



ttc

AN AMATEUR PRODUCTION BY SPECIAL ARRANGEMENT WITH
SAMUEL FRENCH LTD, A CONCORD THEATRICALS COMPANY

The Revlon Girl

By Neil Anthony Docking

Directed by Kelly Wood

Sun 23 Feb – Sat 29 Feb 2020

£1.50



Hampton Hill Theatre

Looking for a reception venue?

The Coward Suite at Hampton Hill Theatre

- Competitive rates
- Superbly appointed rooms
- Air conditioned
- Dedicated Duty Manager to look after you
- Lift accessible
- Optional bar facilities
- Ample space for your catering
- Flexible layouts
- Disabled toilets and nappy changing facilities



Why not call us on 07957 307370?

Or email on hires@hamptonhilltheatre.org.uk

90 High Street, Hampton Hill, TW12 1NZ

www.hamptonhilltheatre.org.uk

IMPORTANT INFORMATION

- For reasons of safety, glassware must NOT be taken into any part of the auditorium. Bottled water and ice cream are allowed.
- 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 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.

Director's Notes

There's no word in the English language for a mother - or father - who has lost their child. It is thought that it is because the depth of the pain is so great it cannot be put into words.

The Revlon Girl can be seen as a story of grief: collective, personal and societal. We're never really prepared for the loss of someone we love, never mind in such a traumatic way. But it's more than that: it's about the expectations of women while grieving, *surviving* grief, and finding some way to move on - however that looks like, as well as finding strength in those around you.

The women of Aberfan, not long after the disaster, set up a group that meets once a week. A space for the women to grieve, to talk, to laugh, in a space safe from the judgement and expectations laid out for them.

In fact, their weekly tea, cake and chats happen, even to this day.

The Revlon Girl doesn't offer answers or solutions. It doesn't tell us that grief can be overcome and that everything will be alright. Because nothing ever can or will restore these mothers' children to them.

What it does tell us is that sometimes all you can do is exactly enough. This is a play full of things that can't be said, but then are said too much, and then that we have to pretend were never said at all.

Kelly Wood

Of course, it's all about the money. That's all it's ever been about. In 40 or 50 years nobody's going to remember what happened here anyway. It'll be something else by then - another disaster waiting to happen. But it'll be the same people who'll say there's nothing to worry about. The same ones who are far away and stand to make a lot of money.

Rona
Revlon Girl

From Aberfan to Grenfell

In the aftermath of the Aberfan disaster, some things became clear. The spoil tip had been allowed to grow to the size it had for *cost-saving* reasons. Concerns had been raised about its safety. These concerns had been ignored. In short:

Those who cared did not have the means to prevent the tragedy, those who had the means didn't care.

The Aberfan inquiry made the statement in 1967:

“Our strong and unanimous conclusion is that the Aberfan disaster could and should have been prevented”

Lessons were indeed learned. Legislation was put in place ensuring that mine owners were forced to take more responsibility in order to protect the public.

More than that, the chairman of the National Coal Board was pivotal in writing The Health and Safety at Work etc Act 1974, which made us leaders in worker's safety and protection across the world - even now.

We thought it was enough, but it hasn't worked

Grenfell Tower is the proof that this lesson was not learned. Cladding panels were installed that were not properly fireproof, for *cost-saving* reasons. Concerns had been raised about the fire safety of the tower, and those concerns had been ignored.

Overnight on the 14th June 2017, I watched as Grenfell Tower burned. As a health and safety professional, I could not believe what I was seeing; that this could happen in the UK, never mind one of the most affluent areas of London. 72 people lost their lives.

Once again, the nation was shocked and once again, one thing was clear:

Those who cared did not have the means to prevent the tragedy, those who had the means didn't care.

We have not learnt the most basic lesson:
People's lives are more important than money.

Maybe this time we will learn the lesson.
Maybe there will be no more preventable disasters.
I hope so.

Interview with the author

Courtesy of *The Vile Blog*, 2017
<http://vilearts.blogspot.com/>

Neil Anthony Docking

What was the inspiration for this performance?

It was a few lines in a book written in the 1970s that discussed the psychological effects of a truly horrible tragedy that happened in 1966 - a few lines that, even on the page, seemed like a throwaway point to illuminate a larger one. But for me, those few lines just leapt off the page ... And I realized I'd found a way of telling the story of the Aberfan disaster.

Like many Welsh people of my generation and background, I grew up with this story. My father worked in the steelworks and my grandfather was a miner, so the story was particularly close to us.



When researching the subject, I had come across a few lines in a book by Joan Millar that discussed the social and psychological effects - and I read about a group of bereaved mothers who used to meet each week to talk, to cry and even laugh without feeling guilty. At one of the meetings the women looked at each other and admitted how much they felt they'd let themselves go. But afraid of being judged frivolous they had done little about it; and so - secretly - they arranged for a representative from Revlon to come and give them beauty tips.

And in truth this story made me chuckle: in all the thousands of pages of harrowing detail I'd read over the years - from Tribunal minutes to testimony given by parents; from teachers' witness statements to secret Government papers made public - this was the first time I had smiled: simply because I wondered how it must have felt to be the Revlon girl.

The disaster was a world-wide event; it was incomprehensibly tragic - 116 children had died; so many people had suffered terrible loss and, at some point following the tragedy, a young woman had been asked to go and give a make-up demonstration to the mothers of the dead.

