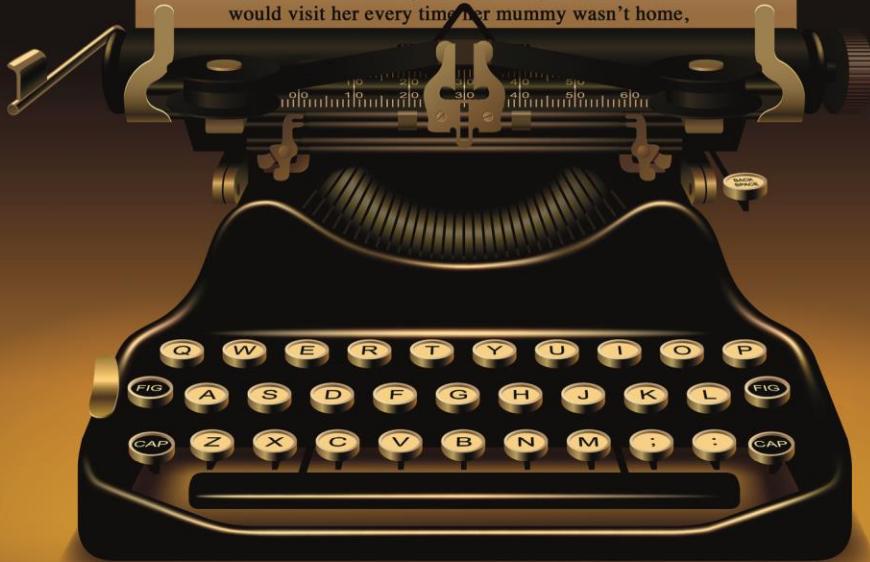


... who just wanted to be happy. ... when he told her that life would be better if she would be, and she sent him away, and he went away crying, crying big, gloopy tears that made puddles this big, and the next night there was another knock at her bedroom door and she said, "go away, Pillowman. I've told you, I'm happy. I've always been happy and I'll always be happy." But it wasn't the Pillowman. It was another man. And her mummy wasn't home, and this man would visit her every time her mummy wasn't home,



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

The Pillowman

By Martin McDonagh

Directed by Kelly Wood

Sun 30 Apr – Sat 6 May 2017

£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.

About the Writer

Once upon a time, (1970) in a land far away, well, Camberwell, a young man was born to Irish parents. Martin McDonagh grew up to be widely considered one of Ireland's most important living playwrights.

He wrote his first seven plays in a flurry of inspiration in a mere ten months.

Separated into two trilogies, McDonagh's first six plays are located in and around County Galway, where he spent his holidays as a child. The first is set in Leenane, a small village on the west coast of Ireland, and consists of *The Beauty Queen of Leenane* (1996), *A Skull in Connemara* (1997) and *The Lonesome West* (1997).

His second trilogy consists of *The Cripple of Inishmaan* (1997), *The Lieutenant of Inishmore* (2001) and *The Banshees of Inisheer* (never published, as he insisted it "isn't any good"), and are set across a trio of islands that are located off the coast of County Galway.

Then came *The Pillowman* (2003), *The Behanding in Spokane* (2010) and, his most recent, *Hangmen* (2015). He also wrote and directed the Oscar winning *Six Shooter*, followed by *In Bruges*, and *Seven Psychopaths*, citing his strong preference for writing for film over theatre, as he holds a "respect for the whole history of films and a slight disrespect for theatre."

In 1998, McDonagh further explained, "It's not that I don't respect theatre. I'm intelligent enough to know that a play can completely inspire a person as much as a film... [but] theatre isn't something that's connected to me, from a personal point of view, I can't appreciate what I'm doing."

About the Play

McDonagh has two favourites among his works. The first is *The Pillowman*, a distended fable about a writer of violent fantasies in a totalitarian state, which is the closest he has come to a personal artistic statement.

