



# Our Country's Good

By Timberlake Wertenbaker

Tue 28 Jun - Sat 2 Jul 2022

Programme £2



**TEDDINGTON**  
THEATRE CLUB





# Our Country's Good

By Timberlake Wertenbaker

**This play takes place in a prison colony,  
Botany Bay, New South Wales, 1788.**

This amateur production is presented by arrangement with Concord  
Theatricals Ltd. on behalf of Samuel French Ltd.

No photography or recording!

# A Welcome from our Artistic Director



Welcome to Hampton Hill Theatre and Teddington Theatre Club's production of *Our Country's Good*.

As we close the 'season' for 2021/22 and head into the summer break it seems fitting that we end with the sunny outlook of Australia (let us hope for good weather and much sunshine over the next few weeks). It is also fitting to end the first season we've been back 'properly' since the pandemic with a play about the redemptive powers of theatre.

Much has changed at TTC over the last couple of years. We've a brand new bar, of course, which is the most obvious thing and no doubt what will have attracted the attention of people back for the first time throughout the year. But other changes are happening behind the scenes too. Indeed, as it says in this very play, "Unexpected situations are often matched by unexpected virtues in people, are they not?" And one of the few good things about being 'locked in' was the realisation that, lovely though our wonderful building is, TTC is more than just a theatre; we are a community and during the time leading up to the freedom of 2021 we realised that we were able, through the medium of the digital age and the use of podcasts, Zoom, YouTube etc. to reach out to the wider community of which we are part.

I'm delighted that this more proactive inclusivity has also resulted in a relaxed performance of this play on Saturday afternoon and our first ever BSL signed performance on Wednesday evening. I'd like to thank TTC member Asha Gill, who has worked with the production team and cast over the past few weeks to put together her signed performance. I am in awe!

*Our Country's Good* is a multi-layered play that is heart-breakingly sad and side-splittingly funny by turns. It deals with justice, crime and punishment the use and abuse of power, all subjects that never go out of fashion. The entire cast and production team have worked incredibly hard to bring us what I think is a spectacular end to our season. I hope you enjoy it.

Thank you for coming to the theatre today and thank you for supporting TTC .

I hope to see you next season, which opens with *Pygmalion*. Won't that be "louverly"!

**Lottie Walker**



### **The First Fleet**

The First Fleet was the name given to the 11 ships that left England in May 1787 with an estimated 775 convicts (582 men and 193 women), as well as officers, marines, their wives and children, and provisions and agricultural implements. After 43 convicts had died during the eight-month trip, 732 landed at Sydney Cove on 26th January 1788.

# Director's Note

*"A play should make you understand something new. If it tells you what you already know, you leave it as ignorant as you went in."*

So says the convict John Wisehammer in *Our Country's Good* - this joyous, occasionally riotous, celebration of theatre.

Wertebaker's great work celebrates the power of theatre to civilise, reform and challenge us to think, "in a free and responsible manner" to use Governor Phillip's words.

The two characters I have mentioned here were to be played by my dear friend Peter Hill and I was hoping to be watching it with you, not acting on stage! Unfortunately, Peter was taken ill towards the end of the rehearsal period and he was forced to withdraw from the production - a challenge he handled with his typical kindness and generosity of spirit. I am sorry you won't get to see his performance and trust that you will join me and the rest of the cast, in wishing him a full and speedy recovery.

In this production we are employing the same 'doubling' of roles as the original Royal Court production. But will this confuse our audience?! In a delicious moment, encapsulating the playful self-referential nature of the piece and the exploration of theatrical devices that are employed, the actor playing Wisehammer (whom we have also seen playing Governor Phillip) objects to playing two parts on the basis that it will "confuse the audience". He is swiftly corrected by his director "the audience will be paying attention" and that "people without imagination should not go to the theatre". Our audiences at Hampton Hill Theatre, of course, have rich imaginations and always pay attention...!

*Our Country's Good* is a play that celebrates theatre not only in its content - focusing on the challenges and joy of a group of non-actors putting on the first play in Australia - it also celebrates the form of theatre - that a wooden block can be a rowing boat, a desk or a chair and that the addition of a wig and a Redcoat can transform a Madagascan convict into a British officer.

