

The logo for TTC (Theatre Theatre Company) is located in the top right corner. It features the lowercase letters 'ttc' in a bold, red, sans-serif font. Above the letters is a stylized red graphic element resembling a flower or a flame. The logo is positioned on a white background that appears to be a corner of a page being peeled away from the rest of the cover.

# Echoes of the War

By J.M. Barrie

Directed by Sally Halsey

Wed 14 Nov – Sat 17 Nov 2018

£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.

## DIRECTOR'S NOTES

2018 marks the centenary of the end of the First World War. It also marks the centenary of the publication of J.M. Barrie's one act 'war' plays *The New Word*, *The Old Lady Shows her Medals*, *A Well-Remembered Voice* and *Barbara's Wedding*. Collectively known as *Echoes of the War*, they were all written during the war years and have seldom been performed in the UK since their publication.

To some, *Echoes of the War* may seem out of place with Barrie's more well-known works, such as *Peter Pan*, but they are a reflection and comment on British society during the Great War and they deal with familiar Barrie themes of social class, regret, fantasy versus reality and challenging established norms.

## THE THEATRE DURING WORLD WAR I

With the outbreak of the First World War, perhaps inevitably there was a debate over whether theatre should actually continue. Those against suggested it was too trivial or perhaps a waste of resources during such a time; while those for it understood both the propaganda potential as well as the need for entertainment for those on the home front.

At the time, theatre was one of the most popular forms of entertainment and when the war began there was an upsurge in attendance. With the scarcity of supplies and luxury items, entertainment was one of the few places people could spend their surplus income.

The cost of a seat in the West End was usually at least double that of the music hall or cinema and in 1916 an entertainment tax was brought in which added a surcharge to ticket prices. Despite this, and the fear of Zeppelin raids, there were more people in search of entertainment during the war than there were theatres to accommodate them.



## **SOME MOTHER'S SON**

A little hillock of blood-soaked clay  
A little cross raised but yesterday  
Beneath sleeps a hero - some Mother's son  
Honoured in death by Victory won.

He had given his life in that great fight  
His cause was the Motherland's Honour and Right  
He had fallen with others so noble and brave  
And is sleeping tonight in a soldier's grave.

A fond Mother waits for her darling boy  
Ready to welcome her pride and joy  
But those dear eyes will watch in vain  
For her brave lad will never return.

Only memories for ever will stay  
Of the loved one who sleeps in that land far away.  
A cross marks the lone spot where death again won  
And another young victim was some Mother's son.

*Eva Jones*  
*May 1916*



## J.M. BARRIE



During Barrie's lifetime, he was one of the country's leading playwrights. He was not only popular with the public, but also highly respected by other theatre practitioners and writers and he was able to attract the leading actors and producers of his day to work on his plays. Barrie was also friends with, and very much admired by, other prominent literary figures such as George Bernard Shaw, Thomas Hardy, H.G. Wells and J.B. Priestley.

Barrie was already rich before the war and he was incredibly philanthropic during it. He continually gave and helped raise money for the war effort. He also supported many hospitals and other causes.



## **THE PLAYS**

### **THE OLD LADY SHOWS HER MEDALS**

*The Old Lady Shows Her Medals* premiered on 7<sup>th</sup> April 1917 at the New Theatre in London. Originally written to be staged by amateur groups hoping to raise money for the war relief effort to support casualties of the war and their families, it became one of Barrie's most often performed and revived works and ran for 68 performances.

Of all Barrie's war plays, it is the one that most explicitly deals with patriotism. It also, unusually for the time, features the working classes and one wonders what Barrie's middle class audiences might have made of it.

### **A WELL-REMEMBERED VOICE**

*A Well-Remembered Voice* had one matinee performance on 28<sup>th</sup> June 1918 at Wyndham's Theatre as part of a charity fundraiser for Lady Lytton's Hospital. It was well supported by celebrities and the aristocracy. In his book, *J.M. Barrie and the Theatre*, H.M. Walbrook noted: "In the June of 1918, an enthralling little piece called *A Well-Remembered Voice* was produced at Wyndham's. A beautiful little piece... A playlet written around the new Spiritualism which brought so much comfort during the war years."

