



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

Daisy Pulls It Off

By Denise Deegan

Directed by Clare and Wesley Henderson Roe

Sat 28 Sept – Fri 04 Oct 2019

£1.50



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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.

THE DIRECTORS' TAKES

This play has been a perennial favourite with professionals and amateurs alike since it first hit the stage of the Nuffield Theatre Southampton on 13th January 1983, directed by David Gilmore. It's subsequent transfer to the then Globe Theatre on Shaftesbury Avenue on 18th April of that year established it, and the writer Denise Deegan, as the forces they have since become.

Among many who travelled up to London to see that production was a young Clare Taylor (now Henderson Roe) who was delighted to be reunited with an old school chum Helena Little who had created and was playing the role of Trixie Martin.

The strength and charm of the play is that it's writing, while set firmly in period - the roaring twenties - still resonates with audiences today in its coverage of prejudice, status, wealth and the education of women in societies.

It is also great fun as evinced by the fact that 11 members of the BROS cast of 2002 are attending together to revisit their past triumph, also incidentally directed by Clare. Indeed, we also have two members of the TTC 1998 cast, Sue Bell and Julia Allen, taking part in this production having 'matured' to more senior roles. There are also several others in our cast who were part of school or youth productions in the past.

At a recent wedding we attended, we met and chatted to two ladies coincidentally both called Joanna, who had fond memories of the piece as actresses themselves. One is now a judge and leading light in the Tower Theatre Company, the other is the resident Young Company Director at the Oxford Playhouse.

The other major reason it is popular with amateurs is that it is almost entirely female populated and offers a great opportunity for those beyond school age to step back into the experiences of their youth. We would argue that it is often better played by those aging down than by youth groups, as the maturity and life experiences of those in their twenties to forties brings greater depth to the acting without losing any of the exuberance of youthful playing.

It is lovely to have a cast made up of familiar faces and new ones, and we trust the 'newbies' will have enjoyed their first experience of a TTC production.

We are also delighted that TTC saw fit to offer us this opportunity to revisit an old friend afresh, and we hope you enjoy the experience of watching it.

Clare and Wesley Henderson Roe



Clare Henderson Roe - Director

Clare has had a love of theatre and singing from a very early age. She started acting at school and her directorial debut was the Prefects Pantomime! In the 1970s Clare performed in three productions at The Minack Theatre with Cambridge University G&S Society, which was magical. Clare was a regular performer with The Young Savoyards and HLOC and has played every G&S 'Old Bag' amongst other roles, most recently Dame Hannah in HLOC's *Ruddigore* at HHT. She has directed several productions for BROS Theatre Company including *Daisy Pulls It Off* and *Tarantara! Tarantara!* at the Parkshot Studio, *The Pirates of Penzance* and *Mr Cinders* (winner of Swan 2008 Best Musical) here at HHT, *Honk!* at the Arthur Cotterill Theatre and *Carousel* at The Minack Theatre. She has appeared in two TTC shows, *Diamond Bright* and *Too Long an Autumn*. Other roles with BROS include The Duchess of Dene in *Me and My Girl*, Golde in *Fiddler on the Roof*, Mrs Meers in *Thoroughly Modern Millie* (all at Richmond Theatre) and Madame Dubonnet in both *The Boyfriend* and *Divorce Me, Darling*. Her favourite role was that of Sarah in Sondheim's *Company*, not only because of the role itself but also because of the wonderful camaraderie amongst the cast. Clare has felt this again with this production and thanks everyone for being great team players and for making the piece such fun to be involved with.

Wesley Henderson Roe – Director and Set Designer

Wesley calls himself a *theatrician*, a word of his own invention intended to convey an aptitude towards and knowledge of all facets of theatre. Wesley trained as a teacher of drama at Southlands College in the 70s from where he now holds a B.Ed. He worked principally in amateur theatre throughout the 80s until appointed Head of a Drama School which opened doors into the professional world. He retrained at Wimbledon School of Art gaining a BA

(Hons) in Technical Arts Design for Film, Theatre & Television in 1997. He then worked for 10 years as a Stage and Production Manager in Musical Theatre & Opera while keeping his amateur status alive by acting and directing for local societies. He was also a NODA rep for several years in the early noughties, was a Swan judge, and was awarded the Arts Richmond *Accolade* in 2013. Hopefully some of this experience will prove useful in the directing of this wonderful play.

