

# STONES IN HIS POCKETS



by Marie Jones  
directed by Wesley Henderson Roe

**WED 17 – SAT 20 NOV 2021**  
[teddingtontheatreclub.org.uk](http://teddingtontheatreclub.org.uk)

**ttc**

## PROGRAMME

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# **Stones in his Pockets**

By Marie Jones

## **Act 1**

Catering Van  
On Location  
A Kerry Bar  
Changing Room  
Flashbacks  
Extras' Bus  
Caroline's Winnebago  
On Location

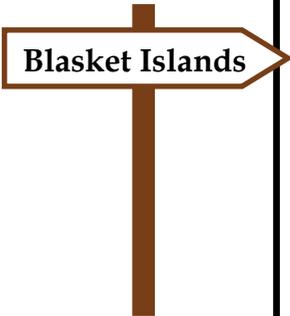
## **Act 2**

On Location  
Flashbacks  
School  
Changing Room  
Wake  
Funeral  
Marquee  
Catering Van

The action takes place in and around the various film locations of a Hollywood movie taking place in County Kerry Ireland in the 1990s.

An amateur production by arrangement with Nick Hern Books.

No photography or recording!



**Blasket Islands**

## **A Welcome from our Artistic Director - Lottie Walker**



Welcome to Hollywood!

Well, welcome to rural Ireland. Actually - welcome to Hampton Hill Theatre for TTC's production of *Stones in his Pockets*.

This play was recommended to me when it was first produced in the West End. I saw it and loved it. I then saw it several times on tour and loved it each time then too. It's a wonderfully clever and funny insight into community, personality and the cult of celebrity. And like all good writing has the power to really tug at its audience's emotions too.

When I took over the role of Artistic Director here I wanted to add in to the programme the occasional play that wouldn't usually be performed on the amateur stage; it was a high risk strategy that - thus far - seems to have paid off. And it started with *Stones*. Ignoring all normal conventions Wesley Henderson Roe, assisted by Heather Stockwell, staged the piece in our studio space, with no set, no costumes and one prop. This play would stand or fall by the quality of its writing, acting, direction and technical support. It was a triumph, landing best actor for both actors and also the best production of a play award at the 2018 Arts Richmond Swan Awards.

Looking to reopen the theatre after the pandemic we thought that this play would be the best thing ever: It was almost "oven ready", just needing to be refreshed in the actors' minds and moved onto the larger stage. It was also guaranteed to bring people back to the building and make them leave with a smile on their face, which was just what we all needed at the time. Events - and HM Government's various lockdowns - however conspired against us and it is only now that we can share with you this new production. And it IS new. Same directors, actors and tech team but a fresh, new look (more than one prop), brilliant performances that have matured over time - and the guarantee of a proper drop of Irish whiskey in the bar.

So I invite you to sit back and enjoy the show tonight. Times are still uncertain and on behalf of everyone here at TTC thank you so much for supporting live theatre and supporting us in particular. And as they say in the auld country:

"may your home never be big enough to hold all your friends"

## Writer - Marie Jones



Sarah Marie Jones was born in 1951 into a workingclass protestant Belfast family. Setting her heart on being an actress she left school and began looking for work. Frustrated by the lack of opportunity she encountered, particularly for women in the early 70s, she and four other struggling actresses formed the Charabanc Theatre Company in 1983 to produce collaborative original devised pieces. The first of these, *Lay Up Your Ends*, based on a 1911 strike by Belfast mill girls making linen, was an immediate success, touring all over Ireland. Her skills as a writer were immediately evident and she took the lead on several subsequent pieces as well as writing for Replay Productions also based in Belfast and dealing with Irish issues both current and historical. By 1990 she and her mentor co-writer Martin Lynch, and regular director Pam Brighton decided it was time to move on, so creating the Dubbel Joint Theatre Group in 1991.

The name Dubbel being an amalgam of Dub from Dublin and Bel from Belfast, they set about creating new works with a pan-Irish basis. Their first work was an adaptation of Gogol's *The Government Inspector* (1993) set in small town Ulster at the turn of the 20th century. This was followed by *A Night in November* (1994) based on the sectarianism at the Northern Ireland v Republic of Ireland World Cup qualifier at Windsor Park in 1993. *Women on the Verge of HRT* (1995) and *Stones in his Pockets* (1996) followed, both garnering plaudits from public and critics alike. From here on Marie's work was produced outside the Dubbel Joint context including a re-write of *Stones in his Pockets* at the Lyric Theatre Belfast in 1999 which led to subsequent productions in London in 2001 directed by her husband Ian McElhinney, winning the Laurence Olivier award for Best New Comedy, and on Broadway and around the world.