I have, once again, been blessed to have the support of Douglas Schatz as my Assistant Director – his attention to detail and dramaturgical input has been a huge help to myself and the actors throughout the rehearsal period. If you'd like to learn more about the play and listen to Douglas and I discussing it, please listen to Episode 35 of Douglas's hugely popular The Play Podcast.

This play has a particular relevance for myself, Douglas and TTC as the production the convicts stage is *The Recruiting Officer*, which I was honoured to direct last September to re-open the main stage (after just a week's rehearsal!). Fortunately this production has benefited from a more standard rehearsal period and we hope our love and knowledge of *The Recruiting Officer* has made this production of *Our Country's Good* even richer.

I hope that *Our Country's Good* brings you a superb evening's entertainment as well as, perhaps, making you also understand something new...

**Matt Beresford**

### **Ship's Biscuit**

The ship's biscuit was an important part of the sailor's sea diet before the introduction of canned foods.

Long journeys at sea meant food needed to be able to survive the journey. One solution to this was the ship's biscuit - also known as hard tack. Made of cornmeal (barley, rye and bean flour), sailors would have a daily allowance of 1 lb of biscuit plus a gallon of beer and other victuals.





# Our Country's Good

## ..... in the Community

This play is a celebration of theatre – the making of it and the watching of it. TTC has been keen to fully embrace the message behind Wertebaker's play by opening up access to the production to as many of our audience as possible.

The week includes both a BSL signed performance on the Wednesday night with Asha Gill bringing her wonderful talent to join the company, and a Relaxed Performance on the Saturday afternoon, at which all are welcome to enjoy this play in a more relaxed setting.

As this is also a popular 'set-text' at A-Level we have also enjoyed running webinars on both the Directing & Design and Directing & Acting of *Our Country's Good* with designer Fiona Auty, and actors Jerome Kennedy and Nigel Cole. As well as local schools, we had students joining us from North Yorkshire and mid-Wales who have much less opportunity to see live theatre.



### **Australia Day**

On January 26, 1788, Captain Arthur Phillip guides a fleet of 11 British ships carrying convicts to the colony of New South Wales, effectively founding Australia. After overcoming a period of hardship, the fledgling colony began to celebrate the anniversary of this date with great fanfare and it eventually became commemorated as Australia Day.

# The Cast

The 22 characters in *Our Country's Good* are played by an ensemble of ten actors

Charlie Golding	Jerome Kennedy
Darren McIlroy	Lara Parker
Dionne King	Matt Beresford
Gita Singham-Willis	Nigel Cole
Heather Mathew	Racheal Rajah

Characters in order of appearance

An Aboriginal Australian .....	Gita Singham-Willis
Captain Arthur Phillip, RN .....	Matt Beresford
Captain Watkin Tench, RM .....	Gita Singham-Willis
Captain David Collins, RM .....	Charlie Golding
Midshipman Harry Brewer, RN .....	Nigel Cole
Second Lieut. Ralph Clark, RM .....	Jerome Kennedy
Meg Long .....	Lara Parker
Robert Sideway .....	Charlie Golding
Dabby Bryant .....	Heather Mathew
Mary Brenham .....	Racheal Rajah
Liz Morden .....	Dionne King
Major Robbie Ross, RM .....	Darren McIlroy
Captain Jemmy Campbell, RM .....	Nigel Cole



Reverend Johnson ..... Lara Parker  
 Second Lieut. William Faddy, RM ..... Heather Mathew  
 Lieut William Dawes, RM ..... Dionne King  
 Lieut George Johnston, RM ..... Racheal Rajah  
 Duckling Smith ..... Lara Parker  
 James 'Ketch' Freeman ..... Darren McIlroy  
 John Wisehammer ..... Matt Beresford  
 Cassandra ..... Gita Singham-Willis  
 John Arcsott ..... Nigel Cole

RN - Royal Navy

RM - Royal Marines

# The True Story of Our Country's Good

*The aims of this first company of players were modest. They professed no higher aim than humbly to excite a smile, and their efforts to please were not unattended with applause.*

Colonel David Collins, Deputy-Judge Advocate of the colony.

