

GEORGE BERNARD SHAW'S

PYGMALION



4 - 8 October 2022

Programme £2

Teddington Theatre Club

Formed in 1927, Teddington Theatre Club (TTC) 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 was 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

Pygmalion

by George Bernard Shaw

Directed by Roger Smith



Welcome



"I am enclosing two tickets to the first night of my new play; bring a friend ... if you have one.", George Bernard Shaw to Winston Churchill

"Cannot possibly attend first night; will attend second, if there is one."
Churchill's response

A very warm welcome to Hampton Hill Theatre and Teddington Theatre Club's production of *Pygmalion*.

I was delighted when we decided to produce this absolute classic of a play for all sorts of reasons, not least that I've never seen it. Along with what I assume is the vast majority of people, although I've read and studied the play the only time I've seen life breathed into Shaw's wonderful characters has been when they've been singing and dancing in *My Fair Lady*. That said, no doubt believing that he could not improve on perfection, Alan Jay Lerner used the original *Pygmalion* text for most of the scenes in *My Fair Lady*. So much of what we see this evening, "with a little bit of luck" will be very familiar.

The team behind this production have been having lots of fun rehearsing and it has been a very sociable process, with regular ventures to the pub for post rehearsal drinks. I have been assured that these visits have been purely for research purposes in order to ascertain and analyse the accents of the local populace...

It has been particularly good to see new, returned and regular faces all working together on this project both on and offstage and I'm really looking forward to see the fruits of their labours.

Enjoy the show!

Lottie Walker

TTC Artistic Director

Introduction

Phonetic scientist Professor Henry Higgins is challenged to teach humble flower girl Eliza Doolittle to speak and conduct herself so that within six months she can pass unchallenged as a duchess at an ambassador's garden party. One of George Bernard Shaw's most famous comedies, *Pygmalion* explores that particularly English obsession of judging someone's level in society by the way they speak. Although written over 100 years ago, it looks at class distinctions and the way men regard women.

The humour is still relevant today despite the changing attitudes of society in the 21st century. It reflects Shaw's own opinions that everyone is equal and should be treated in that way which was quite revolutionary at the time. Today, the play is probably better known as the basis for the musical *My Fair Lady* but the original is just as humorous and entertaining despite lacking the odd dance routine.

Act 1 The Portico of St Paul's Church Covent Garden.

Act 2 Prof. Higgins rooms in Wimpole Street, the next day.

Act 3 Drawing Room of Mrs Higgins flat in Chelsea several months later.

Interval

Act 4 Prof. Higgins rooms several months later at midnight.

Act 5 Drawing Room of Mrs Higgins flat next day.

Director's Notes

According to legend the sculptor Pygmalion created a statue of perfect womanhood which he named Galatea. He prayed to Venus that she might be brought to life and his prayer was answered. In Shaw's play, Henry Higgins takes a humble flower seller and transforms her into a lady by teaching her to speak and behave like a duchess.

When tackling a five act play written over 100 years ago, the first thing we needed to do was to get an idea of how long it would run and how archaic or otherwise the language was. We started the process with a read through noting timings and crucial words or phrases that might have gained a different meaning over time or that a modern audience might find offensive. We found "Monkey Brand" which apparently was a popular form of caustic soap in the late 19th century, but which would be lost on modern ears and might easily be misconstrued.

We progressed through the auditions and casting process to exploring the text in detail with the cast. *Pygmalion* is a play very much of words rather than actions and we repeatedly discovered that there was an "age thing" in the way of comprehensive understanding. References to money were all pre-decimal coinage which those under 50 did not understand. Sovereigns, guineas, half crowns and tanners all needed explanation. The enunciation of threepence, fourpence or sixpence all required thought.

Swearing was also something that had changed over time. To the modern ear there is nothing very shocking about damn, blast, bloody or the devil, but 100 years ago it was a different matter. One wonders what the "B" word that so concerns Mrs Pearce might have been. Eliza's famed "Not bloody likely" was shocking then but how to ensure it carries the impact to the modern audience that the author intended? It has to be created from the cast reaction to it. Mrs Eynsford-Hill states the socially acceptable position, but her daughter takes the opposite view extolling the virtues of this new small talk while Mrs Higgins dismisses it as the language of the canal barge.

The interrelationship between characters has provoked a lot of discussion and how that should be expressed drew a lot of attention to phrasing and emphasis. We set out to evolve these relationships on a collaborative basis. Could Higgins really be the misogynistic cad that Shaw apparently created when listened to by a modern audience? Does Eliza have a true “Galatea” moment at the end of the play and discover independence or does she return to Wimpole Street as Higgins believes she will? How can we show that Freddy has what it takes to capture the love of a spirited girl like Eliza.

