



TEDDINGTON THEATRE CLUB PRESENTS AN AMATEUR PRODUCTION  
BY ARRANGEMENT WITH NICK HERN BOOKS

# The Turn of the Screw

By Henry James, Adapted by Rebecca Lenkiewicz

Directed by Harry Medawar

Sun 1 Oct – Sat 7 Oct 2017

£1.50



Hampton Hill Theatre

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90 High Street  
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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.

# Obscure and Perfect



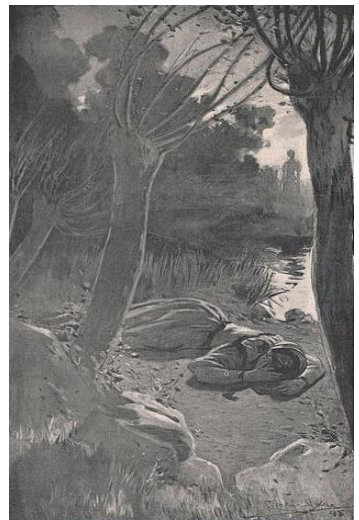
“Except the obvious remark that it was gruesome, as on Christmas Eve in an old house, a strange tale should essentially be, I remember no comment uttered till somebody happened to note it as the only case he had met in which such a visitation had fallen on a child.

... If the child gives the effect another turn of the screw, what do you say to two children—?”

“We say, of course,” somebody exclaimed, “that two children give two turns! Also that we want to hear about them.”

Henry James’ novella *The Turn of the Screw* is, arguably, the greatest English ghost story. Arguably because first, Henry James was born in New York, and secondly because it is unclear if it *is* a ghost story. But more of that later.

Surprisingly, we must thank the Archbishop of Canterbury for *The Turn of the Screw*. Not Justin Welby of course but his predecessor Edward Benson, who held the position from 1883 until his death. It was on Thursday, the 10<sup>th</sup> of January 1895, that Benson told Henry James, then 52 years old, what the writer would describe in his notebook two days later as a “ghost-story ... obscure and imperfect ... but ... strangely gruesome”.



Illustrations in the original serialisation of *The Turn of the Screw*

The key elements of *The Turn of the Screw* – “young children ... left to the care of servants in an old country-house through the death ... of [their] parents” and the fact that the servants are also dead - come directly from Benson’s story, but James blended in other influences as well as ideas of his own to create a story that is simply unique. For there is certainly nothing quite like it, a story of ghosts that *can* be read as a ghost story but which can also be read as something else, something *much* more troubling.

*The Turn of the Screw* was first published in 1898 as a serial in an American magazine, *Collier's Weekly*, and people have been arguing about it ever since. In the story, set on a winter’s evening “round the fire”, a man called Douglas reads a manuscript in which his former governess tells how she came to be hired to look after two children at Bly, an isolated country house in Essex and what happened there.

So far so simple. But the story is riddled with ambiguity, right through to the devastating, shocking final line. Put simply, what is real? And what is not real? Like Henry James, we will leave you to decide how those questions should be answered.

Something of a challenge then for anyone seeking to explain or adapt the story. Despite the difficulties in compressing James’s rich narrative, *The Turn of the Screw* has formed the basis of two ballets and Benjamin Britten adapted it into an opera, which has become one of his most popular works and will be produced next summer at the Regent’s Park Open Air Theatre. There is a rock musical version and Henry James’s enigmatic plot has also provided a starting point for others including Michael Hastings who wrote *The Nightcomers*, a prequel to James’s story directed by Michael Winner and starring Marlon Brando and Stephanie Beacham, and A N Wilson whose novel *The Jealous Ghost* tells the governess’s story through the eyes of an American postgraduate student writing a thesis about the events at Bly in James’s novella.

And, of course, there have been various stage adaptations, including William Archibald's *The Innocents*, directed on Broadway by Harold Pinter and later directed for the cinema by Jack Clayton in a stunningly beautiful and atmospheric film with Deborah Kerr, filmed in the studio and at Sheffield Park and Garden in East Sussex; our production pays tribute to Clayton's memorable film in more than one way.

More recently, Jeffrey Hatcher produced a version for a cast of just two and, in 2013, Rebecca Lenkiewicz's widely acclaimed script was first produced at the Almeida Theatre where the director, Lindsay Posner, used a revolving stage to present the multiple sets required.



The original production of *The Turn of the Screw*, adapted by Rebecca Lenkiewicz

*The Turn of the Screw* is one of several plays adapted from celebrated novels by Lenkiewicz who in 2004 was awarded the Critics' Circle Theatre Award for the most Promising Playwright after her play *The Night Season* was staged at the National Theatre. Since then she has produced a stream of successful plays for the stage and radio.

