



AN AMATEUR PRODUCTION BY SPECIAL ARRANGEMENT WITH SAMUEL FRENCH LTD

The Wind in the Willows

By Alan Bennett Adapted from the book by Kenneth Grahame

Directed by Matt Beresford

Sat 9 Dec – Sat 16 Dec 2017

£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.



The Wind in the Willows

The Wind in the Willows belongs to a select group of English classics whose characters (Rat, Mole, Badger and Mr Toad) and their catchphrases ("messaging about in boats"; "poop, poop!") require no introduction.

A sentimental British favourite, *The Wind in the Willows* is a far more interesting book than its popular and often juvenile audience might suggest. First, it is the work of a writer who had known considerable success in the 1890s. At that point, Grahame was employed by the Bank of England but, still in his 20s, was publishing stories in literary magazines, work that became collected in *Dream Days* (1895) and an even more successful publication, *The Golden Age* (1898).

The text of *The Wind in the Willows* also encrypts a family tragedy. In 1899, Grahame married and had one child, a boy named Alastair who was troubled with health problems and a difficult personality, culminating in the boy's eventual suicide, the cause of much parental anguish.

When Grahame finally retired from the Bank (as secretary) in 1908, he could concentrate on the stories he had been telling his son, the stories of the Thames riverbank on which Grahame himself had grown up. *The Wind in the Willows* is a tale steeped in nostalgia, and inspired by a father's obsessive love for his only son.

Within the text, the reader discovers two tales, interwoven. There are, famously, the adventures of Mole, Ratty, Badger and Toad with the caravan, the succession of motor cars, and the climactic battle for Toad Hall. At the same time, there are Grahame's lyrical explorations of home life (*Dulce Domum*), river life (*Wayfarers All*) and childhood itself (*The Piper at the Gates of Dawn*). In most theatrical adaptations of Grahame's book, including this one, these lyrical elements are ruthlessly subordinated to the demands of the plot.

Above all, *The Wind in the Willows* makes a powerful contribution to the mythology of Edwardian England not only through its evocation of the turning seasons of the English countryside, from the riverbank in summer to the rolling open road, but also through its hints of an imminent class struggle from the inhabitants (stoats and weasels) of the Wild Wood.

It is this hint of class struggle that Bennett's adaptation nods to - especially in the final scenes of the play when Bennett's allows his own politics in 1990 to seep into the plot. We are left in no doubt as to Bennett's opinions on the march of progress and the power of capital to sweep tradition before it. The victory of the four friends over the weasels in the final fight, thus preventing Toad Hall being turned into a leisure centre, is a victory for those who know the true value, rather than simply the price (and extractable profit), of things.

Bennett is often deprived of his political agency by those who simply regard him as a national treasure, so it's even more striking to find this voice in a play that one might think of as national treasure adapting national treasure!

Throughout the adaptation Bennett, the 'small c conservative' lover of England, celebrates those parts of our collective identity too often overlooked in the rush to modernity - manners, respect, politeness, tradition, gentleness, kindness - but about which many on the political left and right concur. Indeed the climactic scene of the play can be seen as a fairly pointed attack on the politics of the Thatcher decade in a production which opened just ten days after she resigned as Prime Minister.

It seemed to some that as Mrs. Thatcher sought to sweep away paternalistic England (the City, the press, the BBC, etc) and enable ordinary people to share in the wealth of the nation - by owning shares, buying homes and making money - many English personal qualities were also swept away and replaced by individualism, greed and vulgarity.

But, almost as if to prove Mrs. Thatcher right (that those who opposed her often sought to keep ordinary people 'in their place'), Bennett's attitude to class through the play seems much like that of P.G. Wodehouse - everyone knows their place and we can all laugh at the absurdity of the rich, without ever challenging them. But, to be frank, thank heavens for that!

Bennett also doesn't allow the play to have a simple moral message. Childhood obsessions of 'growing up' and 'fitting in' form the heart of the play, as told through the development of Mole's character and especially through the actions of Toad's friends in trying to 'improve' him. The ending, however, is fairly ambivalent on the question of whether or not Badger, Rat and Mole have achieved it or whether Toad has been 'improved'. But by golly we all have fun seeing them try!

