



**ttc**

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

# Betrayal

By Harold Pinter

Directed by John Buckingham

Sun 11 Sep – Sat 17 Sep 2016

£1.50



Hampton Hill Theatre

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## IMPORTANT INFORMATION

For reasons of safety, glassware must NOT be taken into any part of the auditorium.

Latecomers will be admitted at the first convenient moment provided that no interruption or distraction to the performers might be caused.

All gangways, passageways and stairways must be kept free from obstruction. Persons are not permitted to sit or stand in any gangway.

The taking of photographs and the making of sound and/or visual recordings in the auditorium are not permitted.

An infra-red hearing assistance system is available in the Auditorium but not in the Coward Room. Personal systems with a T-switch will require an additional unit available in the foyer. 'In ear' headsets are also available.

Wheelchair positions are available in both Stalls and the Balcony. The Box Office Manager will be happy to discuss your requirements.

TTC Ltd, as managers of the Theatre, reserves the right to refuse admission and to make alterations to the programme and cast without notice.

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Teddington Theatre Club acknowledges with grateful thanks the practical and financial support given by local residents, businesses and community groups.



Teddington Theatre Club is affiliated to the Little Theatre Guild of Great Britain and to Arts Richmond.

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

## IN SEARCH OF LOST TIME

“*The only Paradise is Paradise lost*” Marcel Proust

*Betrayal* was the first play Pinter wrote after the break-up of his marriage to Vivian Merchant and the start of his relationship with Antonia Fraser in 1977. When asked if there was a connection between the play and these events, he was quick to reply, “I can tell you that it’s totally irrelevant”. Although strictly true, the implied denial of an autobiographical inspiration was slightly disingenuous. As he later admitted, the play is based chronologically – even down to actual events - on his earlier extra-marital affair with TV presenter and journalist, Joan Bakewell, between 1962 and 1969. Yet one should not deduce from this that Jerry, Emma and Robert are portraits of Pinter, Bakewell and her husband, Michael. Rather, Pinter as a creative artist used his own experience as a starting point for the imagination. As Pinter’s biographer, Michael Billington states, many of his stage plays are “commonly triggered by a sharp memory of some personal experience which then develops according to its own internal logic”. What kick-started Pinter’s imagination was simply the unshakeable image of two people in a pub talking about their past. In what became the first scene of the play, Pinter introduces his major themes of time, memory and regret.

Writing a play about the affluent north London *literati*, with whom he was very familiar, Pinter forensically examines the course of an adulterous affair and its impact upon the three parties involved. Robert and Jerry pursue financially successful careers, respectively as publisher and literary agent. They are married with families but, as friends since Oxbridge where they both edited poetry magazines, both are suffused with the regret that neither has fulfilled the creative promise of his youth. Pinter provides each man with a haunting memory: Robert remembers reading Yeats’ poems at dawn on the island of Torcello; Jerry remembers a gathering of their two families in which he throws and catches Robert’s tiny daughter in the air. These moments, images of a lost paradise, bind both men to a fantasized past. Robert’s wife, Emma - the third party in the romantic triangle – is shown to be as guilty of betrayal as the men. But, where their lives are in stasis, hers follows a more hopeful trajectory towards a personal independence that is not in thrall to the past. Peter Hall, who directed the first performance at the National Theatre in 1978, regarded Emma “as the best woman’s part Harold has ever written” attributing this to the influence of Antonia Fraser.

Similar themes pervade Pinter’s other plays of this period, such as *Old Times* (1971) and *No Man’s Land* (1975), to such an extent that some critics have dubbed his stage works between 1968 and 1982 “Memory plays”. Most significantly, in 1977 he had completed *The Proust Screenplay*, a hugely ambitious and highly acclaimed attempt to adapt Marcel Proust’s massive *A la Recherche du Temps Perdu* (*In Search of Lost*

*Time*) for the screen, using a sequence of 455 non-linear images. To this day it remains unfilmed. *Betrayal* similarly breaks from a linear narrative, famously telling the story of the affair in reverse. In this context, it is possible to see *Betrayal* as not just a story about sexual infidelity, but about betrayal on many levels; the betrayal of friendship; how we often betray our own youthful promise and, ultimately, how we are all betrayed by Time.