## **THE RISE OF SPIRITUALISM AND THE SPIRITUALIST MOVEMENT**

Spiritualism was governed by the supposition that the dead cannot depart until they have returned to comfort the living. Thus it became particularly appropriate in the context of the war. Having placed their future hopes in the generation of soldiers who had fought the war and had died, the bereaved felt adrift. A responsibility had been imposed on the dead and through Spiritualism many people sought to reconnect with the dead in order to receive the permission to go on living.

The Spiritualist movement hit its peak during the First World War and it isn't hard to understand what would have attracted people to it at

such a time of crisis. 145 societies were affiliated to the Spiritualists National Union in 1914, but by 1919 it had grown to 309.

The spectre of death loomed large in wartime Britain. For those unable to reconcile themselves to the loss, Spiritualism had a dual purpose; to reunite them with their departed loved ones with 'evidence' that they were in a better place, and as a secondary result, reassure themselves that their own afterlife would be an escape from their own hard lives, a promise of better things to come.

Rituals around death were still closely observed at this time. In Lincolnshire, widows would have their photographs taken behind their late husband's chair, which would remain empty ever afterwards. In Northamptonshire, the back door of the deceased's home was left open during the funeral and someone remained in the house so that the spirit was able to leave and join the funeral. In an environment in which a belief in the afterlife was so commonplace, it is easy to see how Spiritualism could take hold.

Spiritualism also enjoyed a form of celebrity endorsement, with *Sherlock Holmes* author Arthur Conan Doyle and scientist Sir Oliver Lodge being prominent advocates. Lodge's book *Raymond* became a seminal spiritualist work charting his efforts to contact his dead soldier son with the famous medium Gladys Leonard and her Indian spirit guide Feda.

Spiritualism flourished because, for families desperate for news of their loved ones, living daily with the risk of death and losing faith in their leaders, the prospect of some superpower, an otherworldly influence, was reassuring. In the chaos of war, amid the frailty of humanity, to feel that the outcome was no longer in mortal hands was a kind of relinquishing of control that brought a strange sort of peace.



# MUSIC AND SONG FROM THE FIRST WORLD WAR

We hope that you enjoy listening to the music that will be playing in the Studio before the start of each play, during the interval, and at the end of the performance. All of the selected pieces were recorded and performed during the 52 month period of the war.

*I'm Always Chasing Rainbows* - Charles Harrison

Recorded in 1918. Written by Joseph McCarthy and Harry Carroll for the Show *Oh Look!*

*The Caissons Go Rolling Along (U.S. Field Artillery)* - John Phillip Sousa

Recorded in 1918. Written by John Phillip Sousa. Played by Sousa's band and conducted by himself.

*Poor Butterfly* - Fritz Kreisler

Recorded in 1917. Written by John L Golden and Raymond Hubbell for *The Big Show*

*We'll Do Our Share (While You're Over There)* - The Peerless Quartet

Recorded in 1918. Written by Lew Brown, Al Harriman and Jack Egan

*The Laddies Who Fought and Won* - Harry Lauder

Recorded in 1917. Written and performed by Harry Lauder for the show *Three Cheers*

*Hello Central Give Me No Man's Land* - Al Jolson

Recorded in 1918. Written by Sam M Lewis, Joe Young and Jean Schwartz

*Good Morning, Mr. Zip-Zip-Zip* - Arthur Fields and the Peerless Quartet

Recorded in 1918. Written by Robert Lloyd

*There's A Long, Long Trail* - John McCormack

Recorded in 1917. Written by Stoddard King and Zo Elliot

*We Don't Want the Bacon (What We Want Is a Piece of the Rhine)* -  
the Peerless Quartet

Recorded in 1918. Written by "Kid" Howard Carr, Harry Russell, and Jimmie Havens

# **RUNNING ORDER**

## **ACT ONE**

### **THE OLD LADY SHOWS HER MEDALS**

Scene 1 The home of Mrs. Dowie – Afternoon

Scene 2 Five days later

Scene 3 Early morning – two months later

*There will be an Interval of 20 minutes*

## **ACT TWO**

### **A WELL-REMEMBERED VOICE**

Scene 1 The home of Mr. and Mrs. Don – Evening

Scene 2 Later



# CAST

## THE OLD LADY SHOWS HER MEDALS

<b>MRS. DOWIE</b>	Sue Bell
<b>MRS. TULLY</b>	Liz Salaman
<b>MRS. HAGGERTY</b>	Mandy Stenhouse
<b>REVEREND WILKINSON</b>	Andy Hewitt
<b>KENNETH DOWIE</b>	Charlie Higgs

