

The background of the top half of the poster is a photograph of an underground station platform. A prominent yellow tactile paving strip runs down the center of the platform, leading the eye into the distance. The platform is flanked by curved walls with various advertisements and signs. The lighting is bright and even, creating a clean, modern atmosphere.

TEDDINGTON THEATRE CLUB PRESENTS AN AMATEUR PRODUCTION
BY SPECIAL ARRANGEMENT WITH CASAROTTO RAMSAY AND ASSOCIATES LTD

Pornography

By Simon Stephens

Directed by Josh Clarke

Sun 17 Nov – Sat 23 Nov 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.

PORNOGRAPHY

One week in July 2005. Live 8. G8. London 2012 Olympic bid. 7/7.

Britain feels like the centre of the world. World-changing politics, gigantic charity concerts, the chance to host the Olympics; everything's happening and everyone's talking about it. In schools, offices, streets, shops, parks and homes – there's a buzz in the air, a sense of anticipation. The world's eyes are focused on Britain and you can feel the energy and endless possibilities. But in less than an hour in central London, everything will change.

Pornography is a stark and shattering play by Simon Stephens, which captures Britain as it crashes from the euphoria and promise of winning the 2012 Olympic bid into the devastation of the 7/7 bombings. Each monologue or playlet focuses on a different individual, walking in their shoes in the run up to the tragedy.

The play was first presented in 2007 in Hanover, Germany and received its English language premiere at the Traverse Theatre, Edinburgh, on 28 July 2008 as part of the International Edinburgh Festival before transferring to the Birmingham Rep.

Pornography was the first stage play to confront the London bombings of 7 July 2005.

CAST

Jacob Taylor	Man with Backpack
Tracy Frankson	Working Mum
Dave Shortland	Brother
Jennie Hilliard	Sister
Kelly-Marie Tuthill	Student
Jim Trimmer	Tutor
Mandy Stenhouse	Widow
Benjamin Buckley	Jason

CAST BIOGRAPHIES



Jacob Taylor

Man with
Backpack

This will be Jacob's second show with TTC after first performing in *My Boy Jack* in 2015 for which he won the Swan Award for Best Young Male Performer. Jacob has since graduated from the University of York, where he studied Music Technology and Applied Electronics. He also involved himself in the amateur dramatic scene whilst away from London, recently performing in *Trial by Jury*, *Make Believe*, *East*, *Princess Ida* and made his directorial debut with *Straight & Narrow*. Jacob was also very grateful to have been cast as Frederic in the University of York's production of *Pirates of Penzance* for the International Gilbert and Sullivan Festival in Harrogate, where he won the award for Best Male Performer.

Tracy has been a member of TTC for over 20 years. Her favourite roles include Trixie Martin in *Daisy Pulls It Off* (the 1998 version at the Vera Fletcher Hall!), wheelchair-bound Girl in *Just Afloat* (Swan Award 2014), pollen-struck Dorothy in *Stepping Out*, lovelorn Catherine Sloper in *The Heiress* (Swan Award 2001), the exuberant 'OAP' Celia in *Love Me Slender* (Swan Award 2008), downtrodden Anelle in *Steel Magnolias*, bookworm Beryl in *From Here to the Library*, Laura in *Still Life* and most recently, Q in *Handbagged*.



Tracy Frankson
Working Mum



Dave Shortland
Brother

Dave is proud to be returning to TTC to perform in such a fantastic play having previously played Davey in the hard-hitting *Jerusalem*, Buttons in *Cinderella* and Joe in *The Matchgirls*. For TTC, Dave most recently performed as Arthur in Owen Sheers' verse-drama *Pink Mist*, for which he won the 2019 Swan Award for Best Male Leading Actor. He has recently portrayed Joe in *Ghost Bell* at OSO Arts Centre and performed in musicals *Sweeney Todd* and *Sister Act* for BROS Theatre Company, the latter being performed at the famous Minack Theatre.

Jennie began performing professionally at the age of 18 and has been doing a mixture of amateur and professional work ever since. Her most recent stage credits include Elinor Dashwood in *Sense and Sensibility* and Tess Moffat in *Blue Stockings*, both for Youth Action Theatre. Jennie recently completed training at Rose Bruford College, where she also performed as Julia in *The Two Gentleman of Verona*. Her film credits include Zoë in *GRIT* and Amber in *Soundtrack to Sixteen*.