The Wind in the Willows deserves recognition as a novel in which adult readers will find wisdom, humour, entertainment and meaning, as well as many passages of great literary power, together with characters who live on in the English literary unconscious. This play remains the finest adaptation of the book and an example of Bennett at the height of his powers and writing for the first time with the input of Nicholas Hytner's direction - a partnership which would go on to create many more superb new works at our National Theatre.

The passages on the book here are by Robert McCrum, associate editor of The Observer.



Production Notes

When Lottie and Joolz invited me for a pint in a sunny pub garden to see if I might fancy directing the 2017 Christmas show, I might well have made up an excuse for why I couldn't (panto isn't really my thing). However directing the Bennett adaptation of one of England's best loved children's stories was far too good an opportunity to turn down.

It goes without saying to TTC veterans that the support I have received from the company, and Lottie especially, was extraordinary - with names for designers thrown at me and many members willing to come and play on the River Bank. I am enormously grateful to all of them for making me so welcome.

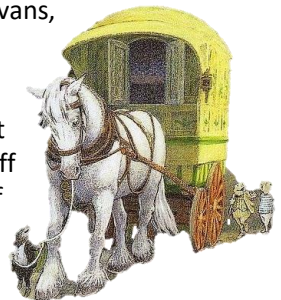
The Wind in the Willows has a special place in England's heart; like Alice, the Famous Five, the heroes of CS Lewis' Narnia books (and no doubt Harry Potter for later generations), we come to these tales in our childhood and they have the power to take us back there. The characters of Mole, Ratty, Badger and the incorrigible Mr. Toad have become hugely popular through stage, film and TV adaptations. None, however, capture the themes and mood of the book as perfectly as Alan Bennett's 1990 adaptation for the National Theatre.

Whilst it has plenty of music, it is very much a play with songs rather than a musical - the perfect form for this charming, deeply English tale. It struck me very early on that the themes of the play captured in the obsessions of these characters - food, home, friendship, growing up and how to 'get along' - were very much those of an English public schoolboy. Thus a first design thought was how might a ten year old create a car, a train or a barge from the things they might find around them?!

England has also been looking at herself more closely lately and I was interested in when popular culture considers England to have been at her best. The war and immediate post-war period seemed to speak to that - a time of community and pulling together, but also a time of austerity and of 'making do' with the resources we have at hand.

Furthermore, despite the charm and simplicity of this adaptation, it's a very 'big' play - 46 characters, loads of scenes, four different homes, caravans, trains, cars and barges... Oh, and a river!

Designer Fiona Auty and I quickly made the decision that unless we could realise these aspects perfectly, with space and budget rarely available to an amateur company, we were far better off embracing theatre's innate capacity to fire the imaginations of an audience (and especially a young one) and create the set in a much more inventive way.



Similarly, with a fairly small cast having to play many roles, and the naturally limited timescale of an amateur rehearsal period, Mags and I decided that the animals would be created by costume only, with no obvious animal makeup and no detailed work on 'animal characterisation' through rehearsals.

These choices have enabled the cast and I to use our imaginations to realise each scene, to achieve the speed of action required and to have a lot of fun with countless bits of silly business. We hope you enjoy the show as much as we have enjoyed rehearsing it!

At a time of great change in this country, Bennett's play and Grahame's story can perhaps remind us of what makes England so special - her countryside, her beautiful seasons, her charm, her silliness, her rebelliousness, her traditions and her people.

Oh, and her animals (especially the hedgehogs).

Acknowledgements

Enormous thanks to everyone that made this production possible.

The Bar and Front of House volunteers for all their hard work, the bar decorators - Fiona Auty, Zoe Harvey-Lee and others, the Box Office team, Steph for putting together this programme, Lesley Alexander, Margaret Boulton, Maggie Revis, Margaret Williams and Vanessa Cole for assisting Mags so brilliantly on our fabulous, imaginative costumes! Many thanks to Carl Smith for his help with the musical arrangement.

All at TTC who gave their time to support the production and especially to John Gilbert and Lottie Walker for making me feel so personally well looked after!

Notice

This production uses haze and strobe lighting for a short period of time near the end of Act 2.



