



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

# The Matchgirls

Book and Lyrics by Bill Owen, Music by Tony Russell

Directed by Marc Batten

Sat 7 Jul – Fri 13 Jul 2018



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.



## Director's Note

Having been raised by strong women and choosing to surround myself by strong women in my adult life, I'm pleased to have been given the chance to celebrate them in this important 'Year of the Woman'. It is 100 years since the vote was first granted to women and 130 years virtually to the day (6<sup>th</sup> July) since the first ever woman's strike in the UK - The Matchgirls strike of 1888. I believe in equality for all and that the milestones should be remembered and applauded.

I played a docker in the show as a teenager and the whole cast felt as if we were participating in something special - and the audience agreed. This was repeated when I directed *The Matchgirls* as a school production - the cast and the audience loved it! Which is why I proposed it to TTC and I hope that you will love it as much the cast and crew have been enjoying working on it over the last few months.

Enjoy the show!

**Marc Batten**  
Director

## Sarah Chapman A Matchgirls Strike Leader



STRIKE COMMITTEE OF THE MATCHMAKERS' UNION.

Thanks to finding a thirteen-year-old post by Dr Anna Robinson on Ancestry, in September 2016 I discovered that my great-grandmother was a Matchgirl. It also led me to her grave in Manor Park Cemetery, Forest Gate.



Sarah was a leading member of the Strike Committee and was in the newly formed Union Committee. She was the first worker from the Bryant and May factory to be elected as a delegate to represent the Union at the TUC - firstly with Annie Besant in London, 1888, and then with D. Taylor in Liverpool in 1890, where she seconded a motion on the Truck Act.

Her grave is an unmarked paupers plot and is threatened with 'mounding'. We have made progress negotiating for a gravestone but the threat of mounding remains.

To mark this year's 130<sup>th</sup> anniversary of the strike we organised a Commemorative Walk on the 7<sup>th</sup> July, from Mile End to Bouverie Street, just as the Matchgirls did, to meet Annie Besant. Sarah was one of three workers to see her in her office.

The Matchgirls were the vanguard of 'New Trade Unionism'. Social reformer Clementina Black had spoken on 'Female Labour' at the Fabian Meeting that led to their support for the Matchgirls. Their achievement inspired her to use their success to call for women's trade unions and promote equal pay for women and men. The next year, the 1889 Dockers Strike was built on their example.

To mark this, we are in talks with an internationally known sculptor with a view to producing a statue to the Matchgirls in the East End.

If you would like to know more and support us, please contact me at [samdearman0411@gmail.com](mailto:samdearman0411@gmail.com).

**Samantha Johnson**

## Cast

<b>Kate</b>	Emma Hosier
<b>Polly</b>	Cath Bryant
<b>Mrs Purkiss</b>	Zoe Arden
<b>Old Min</b>	Sandra Mortimer
<b>Maggie</b>	Jenny Hull
<b>Jessie</b>	Caroline Steer
<b>Winnie</b>	Danielle Thompson
<b>Dot</b>	Liz Williams
<b>Beattie</b>	Leigh Dent
<b>Nell</b>	Nicky Shaw
<b>Louie</b>	Georganna Simpson
<b>Annie Besant</b>	Sue Reoch
<b>George Bernard Shaw</b>	Ben Hansell
<b>Paula Westerby</b>	Sally Cadle
<b>Scots Girl</b>	Eilish Langham
<b>Foreman Mynel</b>	Dave Dadswell
<b>Mr Potter</b>	Ben Hansell
<b>Joe</b>	Dave Shortland
<b>Perce</b>	Ben Legard
<b>Bert</b>	Bill Compton
<b>Frances</b>	Joyce Birchall

