



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

Amadeus

By Peter Shaffer

Directed by Dane Hardie

Sat 25 Jan – Fri 31 Jan 2020

£1.50



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IMPORTANT INFORMATION

- For reasons of safety, glassware must NOT be taken into any part of the auditorium. Bottled water and ice cream are allowed.
- 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.

Director's Notes

The original Director of *Amadeus*, Sir Peter Hall once said;

“*Amadeus* is a clear-eyed celebration of Mozart and his music. He is someone whose genius can stand with Shakespeare’s. Wolfgang is of course dangerous to let on to the stage, because playwright and actors must live up to a creativity that is almost superhuman. He also happens to be one of the great theatre composers: his music easily commands a stage. But if the portrait can be convincing, the fascination is boundless - and makes for high drama. Shaffer’s play of course goes deeper. It looks unblinkingly at the rest of us, who are neither blessed nor cursed (like Mozart) with genius. It analyses with compassion and wit how desperately ordinary most of us are. For however talented we may secretly think ourselves to be, we remain in the great scheme of things relative mediocrities. It is only genius - that rarest and most precious of states - that is unaffected by fashion and indifferent to competition... Only genius makes its own rules.”

Amadeus is probably the most successful serious play of the last half century. It has triumphed everywhere. So, what is its extraordinary appeal?

Amadeus is an incredibly powerful commentary on the nature of artistic inspiration that cruelly inducts its own audience into the ranks of ‘mediocrities’ - those capable of appreciating genius without having it. It is both a provocation to human pride and a celebration of human potential.

The latter part of the 18th century saw a huge period of political transformation. We saw the revolution in America, the collapse of the Austrian Empire had begun, and the French Revolution was sweeping across Europe. I feel the world we are living in today reflects these times, so, it is little wonder that the play continues to be performed and remains relevant.



Mozart rose up in a time of transition in music, the thoughts and approaches to art, and its value changed - the Romantic era had begun. We often associate Beethoven as the first romantic, but it was Mozart who first opened the door. Beethoven was, after all Mozart’s student.



There is also a ubiquitous feeling to how Antonio Salieri experiences the world in the play and his ability for the average. The play talks about two choices that everyone has: to recognise the future and embrace it or recognize the future and destroy it, this is Salieri's fundamental decision. The modern parallel is undeniable.

Amadeus has several main themes running through the story - beauty, religion, duty, fame and justice, to name a few. I, however, feel that creativity and imagination override them all, in terms of fully appreciating Shaffer's message.

I have always viewed Mozart as the first rock star. A child prodigy who began touring Europe as a small boy. It is fair to say that some of his early fame could have been based around the novelty of watching an eight-year-old play the keyboard. But, like all 'true rock stars', Mozart was often rejected, subject to outrageous outbursts and died relatively poor, at a young age. After his death, his wife began selling his works and that is when people began to rediscover his music, and he became wildly popular. We can easily compare to the rock stars of the modern age whose fates were eerily similar, Kurt Cobain and Jeff Buckley to name just two.

I want people to feel that they've experienced something extraordinary. You do not need to be a classical music aficionado or historian to appreciate the genius of Shaffer's writing. *Amadeus* achieves the perfect balance of producing the spectacular while remaining a very human play; music, drama, love and death. When we see these things work together, we see my favourite kind of theatre.



Dane Hardie

Peter Shaffer

May 1926 - June 2016



Peter Shaffer was born in Liverpool, with an identical twin brother, Anthony, writer of the play *Slenth*. Peter Shaffer once observed that all acts of creation are acts of autobiography and Shaffer's 'twinness' was reflected in the duality in his plays, which frequently featured two contrasting but equal main characters. Never more so than in *Amadeus*.

Following the family's relocation to London, the boys were educated at St Paul's School and Peter subsequently won a scholarship to Trinity College, Cambridge. He moved to New York after graduating, undertaking several jobs in bookshops and libraries whilst writing thrillers, including two that he co-wrote with his twin brother. On returning to London in the mid 1950's he worked at a music publisher until he gained success with his first TV play, *The Salt Land*. His first play for theatre was *Five Finger Exercise*, which, like *Amadeus*, reflected his love of music.

