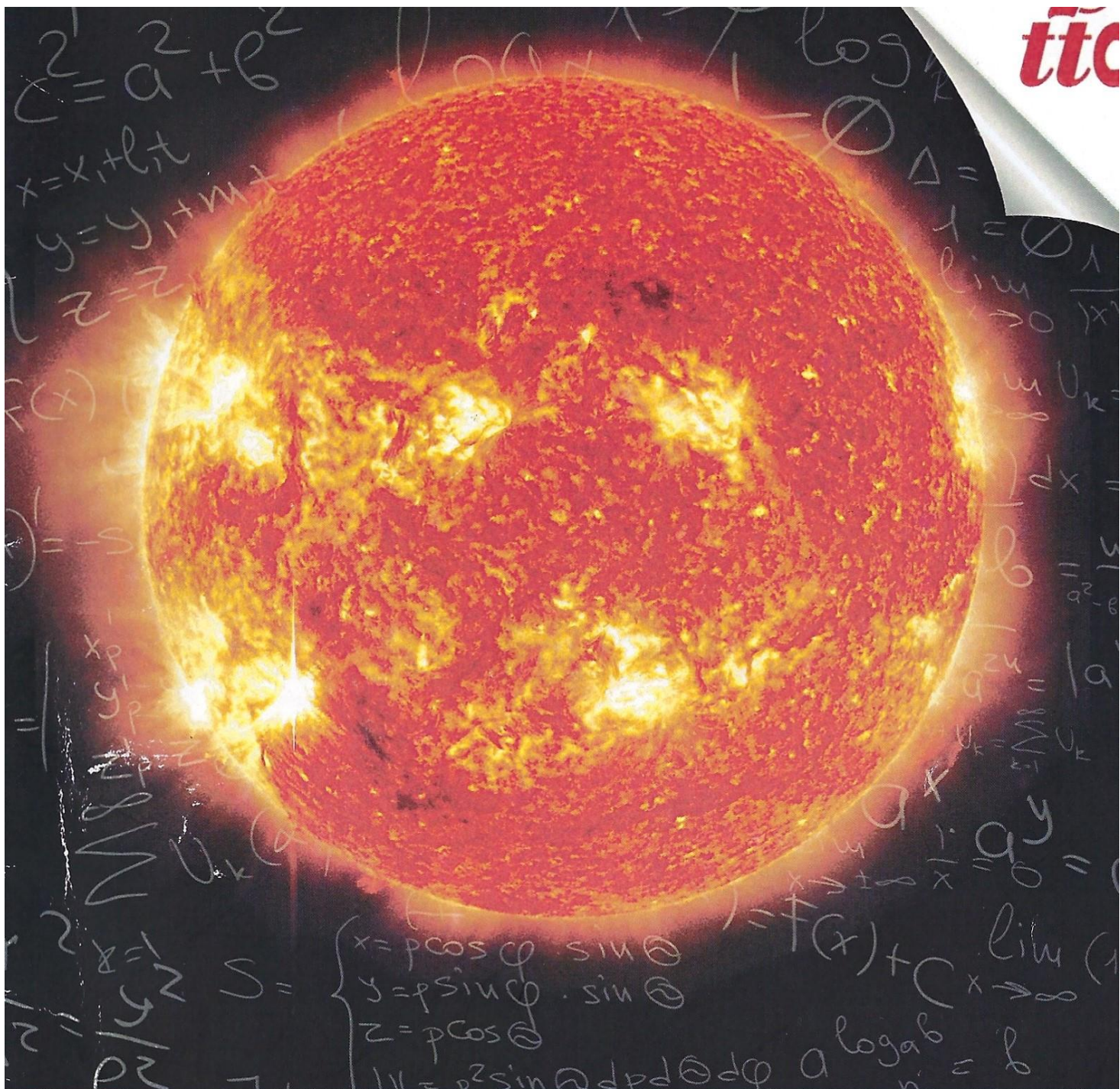


ttc



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

Arcadia

By Tom Stoppard

Sun 29 Sep to Sat 5 Oct 2013

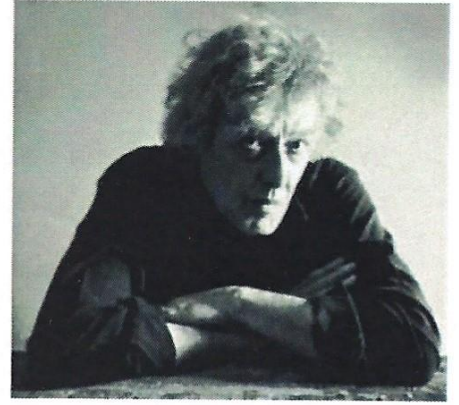
£1.50



Hampton Hill Playhouse

Tom Stoppard

One of the greatest living playwrights, Stoppard, now 75, always gives off a slightly mischievous air. Half Oxford don, half rock star, he's the sort of playwright whose monumental intellect contrasts with his chatty and down-to-earth air.