Creative Team

Directors	Clare & Wesley Henderson Roe
Production Manager	Laurie Coombs
Lighting Design	Patrick Troughton
Sound Design	Charles J Halford
Costumes	Mags Wrightson
Set Design	Wesley Henderson Roe
Stage Manager	Vicky Horder
Properties	Jacqui Grebot
Photography & Promotion	Sarah Carter
Photography	Joe Stockwell
Artistic Link	Jeremy Gill
Rehearsal Prompt	Alice Fordham

Acknowledgements

Beaumont crest	Rob Arundel
Honours board	Fiona Auty
Library steps	Heather Morgan
Embroidery	Margaret Williams
Build crew	Rob Arundel, Fiona Auty, Alan Corbett, Nigel Humphries, Roger Kelting, Maurice Lee
Technical assistance	Harry Jacobs
Mid Hants Railway	Jules John and Stevie Crowther
Front cover image	School Sports Stories for Girls, published in 1942

Cast

Daisy Meredith	Scholarship pupil	Ellie Greenwood
Trixie Martin	Her best friend	Lara Parker
Sybil Burlington	Anti-scholarship pupil activist	Lily Tomlinson
Monica Smithers	Her sidekick	Juliette Sexton
Clare Beaumont	Head Girl & Games Captain	Jenna Powell
Alice Fitzpatrick	Deputy Games Captain	Victoria Hinds
Belinda Mathieson	Form Captain of the Upper 4 th	Sophie Tregellis
Winnie Irving	Spokesperson for the 2 nd forms	Kelly-Marie Tuthill
Dora Johnston	Upper 4 th classmate	Anna Strain
Katy Collins	Prefect	Trine Taraldsvik
Jean Jeffreys	Upper 4 th classmate	Kate Willcox
Jill Timms	Upper 4 th classmate	Siân Walters
Miss Gibson	Headmistress	Annabel Miller
Mrs Meredith	Daisy's mother	Heather Mathew
Miss Granville	Form Mistress of the Upper 4 th	Julia Allen
Mr Scoblowksi	Geography & Choir Master	Jeremy Gill
Mademoiselle	French Mistress	Cath Messum
Miss Baker	English teacher & Assembly Pianist	Carole Smith
Nurse Gordon	School Matron	Denise Tomlinson
Mrs Cummings	Housekeeper & Domestic Science	Sally Cadle
Miss Craven	History & Music teacher	Sue Bell
Miss Waller	Games mistress	Heather Mathew
Miss Calder	Form Mistress of the 2 nd years	Lizzie Lattimore
Mr Thompson	School Handyman	John Nugent



WELCOME!

Good evening esteemed family members and friends. We thank you for your continued support and welcome you warmly to our 25th anniversary celebrations which take the form of our week-long Founders Day Arts Festival!

We are incredibly proud of our very talented girls who will be providing the entertainment in the main school hall every evening. Cook and kitchen staff have been beavering away to provide refreshments in our foyer area, so do drop by for a beverage!

Throughout the week there will be various educational and inspirational events so do please refer to the school noticeboard for timings, but a few personal highlights are below:

Mr Scoblowski will be giving a fascinating talk on Soviet Jazz and letting us listen to some of his imported vinyl records in the library.

Head to the music room where Miss Baker will showcase the truly exemplary skills of the third form's recorder choir who have mastered such modern classics as *My Old Man Said Follow the Van* and *It's a Long Way to Tipperary*.

Miss Granville has put together another highly informative and - dare I say it - moving talk entitled 'Titanic: lessons learned?' which she will be sharing in the History Department.

Finally, Mademoiselle and Matron can be found most afternoons on the lawn giving Charleston demonstrations - do join in!

A J Gibson (Miss)

SCHOOL OUTFITS

We sell Everything for School Wear.
Navy Regulation Gym Slips, Blouses,
Blazers and Hosiery at Keen Prices.

We mention here one or two numbers—

Girl's Gym. Hose in
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Wholesale prices	2	3	4	5
Retail prices	4	5	6	7
NOTE—Wholesale prices are quoted for a minimum quantity of 48 pieces delivered direct to the school.				

The Knicker Lining

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Wholesale price	40
Retail price	2
NOTE—Wholesale price is quoted for a minimum quantity of 48 pieces delivered direct to the school.	