## **Production Team**

<b>Director</b>	Marc Batten
<b>Musical Director</b>	Hannah-May Lucas
<b>Conductor/Piano</b>	Harriet Oughton
<b>Bass</b>	James Hill
<b>Bass</b>	Joe Jackson
<b>Drums</b>	Rory Clark
<b>Choreographer</b>	Lucinda Hennessy
<b>Production Manager</b>	Linda Sinker
<b>Production Manager</b>	Juliette Sexton
<b>Set</b>	Fiona Auty
<b>Stage Manager</b>	Harri Osborne
<b>Lighting</b>	Gary Stevenson
<b>Sound</b>	Harry Jacobs
<b>Wardrobe</b>	Mags Wrightson
<b>Wardrobe</b>	Lesley Alexander
<b>Wardrobe</b>	Margaret Boulton
<b>Photography</b>	Jojo Leppink
<b>Filming &amp; Editing</b>	James Johnson

# Scenes and Musical Numbers

## Act I

### **Scene 1 The Corner Cutting Room**

*Phosphorus - The Matchgirls*

*'Artful of 'ope - Mrs Purkiss and The Matchgirls*

### **Scene 2 Hope Court**

*Look Around - Kate and The Matchgirls*

*Me - Joe and Dockers*

*Men - Kate, Polly, Joe, Perce*

*La di dah - Beattie, Maggie, Polly, Jessie, Joe, Perce*

### **Scene 3 By the River Lea**

*Something about you - Joe and Kate*

### **Scene 4 Hope Court**

*(reprise) Something about you - Bert and Winnie*

*Mind you, Bert - The Matchgirls, Dockers*

### **Scene 5 Under a street lamp**

*Dear Lady - Kate, Annie*

### **Scene 6 Office of the Freethought Bookshop**

*We're gonna show 'em - Kate, Annie, The Matchgirls*

### **Scene 7 On the Way to the Houses of Parliament**

*(reprise) We're gonna show 'em - Kate, Annie, The Matchgirls*

# Scenes and Musical Numbers

## Act II

### Scene 1 Hope Court

*Cockney Sparrows - Polly, The Matchgirls, Joe, Dockers*

*Comes a time - Kate, Joe*

### Scene 2 Drawing Room, St John's Wood

### Scene 3 A meeting

*This life of mine - Kate, Company*

### Scene 4 Down by the docks

*(reprise) Comes a time - Joe, Jessie*

### Scene 5 Hope Court

*Amendment to a motion - Old Min, Dockers, The Matchgirls*

### Scene 6 The "Waiting Song"

*Waiting - The Matchgirls, Dockers*

### Scene 7 Down by the docks

### Scene 8 Finale

*(reprise) This life of mine - The Company*



## Cast Biographies



**Kate**  
**Emma Hosier**

Emma's previous TTC experience has been as choreographer for *Cinderella*, *The Wind in the Willows* and most recently *The Ruling Class*. She is delighted to be performing with the company for the first time, although she is no stranger to the Hampton Hill stage. Emma has performed here many times with BROS, playing roles such as Anne in *A Little Night Music* and Rosemary in *How to Succeed in Business Without Really Trying*. Emma was also in *Made in Dagenham* last year, so she has had lots of practice playing an angry factory worker on strike. She would like to thank Marc for the opportunity to play Kate, and for all of his encouragement.

Cath has been a member of TTC for two years, first performing as ensemble in the 2016 production of *RENT*. Since then, Cath has also worked with Youth Action Theatre, playing Alice in *Titanic the Musical* in Hampton Hill, and Mistress Quickly in *The Merry Wives of Windsor* in the Edinburgh Fringe in 2017. Cath has been in musicals from the age of 11, but never as a 'cockney sparrer', so is looking forward to channeling her inner Nancy and Eliza Doolittle and having a good old knees up!



**Polly**  
**Cath Bryant**



**Mrs Purkiss**  
**Zoë Arden**

Zoë is thrilled to get to play a fun-loving naughty mum - a role she's been trying to perfect for many years. She considers it an honour to work with such a talented team to bring this true story to life as even though the Matchgirls strike is 130 years old, women are still fighting for decent pay and working conditions. Zoe previously played a mum for TTC in *Billy Liar*. She thought that this experience might be simpler than her most recent TTC outing in *Under Milk Wood* during which she played eight crazy characters; but

singing and dancing at the same time has proved to be quite a challenge - bear with! Outside of TTC, she is part of an improv group called The Rose Runners.