On 4 June 1789, little over a year after settlement, a "party of convicts" presented the lively comedy, *The Recruiting Officer*, to celebrate the birthday of King George III. The play, a favourite of the time, was performed in "a convict-built hut" and honoured by the presence of his Excellency the Governor, Captain Arthur Phillip and an invited audience of 60 officers and their wives. Some forethought must have been required to bring the two scripts of the play to the infant colony: it is possible Captain Hunter (later Governor) supplied the scripts as he had contemplated a career in music before joining the Navy. Another candidate for supplying the script is Lieutenant Ralph Clark who spent much time reading while on the voyage out and is known to have a copy of the play *Lady Jane Grey* by Nicolas Rowe, (1715) in his possession.

Written by George Farquhar, *The Recruiting Officer* was first performed in Drury Lane in 1706 and enjoyed long term success. The plot, based on observations during his service as a recruiting officer in Shrewsbury, is the story of a recruiting officer's visit to a country town, and the machinations involved: Captain makes love to the women in order to secure their followers as recruits and outdo his rival, Captain Brazen, while Sergeant Kite poses as an astrologer for the same purpose. It "involves witty repartee, cross-dressing, music, dance, swordplay, sexual double entendre, a fortune-telling scam and a biting critique of army recruiting practices in the reign of Queen Anne".

Performed in contemporary dress, the few military costumes would have been borrowed from the garrison with the convicts themselves providing the costumes for the ladies and civilian gentlemen.

Governor Phillip both permitted and attended this performance, yet he made no mention of it in his report to Lord Sydney the following day. Phillip most likely considered it wiser not to mention the convicts' play-acting: he knew it was not quite what the British Government had in mind for the convict colony.

The theatre was central to contemporary culture, it was massively influential with the music, songs, and dances entering into everyday life. Theatres in London, where many convicts originated, were regularly packed to capacity as audiences thronged to see the newest productions, or to see repeat performances

Robert Jordan in *The Convict Theatres of Early Australia* states "the humbler sections of British society contained plenty of men and women with the cultural capital and the self-confidence to undertake such a project". In contrast with *Our Country's Good* which suggests the idea for mounting the play came from the officers, the familiarity of theatre in the wider culture and the form of words used by Colonel Collins – some of the convicts were permitted to perform Farquhar's comedy – suggests a convict initiative, and not something conceived and guided from above.

**Dr. Heather Blasdale-Clarke**

# The Crew

Director .....	Matt Beresford
Assistant Director .....	Douglas Schatz
Production Manager.....	Steve Wayman
Assistant Production Manager .....	Eilish Langham
Stage Manager.....	Fiona Auty
Lighting Design .....	Colin Swinton
Lighting Assistant.....	Katie Barbarez
Sound Design & Operation .....	Harry Jacobs
Set Design .....	Fiona Auty
Set Construction & Painting.....	Fiona Auty & Priya Virdee
Fly Team .....	Richard Auty, Emma Carter, Di MaCarthy .....Danielle Thompson, Priya Virdee & Steve Wayman
Costume Design.....	Zoe Harvey-Lee
Wardrobe Team.....	Gillian Parsons, Terrie Cresswell
Wigs/Mask.....	Junis Olmscheid
Props.....	Isabelle Sketchley-Holmes
Photography .....	Stephen Siton
Publicity .....	Christine Wayman
Artistic Link .....	Douglas Schatz
Backstage & Technical Link.....	Gary Stevenson

# Creating Our Country's Good

*Our Country's Good* was first produced at the Royal Court Theatre in 1988, almost exactly two hundred years after the events it dramatizes.

In 1987 the Artistic Director of the Royal Court, Max Stafford-Clark, came across a novel by Thomas Keneally called *The Playmaker*, which told the true story of the first theatrical production in Australia, where convicts performed George Farquhar's play *The Recruiting Officer*. Stafford-Clark was inspired to stage a revival of *The Recruiting Officer*, and came up with the idea to commission a theatrical adaptation of Keneally's novel to run alongside it in rep. He approached playwright Timberlake Wertenbaker, who saw immediately that the story offered an opportunity to write about the "humanising power of the theatre".