"I don't usually want to try to say something in a play," he says cautiously, "but that one probably says as much, in a poetic way, as I'll ever want to, or try to."

The Guardian

"Martin McDonagh: A History of Violence",

17/09/16

Martin McDonagh wrote *The Pillowman* in two and a half weeks. It stemmed in part from his experience composing fairy tales, early in his writing career. Attempting to rewrite fairy tales he remembered from childhood, he realized that "there's something dark about them that doesn't quite come through."

The play premiered at the National Theatre in 2003, with David Tennant, Nigel Lindsay, Adam Godley and Jim Broadbent, and opened on Broadway in 2005 with Billy Crudup, Jeff Goldblum, Željko Ivanek and Michael Stuhlbarg cast as the four main roles.

The play was awarded the Laurence Olivier Award for Best New Play in 2004, The Best Foreign Play by the New York Drama Critic's Circle (2005) and received a 2005 Tony Award nomination for Best Play.

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.

Director's Notes

"A great man once said 'The first duty of a storyteller is to tell a story'. Or was it 'The only duty of a storyteller is to tell a story'?"

Katurian

When I first read *The Pillowman* I fell in love with it. I'd never read anything like it before; the bizarre and random cruelty mixed with comedy that had me constantly asking if it was still ok to laugh at this. There's no getting around it - the content in *The Pillowman* is at times gruesome and cruel.

But, as MacDonagh says himself, "We're all cruel, aren't we? We're all extreme in one way or another at times and that's what drama, since the Greeks, has dealt with. I hope the overall view isn't just that though, or I've failed in my writing. There have to be moments when you glimpse something decent, something life-affirming even in the most twisted character. That's where the real art lies."

Contained in this gripping tale is a myriad of questions and musings on the very purpose of art. McDonagh forces us to wonder: Is art capable of corrupting? Does it feed off suffering? Should writers be brought to task for dealing in violence and child abuse? Is the artist responsible for the consequences of their art? What is the relationship between art and politics? And perhaps a key question for artists - is writing or telling a story enough?

Themes are littered throughout *The Pillowman*. Strong among them is art as legacy and the attention given to what we leave behind. Should that be more important than what we do here and now - our everyday intentions and our capacity to love?

There are no answers. Or at least none are required for the survival and momentum of this play.

It moves of its own volition. In much the same way that four simple words seem to generate their own power - once upon a time...



"Those who tell stories, rule the world"

Plato

There's the famous proverb "*The pen is mightier than the sword.*" Throughout history, politicians have always recognised the power of story and used the medium to convey the ideas they want to take root in the minds of the people.

From newspaper cartoons like that shown here, commissioned from Dr Seuss during the Second World War, to the insidious "re-imagined" fairy tales for children commissioned at the same time by Josef Goebbels in which, for example, "Puss in Boots" lives like a lord after saving his master and morphs into a Hitler figure to be greeted by throngs who scream, in a parody of the Nuremberg rallies, "*Heil Puss in Boots! He is our saviour! We will live again!*"

Even more importantly politicians have consistently sought to suppress stories - and in particular fairy tales - that expose the flaws in their ideologies or which aim to foment opposition or ridicule, especially among children and young people: they stimulate our curiosity, our dread and, most importantly, our imaginations.

The systematic suppression of dissent by fearful autocracies has never been limited simply to the banning of texts: whole libraries have been destroyed, icons pulverised and writers and cultural activists murdered or imprisoned by oppressive leaders.

... and the Wolf chewed up the children and spit out their bones ...
But those were Foreign Children and it really didn't matter."





The Pillowman ultimately explains why writers are so feared. After all, Katurian's sweetest story - about a little green pig - is by far his most dangerous, since it shows the value of the lone individual against the collective. Stories may turn a mob into an audience, but they also stimulate the individual to value himself or herself - and thus to *interpret* the world, rather than believing what we are told about the world by others.