Sandra is delighted to be performing in her first production with TTC with such a talented and friendly cast and creative team. She has appeared in numerous shows with HMOS. Her favourites include Bloody Mary in *South Pacific*, Yente in *Fiddler on the Roof*, Gilmer in *Godspell*, Zebra in *Just So*, Miss Wellbelove in *Acorn Antiques*, Madonna in *We Will Rock You*, Maid in *My Fair Lady*, Prostitute in *The Likes of Us* and Acolyte in *Chess*. She has appeared as a nun in both *Sister Act* and *The Sound of Music*. Sandra has also performed and can often be found assisting backstage on costumes or sound.



**Old Min**  
**Sandra Mortimer**



**Maggie**  
**Jenny Hull**

Jenny loves Hampton Hill Theatre and is thoroughly enjoying being a member of *The Matchgirls* cast. She has performed in two previous shows with TTC, playing Yvette in (I shall say this only once...) the very commercially successful production of 'Allo 'Allo, and the waspish journalist Leonora in a satirical play by David Hare and Howard Brenton called *Pravda*.

Caroline has been treading the boards her whole life and she has played lead and supporting roles in Surrey and London with WLOS, Cygnets and SEDOS. This is the first time she's been able to play a mean girl (somewhere between Kat Slater and Regina George) and she is thoroughly enjoying it! When she's not bullying the cast (on stage only) she is a marketing manager for non-profit companies, which hopefully makes up for it. This is Caroline's first show with TTC and she hopes it won't be her last.



**Jessie**  
**Caroline Steer**



**Winnie  
Danielle  
Thompson**

Danielle is excited to be making her return to the stage as Winnie, after an 18-month break in which she tried her hand at choreography in a NODA winning pantomime production. Danielle's previous roles have included Merlot in the pantomime *Cinderella*, Chester the Jester in the pantomime *Sleeping Beauty* and Mother Abbess in *The Sound of Music* to name a few. Danielle is looking forward to the challenges this character will bring and to playing a heavily pregnant woman.

*The Matchgirls* is Liz's first venture into musical theatre since her teenage years in a Gilbert and Sullivan production of *Patience*. She is certainly very grateful for the patience and support of the cast and crew whilst she has found her show tune groove in this important and endearing tale of East End history-makers. More familiar with dramatic pieces, she has performed with TTC - *Too Long an Autumn*, OHADS *The River*, RSS - *Tom and Viv* and Park Players - *Absent Friends* and *The Problem*. Previously Liz played various roles at a non-professional suburban theatre in Chicago. Liz hopes you really enjoy the show but asks you spare a moment's thought for those in the world whose lives are still sacrificed for profit.



**Dot  
Liz Williams**



**Beattie  
Leigh Dent**

Leigh is originally from Greenwich, just across the Thames from Bow and the Bryant & May factory. She is a founding member of Quick Fix Theatre and works to support various charities through community theatre performances. The high points in her acting career thus far have been working with *The Muppets* and performing in *Hairspray*. Leigh has appeared in various films, TV dramas, ads and sitcoms such as *Legend*, *Holby*, *The Night Manager* and *The Crown*.

Nicky Shaw learnt to fly as the lead in *Peter Pan the Musical* and has hardly been out of boys clothing since. She's played various 'Simple Simon' roles in pantomimes over the last six years and the previous year narrowly avoided being eaten in *Little Shop of Horrors*. Nicky is looking forward to her first production with TTC (and it's in a skirt!).



**Nell**  
**Nicky Shaw**



**Louie**  
**Georganna**  
**Simpson**

Georganna loves theatre that celebrates unsung female heroes and is delighted to play Louie in *The Matchgirls*. New to TTC, Georganna is excited to be appearing in this particular play in the Centenary year of womens' suffrage. Previously Georganna has played Marion and Albert in Wild Duck Theatre's *Picnic at Hanging Rock* at the OSO and was Natasha in the RSS production of *The Seagull* for RSS last year.