Before Wertenbaker wrote a word of the play, however, she, Stafford-Clark and the assembled cast embarked on a two-week workshop where they shared their collective researches into the 18th century history of Britain and Australia. They also ran improvisations using playing cards to define the relative status between characters, to understand how hierarchy fundamentally informs the relationships within and between the officers and the convicts.

Wertenbaker then went away and wrote the first draft of the play. During rehearsals they attended a play performance at HMP Wormwood Scrubs given by long-term prisoners. As Wertenbaker recalls: "It is extraordinary to watch this performance by these prisoners. It has done something; it has given them a sense of self."

The final play is an act of creative collaboration that enacts that of the original convicts and any group of people who come together to make theatre.

Douglas Schatz

# Biographies

## **Director – Matt Beresford**

After 20 years singing, dancing and acting, Matt began directing in his hometown of Portsmouth, 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 and *Rosencrantz and Guildenstern are Dead* for RSS before completing an MA in Theatre Directing. Since then he has directed plays across London fringe venues, including *Timon of Athens* (Barons Court), *The Lower Depths* (Barons Court), *The Ugly One* (BAC) and *Iron* (Old Red Lion).

He began directing for TTC with the Christmas 2017 production of *The Wind in the Willows*, followed by *Jeeves and Wooster in Perfect Nonsense* and last year's 'Play in a Week' to celebrate the post-Covid reopening of HHT, *The Recruiting Officer*, which has a strong link with *Our Country's Good*, as you will see tonight. Most recently, he enjoyed treading the boards again, playing Kidd in *The Red Lion*, in the recent TTC Studio production.

## **Assistant Director - Douglas Schatz**

Douglas's professional career included six years as the Managing Director of drama publishers and theatrical licensing company Samuel French. He is currently the host of The Play Podcast, in which he and an expert guest talk about individual plays in depth. In episode 35 he and Matt share their thoughts on *Our Country's Good*.

Douglas's career as a director started with a short course at Royal Central School of Speech and Drama. At TTC he assisted Daniel Wain on the filmed production of Caryl Churchill's *Escaped Alone* in 2020, and Matt Beresford on the 2021 production of *The Recruiting Officer*. He is also a member of the TTC Programme Committee.



## Charlie Golding

Charlie has been producing, acting and writing for a number of theatre companies across London for over a decade, including co-founding the fringe company So It Goes. Last year he adapted and produced *Three Men in a Boat* for Putney Theatre Company and was Long John Silver in their 2019 production of *Treasure Island*. His last TTC role was Ned Alleyn in *Shakespeare in Love*. Charlie has also appeared at HHT in *BU21*, *The Ruling Class*, *Still Life*, *The Pillowman* and *Muswell Hill*. Favourite roles for other companies include Charles II in *Nell Gwyn* for SLT and Mark Antony in *Julius Caesar* for Southside.



## Darren McIlroy

Darren has recently just finished the TTC production of *Shakespeare in Love*, playing a variety of roles. Darren was also in *Hay Fever* at the RSS theatre in Twickenham in which he played David Bliss, which followed the summer outdoor performance of *The Comedy of Errors* in which he played Antipholus of Syracuse. Just before first lockdown he played John Davenport in *Cause Célèbre*, Mr Causeway in *Sex Cells*, multiple characters in *Wolf Hall and Bring up the Bodies* and Antigonus in *The Winter's Tale*, all for TTC at HHT.



## Dionne King

Dionne has played a number of renowned Shakespearean roles, including Goneril in *King Lear*, Portia in *The Merchant of Venice* and Lady Macbeth in the Scottish play (all with RSS) and Paulina in *The Winter's Tale* for TTC. She played Dawn in TTC's 2017 production of *Jerusalem* and was in the OHADS comedy *Sex Cells*. Immediately prior to lockdown she played Stella Morrison in TTC's *Cause Célèbre*, then her most recent stage appearance was as Judith Bliss in last year's RSS production of *Hay Fever*, where she played opposite Darren McIlroy's character David.



