



# Dick Barton Special Agent

By Phil Willmott

Directed by Wesley Henderson Roe

Sun 24 Jan – Sat 30 Jan 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 system is available for use with "in ear" headsets or personal systems with a T-loop. These are only available in the Auditorium, not in the Coward room.

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.

# DICK BARTON - SPECIAL AGENT

Dick Barton – Special Agent was a hugely popular radio programme on the BBC Light Programme produced and directed by such titans of British radio as Raymond Raikes, Neil Tuson and Charles Lefaux.

Between 7 October 1946 and 30 March 1951 it aired at 6.45 (later 6.15) each weekday evening and at its peak it had a daily audience of over 20 million listeners. Despite popular belief, it was not actually the BBC's first daily serial, nor was it broadcast all year round. However, its spectacular popularity has led to it being much better remembered than any of its ancestors.

The serial followed the adventures of ex-Commando Captain Richard Barton MC (Noel Johnson, later Duncan Carse and Gordon Davies) who, with his mates Jock Anderson (Alex McCrindle) and Snowy White (John Mann) solved all sorts of crimes, escaped from dangerous situations and saved the nation from disaster time and again.

Beginning in 1948, the Hammer film company made three *Dick Barton* films and Southern Television made a TV version in 1979. *Dick Barton* has also been adapted into a tongue-in-cheek stage play and a spoof radio comedy. Each version has featured the original's memorable signature tune, *Devil's Galop* by Charles Williams.



## ME & DB

A vicar playwright friend contacted me in December 1999 to say he had just seen one of the funniest shows of his life at the Croydon Warehouse, and to gloat that the entire run was sold out, so I wouldn't get to see it!

It then transpired that they had already announced that the production would be revived the following Easter and he had booked tickets for a group of us to go.

That began an association which ran on and off for over 12 years as Clare and I periodically dipped back in to the subsequent chain of shows spawned by this very first one. I loved them so much I bought the first four scripts and vowed one day to do at least one of them! It's taken a while, but here we are.

**WHR**



## **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.

# **BBC MEMO, 27 AUGUST 1947**

(This memo is genuine and was sent to the writers and production team working on the new radio series)

**DICK BARTON Special Agent**

**RULES of CONDUCT**

1. Barton is intelligent as well as hard hitting. He relies as much upon brains as upon brawn.
2. He only uses force when normal, peaceful methods of reaching a legitimate goal have failed.
3. Barton never commits an offence in the criminal code, no matter how desirable the means may be argued to justify the end.
4. In reasonable circumstances, he may deceive but he never lies.
5. Barton's violence is restricted to clean socks on the jaw. When involved in a brawl which ends in victory for the Barton side, he must be equally matched or outnumbered.
6. Barton's enemies have more latitude in their behaviour but they may not indulge in actually giving any injury or punishment which is basically sadistic.
7. Barton and his friends do not wittingly involve innocent members of the public in situations which would cause them to be distressed. For example, a motor car cannot be requisitioned for the purpose of chasing bandits, without the owner's permission.
8. Barton has now given up drink altogether. No reference should be made to its existence in the Barton circle. The villains may drink but never to excess. Drunken scenes are barred.
9. Sex, in the active sense, plays no part in the Barton adventures. This provision does not of course rule out the possibility of a marriage (not involving Dick personally) taking place.
10. Horrific effects in general must be closely watched. Supernatural or pseudo-supernatural sequences are to be avoided – ghosts, night-prowling, gorillas, vampires.
11. Swearing and bad language generally may not be used by any character. This ban ranges from 'bloody' through 'God', 'damn' and 'hell' to ugly expressions currently heard in certain conversations.
12. Political themes are unpopular as well as being occasionally embarrassing.

# THE CAST



BBC Announcer  
Colonel Gardener  
**Jim Trimmer**



Dick Barton  
Snowy  
**Chris Morris**



Baron Scarheart  
**Steve Taylor**



Marta Heartburn  
Daphne Fritters  
**Tracy Sorgiovanni**



Jock  
Helga  
**Tom Cooper**



Lady Laxington  
Sir Stanley Fritters  
**Charles Halford**

(all other roles played by the company)