In the 21st century she has continued to write for stage as well as TV dramas for the BBC and Channel 4. She also continued to act, on occasion being directed by her actor husband. In 2002 she was also awarded an OBE for services to drama. In 2004 Pam Brighton brought a case against her old compatriot claiming for royalties as the original Director and co-writer of *Stones in his Pockets*. The case was heard in the London High Court but found in favour of Marie Jones due to the subsequent rewriting in 1999 and that Brighton as Director had no claim in law for copyright. In 2008 and 2009 Marie wrote her first musical, *The Chosen Room*, for the Youth Music Theatre: UK, in 2010 *Rock Doves and Dancing Shoes* (The George Best story) and in 2012 *Fly Me to the Moon*, the story of an 84-year old Sinatra fan and his two carers. As a film actress, she is best known for playing Sarah Conlon in *In the Name of the Father*, a film about The Troubles.

## **Director's conversation with himself**

**Can you explain the basic plot of *Stones in his Pockets* and tell me what first interested you in directing it?**

The play is set in a small rural town in Ireland where many of the locals are employed as extras in a Hollywood film. It explores how big money and outsider influences affect the lives of a quiet community – not always in a positive way. It also challenges ideas of friendship with sectarian undercurrents in an Ireland still haunted by the 'Troubles'.

I knew the play well as a friend of mine – Rupert Degas – went into the West End production and we saw him in it several times. It appealed to both my Irish roots and my sense of theatre, in that both actors play multiple roles with very little in the way of costume or props to encumber them as they rely on the skills of vocal technique and physicality to change from character to character.

**Why does Marie Jones make two actors play 15 roles/what are the performance challenges?**

In her early writings Marie was undoubtedly constrained by both finance and performance space so smaller casts were ideal. It also means that both actors play across the political divide avoiding any 'them and us' casting conflicts. She also uses comedy brilliantly to allow her to touch on sensitive subjects without causing offence. *Stones* was her first big hit transferring into larger theatres in both Belfast and Dublin before transferring to London and then Broadway.

The challenge for the actors is to ensure that the audience know who they are at any given moment so changes of voice, accent and mannerisms are key to identifying each new character. We developed this in rehearsal by concentrating on choreography as Ian and Brendan simply turned from one character to another, altering their physical stance in the process and then delivering new lines in a different vocal range or with a different inflexion.

## **Stones was original performed in our smaller theatre, what are the challenges of setting it on the main stage?**

The original productions all took place on larger stages so the real challenge if I'm honest, was putting it into a small studio the last time. With the main stage we lose some of the intimacy of being in touching distance of the audience, so we have been conscious of opening up the performances to make them work from further away.

We have chosen to frame this production with a backdrop of objets trouvés referencing the various scenes within the play but focusing the action as close to the apron as possible thereby pushing the actors into the audience space more than might otherwise be the case.

In the studio the audience was very much part of the action so on the main stage we will break the fourth wall to engage with them as much as is practicable.

Wesley Henderson Roe

## **In rehearsals**



# The Cast and Crew

Charlie ..... Brendan Leddy  
Jake ..... Ian Kinane

Director..... Wesley Henderson Roe  
Assistant Director ..... Heather Stockwell  
Production Manager.....Janey Elgey  
Lighting Design .....Mike Elgey  
Sound Design ..... Charles J Halford  
Stage Design..... Wesley Henderson Roe  
Stage Manager .....Laurie Coombs  
Photography..... Sarah J Carter  
Publicity..... Christine Wayman  
Artistic Link .....Daniel Wain  
Backstage & Technical Link..... Gary Stevenson