SCHOOL TUCK BOXES

No. A4.

- 1 Dundee Cake, 2 glasses Meat Pie, 1 tin Sardines, 1 glass Vinegar and Tomatoes, 1 bottle Barley Sugar Drops, 1 tin Peas, 1 tin, 1 pot Strawberry Jam, 1 pot Marmalade, 1 Gingerbread.

10/-

CARRIAGE PAID

No. A5.

- 1 Genua Cake, 1 Gingerbread, 1 box Shortbread, 1 tin Mixed Biscuits, 3 glasses Meat Pie, and Tomatoes, 1 glass Spiced Beer, 1 pot Strawberry Jam, 1 pot Marmalade, 1 bottle Mixed Fruit Drops, 1 tin Fruit in Syrup.

15/-

No. A6.

- 1 Dundee Cake, 1 box Shortbread, 1 glass Spiced Beer, 1 tin Mixed Biscuits, 1 tin Meat Pie, 1 tin Mince, 1 tin Strawberry Jam, 1 pot Black Currant Jam, 2 pots Marmalade, 1 bottle Barley Sugar Drops, 1 lb. Peppermint Flanetops, 1 tin Fruit Salad, 1 tin

20/-

OUR STAFF



MISS
GIBSON

Miss Annie Jane Gibson is an alumna of Grangewood and was Head Girl in 1905. She studied Classics at Cambridge before training as a teacher but had to teach in a local church primary school before a post at Grangewood became available. This experience taught her valuable lessons in the disparity between her own education and those of her young pupils. When her old headmistress retired, the school governors saw fit to appoint her as Head Teacher. She loves her job and was instrumental in persuading the governors to try taking in a scholarship pupil.

Miss Margaret Granville was educated by the family governess and on her European travels, particularly in Italy where her love of poetry came to the fore. She returned to the family home to nurse her ailing father who died when she was 42, and she never married. She used her published poetry and her experience as a Sunday School teacher in her local church to gain the post of English mistress here at Grangewood, where she has taught for 21 glorious years. She loves her job and seeing the girls mature into intelligent young women. She does however have doubts over the efficacy of scholarships.



MISS
GRANVILLE



MR
SCOBLOWSKI

Count Leonid Mikhailovitch Scoblowksi trained at the St Petersburg Conservatory under Rimsky-Korsakov. Escaping the revolution, he travelled to England and secured the post of Music Master at Grangewood where he could indulge his passion for music, though he yearns to return to the country of his birth but would fear for his life if he did so.

Miss Elizabeth Craven is the longest serving current member of Grangewood's staff having taught History and Music here since the age of 25. Little is known of her formative years other than that she never married and her only living relative, her brother, was killed in the Great War. She lives alone with her cats in a small but pristine cottage on the estate.



MISS
CRAVEN



MISS
CALDER

Miss Eileen Calder is a relative newcomer to Grangewood having been appointed only just over a year ago as form mistress to the second years. Before this she had an interesting past having run away from home during the war and established herself in a passable career as an actress and singer 'On the Halls.' A loss of nerves and a growing realisation that she needed a more secure occupation led her to apply for the teaching post at Grangewood which she heard about from her close friend Miss Baker.

Heloise Marie Collet graduated from the Sorbonne with Honours in English Literature. Grangewood is her first teaching post and she chose to apply for the post of French mistress partly to improve on her spoken English, and partly to avail herself of the many first editions in Sir Digby Beaumont's fine Library of English writers, with which to complete her doctoral thesis. She rarely gives order marks and does not believe in corporal punishment or strict discipline, which she accepts may make her appear a soft touch to some of the girls. She is appalled by English cuisine and can't wait to return to the Sorbonne to complete her studies and apply for professorships.



MADemoiselle



MATRON

Nurse Cora Gordon was named after her parents' favourite character from Anthony Trollope's *The Pallisers*. Unmarried Cora trained to be a nurse just before the Great War and served with distinction behind the front line and at home which left her with a profound sense of duty and loyalty. Wishing to broaden her experiences she applied for the post of Matron at Grangewood School and was delighted to be so appointed. She knows that the girls have become her surrogate family, and she is a strict but hopefully compassionate parent figure for them. While surprised at the scholarship scheme she keeps an open mind subject to no diminution of standards.

