

The logo for Teddington Theatre Club (ttc) is located in the top right corner. It consists of the lowercase letters 'ttc' in a bold, red, sans-serif font, with a stylized red flag or ribbon graphic above the 't'.

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

The End of the Affair

By Graham Greene

Adapted for the stage by Rupert Goold and Caroline Butler

Directed by Bill Compton

Sun 25 Sep – Sat 1 Oct 2016

£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.

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.

Director's Notes

As you will hear tonight, Graham Greene famously wrote, "A story has no beginning and no end". However, for me the story of *The End of the Affair* began almost 12 years ago and finally comes to an end this week.

In 2004, I was originally set to direct *The End of the Affair* for TTC. In what was going to be a first for amateur theatre in West London, I had negotiated permission from the TTC Board to hire an expensive revolving stage and make use of video projections. Not only was this a first, but the cost was so prohibitive that Youth Action Theatre's Founder, Eric Yardley, stepped in and agreed to underwrite the overall cost in case TTC were unable to recoup the budget.

It's funny to look back on, but projection technology of the time wasn't anywhere near as advanced as it is today, and a rudimentary PowerPoint presentation with tacky transitions was all we could afford to use after paying for the revolve.

With casting complete and rehearsals starting, we were hit with the sudden news that both lead actors were now unable to commit to the show and had to drop out. This coupled with losing the performing rights meant that we were forced to pull the production and *The End of the Affair* was officially mothballed.

The cancellation left us with only six weeks of rehearsals and nothing rehearsed. After some performing rights wrangling I made the decision to go with David Mamet's *Sexual Perversity in Chicago*, and set about working on it with a brand new cast. We did away with the revolving stage but kept the idea of flowing projections and the revised show went on to win the Arts Richmond Best Design Swan Award in 2005.

In the proceeding twelve years I have gone on to direct a further twelve shows, revisit my acting roots, have four children and become part of the YAT Management Committee. During this time, I have often looked back on my notes from 2004, but the time never seemed right to 'have another go' and in all honesty, I thought it was very unlikely it would ever see the light of day.

Two years ago the topic came up in a casual discussion with TTC's Artistic Director Joolz Connery. She very kindly encouraged me to submit it for consideration and I presented my full idea to her including the original design with the revolve and projections and revised musical score. Joolz and the Artistic Committee agreed and here we are today, in the theatre with my dream finally a reality.

It has been an incredibly long journey over the twelve years to get here, but a total labour of love. I really hope you enjoy the show as much as I've enjoyed working on it, right up to the 'end'.

Bill Compton

Cast

Maurice Bendrix	Daniel Wain
Sarah Miles	Mia Skytte Jensen
Henry Miles	Adam Woods
Sir William Mallock/Mr Savage/Harold	Chris Hodges
Mr Parkis/Civil Servant	Jeremy Gill
Richard Smythe/Civil Servant	Matt Ludbrook
Waitress/Civil Servant's	Gemma McNamara
Wife/Lance/Maid	

Creative Team

Director / Designer	Bill Compton
Stage Manager	Megan Hird
Costume	Tom Wright
Lighting Design	Nick Dale, Megan Hird & Bill Compton
Projection Design	Bill Compton
Lighting & Projections Operator	Jack Tidball
Sound Design	Bill Compton
Sound Operator	Luke Williams
Set Construction	Bill Compton, Megan Hird & Jack Tidball
Assistant Stage Managers	Yvie Freeman & Alice Metcalfe
Production Photographer	Jojo Leppink

Director's Thanks

I would like to thank the following people for all their support and assistance in helping me to achieve this production:

Eirin, Idun, Freya, Elijah and Samuel Compton; Meg Hird; Jack Tidball; Jojo Leppink; Tom Wright; Nick Dale; Luke Williams; Alice Metcalfe; Yvie Freeman; Danny Wain; Mia Skytte and Odin Skytte Jensen; Adam Woods; Jeremy Gill; Chris Hodges; Matt Ludbrook, Gemma McNamara, Joolz Connery, Linda Sirker, Lottie Walker, Gary Stevenson, Simon Roose, Harry Jacobs, Nick Eliot, John Gilbert, Wesley Henderson-Roe, Clare Henderson-Roe, Diane Salkilld, Loz Keal, Gordon Edwards, Janey Elgey, Gerry McCarthy, Stephanie Mott, Steven Peters, Faye Jamison and Dennis Baker.