## Biographies

### AODHÁN Ó CUINNÁINN (IAN KINANE): JAKE AND OTHERS

Having trained with Betty Ann Norton in his native Ireland, Ian has been involved in theatre for a number of years and has enjoyed playing some very fine roles, including: Charlie Fox in *Speed-the Plow*, Prior in *Angels in America*, Tupolski in *The Pillowman*, Jack in *The Importance of Being Earnest*, Mr. Irwin in *The History Boys*, Joxer Daly in *Juno and The Paycock*, multiple roles in *The Wonderful World of Dissocia*, the title role in *The Trials of Oscar Wilde*, and Vasquez in *The Making of 'Tis Pity She's a Whore*. Ian has worked with a number of professional and amateur production companies, including Siren Productions, Umbrella Theatre Company, and Pillowtalk Theatre. Since moving to London in 2016, he has played Cosme McMoon in *Glorious: The Florence Foster Jenkins Story* (Q2) and Mark Price in *Things I Know to be True* (Wild Duck). Ian's roles for TTC have included Tom Ince in *The Cat's Meow*, Jake Quinn in the 2018 run of *Stones in his Pockets*, Henry Tudor in *Wolf Hall and Bring Up the Bodies*, and Mozart in *Amadeus*.



### BRENDÁN O'LIDEADH (BRENDAN LEDDY): CHARLIE AND OTHERS

Brendan is extremely proud to be part of such an iconic play again, after playing Charlie in TTC's 2018 production, which was set in the round, in the Coward Studio. His other notable TTC roles include Merrick in *The Elephant Man* (2010), Alec Grey in *The Seal Wife* (2011), Edward in *Someone Who'll Watch Over Me* (2012) and Neal in *Love and Understanding* (2013).



Ensuring that his children get to see their daddy tread the boards, Brendan has also appeared in TTC's Christmas shows; he was the Beast in *Beauty and the Beast* (2012) and played many different animals in *The Wind in the Willows* (2017). He looks forward to presenting this show again and has enjoyed the challenge of presenting it in the main auditorium and to use his native Irish accent (plus a few others!) once more.

Brendan is dedicating the run of this show to his mom who passed away November 6th 2021. She always loved flying over from Ireland to watch his shows.

# Biographies

## WESLEY HENDERSON ROE DIRECTOR

Wesley was born in 1951 into a working class protestant West London family. His first visit to Northern Ireland was on his first birthday as his mother's family were from Lisburn, County Antrim. Thereafter he holidayed in Ireland most summers travelling throughout both Ulster and the Republic and became fully aware of 'The Troubles' and sectarianism.



With a love of acting and theatre that started when he was a wee boy, Wesley has enjoyed a varied career on both the professional and amateur stage. He has been Head of Corona Academy Theatre School, a professional actor/stage manager and after retraining in Technical Arts Design for Film, Theatre and TV, a stage and technical manager. In the amateur arena Wesley has been elected to the committees of several local companies. He has been Chairman of BROS Theatre Company twice, a NODA representative, Swan Awards judge and Chairman of the Hounslow Council for the Arts Drama Subcommittee with responsibility for overseeing their drama festival and awards.

Wesley founded a new theatre company, 1000 Day Productions in 2002. This company focuses on promoting new writing in musical theatre. He has been a TTC member since 2007 and as well as being the theatre's Administrator for Theatrical Hires has been a regular director, bringing a wide range of productions to the stage including *Something's Afoot*, *My Boy Jack*, *A Different Way Home* and *Dick Barton*, *Special Agent* and, of course *Stones in his Pockets* in 2018. Wesley has also directed regularly for BROS and his productions have won several Arts Richmond Swan Awards. Wesley himself was awarded the Arts Richmond Accolade for services to local theatre in 2014.



## HEATHER STOCKWELL ASSISTANT DIRECTOR

Heather was first bitten by the theatre bug when she started training in ballet at the age of three. Her first appearance on stage was in a production of *Aladdin* when she played a bridesmaid, Shirley Temple and an octopus.

Heather hung up her pointe shoes at the Birmingham Royal ballet at the grand old age of 14, switching to musical productions through school, before focusing on acting in weird and wonderful plays in fringe theatre while studying English Literature at University.



Since moving to South West London for work 11 years ago, Heather has been performing with BROS Theatre Company at HHT, Richmond Theatre and The Minack Theatre. With BROS Heather has taken lead roles in *High Society*, *42nd Street*, *City of Angels*, *Dirty Rotten Scoundrels* and *Pippin*.

She joined TTC in 2016 to play the Fairy Godmother in *Cinderella*, then worked back stage doing hair and makeup for *Still Life & Red Peppers*, Tudor choreography for *The Regina Monologues* before playing Young Queen 'Liz' in *Handbagged*. Most recently, Heather showcased her native Black Country accent while appearing in the *Lily Bevan Monologues*- the first plays to be performed at HHT post-pandemic.