Miss Hermione Victoria Baker learnt to play piano at home and then in the Music Halls of London where she accompanied many famous acts of the time including Marie Lloyd and Nelly Power. Having been jilted by the young love of her life she took solace with another young performer, Miss Eileen Calder, and vowed never to date another man. Deciding to leave the halls she embarked on a new career as a piano tutor initially in her flat in London but then in schools, eventually arriving at Grangewood a few years ago.



MISS
BAKER



MRS
CUMMINGS

Mrs Edith Elizabeth Cummings (Williams) was born and raised in Andover, the daughter of a vicar, where despite good grades was unable to attend grammar school on account of her gender. She trained as a typist and telephonist in a local bank where she met her husband William, married and had two children. Her son was killed in 1916 on the first day of the Battle of Albert on the Somme, and though her husband survived the war he died in 1919 a broken man. Edith saw an advert in *Lady* magazine for a Housekeeper at Grangewood School, applied, and with no formal training was surprised and delighted to be appointed. She's been here 7 years.

Mr Thompson was employed by the governors as a handyman and gardener charged with maintaining the extensive grounds around the school. He lives alone in one of the estates tythe cottages and keeps himself to himself when not working. He appears to have no family or friends and, like many others sadly, was clearly badly affected by his war experiences.



MR
THOMPSON



MRS
MEREDITH

Mrs Beatrice Meredith was born into a very well-to-do family who encouraged her in all things to do with the arts. Her passion for singing (no doubt partly due to her being a quarter Italian) lead her to train as an opera singer, and after several years in the chorus she graduated to leading roles and her career took off. She married Dr David Meredith of Fishguard and settled into the life of a touring soprano until the arrival of Daisy the first of their five children. When her husband was lost at sea, she was forced to return to London to support her family by giving singing lessons.

MISS WALLER

Miss Gertrude Waller was both keen and adept at most sports from an early age and played for the county teams at lacrosse, hockey, tennis and soccer, before a cruciate ligament injury put paid to any chance of a long career. She then decided on teaching as an alternative though her lack of other educational skills meant she was little qualified for academia. Grangewood's games mistress post was therefore a godsend and her sporting skills secured her the job which she augments with nature studies and assisting some of the other staff or covering for them if they are unwell.

MR PATRICK

James Patrick studied electrical engineering before joining Thorneycrofts after they relocated from Chiswick to Southampton in 1908. He often volunteers for local community projects including assisting at Grangewood for their theatrical projects or operating generators for their outdoor events. He lives with his wife and family in a nearby village and commutes to work each day in his pride and joy, a 1923 Alvis 12/50 drophead coupé.

OUR GIRLS

6TH FORM

Clare Marie Elizabeth Beaumont grew up in a nearby village with Grangewood as her ancestral family home. She never knew her grandfather Sir Digby, who died a few years before she was born, and after whom her younger brother is named. Her father John also died some four years hence, after which her mother, Marie, struggled with family finances as Sir Digby had hidden most of the family fortune and her uncle David who stood to inherit, had run away some twenty odd years earlier, after a fight with Sir Digby. As Head Girl, Clare is proud to maintain the Beaumont tradition within the house but fears it will have to be sold to the governors and the family connection will be gone forever.



CLARE
BEAUMONT



ALICE
FITZPATRICK

Alice Marie Fitzpatrick comes from wealthy Irish stock where her father Michael owns a stud farm in County Wexford and is very well connected. Her mother Rosamund Marie (Flaherty) set her cap at Michael and with her handsome looks and winning charms wooed him into submission. Alice is a great sportswoman like her older brother Fergal who plays rugby for the county. She is delighted to be deputy head girl and is a firm supporter of the scholarship principle. She has aspirations of returning to Grangewood as their games mistress or becoming a charity worker like her mother.

Katherine Margaret Collins (Katy only to her father and her chums at school) was born in Nairobi where her father worked for the Colonial Office. This occupation meant a fairly transient life for Katy until her mother died shortly after the birth of her younger brother Henry, whereupon she was dispatched to their grandmama's house in Buckinghamshire, where she still lives out of term. Katy will probably be sent to finishing school in Switzerland after she leaves Grangewood which she hopes will give her the opportunity to go on the Grand Tour!



