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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.

Alan Turing: The ultimate code breaker

Unique, genius, polymath, rebel, Alan Mathison Turing was many things. One of the most original minds of the 20th Century, the legacy of his tragically short life is nothing short of extraordinary. Set aside for a moment his work cracking Enigma - an achievement that's credited with shortening the Second World War by two years - his brilliant thinking on computable numbers and artificial intelligence had the most profound impact on the way we live today. Every time we open an app on our phones, edit a photo, or Skype loved ones on the other side of the world, it's pretty much down to him. His audacious concept of a universal machine that could solve any problem describable by symbols, provided the crucial, theoretical template for the modern computer - a single machine that can perform a huge variety of complex tasks.



Turing's tragedy of course was that in one very specific way, he wasn't unique at all. He was human. More to the point, he was gay. And in 1952 he suffered the same fate as thousands of other British homosexual men both before and after, he was convicted of gross indecency. His wartime heroics didn't save him nor did his standing in the scientific community. The government stood aside, removed his security clearances and let the law take its course. To avoid a prison sentence he agreed to chemical castration and two years later he died alone, by his own hand, abandoned by an ungrateful nation.

For over 20 years only academics and computer scientists appreciated Turing's legacy. But in 1973, the publication of F.W. Winterbotham's *The Ultra Secret* shed the first light on the Bletchley codebreakers. When this was followed in 1982 by Gordon Welchman's *The Hut Six Story*, Turing's public rehabilitation had begun. Then 1983 saw the publication of *Turing: The Enigma*, by mathematician Andrew Hodges. This remains the definitive Turing biography and provided the source material and inspiration for Hugh Whitemore's *Breaking the Code*, the play you see tonight. It opened in the West End in November 1986 and transferred to Broadway the following year where it was nominated for three Tony Awards. Both productions featured Derek Jacobi as Turing.

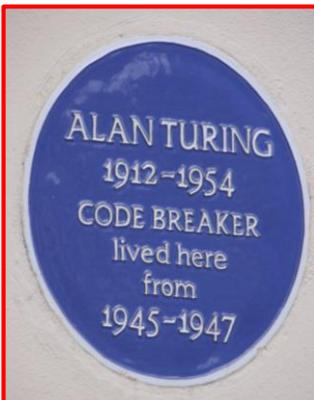
The forgotten man's star was now on the rise and amongst the early adopters of the personal computer revolution his name attained almost mythical status. Many believed the original rainbow coloured Apple logo with its missing 'bite' was Steve Jobs' silent tribute to the godfather of computer science. It wasn't but it was a great story and the perfect fit for Apple's claim to champion outsiders and non-conformists, so it stuck. Popular culture embraced him too. His work on artificial intelligence, in particular The Turing Test, inspired The Voight-Kampff Test in the opening scene of Ridley Scott's *Bladerunner* and most recently provided the central idea for Alex Garland's *Ex-Machina*.

But it is only in very recent years that Turing's fame has truly entered the mainstream. In 2009, Gordon Brown apologised on behalf of the British government for its treatment of him. Then in 2013, following a campaign by tens of thousands of people including Sir Stephen Hawking, he was granted a posthumous royal pardon. Finally, in 2014 he was the subject of a glossy Hollywood biopic, *The Imitation Game* with Benedict Cumberbatch in the lead role. Although based on the same biography of Turing as *Breaking the Code*, the differences between the two are quite striking. But however one feels about the film's rather simplistic narrative and its vagueness around the details of Turing's sexual activities, it certainly made him a star. The crowds in Bletchley Park on a wet Saturday in February, when we visited on our 'cast and crew outing' are proof of that.

I wonder how he would have felt about it? A little embarrassed at the fuss no doubt but also secretly pleased. Not just that his own genius had outlived him but that the inspiration he found in Christopher Morcom, his one true yet unrequited love, could change the world.

Turing in Teddington

Although not referenced in this play, Turing spent the two years straight after the war at the National Physical Laboratory working on the design of what he hoped would be Britain's first electronic computer, the ACE. While at NPL, he lived just a mile or so down the road from this theatre at Ivy House, aka 78 Hampton High Street. Unfortunately, Turing quickly became disillusioned with peacetime bureaucracy and the rigid demarcation between scientists and engineers. Frustrated by slow progress, he threw his energies into competitive marathon running, joining Walton Athletic Club. Despite a rather ungainly style, he was very good and only injury prevented him from representing his country at the 1948 Olympics.



New N.P.L. Wonder

ELECTRIC BRAIN TO BE MADE AT TEDDINGTON

34 YEARS-OLD DESIGNER TALKS TO SURREY COMET

£100,000 A.C.E. WILL BE OBSOLETE BEFORE COMPLETED

SOME of the feats that will be able to be performed by Britain's new electronic brain, which is being developed at the N.P.L., Teddington, were described to the SURREY COMET yesterday by Dr. A. M. Turing, 31 years-old mathematics expert, who is pioneer of the scheme in this country.

The machine is to be an improvement on the American ENIAC, and it was in the brain of Dr. Turing that the more efficient model was developed.