The Wind in the Willows Word Search

X M J I T Q H D R C J K B O U
I H M V V O Q R I V E R L S Z
K R P O T C A E N G L A N D Z
V V C H L U H D T E Y D U F E
U Z L O G E C R G Y D H Z L R
C A H I Y B E M I W P P Y T A
W C I P N B W R D S Z H S O W
X S H W L A W X R X T B B D V
K D J A K D L S G T U M M P Y
M S L A B G U O K H J I A W W
F M Z V G E X H E W B P A S K
U I P V R R N R U O O O V S L
R B T K T T P H J O M R A R F
Z P C F O E X A P P U G F T X
W A Z G M C R A T T Y R C H S

RATTY
TOAD
ENGLAND
POOP
RIVER



MOLE
BADGER
CHRISTMAS
BOATS
ALBERT

SCENE LIST

Act One

Spring

The River Bank

Ratty's House

Autumn

The River Bank

The Grounds of Toad Hall

A Field in England

Winter

The River Bank

The Wild Wood

Badger's House

The Grounds of Toad Hall

A Country Road

A Magistrate's Court

The River Bank

Mole End

Act Two

Spring

A Gaol

A Train Station

The Canal

A Country Road

The River Bank

Ratty's House

The Grounds of Toad Hall

Ratty's House

Toad Hall

Christmas Carol

Silent Night

Please join in with the Mice at the end of Act One!

Silent night, holy night
All is calm, all is bright
Round yon Virgin Mother and Child
Holy Infant so tender and mild
Sleep in heavenly peace
Sleep in heavenly peace

Silent night, holy night!
Shepherds quake at the sight
Glories stream from heaven afar
Heavenly hosts sing Alleluia!
Christ, the Saviour is born
Christ, the Saviour is born

Interval Quiz

1. What kind of animal is Albert?.....
2. What do the rabbits at River Bank like to eat?.....
3. What does Ratty most like to do?.....
4. What does Toad love to say?.....
5. What was Portly the Otter wearing in the river?.....
6. Where do the Weasels live?.....
7. What does Badger most like to do?.....
8. How many years does Toad get put in prison for?.....

Find the answers on Page 18

CAST

Badger
Nigel Cole

Toad
Robin Legard

Mole
Abigail Francis

Ratty
John Mortley

Portly,
Chief Weasel
Trine Taraldsvik

Albert,
Parkinson,
Policeman
Dave Dadswell

Stoat Stuart,
Mouse Martin,
Billy Hedgehog
Cath Messum

Clerk,
Rabbit Rose,
Squirrel Samuel,
Mouse Maureen
Elish Langham

Fox,
Train Driver,
Stoat Gerald,
Rabbit Robert,
Motorist Rupert
Brendan Leddy

Otter,
Mouse Mark,
Motorist Monica,
Weasel Norman
Lara Parker

Magistrate,
Hedgehog Herbert
Roger Smith

Wilfred,
Mouse Mary,
Gadler's Daughter
Sally Bone

Bargewoman,
Squirrel Shirley,
Mouse Margaret
Sally Cadle

Stoat Ian,
Policeman,
Washerwoman,
Tommy Hedgehog
Alice Langrish

Gypsy,
Ferret Gerald,
Mouse Malcolm,
Sgt. Fred Ferret
Helen Smith

Musicians

Keyboard Carole Smith | Woodwind Simon Briggs, Phil Wayman, Kate Fish

CREW

Director	Matt Beresford
Production Manager	Laurie Coombs
Musical Director	Carole Smith
Choreographer	Emma Hosier
Fight Choreographer	Dane Hardie
Designer	Fiona Auty
Costume Designer	Mags Wrightson
Lighting Designer	Colin Swinton
Sound Designer	Nick Eliot
Stage Manager	Jack Tidball
ASMs	Alice Metcalf Jacqui Withall
Props	Heather Morgan
Photographer	Sarah Carter
Rehearsal Prompt/Props	Alice Fordham
BAT Link	Dave Rumens
Artistic Link	Jenny Ford

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.



Please
Turn off Your
Mobile Phones

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.

CAST BIOGRAPHIES



Sally Bone

This is Sally's first production with TTC and she is very excited to be a part of her childhood favourite, *The Wind in the Willows*. She has previously performed many plays with Christchurch Dramatic Society including *Visiting Hour* and *Confusions*. Since then she has attended acting workshops at Pinewood Studios and Method Acting in London. These were a real eye opener especially the animal exercises which will hopefully help with the animal roles in this play and dealing with a toad as the Gaoler's daughter! After having a break to focus on bringing up her wonderful daughter Alicia and building her career in children's centres, it is great to be back and to be working with such an amazing team.