Most of all I would like to thank Eric Yardley, because if it wasn't for his dedication to Youth Theatre in this Borough for more than 35 years, and for the unfaltering support and encouragement he gave everyone that he met, and for reminding me in 2004 that we shouldn't be afraid to take risks, none of this would ever have been possible. I owe so much to this great man, and I miss him every day - "Love doesn't end, just because we don't see each other".

About the Production

The action of the play takes place in and around London between 1939 and 1946. Each act lasts approximately one hour and there will be a 20 minute interval between the two acts.

Cast Biographies

Daniel Wain

Maurice Bendrix



Daniel has appeared on the stage of Hampton Hill Theatre many times over the past five years. He's fallen on it, 'sung' and 'danced' on it and certainly died on it (many times), but this is the first show in which he's glided across it. While the HHT stage revolves for the first time ever, and Graham Greene pays homage to this historic action in his grave, Daniel hopes you enjoy this once-in-a-lifetime opportunity to view his terribly stiff upper lip and other bodily parts twitching in all their 360 degree glory. With technology like this, who needs acting? Thankfully... And thank you for passing by.

Mia Skytte Jensen

Sarah Miles



Mia has found the role of Sarah challenging yet fascinating, reaching to the depths of such extreme passion in a character so different to herself. This will be the third TTC period production she has been cast in, though a little closer to the present day than the previous two: *The Country Wife* and *Much Ado About Nothing*. Mia hopes with each role she gets a bit closer to creating tangible, real women who, no matter the difference in history, inspire empathy with a contemporary audience.

Adam Woods

Henry Miles



Originally studying Drama & English at Hull University, Adam subsequently found a vocation as a freelance film and TV director. He has made many promos and commercials and worked with many actors but this is first stint 'in front of the camera'. A member of BAFTA, he has also studied playwriting at the Rose Theatre and taken the National Film and Television School's Directing Actors short course. This is Adam's first role for TTC.

Jeremy Gill

Mr Parkis / Civil Servant



Jeremy Gill has been acting since 2006 and this is his first play with Bill at the helm. His last outing was *Breaking the Code* for TTC, before that *Dad's Army* and *The Thrill of Love*. He is particularly fond of the character of Parkis, especially his speech patterns. Jeremy says he has found hints of the poetical in there amongst the procedural. Unless somebody stops him, he will probably go on to say something about Parkis sounding like one of the characters in London Labour and the London Poor, but mercifully somebody has....

Matt Ludbrook

Richard Smythe / Civil Servant



Matt found acting later in life following a scientific career started at Oxford University and is making up for it with a vengeance. Averaging three shows a year, he has run the gamut from Captain Hook to detective inspector, disgruntled stage manager to American sailor with kingly panto affectations thrown in for good measure. *The End of the Affair* marks his deepest, darkest role to date, summarised by the fantastic yet fatalistic character description of “disfigured rationalist preacher”. When not treading the boards Matt devotes himself to his family.

Chris Hodges

Mr Savage / Harold / Sir William Mallock



This is Chris's fifth production with TTC, having previously played various parts in *A Voyage Round my Father*, *All's Well That Ends Well*, *Pravda* and *The Linden Tree*. He has been acting with various drama groups for many years, recently with Q2 Players in Kew, as Scrooge in *A Christmas Carol* and in *Charley's Aunt*. In his spare time he dabbles in the law and local politics.

Gemma McNamara

Waitress / Civil Servant's Wife / Lance / Maid



Gemma studied drama, dance and voice with Glasgow Academy of Music and Theatre Arts and music at Douglas Academy before teaching theatre arts in Rhode Island and with Stage Coach theatre school in Scotland. She finally returns to theatre to play Lance, our private detective's son, the waitress and the maid.