Jennie Hilliard
Sister



**Kelly-Marie
Tuthill**
Student

Kelly-Marie joined TTC a year ago as leading lady Alice in *Dick Whittington*, for which she received a Swan nomination for Best Supporting Actress. She was immediately hooked and HHT has since become her second home! Since 2018 she has been involved in many TTC productions both on and off stage including *A Winter's Tale*, *Wolf Hall*, *Marvin's Room* and *Daisy Pulls It Off* and she is returning for panto 2019 - oh yes she is! Kelly is excited to be involved in such a unique play and work on a character with such depth.

Jim faces his toughest acting challenge yet as he attempts to convince an audience that he would still be capable of pulling a beautiful young woman such as Kelly-Marie Tuthill, having last shared the stage with her whilst playing Alderman Fitzwarren in *Dirk Whistlebum*, sorry, *Dick Whittington*. This powerful and thought-provoking piece is a vastly different kettle of fish...



Jim Trimmer
Tutor



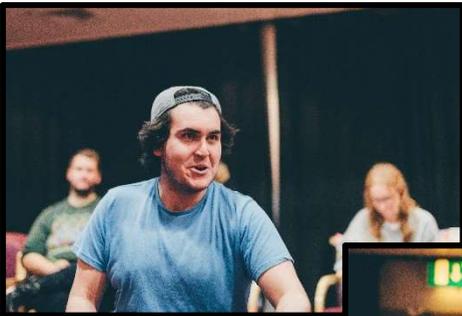
**Mandy
Stenhouse**
Widow

Mandy has been a member of TTC for about 30 years and has played many roles including Electra (*Gypsy*), The Bakers Wife (*Into The Woods*, Swan Nomination), Liz (*Present Laughter*), Matron (*Be My Baby*) and Moxy (*Relative Values* - Swan Nomination). She also appeared in TTC's award-winning production *Festen*. Most recently she was seen (not heard!) playing a variety of characters in *Wolf Hall* and *Bring up The Bodies*. Mandy made her TTC directorial debut in 2017 with *Red Peppers* and *Still Life* by Noel Coward, gaining four Swan Nominations and followed that with *Lilies On The Land*, which she co-directed with Linda Hansell.

Benjamin is an aspiring young actor from southwest London. He was bitten by the acting bug at the age six and, after studying GCSE Drama at Orleans Park School and earning Performing Arts diplomas in both BTEC Level 3 and A-Level at Richmond College, he nabbed his space as an active member of Teddington's Youth Action Theatre (YAT). He has taken part in a vast array of productions and genres, including *White Boy*, *Miss Julie*, *Oh What a Lovely War*, *Antigone*, *The Witches*, *Blue Stockings* and *The Trial*. *Pornography* is his first production for TTC.



**Benjamin
Buckley**
Jason





CREATIVE TEAM



Director
Josh Clarke

Josh graduated from the University of Reading in 2016 with a degree in Film & Theatre Studies. During his time there he also served as Creative Consultant, quickly followed by President of the Drama Society in his final year. An active member of YAT since 2013, Josh has contributed to 10 different productions, including directing *The Government Inspector* in 2017 and most recently appearing as Colonel Brandon in *Sense & Sensibility* at the Edinburgh Fringe. Other directing credits whilst at university include *The Resistible Rise of Arturo Ui*, *Attempts on Her Life*, *Station X*, *Osama the Hero* and *Tartuffe* (Edinburgh Fringe). This is Josh's third production with TTC, having performed in *Still Life* in 2017, followed by co-directing *The Regina Monologues* in 2018. He will soon be seen treading the boards once more, in this year's panto, *King Arthur in Space!*

Production Manager	Rebecca Dowbiggin
Stage Manager	Linda Hansell
Lighting Designer	Michael Bishop
Sound Design / Projection Design	Lizzie Lattimore
Set Design	Jenna Powell & Lizzie Lattimore
Costume Design	Tom Wright
Multimedia Content & Trailer Creator	George Ormisher
Trailer Creator & Voiceover	Christopher Christophi
Production Photographer	Cath Messum
Rehearsal Photographer	Dave Shortland
Artistic Link	Charlie Golding
BAT Link	Mike Elgey

SIMON STEPHENS

Simon Stephens is an English playwright, originally from Stockport, Greater Manchester. He studied History at the University of York and upon graduating moved to Edinburgh where he met his future wife Polly. He worked as a teacher for a few years before leaving this profession to become a playwright.

Having taught on the Young Writers' Programme at the Royal Court Theatre, Sloane Square for many years, he is now an Artistic Associate at the Lyric Hammersmith. His writing is performed widely throughout Europe and along with Dennis Kelly and Martin Crimp, he is one of the most performed English-language writers in Germany. He currently lives in London with his wife and three children.

Other plays by Simon Stephens include *The Curious Incident of the Dog in the Night-Time* (2012), *Punkrock* (2009) and *Harper Regan* (2007).