Sally has enjoyed performing since an early age, joining ballet class at the age of four, taking part in school plays, becoming a member of Youth Action Theatre in her teens and studying dance and drama at various colleges. A member of TTC since 2010, she has appeared in *Calendar Girls* (2012), *'Allo 'Allo* (2013) and *Pravda* (2013). Having spent the last few years providing costumes for *The City* (2013), *My Boy Jack* (2014), *Dad's Army* (2015) and *Billy Liar* (2016) she has decided to step out of the wardrobe for this festive family show. She can often be found selling ice creams in the theatre foyer or knitting.



Sally Cadle



Nigel Cole

Nigel's been dabbling in theatre for over forty years. Roles include Jerry in *Zoo Story*, Gethin Price in *The Comedians*, Rev Hale in *The Crucible*, Roo Webber in *Summer of the 17th Doll*, Dudley in *Mary Stuart*, Peron in *Evita*, Treves in *The Elephant Man*, Aldolpho in *The Drowsy Chaperone*, Mack Sennett in *Mack and Mabel*, Lars in *Dinner*, Dysart in *Equus* and Franz Liebkind in *The Producers*. His directing credits include: *Boy Gets Girl*, *Privates on Parade*, *La Cage Aux Folles*, *The Rise and Fall of Little Voice*, *Breaking the Code* and *Dirty Rotten Scoundrels*. A member of TTC since 2005, *The Wind in the Willows* is his first Christmas show and he's really looking forward to hanging with the riverbank posse. Wap dabbidy do.



Dave has been lucky enough to have been cast in almost every TTC Christmas show since he joined in 2003. Rehearsals for these shows are always great fun and this production has been no exception. Having played a variety of parts including a tin man, a wooden doll, a wolf and a reindeer, this year sees him playing a horse in preparation for which he has been eating lots of apples and raw carrots. He was last seen on the HHT stage last July in *French Twist* in two roles - as a demented greengrocer and a prim bourgeois.



Dave Dadswell



Abigail Francis

Abigail Francis is delighted to be digging into the role of Mole and has enjoyed burying her head into the text of such a fantastic piece of theatre and writing. She has performed in many musical productions such as *London Road* (Bridewell Theatre), *The Last 5 Years* (Rag Theatre), *Sing the Silver Screen* (Soloist Royal Albert Hall), *Elegies* (The Shaw Theatre & Charing Cross Theatre), *Tell me on a Sunday*, *We Will Rock You* and *Tick Tick Boom*. She has filmed this year for *Anorexia Intervention* and commercials including *Nivea* and *BlaBlaCar*, with a little panto thrown in for good measure. Abigail has rarely ventured north of the M25 and therefore hopes the accent fairies will visit her on stage each night. Be kind accent fairies! She sends her love to Charlie, Rosie and Simon.

Eilesh has been on the stage since she was four years old and she has loved every moment of it! She has been in numerous shows one of which was *Toad of Toad Hall* at primary school where she aspired to the dizzy heights being the policeman who tells the magistrate that Toad called him 'Fat Face'! Some things never change. She is really enjoying being in the show and having lots of fun although being so many different characters – she sometimes suffers from an identity crisis! She hopes you enjoy the show and that it makes you smile. Thanks for coming to watch. Poop poop!



Eilesh Langham



Alice Langrish

Alice trained as an actor at MMU. Since graduating, she has lived a varied and colourful life culminating with studying as a midwife. Alice recently performed in the winning play *The Fade*, Kenneth Branagh new writing award at The Windsor Fringe. Alice has previously been in *Coronation Street*, where her special talent for sneezing was used for great comedy effect. She's delighted to go back to her roots, for the TTC Christmas play. Let the chaos ensue.

Once upon a time, in a sleepy village in Ireland, a little boy was born - he liked to act, sing and dance, and often did them all at the same time. His favourite pastime was pretending to be as many small creatures in the space of 90 minutes as possible. Some misguidedly say he is cute as a fox, while others say that he is never seen without something in his mouth. He can drive cars and trains and once appeared in a show where each cast member had a different accent, which may account for the meandering nature of his own! His three cubs are his biggest fans (or indeed critics!) and he dedicates his performance to them. He thanks his director for trusting him and De-Missus for signing him off domestic duties during rehearsals.