Sue has been acting since she was at school and regularly performs with TTC and RSS. Amongst her favourite roles are: Ruth (*The Homecoming*), Mary (*Long Day's Journey into Night*), Hermia (*A Midsummer Night's Dream*), Marjorie (*Extremities*), Bertha (*Boeing Boeing*), Maggie (*The Mill on the Floss*), Paulina (*Death and the Maiden*), Rosie (*Simpatico*), The Mother (*Be My Baby*), Goneril (*King Lear*), Jean Rhys (*After Mrs. Rochester*) and Evelyn (*Kindertransport*). Sue is a multiple Swan Award nominee. This is the first musical Sue has been involved with in approximately 27 years and she's really enjoying the opportunity to work with so many talented people.



**Annie Besant**  
**Sue Reoch**



**George Bernard  
Shaw and Mr.  
Potter  
Ben Hansell**

Ben is excited to be back on stage after a while away from treading the boards. He is particularly pleased to be part of such a great musical as *The Matchgirls*. Ben studied Drama and Physical Theatre at St Mary's University. His repertoire whilst at St Mary's was varied to say the least and he has in the past enjoyed playing such roles as Lady Macbeth and Naked Deaf Man. George Bernard Shaw is quite tame in comparison!

Sally became a member of Youth Action Theatre in her teens and studied dance and drama at various colleges in her 20's. A TTC member since 2010, she has appeared in *Calendar Girls* (2012), *'Allo 'Allo* (2013) and *Prawda* (2013) and was last on stage as a squirrel, a mouse, a ferret and singing as the barge woman in *The Wind in the Willows* (2017). She has provided costumes for *The City* (2013), *My Boy Jack* (2014), *Dad's Army* (2015) and *Billy Liar* (2016) and is often seen selling ice creams in the theatre foyer or knitting.



**Paula Westerby  
Sally Cadle**



**Scots Girl  
Eilish Langham**

Eilish has been in a variety of shows with TOPS and KVOVS among others. In previous shows she has played a fairy, a vertically unchallenged dwarf, an oversized rabbit and principal boy in pantomime (oh yes she has!). She has performed with TTC in a number of Christmas shows and is looking forward to being in a show with a slightly more serious side to it. When not on stage, Eilish has worked front of house and backstage in the main house and Coward Studio.



Dave has been a member of TTC for around 15 years during which time he has played a variety of roles. In the last twelve months alone he has played a mad French greengrocer, a lugubrious horse from Wolverhampton and a longshoreman from Brooklyn. He is looking forward to the challenge of playing a factory foreman and a docker in Victorian London.



**Foreman Mynel**  
**Dave Dadswell**



**Joe**  
**Dave Shortland**

Dave is happy to return to TTC and especially pleased to be part of a show that premiered 52 years ago that has a message that still resonates today. He has enjoyed rehearsing this musical as it has strong references to working conditions and the political climate of an era that goes back 130 years. Previously at TTC Dave has enjoyed portraying the contrasting roles of Davey in the hard-hitting *Jerusalem* and Buttons in *Cinderella*. With TOPS he has recently played Amos Scudder in *Barnum* and Dwayne Rhodes in *9 to 5*. Dave performed in the final of the 2018 Arts Richmond New Plays Festival at The Orange Tree Theatre as Eddie in *Tia and the Falcon*.

Ben is thrilled to be making his TTC debut in *The Matchgirls*. Having acted in a number of productions throughout school, he decided to try his hand at musicals. He has performed in Oxford Brookes University's productions of *Footloose* and *Rock of Ages* and is now very much looking forward to putting on *The Matchgirls* with a new group of wonderful people!



**Perce**  
**Ben Legard**



**Bert**  
**Bill Compton**

Over the past 24 years Bill has been involved in over 69 productions either as an actor, director or designer. In 2015, he was honoured to direct the UK Premiere of Boublil & Schönberg's musical *The Pirate Queen* with HLOC. In 2018, he will be directing TTC's Christmas pantomime, *Dick Whittington*. In his spare time Bill likes to dabble with a full-time job, see his beautiful wife as they pass each other by the back door and spend time playing Star Wars / Lego / Disney Princesses with his four wonderful children.