Stoppard is always more interested in discussing the state of the world, than in dwelling on his own success. He famously quipped:

"My whole life is waiting for the questions to which I have prepared answers."

Eccentricity is part of his allure. He only writes with fountain pens on unlined paper.

The stage is in his bones, but he also dabbles in movies, TV and radio, and he won an Oscar for his screenplay for *Shakespeare in Love*.

He is a team player who thrives on the push and pull of the collaboration:

"I very much enjoy being in the rehearsal room; I like working with the actors and the directors and the designers. I try to put down as little stage direction as possible, because there is no need to be trapped by that."

Stoppard, for his part, won't speculate on where *Arcadia* stands in the canon. Indeed, while the playwright is flattered by the praise heaped upon him, he does not let it interfere with his craft. That sense of serenity has been hard won:

"I think age is a very high price to pay for maturity"

At this point in his life, he writes for himself. He divides his time between radio plays and adaptations:

"I manage to keep busy and fill the blank spots in my diary, but it now takes me three days to do what I once could do in a single morning."

His legacy to the art form assured, Stoppard now takes a whimsical approach to it all:

"If I were to retire now, it would be no big thing. In England, I now qualify for a free bus pass! But I like to keep my hat in the ring."

Director's Notes

When I first decided to offer Tom Stoppard's *Arcadia* forward to the club, what might you label the choice, high risk or safe cert?

The high risk factor is the sheer sustained polish required to interpret Stoppard's intellectual games and verbal pyrotechnics. His switches of time and place, his breathtaking flow of jokes and jibes, puns and parody, insight and obfuscation. Stoppard gives no quarter, even the very props piling up on the schoolroom table must be just so. And that includes the tortoise. The safe cert is the bankability of Stoppard himself, now greatly boosted by the *Shakespeare in Love* phenomenon.



Combine the two and you have a warmly-expectant audience and a cast psyched-up but with the assurance that comes from intensive rehearsal.

Arcadia is no child's play, though the protagonist is a teenage maths genius. Stoppard keeps us at full stretch - if not panting in his wake - as he shifts between the picturesque Byronic disorder of 1809 and the feuding academic researchers and telly-dons of today. The pace quickens, the themes interlock, and the centuries mingle.

But what of the science? The science in the play is much better known now. Chaos theory was just beginning to be discussed in 1993. Our appetite for complexity and uncertainty in science has only grown in recent years, so the metaphor of the play is even more trenchant.

Stoppard talks of *Arcadia* as a theatre animal with an aesthetic that's visceral, intellectual and emotional. This is what inspired me to direct the piece along with bringing the history to *Arcadia* - a richly appointed romp through history, romance and the poetry of science that is widely regarded as Stoppard's masterwork. Still, Stoppard's style of narrative often intimidates those attempting to tackle it, getting bogged down in the cerebral nature of the text. My aim has always been to embrace the academia, but not to miss its beating heart.



By Dane Hardie

Cast

1809

Thomasina Coverly

Septimus Hodge

Ezra Chater

Richard Noakes

Lady Croom

Captain Brice, RN

Jellaby

Augustus Coverly

Patrice Ledwith

Patrick Oldham

Antony Sugden

Roger Mortimer-Smith

Elizabeth Lattimore

Jeremy Gill

Bill Compton

Peter Messum

1989

Hannah Jarvis

Chloe Coverly

Bernard Nightingale

Valentine Coverly

Gus Coverly

Nicola Doble

Alana Wren

Daniel Wain

Mark Wren

Peter Messum



Crew

Director	Dane Hardie
PA	Michelle Hood
Artistic Link	Heather Morgan
Stage Manager	Vicky Horder
Assistant Stage Manager	Stephanie Mott Zara McFadden
BAT Link	Dave Rumens
Wardrobe	Maggie Wrightson Lesley Alexander
Sound Design and Operation	John Pyle
Lighting Design and Operation	Jean Goodwin
Lighting Operation	Malcolm McLennan
Set Design and Construction	Colin Swinton
Properties	Vicky Horder Penny Heighes
Production Photography	Sarah J Carter