KATY
COLLINS

4TH FORM



BELINDA
MATHIESON

Belinda is an all-round good sport, always fair and willing to stand up for what is right. This is presumably why she is form captain for the upper fourth. The girls respect her for this, and for the fact that she is an orphan from one of the estate farms owned by her adoptive parents Lord & Lady Dorchester. From humble birth she has shown natural leadership and maturity beyond her years. Combining this with the best education available and she has huge potential to make something very special of her new life.

Sybil Alexandra Burlington was born into very wealthy aristocracy. Her father Lord Alexander Burlington is the 8th Earl of Buckingham, and her mother Lady Isobel Burlington (Hatton) is now the Countess of Buckingham. As an only child of doting if undemonstrative parents, Sybil has lacked for nothing, other than perhaps affection. Her wealth gives her status at Grangewood and she enjoys the camaraderie of school life though she doesn't really have a best 'chum' like other girls. Having been taught to eschew contact with the morally inferior lower classes she fears for Grangewood with the arrival of a scholarship pupil however intelligent.



SYBIL
BURLINGTON



MONICA
SMITHERS

Monica's father is Percival Henry Smithers and her mother is Margery Isabel. They own a large estate in the south of Scotland, which is where she grew up. Whilst she had older brothers and sisters, they are considerably older, meaning Monica effectively grew up as an only child. Her parents practically forgot about her, so she was allowed to roam free, ride horses and befriend the staff. She spent most of her childhood in the company of Tilley Johnson, the cook who is the one that always packs Monica off with huge amounts of food. Monica finds boarding school warm and dry which is a bonus, and nothing really scares her, although there have been times when she wakes up in a cold sweat having dreamt the cake tin is empty. Her future hope is to live in a house of her own with a large happy family. It will not be huge like the estate but cosy and warm like the dormy.

Beatrice (Trixie) Martin was named after her maternal grandmother and was told her name means 'she who brings happiness'. Her father Jonathan, a research scientist, and mother Cecily, of private means, have imbued in Trixie the firm belief that everyone is born equal irrespective of birth circumstances, and should be given every opportunity to succeed in whatever field they chose. Trixie loves school life and the community it creates. Her parents have high expectations for her, particularly as she has shown true potential as a classicist and poetry scholar. In future times she might be diagnosed as having ADHD.



TRIXIE
MARTIN



DORA
JOHNSTON

Dora Deidre Johnston comes from a long line of wealthy underachievers. Blessed with a mind lacking in the willingness to knuckle down and learn, she sets herself somewhat low targets which she often fails to attain. She is however very good at sports so is accepted by the other girls in this regard. She muddles through and has a jolly time at Grangewood but is happy to accept she will never be a highflier and will undoubtedly settle into family life after a couple of years abroad after school.

Jean Matilda Jeffreys hides a dark secret. Her father, ostensibly abroad on business, is in fact serving time at His Majesty's pleasure, for a series of daring daylight cat burglaries across the home counties. His position in high society gave him useful information as to when, and for how long, other families of wealth would be away on vacation or for other reasons. Jean's mother is stoic and has instilled a sense of understanding in Jean that allows her to cope extremely well with her unfortunate secret.



JEAN
JEFFREYS



JILL
TIMMS

Jill Violet Timms was born in the family home in Hertfordshire, but with her older brother James spent many of their formative years in Italy where their father Jasper worked as a historian and travel writer. Jill's mother Eve (Harkness) met Jasper while on a painting trip in Italy. Jill's Godmother Violet Millar also studied fine art at Southwold where she met Eve, before marrying Prime Minister Clement Attlee and becoming a Countess. Jill loves being at Grangewood and has no issue with suitable scholarship pupils.

Daisy Desdemona Meredith was named after her maternal grandmother who died just weeks before Daisy was born, and the first role in which her father David had seen her mother Beatrice perform in Verdi's opera Otello in London in 1910. Daisy vaguely remembers her father who was reported missing in 1917 when the ship he was serving on as doctor was torpedoed and sunk. Her mother was left to raise five children on a meagre war pension so had to give up her beloved opera singing and tutor singing pupils instead. Daisy is overjoyed at the opportunity she now has as a scholarship pupil to show her true worth at this prestigious school for girls.