Time is absolutely key to any director's handling of this play. Strangely, where one might expect the unusual reverse chronology to be a problem for audiences, in practice it has the opposite effect as the audience knows more than the characters. It serves to clarify events and motivations, yet also gives the bonus of some surprising twists and revelations. Consequently, for many audiences, *Betrayal* has become the most accessible of all Pinter's plays. Pinter updated the time frame of his fictionalized affair to between 1968 and 1977, making it absolutely contemporary for its first audience. When Hall revived the play in 2004, he updated it to "the present day". However, in 2016, it has become almost impossible to do that without raising questions. Why, for example would Jerry send a letter to Emma in Venice when, today, he would text or email her? So now, the play has also taken on the additional patina of a period drama. In nine scenes, spread over nine years, the actors have almost as many quick costume changes as a 1970s fashion show! And, it's not just time, but place that also makes huge demands. With five different scene locations in London and Venice, the propensity for confusing the audience is considerable. For this production we decided that captions and video projection would help, with the bonus that they also suggest the fluidity of time and place; a sense of the past suffusing the present.

The scenes of *Betrayal* have an extraordinary subtle symmetry; an almost musical structure. Peter Hall said it reminded him of Mozart. Noting Pinter's fascination with work of Proust, we have used a song by the *belle-epoque* composer, Reynaldo Hahn who, for a while, was also Proust's lover. Hahn wrote many songs about love, memory and even infidelity. In *A Chloris* the poet chooses his lover's gaze in preference to Paradise. Our composer, James, has used this song as the basis of variations for string quartet in links between scenes.

*Betrayal* is ultimately a work of art. Of it Pinter said, "I'm not using words like 'compassion'...But I think as long as the work is written with understanding, it is legitimate." The protagonists in *Betrayal* talk incessantly about their children, unseen in the play. Pinter's own estranged son, Daniel, never forgave him for what he saw as the betrayal of his mother and changed his name by deed poll. When Pinter died in 2008, Daniel did not attend the funeral and Joan Bakewell was refused admission to the memorial service in 2009. In his art, Pinter possibly showed more compassion to his characters than was shown to the actors in the real life story.

# BETRAYAL BY HAROLD PINTER

*"Oh, time betrays us. Time is the great enemy..."* Winifred Holtby

## CAST

EMMA	Siobhan McCoulough
JERRY	Steve Webb
ROBERT	Guy Holloway
WAITER	John Bellamy

The scenes of the play take place at various locations in London and Venice over nine years, beginning in 1977 and largely moving back in time to 1968.

The running time is approximately 90 minutes with no interval.

## CREATIVE TEAM

DIRECTOR	John Buckingham
PRODUCTION MANAGER	Janey Elgey
SET & PROPS DESIGN	Phoebe Ross
SET CONSTRUCTION	Alan Corbett
LIGHTING DESIGN & OPERATION	Mike Elgey
LIGHTING OPERATION	Jean Goodwin
SOUND DESIGN & OPERATION	Charles J Halford
ORIGINAL MUSIC	James Bedbrook
VIDEO DESIGN	Michael Bishop
VIDEO PROJECTION	Aaron Lobo
WARDROBE	Margaret Boulton
STAGE MANAGER	Kathryn Smith
PROPS/ASM	Jacqui Withall
	Donal Quinn
PHOTOGRAPHY	Sarah J Carter

With thanks to Martin Stonelake, Sarah Taylor, Trine Taraldsvik, Nigel Cole, Clive Russell, Colin Swinton, Jack Tidball, Emily Winsor, Roger Smith, John Gilbert and to the Front of House Team.

# CAST BIOGRAPHIES



## SIOBHAN MCCOULLOUGH

Siobhan has been on the amateur dramatics circuit for 16 years and has had various supporting and lead roles at Richmond Shakespeare Society and Shepperton Players since 2003. She has previously been a nominated for a best actress Swan award for *Yerma* by Lorca. After a nine-year break from 'treading the boards' this will be Siobhan's acting debut at TTC.



## STEVE WEBB

Steve loves all the 'pauses' in Pinter. 'So much time to remember your next line' he told me with a wink one day at rehearsal. He was a bit worried about being able to do 'posh' though, so he went on a 'posh-course'....'It was all rather splendid' he told me when it had finished, as he crossed his legs and smiled lopsidedly. He's just graduated and is starting a Masters in Playwriting at the end of September. This is Steve's fourth 'three-hander' in a row, and although he's enjoyed them all, he's looking forward to being in a play with a few more people in it...'It can get awfully lonely at times,' he told me, in a superbly posh voice.