If you go home discussing even some of these questions, then our production will have achieved something.

Roger Smith
Director

Roger joined TTC in 1972 and first appeared in a major production the following year as Duncan in the “Scottish Play”. He directed a studio production, *Escorial*, 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), Robert in *Proof* and Cooper in *A Month of Sundays*. He was invited to become President of TTC in 2016.



The Cast in order of speaking

Clara Eynsford-HillAnna Strain
Mrs Eynsford-HillFran Billington
Bystander Sian Walters
Freddy Eynsford-HillJames Matthews
Eliza Doolittle Anastasia Drew
Colonel PickeringMatt Ludbrook
Henry Higgins Oliver Tims
Sarcastic Bystander Shana de Carsignac Mongwanga
Mrs Pearce Shana de Carsignac Mongwanga
Alfred Doolittle Dominic Lloyd
Mrs Higgins Sue Bell
Maid Sian Walters



The Crew

Director Roger Smith
Production Manager..... Cath Messum
Stage Manager Kathryn Smith
Assistant Stage Managers Meaghan Baxter
..... Joe Evans, Patrick Troughton
Stage Crew Martin Holian, Claire McCallum
Set Design Patrick Troughton
Set Build & Paint..... Fiona Auty, Alan Corbett,
..... Wesley Henderson Roe, Emma Mason, Andy Millard,
..... Rob Thirtle, Viv Troughton, Priya Virdee
Sound Design Joshua Bayfield
Lighting Design Laura Sharp
Wardrobe Lesley Alexander
Wardrobe Maggie Revis
Prompt Heather Morgan
Publicity Christine Wayman
Photography Kim Harding
Artistic Link Nigel Cole

Grateful thanks to:

Fay Wolstencroft for making Colonel Pickering's suit.

Heather Morgan for letting the cast run lines in her home.

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!

Cast Biographies

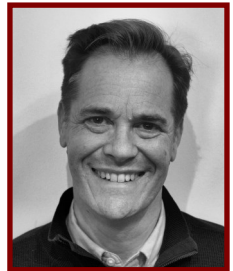
Anastasia Drew (Eliza)

Anastasia Drew attended ArtsEd School and Sixth Form before recently graduating from East15 Acting School. Her stage roles include; Young Elena Kalashnikov in *Kalashnikov: In the Woods by the Lake* (Theatre503/UK Tour), Petra Glisner in *The Edelweiss Pirates* (NT Connections/Bush Theatre), Amy O'Connell in *WASTE* (East15), Varya in *The Cherry Orchard* (East15), Olivia in *Twelfth Night* (The Barn Theatre), Cordelia in *King Lear* (Rhinoceros Theatre Company), and Viola De Lesseps in *Shakespeare In Love* (TTC). She will be playing Ellie Dunn in Bernard Shaw's *Heartbreak House* next year with Rhinoceros Theatre Company.



Oliver Tims (Higgins)

In his youth Oliver performed regularly with the Green Theatre Company, New Malden, appearing in a wide range of productions that included *Twelfth Night* (as Malvolio), *Oh What a Lovely War*, *The Caucasian Chalk Circle*, *Grease* and *Howard Brenton's Bloody Poetry*. At Exeter University he created roles in Robert Shearman's *Dented Crowns* (also performed at the 1991 Edinburgh Fringe) and *Couplings* at the Northcott Theatre. His subsequent theatrical career was offstage: as Press Officer at Richmond Theatre, and Press Officer then Publications Officer for English National Opera. Now a freelance writer and editor, he is thrilled to be treading the boards once again in his first production with TTC.



Matt Ludbrook (Pickering)

Matt found acting later in life following a scientific career started at Oxford University and is making up for it with a vengeance. He has run the gamut from Captain Hook to Detective Inspector, disgruntled stage manager to American sailor with panto dame affectations thrown in for good measure. He has thoroughly enjoyed exploring the rich tapestry of historical and class based distinctions *Pygmalion* provides. When not treading the boards Matt devotes himself to his family.



Sue Bell (Mrs Higgins)

Sue has been a member of TTC for 50 years. Her favourite roles have included Maxine in *Stepping Out*, The Witch in *Into the Woods* (Swan Award), the Countess in *A Little Night Music*, the Beggar Woman in *Sweeney Todd*, Linda in *Death of a Salesman* (Swan Nomination), Meg in *The Birthday Party* (Swan Award), Nurse Ratched in *One Flew Over the Cuckoo's Nest*, and Reverend Mother in *Nunsense* (Swan Award), all for TTC. Her other roles include Xenia (Q2-Swan Nomination) in *The Killing of Sister George* and Lady Jane in *Patience* (HLOC-Swan Nomination). She was last seen at Hampton Hill Theatre in *Shakespeare in Love* as Queen Elizabeth I.