DAISY
MEREDITH

2ND FORM



WINNIE
IRVING

Winfred Mabel Irving was named after Winifred Mabel Brunton, Egyptologist and painter, a close friend of her parents from their days at University College London. Her father is something in finance in the city and mother Margaret Alice (Murray) is now a famous Egyptologist in her own right working for long periods in Malta with her close friend Winifred Smith who campaigned for women's rights. Winnie fears her parents' marriage was one of convenience but has never asked. She throws herself hard-heartedly into everything the life at Grangewood offers – it is her true family.

Denise Deegan



Denise lives in Dublin with her family where she regularly dreams of sunshine, a life without cooking and her novels being made into movies.

Denise has been a nurse, china restorer, pharmaceutical sales rep, public relations officer, entrepreneur and college lecturer. Her most difficult job was checkout girl, though the experience did inspire a short story.

Denise writes for adults, teenagers and children. Her novels have been published by Penguin, Random House, Hachette, Lake Union Publishing and Amazon Publishing. Writing under the pen name Aimee Alexander, Denise's contemporary family dramas have become international bestsellers.

Denise's most recent novel, *Through the Barricades*, won the SCBWI Spark Award 2017 and was chosen as a Publishers Weekly Booklife 'Books to Watch'. Her pre-published novel, *The Accidental Pirate*, has been chosen as the middle-grade finalist in Publisher Weekly's Booklife Prize. Her writing for Young Adults includes the much-loved contemporary trilogy, *The Butterfly Novels: And By The Way, And For Your Information* and *And Actually*.

Denise was born in London in 1952 and began her theatrical career as a student at the famous East 15 Acting School (now University) in Colchester, where she trained as a Stage Manager. She worked as a freelance stage manager until her play *Daisy Pulls It Off* kick-started her writing career in 1983.

The play was conceived as a comedy that spoofed the 'schoolgirl' novel writing of the type such as those penned by Angela Brazil. The Guardian called the play 'a pitch-perfect spoof' and it went on to win the Olivier for Best New Comedy 1983.

It ran for three years in the West End and has had numerous professional revivals since.

Denise is the Writer in Residence at HM Prison Featherstone where she tutors inmates in the art of writing.

Daisy Pulls It Off



Alexandra Mathie and Helena Little, Southampton 1983 (the original first production)

The British repertory theatre system was still going strong in 1983 when I was delighted to be asked to return to Southampton's Nuffield Theatre. One year earlier, Artistic Director David Gilmore had offered me my first job out of drama school, a whole season at the Nuffield, and with it the ability to qualify for my equity card.

'Rep' theatre, according to Judi Dench, was traditionally "where you went to learn and make your mistakes and watch people who knew how to do it". This was true not just for young actors. If the stars aligned, budding playwrights could also get their plays put on for a first run. All it needed was

a great script and a daring artistic director with vision.

So it was that Denise Deegan put forward *Daisy Pulls It Off* and David Gilmore realised its potential, and stuck it into the Nuffield's 1982/83 season. I was cast as Trixie Martin alongside Alexandra Mathie as Daisy. Other young cast members for that first run in Southampton included Caroline Goodall, Samantha Bond and Kate Buffery.

That first production had a buzz about it from the very start. David's direction was characteristically clear and firm. Play it straight down the line, no winks no nods. The set was a masterpiece with its clever staircases and balconies. I remember sitting in the auditorium during the tech transfixed as lights and sound effects transformed the wood panelled Grangewood interior into a cliff-face for Daisy's daring rescue of Sybil and Monica. Wardrobe had also excelled. Our gymslips and shirts had all been hand made and fitted beautifully (we were even kitted out with thick cotton stockings and suspender belts!) and behind even these scenes, David Gilmore had Andrew Lloyd Webber on board. Indeed we were aware that the Grangewood School song had been penned by Mr



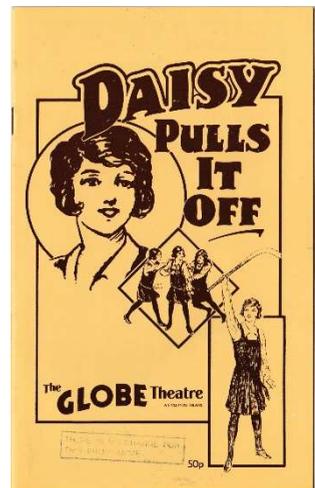
Daisy - pre-West End cast 1984

Lloyd Webber himself (that's Beryl Waddle-Browne to you!). But meeting Denise Deegan was the biggest inspiration to me. Denise, her style, her voice, her personality all exuded an integrity and straightforwardness which shed total clarity on the way to Pull It Off. An aside – to this day I still exchange homemade Christmas cards and letters with Denise (and husband Bob and all their much loved feathered and furred friends) from her home in Wales.