Shaffer was not afraid of borrowing a device if he could work it to his advantage and *The Royal Hunt of the Sun*, about the conquest of Peru by the Spanish is a Brechtian masterpiece. This play had existed in draft form before *Five Finger Exercise* but was not produced until 1964 when it opened at Chichester before moving to the National Theatre. Critics and audience alike were impressed by the combination of Shaffer's metaphysics, Michael Annal's design and John Dexter's staging. Shaffer later acknowledged that it was Dexter, who also directed *Equus*, who "helped me to discover the grammar of a bolder kind of theatre".

The success of *The Royal Hunt of the Sun* led Laurence Olivier to commission a new play from Shaffer. The result was *Black Comedy*, a classic farce that has passed the test of time. At an early performance one audience member fell off his seat laughing and literally 'rolled in the aisles'.

After the failure of the play *The Battle of Shrivings* in 1970, a friend told Shaffer the story of a young boy who had been sent to an institution after blinding horses. The story inspired the play *Equus*, which was a global hit and, as with *Amadeus*, studied the relationship between two emotional opposites; in this case, a dry psychiatrist and the damaged boy in his care who has made a deity of the horse. The play was a success in London and New York. Shaffer himself said, “If the play was a success in England it was because it was about horses, and if it was a success in America it was because it was about psychiatrists.”

Amadeus, first produced in 1979, was Shaffer’s last big hit, although he continued to have plays staged, at both the National Theatre and RSC. In 1987 his comedy *Lettice and Lovage*, starring Maggie Smith was a success in the West End and on Broadway.

To celebrate Shaffer’s 80th birthday, the National Theatre revived *The Royal Hunt of the Sun*, directed by Trevor Nunn and with Alun Armstrong and Paterson Joseph in the central roles and among later revivals of his work was a popular 2007 production of *Equus* at the Gielgud, starring Daniel Radcliffe, fresh from *Harry Potter* fame. In 2014 *Amadeus* was chosen to reopen the Chichester Festival Theatre.

Although not a prolific film writer, Shaffer himself wrote the screenplay for the 1984 movie of *Amadeus*, winning an Oscar to augment his many Tony awards.

Shaffer was made a CBE in 1997 and knighted in 2001.



Amadeus

Amadeus opened at London's National Theatre in November 1979, starring Paul Schofield as Salieri and Simon Callow as Mozart. In the following December it opened on Broadway, with Ian McKellen as Salieri and Tim Curry as Mozart. Both productions were directed by Peter Hall and designed by John Bury.

It was made into a movie in 1984, with the screenplay written by Peter Shaffer. The movie starred F. Murray Abraham as Salieri and Tom Hulce as Mozart.

Many productions have been staged since, with some notable Salieris being David Suchet, Frank Finlay, John Wood, Michael York and Frank Langella. Notable Mozarts have been Roman Polanski, Michael Sheen, Neil Patrick Harris and Peter Firth.

In 2014, a new production of *Amadeus* was chosen to reopen the refurbished Chichester Festival Theatre. It featured Rupert Everett as Salieri and Joshua McGuire as Mozart. And in 2016 (later revived in 2018) the play returned to its original home, the National Theatre, in a new production featuring Lucian Msamati as Salieri and Adam Gillen as Mozart. They were accompanied by a live orchestra, the Southbank Sinfonia.

The original production won the:

- 1979 Evening Standard Award for Best Play
- 1981 Drama Desk Award for Outstanding New Play
- 1981 Tony Award for Best Play

The 1984 movie was nominated for:

- 6 Golden Globe Awards (winning 4)
- 9 BAFTA's (winning 4)
- 11 Oscars (winning 8 including Best Picture and Best Actor - F. Murray Abraham)