## **Gita Singham-Willis**

Gita has been with TTC and BROS for more years than she remembers, and has had the privilege to perform at Richmond Theatre in *Thoroughly Modern Millie*, *Crazy for You* and *42nd Street*. With a dancing/singing background she has choreographed shows including *Privates on Parade* and *La Cage aux Folles* at HHT, and *Mack and Mabel* and *Dirty Rotten Scoundrels* at Minack Theatre, Cornwall. She's won Swans for choreography in TTC's *Equus*, *Rent* and *Pink Mist*. After a foray into panto as principal boy, she has been dabbling in 'straight' acting roles and is excited to have been given the opportunity to play three very differing roles in *Our Country's Good*.



## **Heather Mathew**

This is Heather's third production with TTC, having previously played Joan Webster in *Cause Célèbre* and Mrs Meredith/Teacher in *Daisy Pulls it Off*. She has thoroughly enjoyed the process of getting to know her character, learning about the arrival of the first fleet in Australia, and developing the play as an ensemble. Over the years Heather has cornered the market in roles that involve the buying or selling of chickens and comedic social misfits whose behaviours are both annoying and endearing. Dabby is no exception. A born survivor, with a heart of gold, fiercely protective of Mary, mercurial and resourceful with her horizon fixed on going home.



## **Jerome Joseph Kennedy**

A veteran actor and drama teacher, this is Jerome's first production with TTC. Earlier this year, he appeared in Gary Owen's harrowing thriller *Killology* and directed Margaret Lawless' Deep South melodrama *House of Bernarda*. Appearances include *Twelfth Night*, *The Duchess of Malfi*, *The Real Thing*, *Closer*, *Macbeth* and *The Tempest* (Putney Arts Theatre); *Landscape With Weapon* and *Man From Earth* (South London Theatre); *Sweet Charity* and *Sunburnt Ears* (The Questors Theatre); and *Galatea* (Orange Moon Theatre).



## Lara Parker

Lara has been a member of TTC for some years now and has enjoyed a variety of roles, most recently as the boatman and Mistress Quickly in *Shakespeare in Love*. Her favourite roles to date have been Bonnie in *Zoo* and Trixie in *Daisy Pulls It Off* (no, it's not like it sounds!) *Our Country's Good* provides a marvellous opportunity for Lara to play three very different characters - she is doing her best to rise to the challenge!



## Nigel Cole

His stage debut in Birmingham as Oliver nearly 50 years ago left Nigel wanting more, so he headed north to Bretton Hall, to study drama. Then London called and TV production, and it was 20 years before he stepped on stage again. Since joining TTC & BROS in 2005, he's made up for lost time, appearing as Rev Hale in *The Crucible*, Treves in *The Elephant Man*, Mack Sennett in *Mack and Mabel*, Franz Leibkind in *The Producers* & Dysart in *Equus*. Directing credits include *Boy Gets Girl*, *Privates on Parade*, *La Cage Aux Folles*, *The Rise and Fall of Little Voice*, *Breaking the Code*, *Pink Mist* & *Loot*.



## Racheal Rajah

During her teenage years Racheal had a passion for performing and has competed in several national singing competitions. After moving from Wales to London 12 years ago Racheal made her last stage appearance in 2012, performing the only female role in TTC's production of *Privates on Parade*. Since then, Racheal has focused on dedicating her time to working within the education sector and works as a special needs teacher at Dysart School. Racheal never imagined herself stepping back onto the stage but after 10 years of hiding she's ready to brave it once again!



# Ship's Slang

Nibbler .....	petty thief
Nibbled/shoulder-clapped .....	caught
Titter .....	girl
Wiper .....	handkerchief
Prig/spice .....	steal
Ladder to rest.....	hanged
Wap .....	f**k
Winner .....	penny
Dimber mort.....	pretty woman
Miss Laycock/massie .....	c**t
Bobcull .....	good-natured man
Shiners.....	money
Stir my stumps .....	move
Squeaks beef.....	shouts 'thief'
Snoozie.....	constable of the night watch
Fortune teller.....	judge
Herring pond .....	ocean
Rantum scantum.....	sex
Niffynaffy.....	easy
Ruffle .....	vagabond



# The Dramatic Life of a TTC P.O.W.

**By Jack Sinclair of Teddington Theatre Club**

**Extracted from articles in the TTC magazine *Curtain Up*,  
summer 1947**

Entertainments in German P.O.W. camps were varied, and, while a keen theatre goer may be inclined to laugh at our efforts to entertain, believe me they were genuine efforts, we tried to put on something to please everybody, which we soon found to be humanly impossible. Many a time the audience, without knowing it, were watching farce and drama combined – the farce of course being on the stage, and the drama backstage, trying to get the darned thing on at all. However, amid much blood and curses, 'the show went on', and the idea behind this short article is to show how it was done.