Daisy Pulls It Off opened for its three-week run and was an immediate and stonking hit, helping that season to break all previous Nuffield Theatre box office records. Within a year, and with the help of Andrew Lloyd Webber, it was set to transfer to the West End, where David successfully fought to keep its original but unknown cast. It was another risk that paid off as the critics enjoyed it, the audiences poured in, and to our great surprise and joy we became a hit show!

Shaftesbury Avenue was buzzing with great theatre that year. During the boiling hot summer of 1984, we were thrashing out *Daisy Pulls It Off* at The Globe (now Gielgud Theatre). On one side of us Colin Firth was starring in *Another Country* at The Queen's (which is soon to reopen as The Sondheim Theatre) whilst Barbara Dickson was breaking hearts on the other side of us at The Lyric in the first West End run of Willy Russell's *Blood Brothers*.

I've been back to the West End since, playing Chrissie in the first West End production of *Dancing at Lughnasa* by Brian Friel. This was another exciting time as I became pregnant with my son Jack during the run and eventually had to leave before I literally burst out of the costume! But the freshness of Daisy, the sensation of being in a hit



Globe Theatre programme cover 1984

show, and the excitement of that very first production will always have a special place in my heart and my memories.

Quick note to the cast ... so how do you go about performing the quality of *unknowing* and *innocence* that any production of *Daisy Pulls it Off* has to have at its core to be a good and true success? The answer is ... you don't! As soon as you try to play innocence, almost by definition you lose it. The trick, as always, is to immerse yourself fully in your character and her or his situation. The illustrations from the books that were Denise's inspiration - Angela Brazil etc - are a good starting point. Think of the piece as a thriller rather than a comedy, or even any kind of pastiche, and finally trust your director. I happen to know she's pretty good!

Most importantly of all, enjoy this opportunity to perform a truly original, uplifting and fabulous play.

Lots of love and luck to you all, and from Daisy's first (and now possibly oldest) Trixie Martin:

Carpe Noctem!

(Seize the night!)

Helena Little

Helena is now an audiobook narrator and produces titles for Audible and Amazon from her home studio. Mysteries, thrillers and sci-fi adventures are favourite genres, but many of her choices to narrate are based on the book cover. She enjoys picnics by rivers and rowing hazardously around in inflatable dinghies, as well as writing about herself in the third person.





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A magical day out



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Teddington Theatre Club Ltd

President **Roger Smith**

Vice Presidents **David Cornwell** and **Sue Bell**

Patrons **Hayley Mills**, **Prunella Scales CBE**, **Timothy West CBE**

Board of Directors / Trustees

Chairman **Clare Henderson Roe**

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Artistic Director **Lottie Walker**

Premises and Equipment Director **Ken Mason**

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Director **Harry Jacobs**

Director **Berni Messenger**

Company Secretary **Sue Bell**

Company Registration Number 939448 | Registered Charity Number 257265

Other Members of the Team

General Manager **John Gilbert**

Theatre Hirings Administrator **Wesley Henderson Roe**

Membership Secretary **Robin Legard**

Chairman of the Bar Committee **Adrian Limerick**

Production Accountant **Sue Bell**

Backstage and Technical Chairman **Gary Stevenson**

Front of House Manager **Rosemary Brett**

Magazine Editors **Barry Hill** and **Gerry McCarthy**

Press Officer **Christine Wayman**

Box Office **Kim Jackson**

Programme Designer **Stephanie Sugden**

Child Protection Officer **Michelle Hood**

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

Pornography

By Simon Stephens

2005, London in crisis. Stories of euphoria, fantasy and despair

Sun 17 Nov – Sat 23 Nov 2019

Coward Studio

King Arthur in Space – the Panto

By Loz Keal

An old fashioned, futuristic pantomime for children of all ages

Sat 7 Dec – Sat 14 Dec 2019

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 (Open Monday to Saturday 1.00pm to 8.00pm)

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.