Joyce last appeared on stage in the chorus of *Cinderella*, an experience she thoroughly enjoyed. She has performed in the ensemble in several other productions since becoming a member of TTC, including *The Caucasian Chalk Circle*, in which she played a chef, a merchant and a farmer. Joyce is very pleased to be playing the part of Frances, one of the factory workers in *The Matchgirls* and is delighted to be involved in this production.



**Frances**  
**Joyce Birchall**

## Creative Team Biographies



**Marc Batten**  
**Director**

Marc has directed a number of productions for TTC - *What the Butler Saw*, *Dracula*, *A Midsummer Night's Dream* and *The Caucasian Chalk Circle*, along with two pantomimes, *Sleeping Beauty* and *Cinderella*. He has previously directed *The Matchgirls* as a school production but has always wanted to explore the darker side of these true events. Marc is very pleased to, at last, be realising this dream and of directing *The Matchgirls* with an adult cast. and Marc would like to thank the cast and his team for making it such an enjoyable experience. He hopes you enjoy the show.

Hannah-May Lucas is Head of Music at Coombe Boys' School where she regularly musically directs shows, choirs, orchestras and an award winning acapella group. She has previously performed with BROS and musically directed *Oh What a Lovely War!* for Mary Wallace Theatre and an adult choir in the local area. She has a passion for developing confidence in singers and musicians. Hannah-May is delighted to be musical director for *The Matchgirls* which she says "is a wonderfully underrated musical with a catchy, driven jazz-inspired score and touching sentimental blues melodies".



**Hannah-May Lucas**  
**Musical Director**



**Lucinda Hennessy**  
**Choreographer**

Lucinda has been involved with theatre from an early age and dancing for as long as she can remember. She can usually be seen on stage performing with BROS Theatre Company and Cygnet Players. Recent shows have included *42<sup>nd</sup> Street* at Richmond Theatre, *Dirty Rotten Scoundrels* at the Minack, *Top Hat*, *The Producers*, *Pippin* and *Footloose* to name but a few. Favourite roles include Louise in *Carousel* and Chava in *Fiddler on the Roof*. This is Lucinda's first production with TTC and she would like to thank Marc for the opportunity to flex her choreographic muscles on this delightful show.



# The Link

A Journal for the Servants of Man.

REGISTERED FOR

[TRANSMISSION ABROAD.]

No. 24.

SATURDAY, JULY 14, 1888.

ONE HALFPENNY.

*"The People are silent. I will be the advocate of this silence. I will speak for the dumb. I will speak of the small to the great, and of the feeble to the strong. . . . I will speak for all the despairing silent ones, and of the feeble to the strong. . . . I will interpret the grinnings, the sownures, the assaults of crowds, the sorrows; I will interpret, and all these cries of hearts that, through ignorance and complaints ill-promoted, and all these cries of hearts that, through ignorance and through suffering, man is forced to utter. . . . I will be the Word of the People. I will be the bleeding mouth whence the gag is wrenched out. I will say everything."*

## TO THE SHAREHOLDERS OF THE BRYANT & MAY COMPANY, LIMITED.

LADIES AND GENTLEMEN,

I GIVE you your conventional title in now addressing you, although if there be in you any of the old feeling implied in the phrase *noblesse oblige*, I doubt if you yourselves, after reading this letter, will honestly claim any title which implies the gentleness of true humanity, until you have purged yourselves from the soil implied in the holding of shares in the Bryant and May Company.



Do you know that the women and girls whose labor made the 22 1/2 per cent. dividend paid in February last are living, or dying, in Old Ford, Bromley, Tiger Bay, and other districts of East London, on wages varying from 4s. to about 13s. a week? That sometimes the wage goes even below 4s., and that a girl of sixteen years of age, a fortnight ago, was discharged with 2s. 8d., to represent the results of a week's toil? Do you know that it appears even from the miserable shuffles of your secretary, Mr. Carkeet, that the "average wage" of the "adult female workers" in your employ is only 11s. 2d. per week? And consider, the fact that there is an "average wage" of 11s. 2d. does not help women, who, like the twenty-nine-years-old wife of a dock laborer, the mother of five children, took home 5s. 6d. last Saturday week as her week's earnings. But let us take the "average wage"; how would you like, wife of a clerical shareholder in Bryant and May's, to keep house for a week on 11s. 2d.? How would you like to start for your work at half-past five a.m., and reach home again at seven p.m., having been on your feet nearly all the time, and after doing this for five days, with an additional half-day on the Saturday, to take home 11s. 2d. as a reward? And if you did not reach the average, but only got the 5s. 6d., and had been at the work for fifteen

years, might you not say, like my poor friend said to me the other day, "I'm most tired of it"?