Brendan Leddy



Robin Legard

In his youth, Robin spent several years working in musical theatre. During that period he did two summer seasons as a Mitchell Minstrel and also worked at Birmingham Rep and Liverpool Playhouse. He has returned to both acting and singing again in the last few years and has played many roles both at TTC and in other local companies. He was in *Oh What a Lovely War* for RSS last year and *The Snow Queen* for TTC in 2014. He also directed the TTC studio production of *Side by Side by Sondheim* in 2015. Robin is delighted to be playing such an iconic and much-loved character as Mr Toad. He hopes the show will be as much fun for the audience as rehearsals have been for the cast. Poop, Poop!

Cath is pleased to be on stage at TTC again, having last been seen in *Much Ado About Nothing*. This is the fourth Christmas show she's been involved with, the most recent one being *The Snow Queen* when she had several parts including the Old Lapp Lady. She hopes you all enjoy your visit to the Riverbank today.



Cath Messum



John Mortley

This is John's first production with TTC, He has been a member of the RSS for over 20 years and has been lucky to have appeared in a variety of comedies and dramas over that time, even managing to pick up a Swan Award some years back! Before that he belonged to Q2 players in Kew. John is really pleased that his first production with TTC (hopefully not his last), is *The Wind in the Willows*. It has been great fun!

Having last appeared in *Breadcrumbs* for TTC, Lara is very much enjoying the slightly less intense experience of playing on the riverbank and getting to know TTC and it's many members a bit better. She is looking forward to doing something her son can see her in and to bringing this much loved classic tale to the stage. She wants to thank her husband for being so supportive of her hobby.



Lara Parker



Helen Smith

Helen has been involved in theatre for more years than she cares to remember. She is very keen on most areas of theatre and has acted, directed, designed made costumes and sets as well, along with the occasional singing role. She has a number of Swan Award nominations.

Roger joined TTC in 1972 and first appeared in a major production the following year as Duncan in the *Scottish Play*. He directed the studio production of *Escurial* in 1975 and his first major production, *Habeus Corpus* in 1977. Subsequent directorial highlights have included *Alphabetical Order* and *Darkness at Noon* (both Swan Award winners) and TTC's final productions at both Hampton Court (*Dead of Night*) and at Vera Fletcher Hall (*They Came to a City*). Recent acting credits include The Butcher in *Revolutionary Witness*, Talbot in *Mary Stewart*, Professor Linden in *The Linden Tree* (Swan nomination) and Robert in *Proof*. He was invited to become President of TTC in 2016.



Roger Smith



Trine Taraldsvik

Trine has been involved with TTC, RSS and YAT for almost 20 years, and has no idea how many productions she has been on-stage or backstage for as she stopped counting after 50. On-stage she has played Cordelia (*King Lear*), Cassandra (*Women of Troy*), Marion Davies (*The Cat's Meow*), and Spirit of Spring (*The Snow Queen*) amongst a variety of maids and fairytale creatures. After many years playing generally "nice" characters, she's enjoying being a baddie far too much.



CREW BIOGRAPHIES

Matt Beresford – Director

Matt acted, sang and danced (ish!) for twenty years in his home town of Portsmouth before beginning to direct, where he jumped off the deep end with Sarah Kane's *Blasted* and Ibsen's *A Doll's House*. After moving to London in 2008 he directed *Patience* for HLOC (Winner Swan Awards for Best Musical) and *Rosencrantz and Guildenstern are Dead* for RSS. In 2011 he completed an MA in Theatre Directing at SMUC, under the tutelage of Sarah Esdaile and Chris White. Since then he has primarily directed on the London fringe, with plays including *Timon of Athens* (Barons Court), *The Lower Depths* (Barons Court), *The Ugly One* (BAC) and *Iron* (Old Red Lion). By day he is not only mild mannered, but is also an executive coach and consultant applying theatre practice to business.

Fiona Auty – Set Design

Having completed the panto twice and *Billy Liar* on the main stage, plus three shows in the studio, Fiona was delighted to be asked back for the Christmas show. She must be getting something right! She loves anything creative – in her spare time she is a potter, dress maker, prop builder, renovator of furniture, decorator and set builder. Suitcases have become a new speciality – all will be revealed!