Mozart At the Movies

Eyes Wide Shut - Rex Tremendae from Requiem

When Harry Met Sally - String Quintet in E flat Major

The Blue Angel - The Magic Flute

Wuthering Heights - Rondo alla Turca

Trading Places - Jupiter Symphony & Overture to The Marriage of Figaro

Alien - Eine Kleine Nachtmusik

Groundhog Day - Piano Sonata in C K545

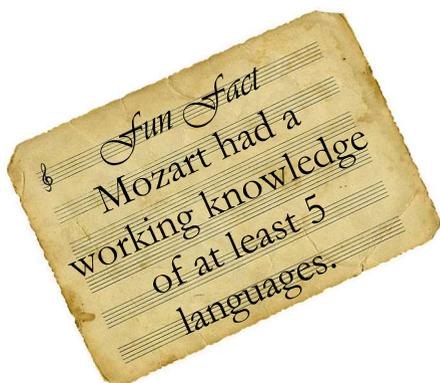
Out of Africa - Clarinet Concerto in A

Sunday Bloody Sunday - Trio from Cosi Fan Tutte

Last Action Hero - Overture from The Marriage of Figaro

Annie Hall - The Jupiter Symphony

The Spy Who Loved Me - Piano Concerto No. 21





Hipples of Venus - Recipe

Ingredients

- ♪ 1/3 cup white sugar
- ♪ 5 tablespoons unsalted butter, room temperature
- ♪ 6 ounces dark chocolate, chopped
- ♪ 14 ounces whole chestnuts
- ♪ 1 pinch salt
- ♪ 1 pinch cayenne pepper
- ♪ 1 teaspoon vanilla extract
- ♪ 1/4 cup brandy
- ♪ 8 ounces white chocolate, chopped
- ♪ 1/3 cup confectioners' sugar
- ♪ 2 teaspoons milk, or as needed
- ♪ paper candy cups
- ♪ 1 drop red food colouring, or more as needed



Directions

- ♪ Cream sugar and butter together with a spatula until light and creamy. Set aside.
- ♪ Heat an inch of water in a pot set over low heat. Melt dark chocolate in a heat-proof bowl placed over the pot. Stir with a small spatula.
- ♪ Place chestnuts in a food processor; pulse on and off until very finely ground. Add chestnuts to the sugar-butter mixture and stir until combined. Add salt, cayenne pepper, vanilla extract, and brandy. Stir well. Pour in the melted chocolate and mix again until filling is well blended.
- ♪ Scoop filling onto a silicone-lined baking sheet and smooth out if necessary. Cover the balls in plastic wrap and refrigerate while you prepare the white chocolate coating.
- ♪ Reserve about 20% of the white chocolate to stir in later. Melt the rest in a heat-proof bowl over a pot of simmering water until an instant-read thermometer inserted into the chocolate reads 105°F (41°C). Add the reserved white chocolate and stir until melted.
- ♪ Place 1 chocolate truffle on a fork and hold it up above the white chocolate coating. Spoon on the white chocolate until ball is well coated. Use another fork to push the truffle onto a lined baking sheet. Repeat with the remaining truffles and coating. Place the bowl of coating back over hot water if the chocolate starts to harden.
- ♪ Mix confectioners' sugar with enough milk to make a very thick paste that will hold together well. Dye it pink with red food colouring. Transfer into a piping bag and pipe a small dot on top of each truffle. Serve truffles in paper candy cups.

Cast

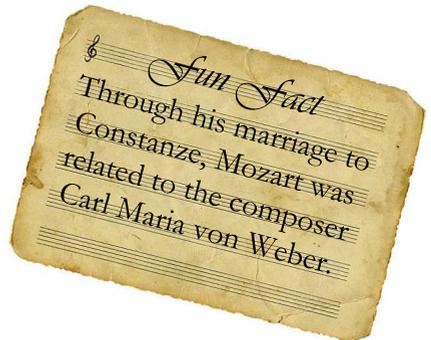
Antonio Salieri	Steve Taylor
Wolfgang Amadeus Mozart	Ian Kinane
Constanze Weber	Trine Taraldsvik
The "Venticelli"	Ruth Chaperlin
	Jane Stephenson
Joseph II, Emperor of Austria	John Wilkinson
Johann Kilian Von Strack, Groom of the Imperial Chamber	Jeremy Gill
Count Orsini-Rosenberg, Director of the Imperial Opera	Tom Wright
Baron van Swieten, Prefect of the Imperial Library	Barnaby Marmion
Katherina Cavalieri	Helen Geldert
Teresa Salieri	Lottie Walker
Salieri's Cook	Abbas Krayani
Salieri's Valet	Olly Chamberlain
Major Domo	Renaldo Catanzariti
Giuseppe Bonno	Dave Dadswell



The action of the play takes place in Vienna in November 1823, and, in recall, the decade 1781 - 1791