About this production

When seeking a theatrical style to complement Hugh Whitmore's wonderful text, I was keen to find a way to explore the incredible world inside Turing's head; to visualise his thoughts and creativity. I wanted that world to be bold, visceral, operatic almost. So although the narrative of the play hovers back and forth across the tipping points of Turing's life, from the 1920s-50s, our staging is minimalist and consistent. It lives outside period naturalism and looks to the future that Turing's thinking would bequeath us. I think it's rather fitting that the computer-based video editing and effects we used to create his world could not have existed without him.

Mr Smith Goes to Cheltenham



Dave as Mr Boo in TTC's
The Rise and Fall of Little Voice

This production sadly marks the last time we'll see the legendary **Dave Dadswell** (Mr Smith) on the Hampton Hill stage.

You may remember seeing rather a lot of him in *Privates on Parade* back in 2012 and of course as evil/stupid/loveable (delete as appropriate) sidekick in virtually every Christmas show for the last 10 years.

Dave is a terrific performer who always lights up the theatre but most importantly he's a top-rate bloke, source of the filthiest of jokes and always a joy to work with.

Dave, we'll miss you but wish you and Jo all the very best in your new life out west. TTC's loss is Cheltenham Operatic and Dramatic Society's gain.



CAST

in order of appearance

Alan Turing	Peter Hill
Mick Ross	John Wilkinson
Christopher Morcom	Liam Hurley
Sara Turing	Jane Marcus
Ron Miller	Mathew Madeley
John Smith	Dave Dadswell
Dillwyn Knox	Jeremy Gill
Pat Green	Jenna Powell
Nikos	Spyros Rapsomanikis

PRODUCTION TEAM

Director	Nigel Cole
Production Manager	Janey Elgey
Lighting Design	Mike Elgey
Sound Design	Harry Jacobs
Video Design & Production	Nigel Cole
Video Operator	Stephanie Mott
Scene Caption Design	Andrew Heathcote
Set Design	Lizzie Lattimore & Jenna Powell
Hair & Make-up Design	Junis Olmscheid
Costume Design	Zoe Harvey Lee
Stage Manager	Vicky Horder
ASMs	Martin Stonelake, Sarah Taylor, Jacqui Withall
Make Up Artists	Annette Mullen, Lana Reynolds, Sophie Bolger, Freya McHarg, & Julia Cormack
Photography	Sarah Carter
Front cover illustration	Andy Potts/ andy-potts.com
Specials Thanks	John Gilbert

CAST BIOGRAPHIES



Peter Hill: Alan Turing

Peter has appeared in a number of plays at Hampton Hill Theatre over the years. Most recently, these include TTC productions of *Much Ado About Nothing* (Benedick) and *My Boy Jack* (Guardsman Bowe) as well as OHADS production of *God of Carnage* (Alan). Luckily for him, his wife and daughters continue to be extremely patient.



John Wilkinson: Mick Ross

Breaking the Code is the second time John has been directed by Nigel Cole, the first was *Privates On Parade* where he played the charming Sgt Major Reg Drummond. Hampton Hill Theatre last saw him sporting high heels, big frocks and false lashes as Fanny Haddock in *Sleeping Beauty*.



Liam Hurley: Christopher Morcom

Liam was a member of the Student Group at Questors Theatre in which he played Sholto in *The Young Idea*. He was also a member of RADA Youth Company (2011-2012) and played Macbeth. He played Parolles in YAT'S production of *All's Well That End's Well* at the Edinburgh Fringe Festival. Most recently he played Gobbel in *The Lying Kind* at Questors. This is Liam's TTC debut.



Jane Marcus: Sara Turing

Jane has enormously enjoyed being part of this production. She was last seen in TTC's production of *Colder Than Here*, and before that in *Equus*, as Dora Strang. Other notable roles have been Mrs Bates in *Brimstone and Treacle* for TTC, the irrepressible Lady Fidget, in *The Country Wife*, Hester in *The Deep Blue Sea* for RSS, Joyce in *Last Tango in Little Grimley*, Leanne in *Are You Lonesome Tonight?* and Susan in *Woman in Mind*.



Mathew Madeley: Ron Miller

Mathew is extremely proud to be making his debut performance for Teddington Theatre Club. Nevertheless, he is no stranger to Hampton Hill Theatre in which he is also a regular playing member of BROS Theatre Company. Graduating from Sheffield Hallam University in 2012 with a BA in Performance for Stage and Screen. Credits include: Stanley, *A Streetcar Named Desire*, Melchior, *Spring Awakening*, Rolfe, *The Sound of Music* and as the titular role in *Pippin*.

CAST BIOGRAPHIES



Jeremy Gill: Dillwyn Knox

Jeremy Gill has been acting since 2006 and this is his second play with Nigel at the helm, the previous one being *Privates On Parade* back in 2012 and once again the rehearsal process and production values are up to Nigel's usual high standard. Recent productions for TTC include *Dad's Army* and *The Thrill of Love*. Jeremy moonlights at St Mary's, OHADS, RSS and anywhere else that will have him.