Sarah Carter – Photography

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 but loves nothing better than capturing the magic of the Christmas show. *The Wind in the Willows* is a family favourite and Sarah hopes she has captured the spirit of friendship and courage of this timeless tale in her pictures.

Laurie Coombs – Production Manager

Laurie has been a member of TTC for many years, but this is her first time as Production Manager. She worked with Matt on *Patience* (HLOC) and was delighted to be given the opportunity to be part of his team for *The Wind in the Willows* – one of her favourite childhood stories.

Nick Eliot – Sound

Nick joined TTC to do technical 'stuff', in around 1980-83, principally in the Sound Department. He has worked on numerous shows over the years including *The Secret Garden*, *A Christmas Carol*, *Somethings a Foot*, *Beauty and the Beast*, *Snow White*, *Dad's Army*, *Billy Liar*, *Sleeping Beauty*, *Cinderella*, *The Pillowman* to name a few. Christmas shows have become Nick's speciality over the years and he worked on TTC's 2001 version of *The Wind in the Willows*. He's looking forward to working with Matt and revisiting the story this year. Nick can be often found wandering around the Theatre late at night with a belt full of cable ties!

Alice Fordham – Rehearsal Prompt/Props

Since joining TTC to prompt for Eric Yardley when he directed Rattigan's *The Deep Blue Sea* at the Vera Fletch, Alice has occasionally made herself useful as a rehearsal prompt, or has been getting in the way backstage trying to help with props. But her monthly duties helping to ensure that you all get your TTC magazine are probably her most useful contribution to TTC.

Dane Hardie – Fight Choreography

Dane attended The London Centre for Theatre Studies and is a former British and European Middleweight (185 lbs) Wrestling Champion. He will be completing his British Academy of Dramatic Combat (BADC) Advanced Stage Combat and Fight Directing qualification in 2018. Dane is currently directing Arthur Miller's *A View from the Bridge* which opens on the main stage in January 2018. Fight choreography for TTC includes: *Peter Pan the Musical*, *Disney's Beauty and the Beast*, *Blackbird*, *Big the Musical*.

Emma Hosier – Choreography

When Emma 'got the call' about choreographing the show, she was thrilled, having played a rabbit and the gaoler's daughter in the same version in 2008. The cast's enthusiasm and playfulness have made them a delight for her to work with, and she has been very impressed by Matt's creativity and hard work. Although she is a familiar face in BROS productions, this is only the second production Emma has choreographed for TTC; she hopes there will be many more in the future!

Alice Metcalf – ASM

In the last year Alice has rarely been seen outside of Hampton Hill Theatre having worked back to back shows since *The End of the Affair* (TTC) last September for a variety of different companies. In this time Alice has worked in stage management, set, lighting, sound, projection, you name it, she's probably done it. Alice has most recently worked on *Big: The Musical* (YAT), *Made in Dagenham* (BROS) and *Little Shop of Horrors* (HLOC) and is looking forward to what new shows the new year will bring.

Heather Morgan – Props

Heather loves being associated with a production in any capacity, apart from appearing on stage, so accepted Matt's invitation to take on props for this show without having her arm twisted. Last associated with the recent production of *Under Milk Wood* as dialect coach and costumes, she was wondering how she would fill the long winter evenings when it was over. She quickly found out and is delighted to be associated with this production and having a good laugh with cast and crew.

Carole Smith – MD

Carole has been playing for musicals for many years, mainly with BROS Theatre Company. Shows which she has musically directed include *Dames at Sea*, *Flora the Red Menace* and *I love You, You're Perfect, Now Change*. Carole played for the Richard Harris/Denis King new work, *West 5 Story* at Questors Theatre, Ealing and subsequently musically directed their production of Sondheim's *A Little Night Music*. Other shows

with BROS include *Into the Woods*, and *The Producers*. Carole played for some performances of *Red Peppers*, upstairs in the Coward Studio and is enjoying becoming part of the TTC family for the Christmas show!

Colin Swinton – Lighting

Colin has worked in amateur and professional theatres in Zimbabwe and South Africa, taking on a number of backstage roles, including lighting design, set design and stage management roles. This is Colin's fifteenth show for TTC, having most recently completed the set design for *The Mercy Seat* and worked as crew on *Cinderella* and *The Cat's Meow*.