# **SCENES & SONGS**

The action takes place in London and Foreign parts in 1949

## **ACT ONE**

### **Scene 1**

An Abandoned London Warehouse

### **Scene 2**

The Viper's Nest Nightclub

*"Femme Fatale Warning"* Sullivan      MARTA

*"The Motto of the Bartons"* Arne      BARTON

### **Scene 3**

Dartmoor

*"The Chosen Ones"* Puccini      SCARHEART

### **Scene 4**

A Berlin Boudoir

### **Scene 5**

The Viper's Nest

*"The Plan"* Grieg      SCARHEART

### **Scene 6**

Barton HQ

### **Scene 7**

The Berlin Boudoir

*"Marta's Heartburn"* Sullivan      MARTA

### **Scene 8**

Belgravia

*"Everything Stops for Tea"* Sigler      ALL

Hoffman Goodhart with  
additional lyrics by Willmott

## **ACT TWO**

### **Scene 9**

A Berlin Nightclub

*"Marta's Place"* Atkinson      MARTA & Girls  
*"The Phenomenon"* Sullivan      BARTON

### **Scene 10**

Barton HQ

*"A Nightingale Sang in Berkley Square"* Manning/Sherwin with  
additional lyrics by Willmott      DAPHNE & JOCK

### **Scene 11**

The Viper's Nest

### **Scene 12**

A London Wharf

### **Scene 13**

A Whitehall Office

### **Scene 14**

The Viper's Nest

*"Happy Feet"* Ager/Yellen      BARTON, DAPHNE, JOCK  
& SIR STANLEY

### **Scene 15**

Big Ben

# **CREATIVE TEAM**

Director & Set Designer	Wesley Henderson Roe
Musical Director	Nic Luker
Choreographer	Jen Moorhead
Production Manager	Lottie Walker
Stage Manager	Megan Hird
Sound Design & Operation	Harry Jacobs
Lighting Design & Operation	Gary Stevenson
Costumes	Zoe Harvey-Lee
Wigs & Make up	Junis Olmscheid
Properties	Vicky Horder
Photography	Jojo Leppink
Rehearsal Prompt	Alice Fordham
Follow Spot	Colin Swinton
Set Build & Stage Crew	Fiona Auty, Alan Corbett, Alice Fordham, Nigel Humphries, Jojo Leppink, Berni Messenger, Ian Nethersell, John Masters, Kathryn Smith, Mart Stonelake, Jack Tidball, Darien Skinner, Jacqui Withall

## **Band**

Keyboard	Nic Luker
Drums	Neil de Havilland

## **Credits & Acknowledgements**

Music originally arranged by Richard Atkinson  
for the Theatre by the Lake, Keswick

Video recording      Stephanie Mott

Artistic Link      Andy Smith

YAT      Loan of the chaise

BROS      Loan of the brown coats

# CAST BIOGRAPHIES



## **Tom Cooper**

Tom is performing tonight as part of his Comedy Remission Therapy prescribed by his consultant Dr Munif Orol D'Rope. His parents having named him specifically were overjoyed to hear of his plans to be a stand-up comic. They're not laughing now. Tom's aversion to sudden noises and bright lights is also rather a hindrance, but we are sure you will be kind!

(As if! - Ed.)



## **Charles Halford**

After a short but distinguished career in the RAF, Charles Halford settled down to family life in rural Oxfordshire, and a job with the Civil Service. Finding a suitable wife had not been easy. It was important that she was the same dress size, so as not to arouse any suspicions in the local village fashion shops. After successfully gaining a daughter, married life continued with his wife having no idea of his little forays into the feminine clothing world. He was knighted eventually for his services to all things British, and to this day he hopes his little secret will be safe with you all!



## **Chris Morris**

After going down at Cardiff University (BA in Tea & Biscuit Distribution), Christopher J. Morris, then playing under the stage name of Justin D'Labia, first sampled the delights of Dick on a drive to the Wiltshire coastline for a little golf. He landed in the rough on the fifth and had already dropped a bogey on his opening hole, but after a satisfying pull on the green, in a flash of inspiration, Christopher first imagined what impact his Dick would make on stage. It's a pleasure to be playing here at Hampton Hill Theatre once more and he hopes the evening's entertainments delight and enthrall in equal measure.

# CAST BIOGRAPHIES



## **Tracy Sorgiovanni**

After a strict convent education and the sudden death of her mother in an horrific croquet accident, Tracy developed a multiple personality disorder. Following treatment 'Performance' became part of her therapy plan and she is both excited and horrified to be part of this production. Other hobbies include ventriloquism, scrabble and exercising a violent dislike of tea.



## **Steve Taylor**

Steve Taylor-aka Scarheart- appears by kind permission of his sponsors, Barking Heads. Having spent his childhood in the company of Bela Lugosi, Lon Chaney, Oliver Reed and Chuck Connors, playing Scarheart seemed the obvious choice. When not on stage he hangs out with David Thewlis, Hugh Jackman and James Hampton. Educated at Eton, he was no-one's fag and was often accused, but never proved, of being a Teddy Bear thief. Amongst many he admires, his top A list heroes are Romulus and Remus.