# CAST BIOGRAPHIES



## GUY HOLLOWAY

Guy read English at Cambridge, where he translated and directed Albert Camus's *Les Justes*; he has since directed over thirty plays with children, teenagers and adults. His film *Private View* won an 'honorable mention' at the Los Angeles Movies Awards in 2010 and was screened at film festivals across Europe. He co-directed the feature film *Innocent* (starring Adrian Lukis and June Whitfield), which opened the South African National Arts Festival in 2010 and was nominated by the jury at the Marbella International Film Festival.



## JOHN BELLAMY

Following his first appearance, at the age of six, in the non-speaking role of a foxglove, John has been acting, singing and dancing on stage ever since, and hopes to continue doing so for a few years yet (well, not the dancing maybe!). His most recent appearances at HHT have been in *Dad's Army* (TTC), *Family Circles* by Alan Ayckbourn and *The Shakespeare Review* (both OHADS). He has also been in two productions earlier this year with RSS, as a ruffian in *The White Devil* by John Webster and a protestant clergyman in *We Are Three Sisters*. In this production, he has thoroughly enjoyed his first experience of working with John Buckingham, and of rehearsing with the other extremely talented cast members.

# CREW BIOGRAPHIES

## JOHN BUCKINGHAM

John has worked as a drama teacher, examiner and director for almost forty years. He trained at Rose Bruford and St Mary's, Strawberry Hill, and has a doctorate in Theatre & Performance from Royal Holloway, University of London. *Betrayal* is the 24<sup>th</sup> production he has directed for TTC. At the old Hampton Court Theatre, these included *The Duchess of Malfi*, *Top Girls*, *Mother Courage*, *King Lear*, and *Nana*. More recent productions at Hampton Hill Theatre have been *Suddenly Last Summer*, *Speed-The-Plow*, *The Crucible*, *The Revenger's Tragedy*, *Mary Stuart* and *Richard III*. His last production, *Equus*, was nominated for four Swans in 2015, winning both the Adjudicators' Award and Best Play Production Award.

## JANEY ELGEY

Janey has been a member of Teddington Theatre Club for a while and has worked on various productions in that time. She has been production manager on *Privates on Parade*, *The Rise and Fall of Little Voice*, *Equus*, *Side by Side by Sondheim*, *Colder Than Here*, *Breaking The Code*, and *Rent* for TTC, and *La Cage Aux Folles* for BROS. She is delighted to be working with John again on this wonderful production. After this production she will be Production Manager for *A Streetcar Named Desire* coming to HHT in January 2017 and then reuniting with John again to produce *Jerusalem* which will be in May 2017.

## PHOEBE ROSS

Phoebe is currently at Wimbledon College of Art about to go into her third year on the Theatre Design course. This involves studying both Costume and Scenic Design. Phoebe has previously helped out with the St. George's Hospital university amateur dramatics society. Most recently she designed an interactive trail of props, games and costumes in the Waterman's Centre in Brentford. She is a new member of Teddington Theatre Club and is very excited to be involved in the production.

## ALAN CORBETT

Alan has been involved in set construction, design, advice and safety checks on probably more than 50% of the shows put on by TTC at HHT since it opened. *Muswell Hill* was his last show as Set Designer in the studio and he has designed the sets for *Blithe Spirit*, *Gypsy*, *Peter Pan* and *The Kitchen Sink* on the main stage. He looks forward to seeing more younger members joining the mentoring scheme so that they can be involved in future set design and construction.

## MIKE ELGEY

Mike was found in the theatre when it first opened and has been busy ever since both lighting shows and keeping the building working. Recent shows include *Boy Gets Girl*, *Privates on Parade*, *Children's Hour*, *Pravda*, *The Rise and Fall of Little Voice*, *Colder Than Here*, *Breaking The Code* and the musical *Rent*. His next lighting challenge will be *Titanic the Musical* for YAT coming up in November this year.