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



Patrice Ledwith – *Thomasina Coverly*

Patrice has recently graduated from Kingston University with a BA Honours degree in Drama. She landed her first role as 'Hero' in YAT's performance of *Much Ado About Nothing*. She continued gaining theatrical experience with YAT until *Spring Awakening*, which was performed last year. She is now attempting to take her career further, and will still continue to find any way to develop her acting skills. Patrice believes 'Thomasina' will be a challenging, and yet a fulfilling role, which she looks forward to portraying.



Patrick Oldham – *Septimus Hodge*

Patrick trained on the RADA Drama Foundation and has since been in numerous plays including *Othello* – 'Michael Cassio' (Emanate Theatre), *Measure for Measure* – 'Angelo' (Emanate Theatre), *Pravda* – 'Andrew May' (TTC), *The Pillowman* – 'Katurian' (KUDOS), *The Revenger's Tragedy* – 'Spurio' (Picklock), and *Macbeth* – 'Banquo' (ETG). Television Credits include *It's Not You...* Film Credits include *London Latino*, and *Captain America: The First Avenger*.



Antony Sugden – *Ezra Chater*

Antony has been acting with TTC and the 'occupying' clubs for the last four years. Most recently he has performed in *Present Laughter* as the socially awkward 'Roland Maule', *Dead Guilty* as the socially awkward 'Gary' and *'Allo 'Allo* as the socially awkward 'Lietenant Gruber'. Is there a pattern emerging... To step away from being typecast Antony is looking forward to performing in *Arcadia* as the cordially bumbling 'Ezra Chater'! The chance to step onto the HHP main stage is always to be grasped but this combined with such a revered work and fantastic team is an opportunity that he will truly relish.



Roger Mortimer-Smith - *Richard Noakes*

Roger Mortimer-Smith was born in London. He studied playwriting at The Lir, part of Trinity College Dublin, and is the author of several plays including *Guilty Secret*, published by Oberon Modern Plays. His work has been translated into Spanish, Italian, German and Polish, and performed as far afield as Pittsburgh. He also founded TwoSheds Theatre Company, for which he produces and directs. He lives in Hampton with his wife, opera singer

Nadine Mortimer-Smith. This is his first acting role.



Elizabeth Lattimore - *Lady Croom*

Lizzie has mainly been directing for YAT in recent years, where she is also a committee member. Credits for YAT include *Spring Awakening*, *The Duchess of Malfi*, *Taming of The Shrew*, *Pride and Prejudice*, and most recently this year's Edinburgh Fringe show - *The Way of The World*.

With TTC she has been set designing, most recently - *Someone to Watch Over Me*, *Privates on Parade*, *The Seal*

Wife. Most recent acting credits with TTC include 'Sylvia Eaton' in *Pravda*, and 'Det. Beck' in *Boy Gets Girl*.



Jeremy Gill - *Captain Brice, RN*

Jeremy Gill has been acting for seven years and this is his 21st production for TTC and his first time in a play by Stoppard. Recently he has been three characters in *Pravda*, 'Rene' in 'Allo 'Allo, 'William' in *The Boy On The Swing* and 'Major Flack' in *Privates on Parade* (stand by your beds!). He has also performed for St Mary's Drama Group, OHADS, and RSS, most recently in *The Merry Wives of Windsor* in the open air. He says it is a relief to be

indoors again.



Bill Compton – *Jellaby*

Bill joined Youth Action Theatre back in early 1994, when David Wheatley successfully conned him into appearing in *Genghis Khan – Child of the Blue Wolf*. Since then he's hardly left the theatre. He has now appeared in 25 productions, most recently as 'Hamish McLennan' and 'Doug Phantom' in *Pravda – A Fleet Street Comedy* (May 2013). Since 2000, Bill has directed 17 major productions for TTC/YAT and in 2005, he and former members of YAT formed a Management Committee to take over the running of the group from a retiring Eric Yardley. Bill has been the Chairman of YAT since 2007.