## **Wartbergblick**

Being a working camp, the Germans somehow could not get into their heads that fun and games were necessary. However, after lights out one evening, someone started telling stories, and the idea soon got around that, if one man in the room could raise a laugh, surely a collection of men from a collection of rooms could make a concert – and so we started.

First an accordion was found, then a mouth organ, and one or two odd instruments that had no name at all. These, together with a church organist among our number to weld the whole thing into an organised noise, were the band – and what a band!

Next step – artists – and woe betide anyone who could sing a song, for they were immediately roped in for a solo, billed more than likely as 'The Nightingale of Wartbergblick' much to his embarrassment and our amusement. Believe it or not, one of these concerts was put on for the amusement of the troops every Sunday throughout the summer of 1940.

## **Obermassfeld**

Obermassfeld was a hospital, capable of holding 500 patients, run entirely by the British M.O.s and orderlies, and catering for Allied and British troops. As the duty of the staff was to get the patients well as soon as possible, one of the most important medicines prescribed was – laughter. In fact, one of the leading M.O.s was heard to remark that one concert full of laughs did more good than six months' medicine.

Letters were written asking for material, music and costumes began to bear fruit, and we were able at Christmas 1942 to stage a really first-class pantomime, 'Alice in Blunderland' by Captain Sylvester who spent most of his time, when not actively engaged in the ward, in writing material (for the shows).

Captain Sylvester also produced a cast of 20, 18 of whom had never set foot on a stage before. Costumes for this show were designed and made by two or three willing helpers, also with no previous experience, and using nothing but coloured paper, string, glue, lint, cottonwool, adhesive tape and plaster of Paris bandages. They, too, achieved a tremendously high standard.

To those of us with previous experience fell the task of doing most of the 'donkey work' for these shows. But there again, we were fortunate as, owing to the nature of our camp, we had a floating population, so that at any given moment we could be sure of having at least one genius of some kind or other dotted about the building. In order that we could keep the services of one particular performer it has been known for him to be put under an anaesthetic when the German doctor in charge was inspecting, solely so that he could pass the inspection and be allowed to remain in the hospital until the concert was over!

Easter 1943 saw us producing 'Makers of Magic', a farce written by a P.O.W. The use of luminous paint to represent Hell caused much upset with the Chief German Doctor, Chefarzt. How did the prisoners get luminous paint? He ranted the following day along with Was he not the chief? Was he not responsible for the swine of Englishmen? He promptly banned them for a month, which only goes to show how careful we had to be – until the next time.

# Acknowledgements

The cast and production team of Our Country's Good would like to thank everyone involved in this production and a special thank you to ...

- Lauren Farnhill and the Southsea Shakespeare Actors for the loan of the wigs.
- Sue Chan of The National Library of Australia.
- Grace Evans of The Museum of Chertsey.
- John Mortley for rehearsal prompting.
- Alan Corbett and his team—Rob Arundel, Steve Wayman & Terry Stevens for constructing and deconstructing our thrust stage.
- Jacqui Grebot for her expert draping skills and props procurement.
- All at TTC who gave their time to support the production.
- And of course the front of house, box office and bar teams without whom the show couldn't go on!

## **Returning to England**

The ships returning to the England included 'William' captained by William Folger. Arriving at Sydney in March 1794, the 'William' took the long road back to England, apparently going whaling. She was reported off the coast of Peru, and then on the coast of Chile in November 1794. She returned to Britain on 29 November 1795 with 64 tuns of sperm oil, 57 tuns of whale oil, and 32 cwt of whale bone.