Katurian's stories cut to the bone, both literally and metaphorically. Their violence is visceral and often sadistic, but they also uncover the roots of our culture, drawing on the Freudian undertones of the Grimm's fairy tales. The play itself is a celebration of other plays, notably Harold Pinter's *One for the Road*, a terrifying exploration of the relationship between writers and the powerful.

In the wake of such events as the shooting at *Charlie Hebdo*, and the terrifying suppression of the media across the pond already happening with the new US President, it also confronts our present. This is a play that reminds us that without freedom of speech we cannot have freedom of thought; it is a play that is both timeless and utterly contemporary.

Tragically, *The Pillowman* seems unlikely ever to be irrelevant.

Kelly Wood

CAST

Katurian

Tom Shore

Michal

Tom Cooper

Tupolski

Charlie Golding

Ariel

Luke Michaels

PLEASE NOTE:

There will be an interval of
20 minutes

Warnings

Unsuitable for under 16s
Violence, strong language.

CREATIVE TEAM

Director

Kelly Wood

Stage Manager

Meg Hird

Designer

Trine Taraldsvik

Choreographer

Scott Tilley

Sound

Nick Eliot

Lighting

Steph Pang

Costume

Tom Wright

Photographers

Rachel Burnham

Jonathan Constant

Michelle Sabev

Danny Wain

Illustrator

Artistic Link

Special Thanks

Special thanks to Elspeth Adam, Danny Wain and Dave Rubens for all their support throughout this process. And to my cast and crew, without whom *The Pillowman* would not have been possible.

CAST BIOGRAPHIES



Tom Shore - Katurian

Tom teaches drama at The Heathland School in Hounslow. At TTC he has played Claudio in *Much Ado About Nothing*, and the lead in *Alfie*. Most recently he played Steve in *A Streetcar Named Desire*. He has been involved in three Shakespeare plays on the trot at Richmond Shakespeare Society: Touchstone in *As You Like It*, Gratiano in *The Merchant of Venice* and a Swan Award nominated performance as Edgar in *King Lear*.

Charles Golding - Tupolski

Charles makes his second appearance for TTC following *Muswell Hill* last year. He has appeared in numerous productions across London and at the Edinburgh Fringe including *Clybourne Park* with Putney Arts, *The School for Scandal* with Urgent Breath, *Julius Caesar* with Southside Theatre and *The Libertine* with KDC. He previously wrote and directed for his own pub theatre company and is hoping to produce a new work in 2018. When not daydreaming of an Olivier Award, Charles is a surveyor.



CAST BIOGRAPHIES



Luke Michaels - Ariel

Luke has previously performed at TTC as a soldier in *Women of Troy* (2012) and a sinister waiter in *Dinner* (2014). Both roles were limited in speech but pivotal in plot line, proving that acting is not all about your line count. This is the third time that Luke has worked with Kelly and he is keen to draw from and enhance the dark nature of his previous roles to provide the audience with enough reasons to stay out of his interrogation room! Luke has also performed in *Night Must Fall* (RSC) at the Mary Wallace Theatre.

Tom Cooper - Michal

Tom moved to Twickenham in April 2014 and has performed in a number of productions at Hampton Hill Theatre. 2016 saw his busiest year with performances in *Dick Barton* (TTC), *A Little Night Music* (BROS TC) and *Conspiracy* (OHADS). Every new role he takes on is an exciting new challenge and he is always exceptionally grateful to every director that has given him the opportunity to perform.



CREATIVE BIOGRAPHIES

Kelly Wood - Director

Kelly trained at Rose Bruford and acted professionally for a number of years. She has directed and acted numerous times for Teddington Theatre Club and other local dramatic groups, including assistant directing for *Women of Troy* (TTC), co-directing the Swan nominated, *Follow Me* (OHADS), and acting in plays such as *The Snow Queen* (TTC), *Dead Funny* (OHADS) and, most recently, *Proof* (TTC), for which she was nominated for a Swan Award.