Crew Biographies

Bill Compton

Director / Designer / Producer

Over the past 22 years Bill has been involved in over 66 productions either as an actor, director or designer. *The End of the Affair* marks his 25th production as a director. Most recently he directed Youth Action Theatre's productions of *Tom's Midnight Garden* and *Urinetown the Musical*. Last year he was honoured to direct the UK Premiere of Boublil & Schönberg's musical *The Pirate Queen*. His last outing as a director/designer for TTC was for *Sexual Perversity in Chicago* in 2005 which also went on to win the Arts Richmond Swan Award for Best Design. In his spare time Bill likes to dabble with a full time job, see his beautiful wife as they pass each other by the front door and spend time playing Star Wars / Lego / Disney Princesses with his four wonderful children.

Megan Hird

Stage Manager / Lighting Design / Set Construction

Meg can usually be found in black, behind one desk or another, though she has lost count of the number of shows she's done. A few of her theatre credits include *How to Succeed in Business Without Really Trying* and *42nd Street* for BROS, *Dick Barton: Special Agent* and *My Boy Jack* for Teddington Theatre Club, *All's Well That Ends Well* (London & Edinburgh) and *Into The Woods* for Youth Action Theatre. The revolving stage has certainly provided some fresh challenges for this production!

Tom Wright

Costume

Tom has long since lost count of the number of shows he has been involved in. In the past year, he has costumed for TTC, YAT, RSS and HLOC, and he hopes to complete the alphabet by the end of next year. He has come to this show following YAT's *Erpingham Camp* and is about to start helping on *Titanic*, so there's a sort of logical progression back through time going on. Don't ask him about underwear. Not even to see what he does. Just don't.

Nick Dale

Lighting Design

Nick Dale is an International Lighting Designer, Gaffer and Photographer. His projects include the Olympics, Formula One and many popular television shows such as *Red Dwarf* and *Open All Hours*. He has worked with YAT on two previous productions, both of which were amazing fun and he is delighted to work with Bill Compton once again on his latest production in Hampton Hill. To learn more about his work, visit www.nickdale.co.uk

Crew Biographies

Jack Tidball

Lighting & Projections Operator / Set Construction

Jack Douglas Tidball has worked backstage on over 30 shows in his time as an ominous techie. He has worked in pretty much every department in the theatre across the last eight years, as well as dabbling onstage from time to time. However, having been conscripted into the *The End of the Affair* crew, this is the first time that he has been given the opportunity to operate lighting at HHT. But hey, what's the worst that can happen!

Luke Williams

Sound Operator

Luke Williams is a 24 year old mechanical engineer. He has worked mainly in YAT shows doing lights and back stage, although occasionally he does wander out on stage with such roles as grumpy old man and local corrupt police man. His other hobbies include board games, 3d printing and being a father to his hedgehog son, Dax.

Yvie Freeman

Assistant Stage Manager

Yvie Freeman is a theatre designer and performer currently studying at University of the Arts London, Wimbledon College (2014-2017). This year she appeared in Geraldine Pilgrim's site-specific performance of *Flight* (July 2016); as a dancer and assisting in stage management, set construction and curating of the museum. She has also assisted drama workshops with Attic Theatre Company's *Many Voices* (April 2016) working with refugee students from 15-17 years old at Mitcham Academy School. Yvie is also part of screeve collective; an independent collaboration group which hope to raise awareness about the housing crisis and homelessness in London through site-specific theatre and drama workshops.

Alice Metcalfe

Assistant Stage Manager

Alice is 17 and studying DT, Psychology and Maths at sixth form, where she is also taking an AS level drama, specialising in the set design aspect of technical theatre. She has worked on many school productions as a DSM, ASM and lighting operator, as well as helping out with the set builds. Productions include *James and the Giant Peach*, *Jane Eyre* and *Earthquakes in London*. She also enjoys baking, reading, writing and designing - which she hopes to study at university.

Jojo Leppink

Production Photographer

Jojo has been photographing at YAT and TTC for nearly eight years but has been pointing a camera in the vague direction of stuff for far longer. She can also be found on the lighting grid, hiding in the blues, building things or - heaven forbid - on stage participating in that acting and singing lark. Often all of the above at once.



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.



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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.



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Auditorium



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Telephone enquires open two weeks before each production.

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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

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