Pass the deductions. Do you know that, again contrary to law, these white slaves of yours are fined? A system of devilish ingenuity catches them in endless traps and robs them even of part of the poor wages they nominally earn. On June 23th a girl was fined 6d. by your Mr. Butler for dropping a tray. On June 23rd another girl was fined 6d. by the same man for having left under her bench a few matches she had dropped. One child was fined 6d. for three weeks running. Are you not ashamed, you priests, who read out Sunday after Sunday "Thou shalt not steal", and then pocket the results of thefts carried out for your profit?

Pass the fines. Do you know that girls are used to carry boxes on their heads till the hair is rubbed off, and the young heads are bald at fifteen years of age? Country clergyman with shares in Bryant and May's, draw down on your knee your fifteen-year-old daughter; pass your hand tenderly over the silky, clustering curls, rejoicing in the dainty beauty of the thick shining tresses. Then, like a gnat's vision, let there rise up before you the pale worn face of another man's fifteen-year-old daughter, with wistful pathetic patient eyes, and see her, as in the presence of Cunningham Graham and Conybeare, members of your legislative House, she pulls off her battered hat and shows a head robbed of its hair by the constant rubbing of the carried boxes, robbed thereof that your dividends may be the larger, Sir Cleric, by the price of the pads that might have saved her her the grace of a womanhood already slaved out of beauty.

Enough. The weary heart-sickening tale would be too long a-telling if I told it all. And of what avail, after all, to tell it to you, who if you cared to know might have known long ago how your high dividends are earned. You do not want to know. You do not care to know. Your feeling of anger at the exposure of the White Slavery on which you fatten is not the noble indignation of the man who has been betrayed into a wrong he knew not of, and who feels the intolerable stigma of a shame unwittingly incurred. Your anger is not against Mr. Frederick Bryant and Mr. Bartholomew, not against Mr. Carkeet and Mr. Rix, not against Mr. Butler, Mr. Southey, and the rest of your agents. Your anger is against me who have exposed the wrong, instead of against those who have wrought it; you do not mind the bloodstain on your coins, but you would not that the world should see its rust. Shame on you, who so long as silence can be kept, are careless whence comes your gold; shame most of all on you who preach love and parity from your pulpits, and who practise the cruellest oppression, driving many a girl into a life of shame by paying her a wage on which she cannot live. You talk of a judgment on the other side the grave. What judgment, suppose you, would a just Judge



deal out, when standing before him were a ruined mill and a country clergyman, and the loss of the girl's chastity was shown to be the work of the clerical shareholder? Truly, the Master you profess to serve showed a fine sense of justice when he said that the harlots should go into the kingdom of God before you. You believe, and you do not even tremble. You know me as heretic to your creed, alien from your Church. But if all you say be true, I had rather be heretic and helper of the poor, than orthodox and oppressor of the weak. I had rather starve, than have on my conscience the burden of the blood guiltiness that rests on yours; and believing, as I do, in righteousness and in judgment Here, I hold you up to the public opprobrium you deserve, and brand you with the shame that is your rightful doom.

ANNIE BESANT.

THE WATCHMAN.

"Watchman, what of the night?—  
Storm and thunder and rain,  
Lights that waver and wane,  
Leaving the watchfires unlit,  
Only the halfeles are bright,  
And the flash of the lamps now and then  
From a palace where spoilers sit,  
Trampling the children of men."