## **Jim Trimmer**

In his professional persona of Upton O Good, Jim Trimmer joined the BBC in 1936, only to leave abruptly a year later following an unfortunate incident at the Spithead Naval Review (worth Googling). He joined the Army and was seconded to Intelligence, returning to the Light Programme in 1946 where he specialised in introducing exciting serials such as *Riders of the Range*, *Journey into Space* and *Dick Barton, Special Agent!*

# PRODUCTION BIOGRAPHIES

## **Zoe Harvey-Lee**

Zoe Harvey-Lee brings nimble fingers and an eye for the irresistible to her role as costume collaborator. In her work for various evil foreigners, she has dealt with the scum of the earth, and as Mistress of the Queens' Wardrobe for the National Association of Pantomime Dames has heard enough dick jokes to last a lifetime.

## **Wesley Henderson Roe**

Wesley directed his first comedy in 1975, which was unfortunate as the piece was supposed to be serious. Having learned little and forgotten most over the intervening 45 years he finds himself reduced to the role of rehearsal laugh maker as he finds the same joke funny even on the fifteenth repetition. Hopefully someone will pop some spare 'Slunk' in his tea and save us all from further embarrassment.

## **Meg Hird**

According to her parents Megan was a precocious child clearly intent on world domination. She was unlikely to take a 'No' at face value so a career in Law or Theatre was inevitable. The office of Stage Manager gives her ample opportunity to exercise her formidable will over impoverished actors and subservient crew alike. Today Hampton, tomorrow The National...

## **Vicky Horder**

Her childhood compulsion to lay everything neatly out in designated spaces made it a given that Vicky would eventually see her way into organising props for theatrical productions. This, allied with a fervour to make things, using loo rolls, washing up bottles, copious quantities of a variety of glues and other assorted items has made her a godsend in her chosen field, as well as earning her a well-deserved Blue Peter Badge. We apologise for the appearance tonight of random articles apparently unrelated to the plot which is a result of a blow to the head received while laughing at the cast in rehearsal.

# **PRODUCTION BIOGRAPHIES**

## **Harry Jacobs**

How wonderful to be re-visiting those halcyon days spent in Broadcasting House, spinning in the 78 rpm sound effects shellacs for that now slightly wrinkled band of classic BBC drama rep actors. Age may have withered them but their vocal dexterity remains. 'Big Dick B', as he was affectionately known amongst us studio engineers, was always keen to amaze us with the full extent of his many parts. And what a thrill to be also working again with that doyen of BBC announcers Alvis Laddle, the man whose annunciation even after six pints in the BBC club could still give you a magic moment in every BBC corridor. It's an honour and privilege to be sharing this unique broadcasting week with these thespians who were a legend in their own lunchtime. Zimmer frame willing he hopes to be reproducing some of the finest audio experiences from those past decades.

## **Nic Luker**

Nic shot to fame in the early eighties as one half of the renowned piano duo - Ivana Tinkle and her 12-inch Pianist. Sadly, their double act was cut short following the tragic ant-related demise of her compatriot. Undeterred, she returned to Putney, where she now divides her time between advising on colostophone embouchure and teaching the Badgermin (an instrument not dissimilar to the Theremin) in local schools, as part of the 'Music for All, regardless of talent' project. An unfortunate accident with a left handed kitchen implement left her with only two and a half fingers and she now plays the piano with boxing gloves - producing the unique sound you will hear in today's performance. She is joined in the pit by international oboenermaphone expert, Rufus Paradiddle.

## **Jen Moorhead**

Jen has been choreographing ever since she discovered her feet and after-show parties. This is Jen's first production working with a man in a kilt, something she'd like to do again, next time adding more spins and high kicks. Rehearsal highlights have included tea and the overuse of the word Barton. See 'Marta's Place' for the lows. And for those that make it all the way through the show, details of a support group will follow shortly.

## **Gary Stevenson**

Gary Stevenson trained in the Noir School and was delighted to receive the Prince of Darkness (shadow category) award on graduation. He has subsequently unlit numerous events and productions worldwide and is responsible for most of the well-known breaks in seaside promenade festoons and creating the gaps in chains on London's Albert & Battersea Bridges. His contribution to the sale of Black Wrap has helped make it a household name.

# PHOTOGRAPHY



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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

# Muswell Hill

By Torben Betts

Monkfish stew and the meaning of life. Middle-class follies and delusions brilliantly skewered

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By Hugh Whitemore

Based on the book Alan Turing: The Enigma by Alan Hodges  
Cracking the Enigma of Alan Turing

Sun 13 Mar 2016 – Sat 19 Mar 2016

Auditorium



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

Postal bookings are accepted on publication of the booking form.

Telephone enquires open two weeks before each production.

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