## A WELL-REMEMBERED VOICE

<b>ROBERT DON</b>	Andy Hewitt
<b>GRACE DON</b>	Mandy Stenhouse
<b>MARY ROGERS</b>	Liz Salaman
<b>LAURA</b>	Amy Addison-Dunne
<b>DICK</b>	Charlie Higgs

## PRODUCTION TEAM

<b>DIRECTOR</b>	Sally Halsey
<b>PRODUCTION ASSISTANT</b>	Rosy Addison-Dunne
<b>STAGE MANAGER</b>	Kathryn Smith
<b>LIGHTING DESIGN &amp; OPERATION</b>	John Hart
<b>SOUND DESIGN &amp; OPERATION</b>	Fintan Davies
<b>WARDROBE</b>	Joolz Connery
<b>PROPS</b>	Sally Cadle
<b>ARTISTIC LINK</b>	Lottie Walker
<b>PHOTOGRAPHER</b>	Sarah J Carter

Many thanks to all those TTC members who have supported this production by volunteering their time to work as bar staff, front of house managers and stewards. We could not do this without you!

## CAST BIOGRAPHIES



**Amy Addison-Dunne**

This is Amy's second outing for TTC, her first being in the 2017 production of *The Ruling Class*. Prior to this, she studied drama at GCSE and A/S level and appeared in *Sparkleshark* (2007) at Putney Arts Theatre.

Sue has been a member of TTC for over 40 years. Her favourite roles have included Maxine in *Stepping Out*, The Witch in *Into the Woods* (Swan Award), the Countess in *A Little Night Music*, the Beggar Woman in *Sweeney Todd*, Linda in *Death of a Salesman* (Swan Nomination), Meg in *The Birthday Party* (Swan Award), Nurse Ratched in *One Flew Over the Cuckoo's Nest*, and Reverend Mother in *Nunsense* (Swan Award), all for TTC. Other roles include Xenia (Q2 - Swan Nomination) in the *Killing of Sister George*, Lady Jane in *Patience* (HLOC - Swan Nomination). She was last seen at HHT as Mrs Grey in *Dad's Army*.



**Sue Bell**



**Andy Hewitt**

Andy is appearing in his fourth production for TTC, following on from his performance as Geoffrey in *Billy Liar*, Mitch in *A Streetcar Named Desire* and Bert Bentley in *Red Peppers*. Previous roles for other local companies include Bassanio in *The Merchant of Venice*, Palamon in *The Two Noble Kinsmen* and Graham in Alan Bennett's *A Chip in the Sugar*. Other highlights have included *What the Butler Saw*, *Road*, *The Happiest Days of Your Life*, *A Ring Around the Moon*, *Lord Arthur Savile's Crime*, *It Runs in the Family* and *King Lear*.

Charlie is enjoying his first production with TTC. He studied a Performing Arts BTEC at Brooklands College, Weybridge. He also attended a four week summer course with The National Youth Theatre. His credits include Martin in *Citizenship* at Watermans Theatre, Gibbs in Harold Pinter's *The Hothouse* and various roles in Craig Taylor's *One Million Tiny Plays About Britain*. He is very much looking forward to his debut at TTC.



**Charlie Higgs**



**Liz Salaman**

Liz always enjoyed drama classes in her far off school days and more recently did a few terms of acting workshops at The Rose Theatre. Her first appearance for TTC was as Lion Aunt in *Stevie* (Swan Award 2016 nomination). As a member of RSS, Liz first appeared in *Collaborators*, playing three different characters all trying to survive Stalin's regime of terror. Then followed *Tom and Viv* and *The Railway Children*.

Mandy has played a wide variety of roles in both straight and musical theatre, receiving a Swan Award for Hannah in *Chorus of Disapproval* and Swan Award Nominations for *The Bakers Wife*, *Into the Woods*, six characters in Michael Green's *The Coarse Acting Shows* and Moxy in *Relative Values*. Other favourite roles include Kate in *Kiss Me Kate*, Electra in *Gypsy*, Liz Essendine in *Present Laughter*, 17 characters and 8+ accents in *The Anastasia File*, and Matron in *Be My Baby* (Best Play Swan Award). Last year Mandy made her TTC directorial debut with *Red Peppers* and *Still Life* by Noel Coward, gaining four Swan Nominations.