## Special Thanks

- Michelle Hood for her support and for prompting the idea to stage a play of this kind
- Emma Pattinson, Shepperton Open Water Swim  
[www.sheppertonopenwaterswim.co.uk](http://www.sheppertonopenwaterswim.co.uk)
- Joy & Brian McQuade and Jo Medawar for the loan of props
- Madeleine Gordon, Sue Viney, Junis Olmscheid and Dylan Addison-Dunne



## Cast

*Mr Sackville* John Wilkinson  
*The Governess* Mia Skytte Jensen  
*Mrs Grose* Dorothy Duffy  
*Flora* Charlotte Lootens  
*Flora* Juliet Hill  
*Miles* Joshua Stainer  
*Miles* Oscar Holloway

## *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 do not 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.

# Crew

<i>Director</i>	Harry Medawar
<i>Set Construction</i>	Alan Corbett
<i>Set Design</i>	Lizzie Lattimore Jenna Powell
<i>Sound Design</i>	Harry Jacobs
<i>Lighting and Video Design</i>	Gary Stevenson
<i>Stage Manager</i>	Mart Stonelake
<i>ASM</i>	Ron Hudson Rosy Addison-Dunne Gary Parkinson Penny Heighes Alice Metcalf
<i>Costume</i>	Lesley Alexander Maggie Revis Margaret Williams
<i>Props</i>	Penny Heighes
<i>Model Maker</i>	Mart Stonelake
<i>Location Photography</i>	Raymond Wheatan
<i>Rehearsal Photography</i>	Sarah J Carter
<i>Artistic Link</i>	Jeremy Gill

# Cast Biographies



*John Wilkinson*

**Mr Sackville**

Mia is very glad to be working with such a great team on this haunting, ambiguous, Victorian ghost story. It will be her fourth period production on the main stage at TTC, having previously ventured to the Restoration (*The Country Wife*), Elizabethan (*Much Ado About Nothing*) and World War II (*The End of the Affair*) eras.



*Mia Skytte Jensen*

**The Governess**



*Dorothy Duffy*

**Mrs Grose**

Dorothy's last role on the main stage at Hampton Hill Theatre was as Mari in *The Rise and Fall of Little Voice*. Other roles for TTC include the title role in *Mary Stuart* and Eva Braun in *Summit Conference*. Dorothy has also enjoyed playing a variety of roles for RSS, OHADS and Park Players. Favourites include a re-imagined Juliet in *A Tender Thing*, Carmel in *From These Green Heights*, The Fool in *King Lear*, M'Lynn in *Steel Magnolias* and Florence in *The Odd Couple*. Dorothy's most recent role was as the attention seeking, flamboyant Madame Arkadina in Chekov's *The Seagull*, a character of polar opposites to the humble, below stairs, Mrs Grose.



Lottie has attended Chadsworth Stage School since she was four years old. Shows have included *Fame Junior*, *High School Musical Junior* and *Girls Just Wanna Have Fun*. Lottie was awarded first place in the Junior Dramatic Art section of the British Arts Awards in May 2017. Previous roles with TTC include Young Gerda in *The Snow Queen* (2014) and Marky in *Jersusalem* (2017). Lottie is absolutely delighted to have the opportunity to play Flora in *The Turn of the Screw* and has enjoyed challenging herself in rehearsals.



*Charlotte Lootens*

**Flora**



*Juliet Hill*

**Flora**

Juliet loves acting whether at TTC or at school. In reality, there is a huge difference between Flora and Juliet, like the fact that Juliet loves sports (football and judo). Also, she hates dolls and prefers to spend her time reading and writing. Well, opposites truly do attract!

This is Josh's first production at TTC. Josh has shown enthusiasm for drama since the age of four and is now an active member of the Rose Theatre in Kingston. He attends Kingston Grammar School and is heavily involved in all aspects of drama. Out of school Josh enjoys shooting, editing, and the overall process of filmmaking.



*Joshua Stamer*

**Miles**



*Oscar Holloway*

**Miles**

Oscar is 14 and this is his debut at Hampton Hill Theatre. Oscar is a fan of the theatre, ever since seeing *Titus Andronicus* at the age of eight. Oscar has performed in several comedy sketches and comedy revues at school; he has also played Piggy in a full-length production of William Golding's *Lord of the Flies* and the boy Nicky in Harold Pinter's *One for the Road*.

# Crew Biographies

## **Harry Medawar (Director)**

Harry directed *Dinner* and *The Kitchen Sink* for TTC. His next production is *Bette and Joan*, for Richmond Shakespeare Society in January 2018.

## **Alan Corbett (Set Construction)**

This will be Alan's 58<sup>th</sup> (!) different set construction in the past ten years. Alan's most recent successes are *Jerusalem*, *The Cat's Meow*, *A Streetcar Named Desire* and *French Twist*.