Jenna Powell: Pat Green

Jenna has performed in a variety of productions over the years, most recently appearing as a fairy godmother in TTC's panto, *Sleeping Beauty*. Other roles include *The Children's Hour* (Martha); *Shakers* (Adele); *A Midsummer's Night's Dream* (Helena) and *The Caucasian Chalk Circle* (Grusha). When not on stage, Jenna takes on the role of stage manager and set designer. She is also a management trustee for Youth Action Theatre (YAT).



Dave Dadswell: John Smith

This will be Dave's last production at TTC as he has recently retired from the National Physical Laboratory and is moving out of the area. He is looking forward to the challenge of straight acting role rather than the light comedy with which he is usually associated. He is delighted to be a part of such a talented team.



Spyros Rapsomanikis: Nikos

Spyros Rapsomanikis is playing the Greek boy Nikos from Corfu - where he is actually from. His previous production was *Dad's Army* in the role of Pike which he found fun and fantastic because it was his first production. He has always wanted to act but never had the chance in Corfu, here it has been a great experience. One of his dreams is to be a professional film actor and he hopes it will happen with hard work and a positive mind and heart.

PRODUCTION BIOGRAPHIES

Nigel Cole

Nigel has been dabbling in theatre since he was 12. Roles include Gethin Price in *The Comedians*, Rev Hale in *The Crucible*, Peron in *Evita*, Treves in *The Elephant Man*, Mack in *Mack and Mabel* and Dysart in *Equus*. His directing credits include; *Boy Gets Girl*, *Privates on Parade*, *La Cage Aux Folles*, *The Rise and Fall of Little Voice* and in 2017 he will make his directing debut at The Minack with *Dirty Rotten Scoundrels*.

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. He has lit Nigel's three recent shows for TTC, *Boy Gets Girl*, *Privates on Parade* and *The Rise and Fall of Little Voice* and is delighted to be working with him again. Other recent credits include *Colder Than Here*, *Children's Hour* and *Pravda*. He will be trying out some new effects tonight and hopes you like the result.

Harry Jacobs

This is Harry's 16th sound production involvement at Hampton Hill Theatre, and his fourth under the direction of Nigel Cole. Shakespeare, comedy, drama, musicals and now a play about a man who during his lifetime remained unrecognised for his contribution to the earlier ending of World War II and was treated as a criminal for being gay. All show the diverse productions you can expect from working at Hampton Hill Theatre.

Vicky Horder

Vicky has been with TTC for over ten years now and managed to keep herself hidden back stage fairly well so far, mainly working in lighting and stage management. Her recent productions include *Alfie*, *Colder Than Here*, *Side by Side by Sondheim* and *Dick Barton*. Vicky is looking forward to working with Nigel again and is glad to see that the scene changes will be slightly less stressful – however she did enjoy using that blowtorch last time...

Zoe Harvey-Lee

Drawn to this production by its innovative visual approach, Zoe continues to build a reputation for her hyper-realism styling and attention to detail. She has recently lent her costuming talents to TTC productions of *Side by Side by Sondheim* and *Dick Barton*, and benefits from the extensive wardrobe resources and support available at the theatre club.

PRODUCTION BIOGRAPHIES

Janey Elgey

Janey has been a member of Teddington Theatre Club for a while and has worked in various capacities on many 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* for TTC, and *La Cage Aux Folles* for BROS. She is delighted to be working with Nigel again and with such a fabulous cast and crew on this amazing production.

Jenna Powell & Lizzie Lattimore

Jenna and Lizzie are very pleased to be back working with Nigel following the success of their last collaboration on the critically acclaimed *The Rise and Fall of Little Voice*. Both actors as well, they have been set designing and building together for five years and have notched up several productions in that time including an office staff room in *Blackbird*, a two storey house for *Little Voice* as well as working showers in *Privates on Parade*, a locked room inside a room for *Someone Who'll Watch Over Me*, and a beach for *The Seal Wife*. They are both management trustees for Youth Action Theatre and took the group to the Edinburgh Fringe Festival last year with a production of *All's Well That Ends Well*. Looking ahead, Lizzie and Jenna's next challenge is designing the set for TTC's forthcoming musical, *Rent*.

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.

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 Arts Richmond.

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

Coming Soon

at Hampton Hill Theatre

The Mercy Seat

By Neil LaBute

9/11 – a chance to die and love again

Sun 3 Apr 2016 – Sat 9 Apr 2016

Coward Studio

Billy Liar

By Keith Waterhouse & Willis Hall

A 60s comedy classic

Sun 8 May 2016 – Sat 14 May 2016

Auditorium



For up-to-date information on TTC and the Theatre, and to book tickets online, please check our website: www.teddingtontheatreclub.org.uk

Postal bookings are accepted on publication of the booking form.

Telephone enquires open two weeks before each production.

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

To enjoy good theatre locally, join TTC today. It is easy to join as an audience member, or as a full performing and technical member.

Teddington Theatre Club is a Club Theatre open to members and their guests. 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 Front of House, Bar and Marketing activities of the Club and Theatre. To find out more please visit our website

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