



TEDDINGTON THEATRE CLUB PRESENTS AN AMATEUR PRODUCTION
BY ARRANGEMENT WITH NICK HERN BOOKS LTD

Lilies on the Land

By the Lions part

Co-directed by Linda Sirker and Mandy Stenhouse

Sun 3 Mar – Sat 9 Mar 2019

£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.

Directors Notes

Linda Sirker

I was looking for an all-female play when I came across *Lilies on the Land*. Intrigued by the subject when I read it, I wasn't expecting to be completely captivated by its contents which made me laugh and cry all the way through. 'The way the play came to be' is fascinating. A group, calling themselves the Lions part, wanted to put together a play that gave a voice to the wartime experiences of women. The subject of the Women's Land Army (WLA) had come up after reading poems written by Land Army Girls. Deciding to develop this idea, they wrote an open letter to Saga magazine asking ex-WLA members if they would consider sending in material relating to their experiences in the Land Army, that might help them to create a play.

The response was staggering. Almost 150 letters flowed in from women from all walks of life; memories and recollections, anecdotes, poems, photos, newspaper clippings and wartime memorabilia. What resonated most with the Lions part was the depth of the woman's feelings. Mostly movingly, memories, that were highly personal to each writer seemed to be part of one collective voice, one extraordinary shared experience, full of strength, courage and love. This became the heart of *Lilies on the Land*.

Whilst I had plenty of staging ideas, I knew I would need someone who had a good eye and would give the piece the attention to detail it so deserved. The person best suited to this task to my mind was Mandy Stenhouse, who I have worked with for the best part of 20 years (and remarkably we are still friends!). We recently experienced first-hand Mandy's attention to detail and enthusiasm with her directorial debut of Noel Coward's *Still Life & Red Peppers* achieving four Swan nominations, which is no mean feat. To my joy she agreed, and we have successfully co-directed this wonderful piece enjoying every moment of the experience. Even experiencing a number of psychic moments, as we are now calling them, when we have been so much on the same wavelength that when giving notes we found they were identical! Apart from a wonderful cast of four most talented actors, none of this would be possible without the exceptional talent of our brilliant crew.

Mags Wrightson for her costume design, her creative take on the uniforms, giving a real feeling of individuality to each girl, and authenticity to the period. Harry Jacobs who was working on the sound before the first rehearsal had even got started, coming up

with some wonderful ideas. Michael Bishop who has been asked to get very creative with the lighting- from all four seasons to low flying aircraft! Fiona Auty has worked her magic on the set as always, although she claimed it would be simple, she still worked tirelessly to make it look just right.

To our unsung heroes, Bridget Arnold for holding it altogether during the run as stage manager, and, last but certainly not least, our enthusiastic and hardworking Production Manager Sarah Perkins, without whose help we would not have a show.

Mandy Stenhouse

I was thrilled and flattered when Linda asked if I would like to co direct *Lilies on the Land* with her, and of course immediately said yes! Working with Linda is a great pleasure as we find we 'sing from the same hymn sheet'!

I find the WW2 period fascinating in many different respects and directing this play has given me the opportunity to learn more about the amazing girls who joined the Women's Land Army and helped to keep our country fed.

I have so enjoyed working in physical theatre and choreographing this lovely piece. We have been helped enormously by the way our four actors have been happy to test themselves and take themselves out of their comfort zone, with huge enthusiasm. Not only are they playing 'themselves' but between them they play 28 other characters! They are a great team and a joy to work with.

We really hope you enjoy this wonderful piece about a less well-known piece of British history.

On a personal note - I have very recently discovered that I had two great aunts in Germany about whom I had no idea. Very sadly I now know they were both murdered by the Nazis, however one of them had a family, and her daughter managed to leave Germany to go to America. However, she came to the UK in 1938 and went to train at Plumpton Agricultural College in Sussex. In 1939 she became a Land Army Girl. This is what I would call serendipity and has made my involvement with this play even more special. Perhaps I can dedicate my work on the show to my recent 'found' family.