## **Lizzie Lattimore & Jenna Powell (Set Design)**

Lizzie and Jenna have been set designing and building together for six years and have notched up several productions in that time. Production challenges have included creating the feel of a New York loft area for TTC's *Rent*, creating a minimalist circuit board layout for TTC's *Breaking The Code*, bringing the French Riviera to Cornwall for *Dirty Rotten Scoundrels* (BROS), a two-storey house for TTC's *The Rise and Fall of Little Voice*, a locked room inside a room for *Someone Who'll Watch Over Me*, and a beach for *The Seal Wife*! Jenna and Lizzie are both management Trustees for Youth Action Theatre, having just returned from an incredibly successful run with them at this year's Edinburgh Fringe Festival.

## **Harry Jacobs (Sound Design)**

Possibly Harry's coming of age at Hampton Hill Theatre, as it's his 21<sup>st</sup> sound production for TTC. Shakespeare, comedy, drama, musicals - and now a classic gothic ghost story. All these show the diverse productions you can expect from working in this theatre.

## **Dylan Addison-Dunne (Rehearsal Cinematography)**

Dylan is a student and his passions are photography and film. This is his first involvement with TTC.

### **Gary Stevenson (Lighting and Video Design)**

Gary has been a member of TTC since 1997 and over the years has lit many shows including *One Flew over the Cuckoo's Nest*, *Cabaret*, *Alphabetical Order*, *Stags and Hens*, *Be My Baby*, *Albert Make Us Laugh*, *A Christmas Carol* and *Peter Pan*. More recently he has designed the lighting for *My Boy Jack*, *Dick Barton Special Agent*, *Billy Liar* and *Cinderella*.

### **Mart Stonelake (Stage Manager & Model Maker)**

A long-time member of TTC, Martin has played many parts. Design, stage managing, making exotic props, even the occasional acting role. His most recent design was for *Jerusalem* last May, for which he and his team won the Richmond Arts Swan Award for Best Overall Design and Stage Presentation. Other interests are movies, classical and rock music, and making and flying model aircraft.

### **Ron Hudson (Assistant Stage Manager)**

Ron has been acting as well as undertaking backstage roles including stage management, set building, lighting and sound, for a number of years. His recent acting roles include Meyer in *Conspiracy* (OHADS), the waiter and gaoler in *The Merchant of Venice* (RSS) and a mariner in *The Tempest* this summer. Recent backstage roles include SM for *From These Green Heights* (RSS) and *The White Devil* (RSS). He is looking forward to being at Hampton Hill Theatre again.

### **Rosy Addison-Dunne (Assistant Stage Manager)**

Rosy is currently a student at Royal Holloway, studying English and biding her time before having to enter the real world. She has performed in several productions, most recently as a 'lady of the night' in *No Sex Please, We're British*, and as Desdemona in Shakespeare's tragedy, *Othello*. She has branched out from performance to assume the role of Assistant Stage Manager in this production. The rest of her time is spent baking cakes, reading books, and spending a superfluous amount of time with, or talking about, her cats.

### *Gary Parkinson* (**Assistant Stage Manager**)

Gary has been an irritant in the armpit of popular culture for decades. Be it falling flat on his face as Lancelot in an Arthurian pantomime, singing in Welsh on national TV as a member of the rock band Howl Griff or interviewing football's great, good and frankly average for FourFourTwo, he can generally be relied upon to be hovering on the fringes of entertainment like a Lancastrian Zelig.

### *Lesley Alexander* (**Costume**)

Lesley has been a member of the wardrobe team for 15 years. If there are tailored men's clothes or hats to be made, Lesley usually gets that job. She prefers working on period plays as the costumes are more fun.

### *Maggie Revis* (**Costume**)

Another member of TTC's brilliant wardrobe team, Maggie has been working on costumes for many years, having started making dresses for her Sindy dolls as soon as she was allowed scissors. Maggie has worked in London fashion houses since leaving school and made costumes for G&S and musicals as well as plays. She joined TTC some years ago and specialises in animal costumes and ... weird costumes.

### *Penny Heighes* (**Props & Assistant Stage Manager**)

Penny has been a member at Hampton Hill Theatre since 2010 where she made her debut as Nigella, in stripy stockings and a black pigtailed wig. Since then she has mostly been looking after the small props. She has worked with many productions at TTC over the years, *Kitchen Sink*, *Dinner*, *The Thrill of Love*, *My Boy Jack*, *Stevie*, *French Twist* and many more. She is now thrilled to be finding everything vaguely sinister for Harry's production of *Turn of the Screw* and just hopes it won't give her nightmares!







# 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

# Still Life & Red Peppers

By Noel Coward

Two classic short plays by a very English genius

Sun 19 Nov 2017 – Sat 25 Nov 2017

There will be a matinee on Sat 25 Nov, but no performance on Fri 24 Nov

Coward Studio

# The Wind in the Willows

By Alan Bennett

Adapted from the book by Kenneth Grahame

Join Mole, Ratty, Badger and Mr. Toad in this festive family show!

Sat 9 Dec 2017 – Sat 16 Dec 2017

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.