Production Team

Director	Dane Hardie
Production Manager	Lottie Walker
Stage Manager	Vicky Horder
Set Design	Jenna Powell Lizzie Lattimore
Sound	Harry Jacobs
Lighting	Patrick Troughton
Wardrobe Leads	Mags Wrightson Lesley Alexander
Wardrobe	Margaret Bolton Fiona Breaks Liz Garrigan Maggie Revis Margaret Williams
Props	Jacqui Grebot
ASM & Set Build	Juliette Sexton Rochelle Taylor-Butcher
Photographer	Sarah J. Carter





Amadeus



Mozart Chocolate Cream Liqueur is a unique Austrian speciality produced in Mozart's birthplace, Salzburg.



A blend of Belgian chocolate, fresh cream and aromatic notes of vanilla and cocoa - utterly delicious over ice!



Acknowledgements

The Cast and Production Team of Amadeus would like to thank the following for their practical and positive contributions to making this play happen:

- ♪ **Our special thanks to Carole Smith**
- ♪ The Landmark Arts Centre and The Original Maids of Honour Tea Rooms at Kew
- ♪ Leigh Dent, Rebecca Dowbiggin, John Gilbert, Cath Messum, Ian Nethersell and Christine Wayman
- ♪ TTC's wonderful Bar, Box Office and Front of House Volunteers
- ♪ Cover illustration courtesy of Robert Van Nutt
- ♪ Harpsichord supplied by Beat About the Bush



Biographies



Dane Hardie
Director

Dane attended The London Centre for Theatre Studies.

Recent acting credits include Jack, 14th Earl of Gurney - *The Ruling Class*, Nugget/Young Horseman - *Equus*, Kenickie - *Grease*, Martin Taylor - *Brimstone and Treacle*, Chris - *The City*, Gaston - *Disney's Beauty and the Beast*, Allan Bollards - *My Own Show* and Charlie Brown - *Snoopy! The Musical*.

Directing credits include *BU21*, *A View from the Bridge*, *Rent*, *Arcadia*, *Someone Who'll Watch Over Me*, *Don't Look Now* and *Bouncers*. Fight choreography credits include: *Peter Pan the Musical*, *Disney's Beauty and the Beast*, *Blackbird*, *The Wind in the Willows* and *Macbeth*.

Past



Steve Taylor
Salieri

Steve has appeared on stage or directed at Hampton Hill Theatre since 2003. With TTC, OHADS, BROS and HLO he has appeared in both straight and musical theatre roles. Steve has played all the Gilbert and Sullivan comic baritones as well as leading roles in musicals such as *Fiddler on the Roof*, *Evita*, *City of Angels* and *Made in Dagenham*. Straight roles have included Jeffrey Bernard in *Jeffrey Bernard is Unwell*, the dual roles of Leslie/Maureen in *A Different Way Home*, both Norman and Sir in *The Dresser* (not at the same time!), Siegfried Sassoon in *Not About Heroes*, and Rudyard Kipling in *My Boy Jack*. Most recently he has been appearing as Shakespeare's clown, Will Kemp, in the touring production of *Kemp's Jig*. As a director Steve's canon of work includes thrillers, musicals, comedy and drama.

Ian's first appearance with TTC was as film producer Thomas Ince in *The Cat's Meow*. He returned to the world of movies for his second TTC outing, playing a plethora of characters in *Stones in His Pockets*. Most recently he played Henry VIII in *Wolf Hall* and *Bring Up the Bodies*. Additional stage credits include *Things I Know to be True*, *Glorious: The Florence Foster Jenkins Story*, *The Making of 'Tis Pity She's a Whore*, *The Trials of Oscar Wilde*, *The Importance of Being Earnest*, *The Pillowman*, *The Wonderful World of Dissocia*, *Attempts on Her Life*, *Pbéd*, *The Tiger's Bones*, *The History Boys*, *Speed-The-Plow*, *Angels in America*, *Normal*, *Orpheus*, *Juno and the Paycock*, *The Crucible*, *The Playboy of the Western World*, *As You Like It*, and *Death of a Salesman*.