Alana Wren – *Chloe Coverly*

A previous member of YAT, Alana trained at Richmond Drama School and since then has been involved in many productions both professional and amateur. Roles include 'Hermia' in *A Midsummer Night's Dream* for The Stamford Shakespeare Company and 'Bianca' in *The Taming of the Shrew* for Hangman Productions. *Arcadia* is her fourth production with TTC most recently having played 'Holly' in *A Night of Dark Intent* and 'Babette' in *Beauty and the Beast*. Recently she had her co-directing debut for YAT with *Confusions*.



Nicola Doble – *Hannah Jarvis*

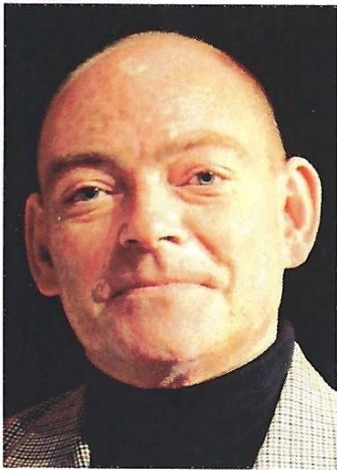
This is Nicola's third show with TTC, most recently appearing as the 'Goddess Athene' in *Women of Troy*. She is also an active member of RSS; recent credits include Shakespeare's *Henry VIII*, *Measure for Measure* and *The Merry Wives of Windsor*. In 2011, she played 'Virginia Woolf' in *Vita and Virginia* at RSS for which she received a Swan Award for best actress jointly with her co-star. She read Mathematical Sciences at Oxford and now teaches maths; in her spare time, she is most frequently to be found playing Real Tennis at Hampton Court Palace.



Mark Wren – Valentine Coverly

Mark started his acting career at Teddington's YAT whilst studying for his A-Levels. Since then he has trained at the Guildford School of Acting and appeared in many stage productions both Amateur and professional. Credits include plays from Shakespearean classics including *A Midsummer Night's Dream* and *Twelfth Night*, to modern dramas such as George Eugeniou's *Good Guys* and Arthur Schnitzler's *La Ronde*. Most recently for TTC Mark has performed in Disney's *Beauty & the Beast* and *Something*

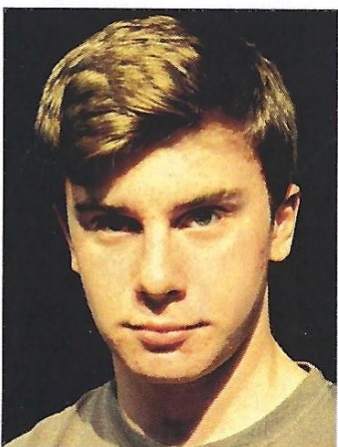
Wicked This Way Comes.



Daniel Wain – Bernard Nightingale

Daniel's appearances at TTC over the past three years have included *A Penny for a Song*, 'Douglas' in *Man of the Moment* (Swan nomination, 2012), 'Captain Hook' in *Pete Pan* (Swan nomination, 2012) and, most recently, 'Nelson' in *Rat in the Skull*. At Richmond Shakespeare Society, he has played 'Pato Dooley' in *The Beauty Queen of Leenane* (Swan Award, 2010), 'Roma' in *Glengarry Glen Ross*, 'DS Johnson' in *This Story of Yours* (Swan Award, 2011),

'Major Arnold' in *Taking Sides* (Swan nomination, 2012), the title role of 'Henry VIII' and 'Ford' in *The Merry Wives of Windsor* (Swan nomination, 2013).



Peter Messum - Augustus/Gus Coverly

This is Pete's third production at TTC, having previously acted in *A Voyage Round My Father* in 2010 and *A Penny for a Song* in 2011, and has enjoyed playing 'Augustus' and 'Gus'.

Crew Biographies

Dane Hardie – Director

Arcadia marks Dane's third directorial piece at TTC, having debuted in 2009 with John Godber's *Bouncers* and following up with Frank McGuinness' *Someone Who'll Watch Over Me* in 2012. As an actor he was most recently seen portraying 'Gaston' in *Disney's Beauty and the Beast* and 'Allan Bollards' in *My Own Show*. Dane trained at the London Centre of Theatre Studies and is a former British and European Middleweight (185lb) Wrestling Champion. Dane will next be seen in the Studio, in November, as 'Chris' in Martin Crimps' *The City*.

Vicky Horder – Stage Manager

Vicky has been stage managing with TTC since 2004. Recent productions she has been back stage on include *Calendar Girls*, *A Night of Dark Intent*, *Beauty and The Beast* and *Pravda*. She has also stage managed for Dane on his previous productions; *Bouncers* and *Someone Who'll Watch Over Me*.