*Stones in his Pockets* was Heather's directorial debut in 2018. She is delighted to have the opportunity to revisit and reimagine the world of Charlie, Jake and their multiple co-stars for the main stage.



**Ballydavid**

# The Characters

A group of local men have been hired as extras to populate the long shots and background scenes of this period piece and represent farm workers and other labourers.



**Jake Quinn**  
Catholic early-thirties,  
extra, from Kerry



**Caroline Giovanni**  
World famous  
Hollywood actress



**Aisling**  
Third Assistant Film  
Director, originally from  
Surrey



**Wee Mickey Riordain**  
Local Kerry man in his  
seventies, old hand as  
an extra



**Mr Harkin**  
Sean's father



**Brother Gerrard**

Local Catholic teacher



**John**

Caroline's personal  
voice coach from  
America



**Charlie Conlon**

Protestant late-thirties,  
extra, originally from  
Ulster

**Also playing**

**Simon** First Assistant Film Director, originally from Dublin

**Sean Harkin** Troubled local teenager

**Finn** Sean's best friend

**Dave Cockney** film technician

**Jock Campbell** Caroline's Scottish driver bodyguard

**Clem Curtis** Oxbridge educated English Film Director

**Kevin Doherty** Irish TV reporter

**Dingle**

# **Teddington Theatre Club**

Formed in 1927, Teddington Theatre Club is now one of the leading amateur drama groups in south-west London, performing in their own custom-built theatre in Hampton Hill.

Starting out to stage Shakespeare for schools, it soon developed to stage a wide repertoire of plays for the general public, originally to raise funds for its schools programmes.

TTC's first production, in 1927, was *Scenes from Twelfth Night* followed in 1928 with *The Merchant of Venice* and *Scenes from As You Like It*. Since this, the club has gone on to put on over 670 productions and counting as it rapidly approaches its hundredth anniversary.

Having performed four or five productions a year in hired halls for many years, in 1969 the club were granted a lease of part of Richmond Council's Hampton Court House and after two years of conversion work finally opened its own theatre in 1971.

As the lease came towards its end, negotiations with Richmond council secured a site on Hampton Hill High Street for a new theatre and after a concentrated period of fundraising and with a grant from the National Lottery, the well-equipped Hampton Hill Playhouse (now Theatre) was opened in 1998.

TTC present about ten productions a year and welcome new members - from those who wish to be on stage to the technical teams or front of house. There are lots of ways to get involved, so please go to our website to find out more'

**What to keep in touch with what's on at Hampton Hill Theatre? Sign up to our monthly show listing at .....**

**[www.hamptonhilltheatre.org.uk](http://www.hamptonhilltheatre.org.uk)**

**TUE 7 DEC— SAT 11 DEC 2021**

## **LOOT**

By **Joe Orton**

Our alternative Christmas show – riotous slapstick meets dubious morals in Orton's outrageous comic masterpiece.

Two young friends stash the proceeds of a bank robbery in an occupied coffin, attempting to hide their spoils from the attentions of a psychopathic policeman, a serial-killer nurse and a grieving widower. In the ensuing comic carnage, Orton creates a world gone mad, wielding a satirical sledge-hammer to conventional English morality. Join us for an evening of glorious black farce from one of Britain's finest and filthiest playwrights.

**TUE 25 JAN— SAT 29 JAN 2022**

## **TEACHERS**

By **John Godber**

An A\* classroom comedy from one of Britain's most popular playwrights.

This frantic play within a play sees students Gail, Hobby and Salty pay homage to their idealistic drama teacher Mr Nixon in an end-of-term play. *Teachers* depicts life in a modern school with all its social politics for both teachers and students alike. Far too many characters played by far too few actors, in this fast-moving and highly entertaining play.

**TUE 1 FEB— SAT 5 FEB 2022**

## **THE RED LION**

By **Patrick Marber**

Passion. Loyalty. Salvation. The beautiful game comes to the stage.

Small time semi-pro football, the non-league. A world away from the wealth and the television cameras. A young player touched with brilliance arrives from nowhere. An ambitious manager determines to make him his own. And the old soul of the club still has dreams of glory. A haunting and humorous new play about the dying romance of the great English game - and the tender, savage love that powers it.



# **TEDDINGTON** THEATRE CLUB

Teddington Theatre Club is resident at Hampton Hill Theatre.

90 High Street, Hampton Hill, TW12 1NZ

Company registration number 939448

Registered charity number 257265

**HAMPTON HILL**  
THEATRE