Ian Kinane
Mozart



Trine Taraldsvik
Constanze

Trine has been involved in multiple shows at TTC over the past 20 years, both on and offstage, and was last seen enthusiastically swinging a hockey stick in *Daisy Pulls It Off*. Other appearances include Cordelia in *King Lear*, Cassandra in *Women of Troy*, Katie in *The Regina Monologues*, Marion Davies in *The Cat's Meow*, and Chief Weasel in *The Wind in the Willows*. When not on a stage she can generally be found in a workshop designing sets. Amongst many others, Trine was set designer for *Equus*, *The White Devil* and *The River*. This is her second time in *Amadeus* - and this time she has lines!

Renaldo has performed with various Australian amateur and semi-professional organisations. After several worldwide tours with the Australian Boys Choir and performing with The Victorian State Opera, he slowly moved away from the stage to focus on work and family. His love for the stage continued, however, with the occasional musical, pantomime and even some concert-based performances of Anthony Warlow's hits. After moving to London last year, this will be his first stage performance in over ten years. Outside of theatre Renaldo is an international business consultant, juggling travel with other commitments.



**Renaldo
Catanzariti**
Major Domo



**Olly
Chamberlain**
Salieri's Valet

This is Olly's first time appearing onstage as an actor. He trained as a classical musician and has been familiar with the works of Mozart from a young age. Olly now works as a music teacher and songwriter. He has worked as a vocal coach for soloists in *Matilda* and *The Diary of Adrian Mole* and last year was selected by BBC Music to perform at the Reading and Leeds Festivals. He is currently working with legendary British pop music writers Wayne Hector and Steve Robson – and hoping to be further inspired by Mozart's genius.

This is Ruth's second production with TTC. Last June, she appeared as Thomas Cromwell's wife, Lizzie, and as Jane Seymour's brother, Edward in TTC's production of *Wolf Hall and Bring Up the Bodies*. Previously, Ruth spent many years performing in musicals including *Honk*, *Sister Act*, *Sobo Cinders* and *Urinetown* with GLOC Musical Theatre. She has also been a regular member of several choirs over the years and is thrilled to be a part of this production, bringing to life the wonderful music of Wolfgang Amadeus Mozart.



Ruth Chaperlin
Venticelli



Dave Dadswell
Giuseppe Bonno

Dave has appeared in a wide range of dramatic roles, featured in musicals and is a stalwart of the TTC Christmas show. Previous roles have included Mr Boo in *The Rise and Fall of Little Voice*, Thornton in *The Dresser*, Corporal Jones in *Dad's Army* and Albert the Horse in *The Wind in the Willows*. Dave has somewhat cornered the TTC market in playing multiple roles; he played six named characters in *Dick Whittington* and a small selection of noblemen, servants, priests and peasants in *Wolf Hall* and *Bring Up the Bodies*. Dave comes to 18th century Vienna hotfoot from Outer Space and the TTC 2019 panto - oh yes, he does!

Helen joined TTC in 2010. Since then she has appeared in *Handbagged* (Mags), *Regina Monologues/ Ladies in Waiting* (Catherine of Aragon/ Cathy), *After Electra* (Haydn), *Under Milk Wood* (Polly Garter and various roles - Swan nomination), *Sleeping Beauty* (Queenie), *Dinner* (Wynne), 'Allo 'Allo (Mimi) and *Present Laughter* (Daphne). Other appearances at this theatre include *September in the Rain* (Liz), *Talking Heads* (Bed Among the Lentils), *A Little Night Music* (Mrs. Nordstrum), *God of Carnage*, *Dead Guilty*, *Rehearsal for Murder* (Monica) and *A Woman of No Importance* (Rachel). Helen has enjoyed singing for many years and once won seven trophies at the Harrogate competitive music festival.



Helen Geldert
Katherina Cavalieri



Jeremy Gill
Count Johann Kilian von Strack

Jeremy has been acting since 2006 and probably will do until somebody stops him. He likes to tackle a variety of parts and this part is certainly one of them. He was last directed by Dane in *Arcadia* many moons ago and his previous roles for TTC range from playing another Count, a Russian one, in *Daisy Pulls It Off*, Arthur in *A Visit From Miss Prothero*, Sir Charles in *The Ruling Class*, a weird collection of mostly drunk characters in *Under Milk Wood* and Knox in *Breaking The Code* to playing Sgt Wilson in *Dad's Army* and Rene in 'Allo 'Allo.