**Mandy  
Stenhouse**

# PRODUCTION TEAM BIOGRAPHIES

## **Sally Halsey – Director**

Sally has been directing plays for many years having first joined TTC as an acting member in 1993. Credits include Best Play Swan Award winners *One Flew Over the Cuckoo's Nest*, *Festen*, and *The Odd Couple (female version)*, alongside other favourites such as *The Graduate*, *Jeffrey Bernard is Unwell*, *A Women of No Importance (Talking Heads)*, *Billy Liar*, *Barefoot in The Park*, *Steel Magnolias*, *The Talented Mr. Ripley*, *Stags and Hens*, *Dad's Army*, *Albert Make Us Laugh*, *Snow White*, *The Railway Children*, *Rebecca*, *Kindertransport*, *Look Back In Anger*, *Cabaret*, *Educating Rita*, *The Wizard of Oz*, *Joseph and The Amazing Technicolour Dreamcoat* and *Cinderella*.

## **Kathryn Smith – Stage Manager**

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 sixth production with TTC, having previously been involved in *The Linden Tree*, *Proof*, *Dick Barton*, *Betrayal* and, most recently, *The Collector*.

## **Fintan Davies – Sound Design and Operation**

Fintan has been a sound technician for seven years and joined TTC in 2014. Credits for HHT include *The Graduate* (2014) and *The Actor's Nightmare & The Real Inspector Hound* double bill (2018). He recently graduated from Rose Bruford College with a first-class degree in Performance Sound (Live Design & Engineering). Credits outside of HHT include *Mayday*, *Mayday Tuesday: Mikhail's Story*, *Children of the Sun*, *Oliver Twist*, *The Government Inspector*, *Macbeth*, *Hamlet*, *Rise* (Old Vic Community Company), *Nuns* (Perform & Give Company for Camden Fringe Festival 2016), *The Hypocrite* (as a Live Foley Artist) and *Cold Chips*.

## **John Hart – Lighting Design and Operation**

John has been a freelance lighting designer and programmer for many years. He started his career at The Riverside Arts Centre in Sunbury-on-Thames but now works in some of the bigger venues around London. John specializes in lighting design for theatre,

musicals, cabarets and pantos, working with most of the amateur groups around Greater London and Surrey as well as London venues such as Sadler's Wells. John gained his experience working with complex lighting systems and artistic lighting design and has recently completed a work placement in the Olivier at the National Theatre. Recent design credits include *A Step in Time* (Concorde Productions), *Assassins* (BBTheatre) and *Jack and the Beanstalk* (Putney Arts Theatre).

### **Joolz Connery – Wardrobe**

Joolz has been a member of TTC since 2000 and has played multiple roles including PSC Chair, Artistic Director, actor and stage manager. For this production she will be revisiting one of her favourite roles - wardrobe mistress. Joolz has worked with Sally on many occasions in the past including the award winning *One Flew Over The Cuckoo's Nest* where she played Candy Starr, *The Graduate* where she played Mrs Robinson and *Steel Magnolias* where she played the infamous Dolly Parton role! Joolz has also provided costumes for Sally in *The Talented Mr Ripley*, *The Graduate*, *One Flew Over the Cuckoo's Nest*, *Jeffrey Barnard is Unwell*, *Stags and Hens* and *Educating Rita*.

### **Sally Cadle – Props**

Sally became a member of Youth Action Theatre in her teens and studied dance and drama at various colleges in her 20's. A TTC member since 2010, she has appeared on stage in *Calendar Girls* (2012), *'Allo 'Allo* (2013), *Pravda* (2013), *The Wind in the Willows* (2017) and *The Matchgirls* (2018). She has provided costumes for *The City* (2013), *My Boy Jack* (2014), *Dad's Army* (2015) and *Billy Liar* (2016). She also sells ice creams at the theatre for visiting shows.

### **Sarah J Carter – Photography**

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 mainly 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*, *RENT* and *Pink Mist*. She was also Assistant Director on *A View from the Bridge* and Production Manager for *The Collector* earlier this year.

# 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

### Dick Whittington

By Daniel Wain

Panto's coming home. Oh yes it is! A fun-filled feast for all the family

Sat 8 Dec – Sat 15 Dec 2018

Auditorium

### The Winter's Tale

By William Shakespeare

A poignant tale of love lost and found

Sat 26 Jan – Fri 1 Feb 2019

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.

Call: 0845 838 7529 (Open Monday to Saturday 1.00pm to 8.00pm)

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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](http://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.