07 07 05

At 8:49 am, on Thursday 7 July 2005, three bombs were detonated on board London Underground trains within 50 seconds of each other.

Almost one hour after the attacks on the London Underground, a fourth bomb was detonated on the top deck of a number 30 bus travelling its route from Marble Arch to Hackney Wick.

52 people of 18 different nationalities, all of whom were UK residents, were killed and more than 700 were injured in the attacks - making it Britain's deadliest terrorist incident since the 1988 bombing of Pan Am Flight 103 near Lockerbie, Scotland.

The attacks occurred the day after London had won its bid to host the 2012 Olympic Games.

NOTE FROM DIRECTOR

To say that *Pornography* is a play about 7/7 alone would be doing it an injustice. Yes, the events of that fateful day feature in the piece but its concepts and themes are more wide-reaching and universal. Within the six different stories we see London as a city of fantasy and solitude in which people crave human contact and struggle to make connections. We see a side of London that is not portrayed on the television. An underbelly so to speak, that is talked about but rarely seen. A side of London you'd only find if you went looking for it. Sex is treated as a source of angst as much as a source of pleasure. It is a kaleidoscopic portrait of a London filled with euphoria and promise, having been awarded the 2012 Olympics as it falls into the chaos and earth-shattering reality of the 7/7 bombings. Simon Stephens provides a "compelling picture of the teeming oddity of London life." (*The Guardian*)

For those who do not know this play, it is worth considering that the play is printed in 7 blocks of text. There are no characters indicated and therefore no lines allocated. The blocks of text are only separated by numbers, counting down from 7 – 1. Stephens prefaces the text by saying 'This play can be performed in any order and by any number of actors.' This can either be a director's dream, or a director's nightmare... I decided to go with the former! The play has provided me with a blank canvas on which to work - at first a daunting prospect! However, as we settled into rehearsals and characters started developing, I relished the opportunity to create this gritty and thought-provoking piece.

I have completely reordered and intercut the text. It is not in chronological order, as I want the audience to have an active a role as possible in terms of creating their own narrative. People may find links between the stories and characters that other people may not, and that is part of the beauty of a text like this. Each person's perspective and

'version of events' will differ. There is a sense with this play that we have a responsibility. We have a responsibility to the subject matter and the content. This is very much a live text, with moments that are provocative and moments that are controversial.

I find being a director a collaborative process. Yes ultimately I have the final say, and I have my own ideas, but I feel that the actor's input is just as important, especially in a piece of theatre like this. Along the way we have had lively debates about terrorism, pornography, London and violence. I honestly couldn't have asked for a more talented, hard working and enthusiastic group of people to work with. Partnered with an outstanding crew, it's been a joy to bring this production to life.

Why is it called *Pornography*? I hear you ask... Well unfortunately I don't have a concrete answer for you. I have my own theories; as I'm sure Simon Stephens has his. Watch it and catch me in the bar afterwards, I'd love to hear yours!

I hope that you enjoy your evening.

Josh Clarke – Director



SPECIAL THANKS

This production would not have happened without the tireless work of the people, both on stage and off it. A massive thank you to my wonderful cast, to Jennie, Dave, Mandy, Ben, Tracy, Jim, Kelly and Jacob – it has been an absolute pleasure to work with you all. Your talent is astounding, and I look forward to working with you all again in the future.

Thank you to Rebecca ‘Spreadsheet’ Dowbiggin for all your hard work behind the scenes as PM, making sure everything ran as smoothly as possible, and dealing with my constant questions and requests with such enthusiasm. To Lizzie and Jenna for turning my weird ideas for a set into a reality and keeping me sane throughout the process! Another special mention to Lizzie for operating sound and projections, how she is managing to do it all with just two hands I’ll never know. To my fellow Tudor Queen Linda for managing the stage (but mainly the actors!) with such calm and ease. And to my other Tudor Queen Michael for his, as-ever, reliable and expert lighting. To my friends from university, George and Chris who helped to create all the videography for the performance, as well as the trailer, I couldn’t be more grateful. Thank you to Tom for the brilliant costume design and to Cath for the fabulous photos. Thanks to Mike and Charlie for all their support throughout the process.

A special shout out to Treadmaster flooring; thanks to their generosity we were able to acquire genuine flooring from London Underground tube trains. A big thank you to Rebecca Tarry for all her encouragement and creative ideas whenever I was stumped. It was great to have someone to bounce my ideas off and talk things through with and I’m so grateful you were at my side every step of the way.

Finally, a massive thank you to Lottie and TTC for giving me the green light to go ahead with this production. The title is off putting and the content controversial, but I really hope it was a punt worth taking.

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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



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