Abbas relocated to the UK with his family two years ago. A creative type, with a natural affinity for the arts and performing, Abbas has always had an interest in acting. He recently joined TTC to gain theatre/stage acting experience and this is his first performance at Hampton Hill Theatre. Previous experience includes playing the lead role of the son in an Arabic series in Lebanon, on the international LBC TV channel, working with the famous actress Taala Chmoun. He has also presented regularly for Citrus TV in Dubai on the MBC4 channel and recently completed a course in film directing at the London Film Academy.



Abbas Krayani
Salieri's Cook



**Barnaby
Marmion**
*Baron van
Swieten*

Born and raised in the Borough of Richmond, Barnaby started acting at the age of 12 at school and with the Orange Tree Youth Theatre. Once the acting bug was caught, Barnaby continued drama at Esher College, taking a show to the Edinburgh Fringe and then completed a Drama and Theatre Studies degree at the University of Canterbury. He followed this up with a two-year acting course at the Drama Studio in London. Barnaby has appeared in several short films and theatre festivals, the last of which was *High Tides* in Suffolk, confronting climate change.

Jane has been interested in stage acting for many years but only in the last year or so has re-trodden the boards after a break, thanks to her much-enjoyed involvement with the Rose Players in Kingston. There she performed in American accented *Our Town* by Thornton Wilder, having started with a few monologue short performances. Jane particularly loves Shakespeare, a passion ignited by playing Hermia in *A Midsummer Night's Dream* at the Progress Theatre in her hometown of Reading and further fuelled when she stage-managed *Measure for Measure*. She has recently been studying Laban movement at the City Lit, where she admits to being pushed outside her bodily comfort zone!



**Jane
Stephenson**
Venticelli



Lottie Walker
Teresa Salieri

Lottie has appeared in a wide range of roles including a country and western singing nun in *Nunsense*, Peggy in *A Woman of No Importance* (one of Alan Bennett's *Talking Heads*), Lily Pepper in Noel Coward's *Red Peppers* and Her Ladyship in *The Dresser*. At TTC she mainly works as Production Manager and has been Monitor in Charge of Lists and Spreadsheets for *Wolf Hall & Bring Up the Bodies*, *A Month of Sundays*, *Dick Whittington*, *Dick Barton Special Agent* – and *Amadeus*. In real life Lottie tours the shows *Marie Lloyd Stole My Life* (in which she plays music hall star Nelly Power) and *Kemp's Jig* and guides bemused tourists around Clerkenwell and Islington.

John's first appearance at TTC was in Shakespeare's *Richard III*, where he played several roles including Sir James Blunt. Several productions later he has appeared as Lord Dumain in *All's Well That Ends Well*, Dame in *Sleeping Beauty*, Sgt Major Drummond in *Privates on Parade* and Harris in *Rat in the Skull*. John's last visit to Vienna was in the BROS production of *A Little Night Music*, playing Count Carl-Magnus Malcolm and he is pleased to now be elevated to the role of Emperor Joseph II. Fast becoming TTC's resident baddie, John's other roles include sadists, murderers and one of guest executioners in *Bring Up the Bodies*.



John Wilkinson
*Emperor
Joseph II*



Tom Wright
*Count Orsini-
Roseberg*

Tom is normally more of a backstage person, having trained in everything with YAT. He has recently costumed *Pornography* for TTC and *Our House* for YAT. In between, he played Sir Thomas More and Sir Harry Norris in *Wolf Hall* and *Bring Up the Bodies*, which involved wearing a hair shirt and being responsible for a bed pan respectively. Tom's next venture will be co-directing YAT's summer show, Shakespeare's *Julius Caesar*, here at Hampton Hill Theatre. He is very much enjoying Count Orsini-Rosenberg's coat and intends to make it the next big fashion trend.



Did You enjoy Amadeus?

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For further information please email Clare, our Volunteers Coordinator:

volunteers@teddingtontheatreclub.org.uk

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This production is entered for the Arts Richmond Swan Awards for Drama and Musicals.

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at Hampton Hill Theatre

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By Neil Anthony Docking

A heart-wrenching story of how lipstick brings hope

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By Terence Rattigan

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Auditorium



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