Jack Tidball – Stage Manager

Jack has been in and around Hampton Hill Theatre for over nine years now. Working with such companies as YAT, TTC, BROS, HLOC and a whole host of other acronyms. Set building, stage management, lighting, sound, the occasional roaming flamingo; he's been it all. Jack has done his time on stage too but that was another life. Most recently he's been working on *Little Shop of Horrors* (HLOC), *Big: The Musical* (YAT) and *Made in Dagenham* (BROS).

Jacqui Withall – ASM

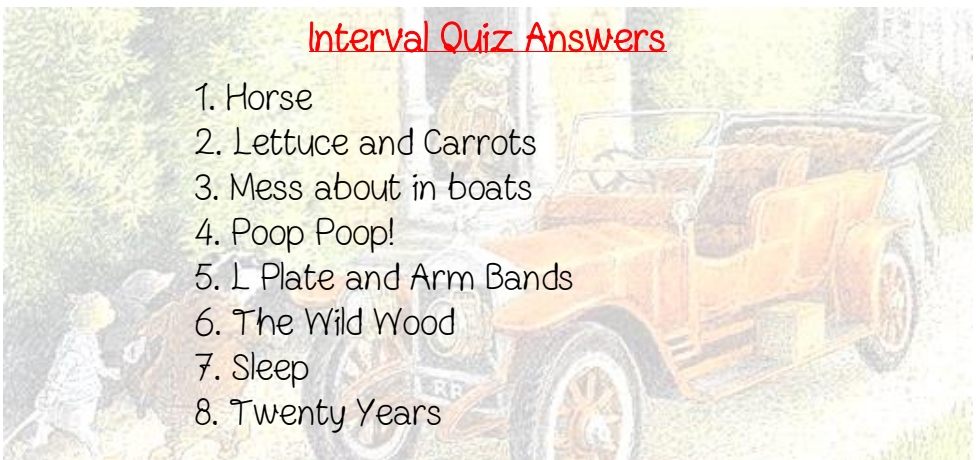
Completing a second year after an accidental start assisting with *Alfie*, Jacqui caught the bug and has returned to help behind the scenes and add a few unusual strings to her bow including Morris dancing in *Dad's Army*, moustache grooming in *Dick Barton Special Agent*, pigeon wrangling in *The Producers*, serving champagne on a yacht in *The Cat's Meow* and humbled by *Breaking the Code's* Alan Turing.

Mags Wrightson – Costumes

Mags is normally up to her ears in sequins for the TTC Christmas production, but this year has had a lot of fun with ears and tails and hopes everyone enjoys the results. The Christmas show is all about teamwork particularly for the wardrobe so thanks to the team Maggie Revis, Margaret Boulton, Leslie Alexander, Margaret Williams and Vanessa Cole for their creative ideas and hard work.

Interval Quiz Answers

1. Horse
2. Lettuce and Carrots
3. Mess about in boats
4. Poop Poop!
5. L Plate and Arm Bands
6. The Wild Wood
7. Sleep
8. Twenty Years



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Premises and Equipment Director **Vicky Horder**

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Director **Harry Jacobs**

Director **Berni Messenger**

Company Secretary **Sue Bell**

Company Registration Number 939448

Registered Charity Number 257265

Other Members of the Team

General Manager **John Gilbert**

Theatre Hirings Administrator **Wesley Henderson Roe**

Membership Secretary **Robin Legard**

Chairman of the Bar Committee **Adrian Limerick**

Production Accountant **Ann Beauchamp**

Backstage and Technical Chairman **Gary Stevenson**

Front of House Manager **Rosemary Brett**

Magazine Editors **Barry Hill and Gerry McCarthy**

Press Officer **Enid Segall**

Box Office Manager **Lizzie Williams**



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

A View from the Bridge

By Arthur Miller

A tragic masterpiece of love, family and betrayal

Sun 28 Jan 2018 – Sat 3 Feb 2018

Auditorium

After Electra

By April de Angelis

A black comedy about family and ageing

Sun 4 Mar 2018 – Sat 10 Mar 2018

Coward Studio



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 (10am-8pm)

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.