# CREW BIOGRAPHIES

## JEAN GOODWIN

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 at Hampton Court House. She is a founder member of Hampton Hill Theatre and was involved throughout the planning period in its design and construction. Jean was artistic director from 2006 to 2010 and has designed sets and lighting for many productions, including the lighting for John Buckingham's acclaimed production of *Equus*.

## JAMES BEDBROOK

James studied at Morley College and is a bass-player, is the bandleader of Teeth and Catenary Key as well as being a songwriter, composer and arranger. He is currently working on ambient pieces, jazz themes, and concert works. The original music he has composed for stage include *Mercy Seat* (TTC), *Muswell Hill* (TTC), *Equus* (TTC), *Electra* (TTC), *Midsummer Night's Dream* (RSS). James has also composed several film scores, including *Little Match Girl*, *The Rubaiyat*, *Willow Place*, *Dreams and Recollections*.

## MICHAEL BISHOP

Michael has been a member of TTC for over 10 years and has worked on many shows, in several capacities, both in the studio and main house at Hampton Hill. Michael has written and directed several shows and has performed at the Edinburgh Fringe Festival. In recent years, he is proud to have been part of YAT's and TTC's Swan Award winning productions of *Peer Gynt*, *Spring Awakening*, *Into The Woods*, *Great Expectations* and *Blackbird*. He is looking forward to working with John and the rest of the cast and crew on *Betrayal*.

## AARON LOBO

Aaron studies Drama and Media. *Betrayal* is Aaron's first production at TTC and he has enjoyed working as part of the technical team within this production. Previously he has worked as the Sound Engineer at *Circus of the Streets* and he has also worked onstage and on TV as an actor for *English National Opera* and for the BBC. Currently he is the sound and light operator for a local stage school and is a programmer for the WHY? festival at the Southbank Centre. Aaron is looking forward to working with TTC in the future on many more productions.

## MARGARET BOULTON

Margaret has enjoyed working on many plays with Dr John mainly specialising in period costumes ranging from *Richard the Third* through to *Mary Stuart* and *The Revenger's Tragedy*. Working on *Betrayal* has made her realise that the trendy clothes she wore in the 1960s and 1970s can now be regarded as period which makes her feel very old.

## KATHRYN SMITH

Kathryn joined TTC in 2010 following in the footsteps of her parents and her grandmother. Initially she worked with the front of house team, but in recent years has turned her attention backstage. This is her fourth production with TTC, having previously worked on *The Linden Tree*, *Proof* and *Dick Barton*. Most recently Kathryn was ASM for YAT's *The Erpingham Camp*.

# CREW BIOGRAPHIES

## CHARLES HALFORD

Charles joined TTC in 1977. Recent productions that he has worked on include *Colder Than Here*, *My Boy Jack* and *Rent*. Apart from doing sound he also helps to run the bar.

## JACQUI WITHALL

Jacqui has been a member for 18 months by accidently assisting with *Alfie*. She caught the "theatre bug" and returned to help behind the scenes and add a few unusual strings to her bow including Morris dancing in *Dad's Army*, feather identification in *Side by Side by Sondheim*, moustache grooming in *Dick Barton Special Agent*, super quick wardrobe changes (whilst tap dancing) in *42nd Street* and being humbled by *Breaking the Code's* Alan Turing.

## DONAL QUINN

Donal hails from County Tyrone originally and has made London is adopted home. He has been involved in theatre from an early age, producing musical productions, such as *Oklahoma* and *Oliver* at university. As a school teacher, he frequently acts as stage manager for various school productions. Donal was most recently part of the stage crew for BROS' production of *42nd Street* and this is his first production with Teddington Theatre Club.

## SARAH J CARTER

Sarah Carter joined TTC back in 2010 and made her acting debut as a 'glamorous' Pinhead and Irish Nurse in *The Elephant Man*. Since then, Sarah has contributed to the theatre through her love of photography and has worked on several productions including *Privates on Parade*, *The Rise and Fall of Little Voice*, *Equus*, *Breaking the Code* and most recently *Rent*. Sarah prides herself on taking photos that capture the most engaging, emotional moments of each show and telling its story through her stills. *Betrayal* has fed her love of photographing people, with precision and creativity - in the Studio and out front on the high street where we time warped back to the 70's to shoot our leaflet front cover (with a few toots from the cars as encouragement). It's been fun!

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## 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.



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at Hampton Hill Theatre

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Auditorium

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Coward Studio



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