Colin Swinton – Set Design

Colin Swinton is new to the London Theatre scene, having spent many years designing and working on shows in both Zimbabwe and South Africa in his free time. Whilst studying in South Africa, Colin had the opportunity to work professionally with Shakespeare SA, touring the Eastern Cape Province, as well as working on a number of shows that premiered at the world acclaimed Grahamstown Arts Festival. Colin has also designed many shows with the REPS Theatre in Zimbabwe, a vibrant amateur society, and most recently, whilst living in London, he has returned to Zimbabwe on a number of occasions to design *Peter Pan*, *Aladdin* and *Hairspray* for them, as well as working as Lighting Designer for the annual HIFA arts festival held in Harare in April. This will be Colin's first major design project for Teddington Theatre Club, having previously assisted on *Beauty and the Beast* and *Tons of Money* earlier in the year.

Jean Goodwin – Lighting Design

Jean's first lighting design was for *Mother Courage* in 1987. Her first set design was the kitchen setting for *Miss Julie* two years later. Jean received Swan Award nominations for her designs for *The Happy Marriage*, *Arsenic and Old Lace*, *A Man for All Seasons*, *Jump Mr Malinov*, *Jump*, *The Secret Garden*, *Mary Stuart* and *The Price* and won Swan Awards for *The Alchemist*, *Beauty and the Beast* and *The Summer of the Seventeenth Doll*.

John Pyle – Sound Design

John is a member of several groups locally where he sings, acts and designs/operates sound for shows. His 50+ year stage career started aged 13 with two solo roles at the Royal Opera House, Covent Garden. He's played most tenor/baritone leads in the G&S repertoire – most recently in March as 'Captain Corcoran' in *HMS Pinafore*. He loves making authentic, realistic and timely sound effects for plays/shows and hopes you all enjoy this production.

Maggie Wrightson – Costume Design

Mags has worked on a few of our bigger productions recently – in terms of cast numbers - particularly the last two Christmas shows so was really pleased to be working with a smaller cast and in her favourite period, regency England. As always wardrobe is a team effort and Lesley Alexander has worked as a true partner on this production.

With special thanks to....

Sarah Edwards for her beautiful work on the magazines and book covers.

John Roth and Jean Goodwin for their music consultations.

Rob Foot, Stephanie Mott, Antony Sugden and members of the cast for their help with set construction.

Cath Messum for chaperoning.



Squires Garden Centre, Twickenham, for lending us their potted plants and topiaries.

Approx Running Time: 2 hours 25 minutes (20 minute interval)

A guide to Arcadia...

<u>Name</u>	<u>Description</u>
<i>The sin of Onan</i>	Sex not for the purposes of procreation (Onan restricted himself to coitus interruptus with his brother's widow so as not to produce a child)
<i>Pierre de Fermat</i> (1601-1665)	French lawyer and amateur mathematician. Most famous for his Last Theorem, which was finally solved by Sir Andrew Wiles in 1995
<i>Isaac Newton</i> (1642-1727)	English physicist and mathematician. His work laid the foundations for much of classical mechanics as well as finally proving that the planets orbit around the sun. He developed calculus from first principles (see Leibnitz)
<i>John Milton</i> (1608-1674)	Highly regarded English poet; most famous for his epic poem <i>Paradise Lost</i>
<i>Lady Caroline Lamb</i> (1785-1828)	British aristocrat and novelist, best known for her affair with Lord Byron in 1812.
<i>Lord Holland, Henry Richard Vassall-Fox</i> (1773-1840)	Major figure in Whig politics
<i>Sir Walter Scott</i> (1771-1832)	Scottish poet, novelist and playwright
<i>Salvator Rosa</i> (1615-1673)	Italian Baroque painter, poet and printmaker best known for his influence on the development of romantic and picturesque traditions within painting
<i>"Et in Arcadia ego"</i>	The title of two pastoral paintings by Nicolas Poussin (1594–1665) depicting idealised shepherds from classical antiquity, clustering around an austere tomb. The phrase translates as "Even in Arcadia, there am I", meaning that death (I) is present even in the most Utopian of lands (Arcadia)
<i>Mrs Ann Radcliffe</i> (1764-1823)	English author and pioneer of the Gothic novel. Her books helped the Gothic style to achieve respectability in the 1790s
<i>Horace Walpole</i> (1717-1797)	English Whig politician and writer. Built a Gothic style mansion in Strawberry Hill
<i>D.H. Lawrence</i> (1885-1930)	English novelist, poet, playwright, most famous for writing the novels <i>Women in Love</i> , <i>Lady Chatterley's Lover</i> and <i>Sons and Lovers</i>
<i>Samuel Taylor Coleridge</i> (1772-1834)	English poet, literary critic and philosopher who, along with Wordsworth, founded the Romantic Movement in England
<i>Lancelot "Capability" Brown</i> (1716-1783)	English landscape architect, designed over 170 parks around country houses and estates in England

