (Music)

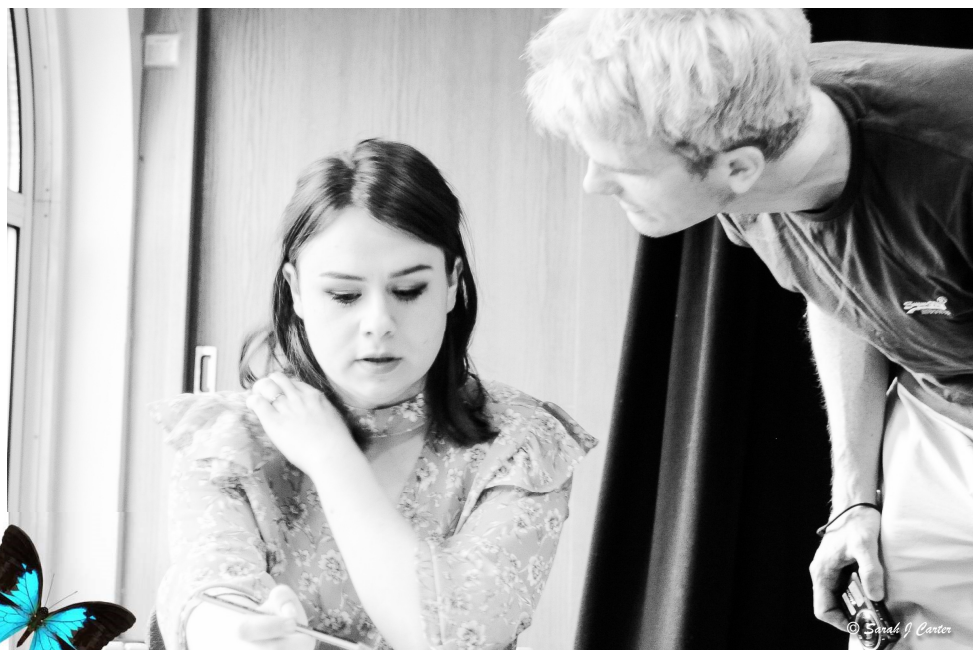
James studied at Morley College and is a bass-player, bandleader of Teeth and Catenary Key, songwriter, composer and arranger. He is currently working on ambient pieces, jazz themes, and concert works. Credits include - Music for stage: *Jerusalem*, *Betrayal*, *The Mercy Seat*, *Equus*, *After Electra*, *Muswell Hill* (TTC), *The Distance* (OSO) and *A Midsummer Night's Dream* (RSS). Film scores: *Little Match Girl*, *The Rubaiyat*, *Willow Place*, *Dreams* and *Recollections*.

## Kathryn Smith (Stage Manager)

Kathryn joined TTC in 2010 following in the footsteps of her parents and her grandmother. Initially she worked with the front of house team, but in recent years has turned her attention backstage. This is her fifth production with TTC, having previously worked on *The Linden Tree*, *Proof*, *Dick Barton* and *Betrayal*.



# In Rehearsals



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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 Matchgirls

**Books & Lyrics by Bill Owen, Music by Tony Russell**

**A fight for justice; The original girl power musical**

**Sat 7 Jul 2018 – Fri 13 Jul 2018**

**Auditorium**

### Jeeves & Wooster in Perfect Nonsense

**By David Goodale & Robert Goodale**

**What Ho! A delightfully silly evening with Jeeves & Wooster!**

**Sat 15 Sep 2018 – Fri 21 Sep 2018**

**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 (Open Monday to Saturday 1.00pm to 8.00pm)

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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.