About the Play

Act One opens on Sunday 24th January 1965 with the announcement of Winston Churchill's death.

Our four protagonists, Margie, Peggy, Poppy and Vera, are immediately reminded of their time as Land Girls and their reminiscences take us back as they recall events from 1939-42.

Act Two is set from 1942-46 and concludes in January 1965 as the women watch the funeral cortege of Churchill passing by.



Cast

Margie	Juliette Sexton
Peggy	Lily Tomlinson
Poppy	Victoria Hinds
Vera	Héloïse Plumley

Production Team

Co-Director	Linda Sirker
Co-Director & Choreographer	Mandy Stenhouse
Production Manager	Sarah Perkins
Sound Designer	Harry Jacobs
Lighting Designer	Michael Bishop
Set Designer	Fiona Auty
Costume Designer	Mags Wrightson
Stage Manager	Bridget Arnold
Photography	Jojo Leppink
Artistic Link & Prompt	Jeremy Gill
BAT Link	Mike Elgey

SPECIAL THANKS

Special thanks to Rob & Katie Lawrence of Hardwick Park Farm for hosting our photoshoot, warming us with teas and coffees and lending a few props to add to the authenticity of our production

Front cover image courtesy of The National Archives, ref. MAF59/18

Cast Biographies



Juliette Sexton
Margie

Juliette has been a member of TTC for the last five years and during that time has performed in *The Snow Queen*, *Dad's Army* and *Sleeping Beauty*. She also likes to get involved behind the scenes and most recently production managed *The Winter's Tale* and *The Matchgirls*. Prior to moving to the area, Juliette was a member of Lyndsay Rural Players and cast in *Steel Magnolias* and *The Importance of Being Earnest* to name two. She is excited to be involved with the production of *Lilies of the Land*, which she feels is such a well-devised and written script.

Lily is delighted to return to TTC after her first appearance with the group as Celia Moore in *The Cat's Meow* last year. She's still adjusting to life on the farm after the glamour and debauchery she enjoyed aboard W.R. Hearst's luxury yacht! Having also appeared on the Hampton Hill main stage in *Big! The Musical* (YAT) and *The Actor's Nightmare* (OHADS), she's excited to perform in the Coward Studio for the first time. Other recent roles include Fabia in *Twelfth Night*, Mustardseed in *A Midsummer Night's Dream*, Faith in *Kindertransport* (RSS) and Dolly in *Ravenscroft* (Q2 Players).



Lily Tomlinson
Peggy



Victoria Hinds
Poppy

This is Victoria's first time on stage since completing her BA in English and Drama at the University of Birmingham in 2004. In the past she has played a variety of roles, from a sheep in *Animal Farm* to Louisa Gradgrind in *Hard Times*, and studied a range of theatrical practices including Brecht, the Alexander Technique and Theatre in Education. Since then she has worked in education and local government and now spends her time looking after her two young boys and Toller puppy, Toby, with her husband in Egham.

Héloïse is enjoying rediscovering her interest in theatre since joining Richmond Shakespeare Society (RSS) in April 2017. This is her first show with TTC. She most recently appeared as the dancing, singing Ariel in *The Tempest* (RSS, July 2017), Second Witch, Porter and Gentlewoman in *Macbeth* (RSS, March 2018) and Cobweb the fairy, in *A Midsummer's Night's Dream* (RSS, July 2018). Héloïse is making the most of what theatre life has to offer: make up and vocal coaching, some set building, lighting operation, wardrobe and volunteering front of house. Outside of TTC, she works as a secondary school English teacher.