<i>Claude Lorrain</i> (1600-1682)	French painter, draughtsman and engraver of the Baroque era particularly renowned for his landscape painting
<i>Virgil</i> (70-19BC)	Ancient Roman poet of the Augustan period; his works include the <i>Aeneid</i>
<i>Thomas Love Peacock</i> (1785-1866)	English novelist, poet, and official of the East India Company. He wrote satirical novels, each where characters sit at a table discussing and criticising the philosophical opinions of the day, including <i>Headlong Hall</i> where each character has a single monomaniacal obsession
<i>Cornhill Magazine</i> (1859-1975)	Magazine and literary journal with a selection of articles on diverse subjects and serialisations of new novels
<i>William Makepeace Thackeray</i> (1811-1863)	English novelist famous for his satirical works, particularly <i>Vanity Fair</i> , a panoramic portrait of English society. He became editor of the <i>Cornhill Magazine</i> in 1860
<i>East India Company</i> (1588-1874)	English joint-stock company formed for pursuing trade with the East Indies. The company eventually came to rule large areas of India with its own private armies, exercising military power and assuming administrative functions. The records from the East India Company are stored by the British Library in London
<i>English Bards and Scotch Reviewers</i>	A satirical poem by Lord Byron first published, anonymously, in March 1809. A second, expanded edition followed later in 1809, with Byron identified as the author
<i>Aeschylus, Sophocles, Euripides</i> (c.500BC)	The only ancient Greek tragedians whose plays have survived
<i>Samuel Rogers</i> (1763-1855), <i>Thomas Moore</i> (1779-1852), <i>Wordsworth</i> (1770-1850)	Poets included by Lord Byron in his satire <i>English Bards</i> . Moore was responsible for burning Lord Byron's memoirs after his death
<i>Francis Jeffrey</i> (1773-1850)	Editor of the <i>Edinburgh Review</i> who was challenged to a duel by Moore after his paper ran a negative review of his work. The would-be combatants were arrested before the duel was fought
<i>Calculus: Newton-Leibnitz Controversy</i>	During the 17 th century, Newton in England and Leibnitz in Germany independently developed the calculus using different notation. There was significant heated debate among the scientific community as to who was first
<i>Henry Fuseli</i> (1741-1825)	Swiss painter, draughtsman, and writer on art, who worked and spent most of his life in Britain
<i>Chatsworth House, residence of the Duke and Duchess of Devonshire</i>	Large stately home in Derbyshire. The 6 th Duke of Devonshire inherited the title and land in 1811 but never married; the dowager Duchess in residence was the 2 nd wife of his father, the 5 th Duke

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 **artsrichmond**.

This production is entered for the **artsrichmond** Swan Awards for Drama and Musicals.

Coming Soon

at Hampton Hill Playhouse

The City

By Martin Crimp

A darkly comic suburban mystery

Sun 17 Nov - Sat 23 Nov 2013

Coward Studio

Snow White

By Loz Keal

A modern old-fashioned pantomime for children of all ages

Sat 7 Dec 2013 – Sat 14 Dec 2013

Main Auditorium



To enjoy good theatre locally, join TTC today by calling the
Membership line: 020 8287 2663

Postal bookings are accepted on publication of the booking form.

Telephone enquiries open 2 weeks before each production.

Call: 0845 838 7529 (10am - 8pm)

For up-to-date information on TTC and the Playhouse check our website

www.teddingtontheatreclub.org.uk

Teddington Theatre Club is a Club Theatre open to members and their guests. It is easy to join as an audience member, or as a full performing and technical member.

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 the Front of House, Bar and Marketing activities of the Club and Playhouse. To find out more please visit our website

www.teddingtontheatreclub.org.uk, call our Membership Secretary on 020 8287 2663 or complete one of the forms you will find in the Foyer.