The Canada and North-West Land Company is more of a success for the shareholders than for the settlers, according to the *Winnipeg Sun*. The following account of the crofters located on Pipestone Creek should act as a warning to intending emigrants:



On the whole, the crofters had better stay at home and fight out the question of their livelihood on their own soil.

Owing to the pressure on our space last week, we were obliged to omit the interesting fact that on the preceding Monday morning, Edward Sullivan, who had served six months imprisonment for the alleged "crime" of assaulting the police in connexion with Trafalgar Square, was released from Millbank. If he had been an ordinary felon, he would have been released on Saturday—as he was a honest workman, he was detained till Monday, and was then turned out at six in the morning, in order, we presume, to prevent a demonstration. On Monday evening our comrades was entertained at dinner by the Patriotic Club and East Finsbury Radical Club. There was a goodly gathering of men and women Radicals, and among the guests were Cunningham Graham, M.P., C. A. Y. Conybeare, M.P., W. T. Stead, Herbert Burrows, and Annie Besant. H. A. Fuller presided. Some stirring speeches were made, and the keynote of the congratulations to Mr. Sullivan was the determination never to rest till real law and true liberty are once more vindicated.

The Anti-Sweating Demonstration, called by the Social Democratic Federation for July 22nd in Hyde Park, promises to be very successful. The special points to be urged are set forth as follows in a manifesto issued by the Federation: "First, call, fellow-workers, for the immediate

stitution of the labor day to all trades by law to eight hours. The Government itself, one of the worst of swayers, can scarcely refuse to set the example in this direction. In all workshops and factories, if you press your claim with vigor. Secondly, insist that women should be paid the same wages as men for the same work. Thirdly, call for the enactment of a minimum wage at least in all Government contracts, such as your comrades in Paris are already doing for the hire of the country's labor, and a proper inspection of all workshops, no matter how they may be disguised as domestic establishments."

After pointing out that these are only palliatives, the S. D. F. calls on the workers to combine "as a class, against all other classes. Thus, only, you may obtain the mastery of vestries, the county councils, the municipalities, and the State—using your power thus gained to take possession of the land, the factories, the railways, the mines, the shipping, all means and instruments of production to be handled collectively for the common good. This would benefit not you alone but the whole community. Then, indeed, there would be work for all and overwork for none."

TRAFALGAR SQUARE.

A curious reminder of the brutalities of Nov. 13th and 20th happened last week. The Treasury issued judgment summonses against Feargus O'Connor, Dennis White, J. Coleman, and J. Crawford, for £10 10s. each, for venturing to take out summonses for assault against the moral miracles. Mr. Bradlaugh was appealed to to bring the matter before Parliament, and he at once gave notice of the following questions:

To ask the Secretary of State for the Home Department whether his attention has been called to a case before Mr. Bridges, Metropolitan Police Magistrate at Bow Street, on the 17th December last, when the magistrate refused an application for an adjournment of a summons on the instance of one John Coleman against the police for alleged assault; whether the said John Coleman was then in prison, and whether the magistrate was informed that an order of the Secretary of State had been obtained for his production in Court; whether the magistrate refused to wait for such production, and ordered John Coleman in his absence to pay £10 10s. costs; whether John Coleman is still in prison; whether he is aware that John Coleman's wife resides in the model buildings, Katharine Buildings, Tower Hill, and occupies there one poorly furnished room; whether the Treasury, or the police on behalf of the Treasury, have this week notified to Mrs. Coleman the intention of the Government to seize her furniture for such £10 10s. costs; and, whether he will consider whether it is possible to remit the claim for costs in this case. To ask the Secretary of State for the Home Department whether his attention has been called to a case before Mr. Bridges, a Metropolitan Police Magistrate at Bow Street, on the 17th December last, when the magistrate refused to adjourn a charge of assault against the police made by one Dennis White, who applied for the adjournment on the ground that his solicitor was then engaged in another case at the Old Bailey; whether Mr. Bridges ordered Dennis White to pay £10 10s. costs to the solicitor of the Treasury; whether he is aware that Dennis White is a dock laborer, without furniture, lodging with his aunt at 14 Broadway Street, E.C.; whether the Treasury, or the police, that on Wednesday a summons was served on Dennis White to show cause why he should not be committed to prison for non-payment of such £10 10s.; and, whether he will consider whether it is possible to remit the claim for costs in this case.