# Hampton Hill Theatre is looking to build its volunteering community - could this be you?

There are many ways to get involved at the theatre – a few of the more popular activities—Acting or Directing, Front of House team, Lighting and Sound, Set, Props or Costumes, Production Managers, Prompts, Stage Managers, Marketing and Events, Maintenance of our brilliant building and technical equipment.

It is a great way to meet local people, have a lot of fun and be part of something special. Many members are bringing their professional skills to a new environment or gaining experience for their future CV!

Find out more information on these roles at the website.

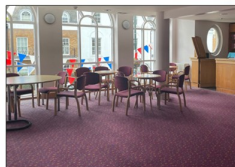
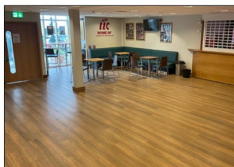
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# Teddington Theatre Club

Formed in 1927, Teddington Theatre Club is now one of the leading amateur drama groups in south west London, performing in their own custom-built theatre in Hampton Hill. Starting out to stage Shakespeare for schools, it soon developed to stage a wide repertoire of plays for the general public, originally to raise funds for its schools programmes.

TTC's first production, in 1927, was *Scenes from Twelfth Night* followed in 1928 with *The Merchant of Venice* and *Scenes from As You Like It*. Since then, the Club has gone on to put on over 670 productions and counting as it rapidly approaches its hundredth anniversary. Having performed four or five productions a year in hired halls for many years, in 1969 the Club were granted a lease of part of Richmond Council's Hampton Court House and after two years of conversion work finally opened its own theatre in 1971.

As the lease came towards its end, negotiations with Richmond Council secured a site on Hampton Hill High Street for a new theatre and after a concentrated period of fundraising and with a grant from the National Lottery, the well-equipped Hampton Hill Playhouse (now Theatre) was opened in 1998.

TTC present about ten productions a year and welcome new members - from those who wish to be on stage to the technical teams or front of house. All shows at the Theatre are supported by a huge team of volunteers – so thanks to all of those who have supporting this show with marketing, front of house, bar, health & safety, box office, finance and more.

There are lots of ways to get involved, so please go to our website to find out more and to keep in touch with what's on at Hampton Hill Theatre, sign up to our monthly show listing at .....

**[www.hamptonhilltheatre.org.uk](http://www.hamptonhilltheatre.org.uk)**

# COMING SOON

**Booking at [www.thelittleboxoffice.com/teddingtontheatreclub](http://www.thelittleboxoffice.com/teddingtontheatreclub)  
or phone 020 8410 4546 (5.00pm - 8.00pm Mon - Sat)**

**WED 6 JUL - SAT 9 JUL 2022**

## **THE KILLING OF SISTER GEORGE**

By Frank Marcus

**Foul-mouthed. Foul-tempered. But does she deserve to die?**

This amateur production is presented by arrangement with Concord Theatricals Ltd. on behalf of Samuel French Ltd.

**TUE 4 OCT - SAT 8 OCT 2022**

## **PYGMALION**

By George Bernard Shaw

**How can you turn a common flower seller into a duchess?**

**TUE 15 NOV - SAT 19 NOV 2022**

## **INCIDENT AT VICHY**

By Arthur Miller

**[Occupied] France 1942. No one is safe, but can one man give the ultimate sacrifice?**

This amateur production is presented by arrangement with Josef Weinberger Limited.

**SAT 3 DEC - SUN 11 DEC 2022**

## **GUARDIANS OF THE PANTOVERSE**

By Danny Wain

**An epic adventure of fantasy and fun. Panto will never be the same!**

Teddington Theatre Club is affiliated to Arts  
Richmond and this production is entered for the  
Swan Awards for Drama and Musicals.





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**[www.youtube.com/c/teddingtontheatreclub](http://www.youtube.com/c/teddingtontheatreclub)**

**[www.teddingtontheatreclub.org.uk](http://www.teddingtontheatreclub.org.uk)**

Teddington Theatre Club is resident at Hampton Hill Theatre.

90 High Street, Hampton Hill, TW12 1NZ

Company registration number 939448.

Registered charity number 257265

**HAMPTON HILL  
THEATRE**