Meg Hird - Stage Manager

Meg can usually be found in blacks, behind one desk or another. For this production, that's the Stage Manager's desk, but she's lost count of the number of productions she has done over the last few years. While this production has been in the planning stages for about two years, this is the third or fourth time she's worked with Kelly. Some of Meg's theatre credits include *How to Succeed in Business*, *42nd Street* and *The Producers* for BROS, *Oliver* and *Annie Get Your Gun* for Step on Stage, as well as *Cinderella*, *Sleeping Beauty* and *Dick Barton Special Agent* for TTC. She looks forward to many more productions, both at HHT and further afield.

Trine Taraldsvik - Set Design

Trine has no idea how many productions she has been involved in with over the years (she stopped counting at 50), or which hats she wore for what. Her latest projects while wearing the "set design" hat include *Equus*, *The River*, *The White Devil* and *Proof*. This is her third (and hopefully not last) set for Kelly.

CREATIVE BIOGRAPHIES

Nick Eliot - Sound

Nick joined TTC to do technical 'stuff', in around 80-83, principally in the Sound Department. Notable shows include *The Secret Garden*, *A Christmas Carol*, *Feston*, *Drowsy Chaperone*, *Something's a Foot*, *Beauty & the Beast*, *Snow White*, *Dad's Army*, *Billy Liar*, *Sleeping Beauty* & *Cinderella* to name but a few in the last few years. Normally associated with the Christmas shows, Nick is now returning to a studio scale production and a different challenge altogether with *The Pillowman*. Nick can be often found wandering around the theatre late at night with a belt full of cable ties.

Steph Pang - Lighting

Steph got involved in lighting at TTC joining the crew for *Equus* and *Much Ado About Nothing* to gain practical experience alongside the diploma in architectural lighting she was studying for. Her design credits include TTC's *Side by Side by Sondheim*, for which she was nominated for a Swan Award, *The River* for OHADs and most recently *The Cat's Meow*. Steph is particularly interested in the role light can play in productions with little or no scenery or set changes; often a feature of working in the Coward Room and just one of the things that for her makes *The Pillowman* such a challenging and rewarding production to be involved in.





CREATIVE BIOGRAPHIES

Tom Wright - Costume Designer

Tom thinks this is the 23rd show he has costumed, but he's not sure. Other recent work has included *Titanic*, *The Erpingham Camp*, *The Trial of Hansel and Gretel*, *Tom's Midnight Garden*, *Twelfth Night* and *The Government Inspector* (YAT), *The End of the Affair* (TTC), *Tom and Viv* (RSS) and *The Lion King* (St Catherine's School Production), plus a few bits and pieces elsewhere. He has heard of this thing you call "free time" but has never seen it himself and is starting to believe that it may be a myth.

Michelle Sabey - Illustrator

Michelle studied at the University of the Arts London where she was awarded a BA Hons in Fine Art. During the early stages of her artistic development she encountered and embraced a need to 'destroy and repair'. Fascination with the macabre, worn and eaten fabrics, resins and chaotic stitch work took a hold. Later dwellings upon the physical human condition, tranquility and recuperation steered her towards the collecting of curiosities, still life and the drawing of fictional characters. Driving forces behind the majority of her works has undoubtedly been derived from her appreciation for the rustic aesthetic (wabi-sabi) and animated pieces by The Brothers Quay. Other notable sources of influence would include the works of Mark Ryden, Tara McPherson, Edward Gorey and Michael Hussar.

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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

Jerusalem

By Jez Butterworth

Unarguably one of the best dramas of the 21st century. *The Guardian*.

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Auditorium

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By Jennifer Haley

A compelling, bittersweet tale of memories lost and friendships changed forever

Sun 18 Jun 2017 – Sat 24 Jun 2017

Coward Studio



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Postal bookings are accepted on publication of the booking form.

Telephone enquiries 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.