Anna Strain (Clara Eynsford-Hill)

After two and a half years away working in Rwanda, Anna is delighted to be treading the boards of Hampton Hill Theatre again. Previous shows include *Daisy Pulls It Off* (Dora Johnston), *King Arthur in Space* (Wainga), *Dick Whittington* (ensemble) with TTC, and *Sister Act* and *Made in Dagenham* (ensemble) with BROS TC. Anna has really enjoyed the show, especially a lot of the themes of women's empowerment and feminism which are as relevant today as when the plays was written.



Dominic Lloyd (Doolittle)

Dom had his first stage experience in late 1980s Bristol after a chance conversation with a work colleague. The now defunct Bristol Players were in urgent need of “young men”. This led to roles in Tony Harrison’s *The Mysteries* (first soldier and blind man), as well as the excitement of taking a show to the Edinburgh Fringe with Steven Berkoff’s *Agamemnon* (a 9pm show in a church basement on Princes Street). Earlier this year he had multiple roles as both the thug Lambert and actor Peter in *Shakespeare in Love* (his TTC debut) and as village copper Ernie Lauderdale in 1960s comedy *Maynard’s End* for Q2.



Shana de Carsignac Mongwanga (Mrs Pearce/Sarcastic Bystander)

Shana de Carsignac Mongwanga trained at Mountview and at the Academy of Live and Recorded Arts Drama schools. She was laureate of 'Scènes à Deux' contest in Belgium. Her recent theatre work include the role of Thea Elvsted in *Hedda Gabler* for RSS, zoom plays and marathons that have sustained us all during the pandemic, Christabel Burns in *The Hearing Trumpet* by Leonora Carrington with Dirty Market Theatre, Violenta in *The History of Cardenio* by Shakespeare, Fletcher and Taylor, the Duchess of York in Shakespeare’s *Richard II* with RSS. Her film work include small roles in *Une histoire d'Amour et de Désir* by Leyla Bouzid, Netflix series *The Eddy*, Canal+ serie *Spiral*. *Pygmalion* marks her first time performing on a theatre stage after three years and her return to a TTC production since she played Eunice in *A Streetcar Named Desire* in 2017.



Fran Billington (Mrs Eynsford-Hill)

Fran is a long-standing member of Richmond Shakespeare Society but has only occasionally trodden the boards of the Hampton Hill stage, most recently as the Fool in Rhinoceros Theatre's production of *King Lear*. Fran also played the lead role, Virgie in *After Electra* and Time in *The Winter's Tale* (in which she also choreographed the court dances) both with TTC. Having played Eliza Doolittle at school, she looks forward to being on the receiving end of 'that word' over half a century later.



James Matthews (Freddy Eynsford-Hill)

James is a new member of TTC, joining in 2022. This makes *Pygmalion* his first acting credit through TTC. James has spent the last two years training in acting at various drama schools. This has led to James taking part in various plays in a variety of roles through the drama schools. Alongside this James has been in a lead role in a short film called *Rusalka*.



Sian Walters (Bystander/Maid)

Siân made her stage debut aged five playing a snowflake and has been involved in all things theatrical ever since! She enjoys working on both sides of the curtain, so when not treading the boards can usually be found lurking in the wings dressed in black. Siân joined TTC in 2012 and has performed in five pantomimes, *Daisy Pulls It Off*, the double-bill of *Wolf Hall and Bring Up The Bodies* and *The Killing Of Sister George*. In 'real life' she is owned by two cats, drinks too much tea, works in TV-land and is also a member of BROS Theatre Company.



COMING SOON

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

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!

TUE 24 JAN - SAT 28 JAN 2023

THE EDGE OF DARKNESS

By Brian Clemens

An Edwardian Thriller.

This amateur production is presented by arrangement with Concord Theatricals Ltd.

TUE 31 JAN - SAT 4 FEB 2023

THRILL ME

By Stephen Dolginoff

The Leopold & Loeb Story

This amateur production is presented by arrangement with Concord Theatricals Ltd.

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



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.

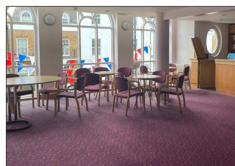
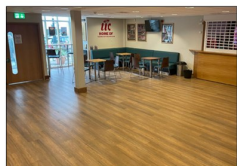
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Drop in to our Open Morning on the First Saturday of the month.

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