Héloïse Plumley

Vera

Production Team Biographies

Linda Sirker Co-Director

Linda has been a member of TTC for over 18 years and has played many roles including most recently Marie in *Calendar Girls*, Helga in 'Allo 'Allo and Linda Fawcett in *Jerusalem*. She last stepped on stage in many various roles in *Under Milk Wood*. Linda has also successfully directed for both TTC and RSS, societies, winning best production Swan Awards for both Amanda Whittington's *Be My Baby* in 2008 (TTC) and Dermot Bolger's *From These Green Heights* in 2014 (RSS). Last year she co-directed the Tudor double bill *The Regina Monologues and Ladies in Waiting: The Judgement of Henry VIII*. She is now moving some 500 years on to WW2 and this wonderful play about the unsung heroines of the Women's Land Army.

Mandy Stenhouse Co-Director and Choreographer

Mandy has been a member of TTC for about 30 years and has played a wide variety of roles in both straight and musical theatre. Her working relationship with Linda goes back for some considerable time and she appeared as Matron in Linda's Swan award winning *Be My Baby*. Mandy also belongs to several other

local societies; she likes to keep busy. Recently Mandy was seen in *Echoes of the War*, two short plays by J.M Barrie. She was delighted when Linda asked her to co-direct *Lilies on the Land*, necessitating a jump straight from WW1 to WW2. Last year Mandy made her directorial debut with *Still Life & Red Peppers* by Noel Coward, which gained four Swan nominations. The departure into physical theatre with *Lilies on the Land* has been something Mandy has very much enjoyed.

Sarah Perkins Production Manager

Sarah has been a member of TTC since 2012 when she appeared (all of her!) in *Calendar Girls* and has been an active member of the club in numerous roles ever since. Sarah has been involved in acting, bartending, stewarding and even directing, with the AD credit for 2017's *Under Milk Wood*. This is her second outing as Production Manager at TTC, having also worked with Linda on her Tudor inspired double bill last year.

Harry Jacobs Sound Designer

Since his migration from TV and radio to theatre, this is Harry's 24th sound production at Hampton Hill Theatre, which has included Shakespeare, drama, musicals and recently comedy with *Jeeves & Wooster in Perfect Nonsense*. Then to the other side of the spectrum with *Pink Mist*, featuring the authentic voices of youth in armed combat in Afghanistan. Last year's summer break saw him involved with the installation of the new auditorium digital sound system.

Michael Bishop Lighting Designer

Michael has been involved with performing arts from a young age. He was a member of The National Youth Theatre and is currently involved with several local amateur acting groups. He also has a keen interest in lighting, writing and directing, having recently directed *The Regina Monologues* with Josh Clarke and Linda for TTC. Michael has really enjoyed working with Linda, Mandy and the production team on this project.

Fiona Auty Set Designer

Fiona joined TTC to design and build the 2015 Panto – yes it's behind you – well it is now! Having been lured in, she has created sets for main stage and studio

shows including *The Matchgirls*, *Breadcrumbs*, *Jeeves and Wooster in Perfect Nonsense*, *The Collector* and *The Winter's Tale*. Recently winning the Swan award for her set for *The Wind in the Willows*, this will be her 16th Set. Fiona loves anything creative – in her spare time she is a potter, dress maker, prop builder, renovator of furniture, decorator and crafter – oh and has a proper full-time job!

Mags Wrightson Costume Designer

Mags has worked on a wide range of shows at TTC both in the main auditorium and the studio, her first ever studio show being *Snoopy the Musical*, somewhat different to *Lilies on the Land*. She has been trying to work with Linda for a while now so is delighted to be part of the team for *Lilies*, which is a real contrast to her last show, *The Winter's Tale* – a Shakespearian drama set in Regency Italy.

Bridget Arnold Stage Manager

Bridget has been a member of TTC for over 10 years during which time she has been involved with numerous shows as Stage Manager, crew, and sound operator, both in the main auditorium and studio. She is also an active member of the bar team. The last show she stage-managed was *The Regina Monologues & Ladies in Waiting: The Judgement of Henry VIII* in the studio. She enjoys working in the intimate surroundings of the studio with the small cast and crew and, coincidentally, with Linda.



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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.

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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.