The answers of Mr. Matthews were so unsatisfactory that Mr. Bradlaugh moved the adjournment of the House, one hundred members rising to support him, and he exposed the unfairness and harshness of the Treasury in a vigorous and impassioned speech. Professor Stuart followed, dealing with Mr. O'Connor's ill-usage, and Mr. Matthews finally, with a very bad grace, consented grudgingly to look into the matter.

On the following day Messrs. O'Connor and White appeared at Bow Street; Mr. Coleman was not brought up from prison and Mr. Crawford had not been served. No one appeared from the Treasury to support the summonses, and they were dismissed. It was a mean sort of way of shuffling out of an act of tyranny, but any effort to enforce them would have been worse. The supporters of justice have good cause to be grateful to Mr. Bradlaugh for his action in the matter.

Mr. Bradlaugh in the *National Reformer* comments as follows on the extraordinary behavior of the Treasury:

"Mr. Henry Matthews is a curious Home Secretary. On Thursday he will know that I should try to move the adjournment of the House unless he consented to stay the cost summonses which had been issued against Coleman and White. On Friday I had no resource other than to publicly raise the matter in the House, and even then I offered to be satisfied if he would direct that the Treasury should not proceed on Saturday. Mr. Matthews actually preferred to waste the time of the House in a sharp debate, and then allowed the summonses on Saturday to be ignominiously dismissed by Sir J. Ingham, the Treasury, which after six months delay had caused the sudden issue of the summonses, not even deigning to attend to explain its staid harshness."

The following further correspondence has passed between Annie Besant and the Treasury (see LINK, No. 22):

"July 4th, 1888.

"Sir,—The application of Mr. Dillon Lewis to the Court of Queen's Bench, referred to in Mr. Godfrey Lushington's letter to me of the 29th ultimo having now been disposed of, I beg to ask whether, in view of the fact that the right of procession was not dealt with, you are prepared to consent to my request that an arrangement may be come to between the authorities and myself to raise, in a peaceable and unobtrusive manner, the question of the right of procession in a form which can be submitted to the courts of law.—Yours obediently,

"ANNIE BESANT.

"The Right Hon. the Home Secretary."

"Home Office, Whitehall, 6th July, 1888.

"Madam,—I am directed by the Secretary of State for the Home Department to acknowledge the receipt of your letter of the 4th instant.

"I am, Madam,

"Your obedient servant,

"GODFREY LUSHINGTON.

"Mrs. Besant, 19 Avenue Rd., St. John's Wood."

We await further reply.

The aggressive action of the police at the Trafalgar Square meetings is provoking considerable disturbance. Last Saturday their conduct was brutally rough and overbearing, and finally the following ten persons were arrested and taken to King Street Police Station: J. Charles, Alec Brown, A. M. Cross, William Holland, J. Bricks, Henry Rashwood, W. Chambers, J. B. Brindridge, W. H. Cummings, and James Williams. On Monday, they were brought up to Bow Street on the usual charges, and were remanded till Thursday. Surely, it is time that the citizens of London should be delivered from Sir Charles Warren and all his works.



To Correspondents.

All letters and cuttings for the Editors should be sent to the LINK, 34 Bouverie Street, Fleet Street, London, E.C. Newspaper cuttings sent for notice in the forthcoming number should reach the office at latest by Wednesday morning.

The second meeting of the Finsbury Joint Committee for organising the School Board Election will be held on Monday, 10th inst., at the Holborn Liberal and Radical Club, 39, Queen Square, Theobald's Road. Those clubs, political associations, Socialist branches, co-operative societies, etc., which have not yet appointed their two delegates to the Joint Committee, are invited to forward their names at once to the secretary, Mr. Sidney Webb, 27, Keppel Street, W.C. Circles of the Law and Liberty League formed within the Finsbury School Board Division should be represented on the Joint Committee.



# Teddington Theatre Club Ltd

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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

## 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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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



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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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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.