And that was the inspiration. That was my starting point. In time, I had a play. And within it I realized I'd stumbled upon something that should have been obvious to me from the start: in order to tell a very big story, sometimes you have to make it very small.

CAST

SIAN	Lara Parker
REVLON	Rachel Burnham
MARILYN	Julie Thomas
RONA	Hannah Lobleby
JEAN	Jenna Powell

PRODUCTION TEAM

Director	Kelly Wood
Production Manager	Meg Hird
Set Designer	Trine Taraldsvik
Lighting Designer	Malcolm Maclenan
Costume Designer	Mags Wrightson
Photographer	Jojo Leppink

ACKNOWLEDGEMENT

Cover: Aberfan image courtesy of Media Wales

BIOGRAPHIES

Lara Parker - Sian

Lara has gone from playing an otter and a weasel, to a housekeeper (twice) to a panto dimwit, then a 14 year old hyper-excitabile school girl, and now a Welsh mum. She is loving the challenge of the accent and the emotional content of the piece and is trying to convince herself that playing in the studio is not as scary as her brain is telling her. She is, as ever, eternally grateful to her long suffering and supportive husband and son for putting up with her pursuing her passion.



Rachel Burnham - Revlon

Rachel joined a local theatre group in 2016 and has so far shoehorned her way into TTC's *The Cat's Meow*, *French Twist*, *Still Life* and *The Collector*. She has also outstayed her welcome with RSS, performing in *Boeing, Boeing*, *The Merchant of Venice*, *The Seagull*, *The Regina Monologues* and *The 39 Steps*. Recently, (when these two societies grew sick of her) she played Gwendolen in *The Importance of Being Earnest* with Q2. In 2019, she appeared in three 'blink-and-you-miss-it' roles in short films.



Julie Thomas - Marilyn

Julie first joined TTC to perform as a tap-dancing nun in *Nonsense*. She won a Swan for her Miss Tweed in *Something's Afoot* and was also nominated for Vera in *Straight and Narrow* in the same year for TTC. She is delighted to be performing in the studio as her last performance was five years ago in *Musical of Musicals: the Musical* with BROS.



Hannah Lobley - Rona

Hannah is glad to be back on Earth after her recent performance as Merlin in *King Arthur in Space - the Panto*. She joined TTC in 2019 when she took on the role of Jane Seymour in *Wolf Hall*. Hannah is also a performed playwright. She wrote the sell-out play *Strictly Come Barking* and won two awards for her play *Happily Ever After Parole*. Hannah feels privileged to be a part of such a poignant play and has enjoyed getting in touch with her Welsh roots.



Jenna Powell - Jean

Jenna has performed in a variety of productions for TTC, most recently appearing as Clare Beaumont in *Daisy Pulls It Off*. Other roles include *A Streetcar Named Desire* (Stella), *Breaking the Code* (Pat) and *The Children's Hour* (Martha), as well as the occasional Fairy Godmother! When not on stage, Jenna takes on roles as stage manager or set designer. She is also a management trustee and producer for local youth theatre charity, Youth Action Theatre (YAT), and spent last summer at the Edinburgh Fringe Festival with YAT's production of *Sense and Sensibility*.



Kelly Wood - Director

Kelly fell in love with acting and all things theatre at a young age. Having been part of Doncaster Little Theatre in her youth, she headed down south to train at Rose Bruford. She acted professionally for a number of years, playing at The Young Vic and the Old Red Lion Pub and subsequently found a love for Theatre in Education with Theatre ADAD. She has been an active member of TTC for close to a decade, including directing the Swan nominated *The Pillowman*, assistant directing *The Women of Troy* and acting in plays such as *The Snow Queen*, *Dinner* and *Proof* (Swan nominated), to name a few.

Meg Hird - Production and Stage Manager

Meg can usually be found in blacks, behind one desk or another - for this production, that's the SM desk. Meg has done many productions over the years, both with TTC and local company BROS. As a freelance theatre technician and stage manager, her recent productions include *Sleeping Beauty* (The Exchange, Twickenham), *Chiaroscuro* (Bush Theatre) and *The Crucible* (Yard Theatre).

The Aberfan Disaster Timeline

20 August 1963 Mr Jones writes to the National Coal Board expressing concern about the tip. He writes:

"You are no doubt well aware that the tips at Merthyr Vale tower above the Pantglas area and if they were to move a very serious position would accrue."

Mr. T. Ritchie
District Public Works Superintendent
Reservoir House, Treharris

24th July 1963

Dear Sir,

Danger from Coal Slurry being tipped at the rear of the Pantglas School

In connection with the above Councillor Mrs. Williams has advised me that the National Coal Board appear to be taking slurry similar to that which was deposited and gave so much trouble in the Quarry at Merthyr Vale, up on to the existing tip at the rear of the Pantglas Schools.

If this is a true statement of the position then I regard it as extremely serious as the slurry is so fluid and the gradient so steep that it could not possibly stay in position in the winter time or during periods of heavy rain.

Before writing to the National Coal Board I thought it would be advisable if you called to see the position for yourself and I will leave it to you to decide whether you call at the Merthyr Vale Colliery to see the manager before you pay the visit. If you do this it may be a good thing as the manager would probably decide to go with you and show you exactly what they are doing.

Yours faithfully,

D.C.W. Jones
Borough & Waterworks Engineer

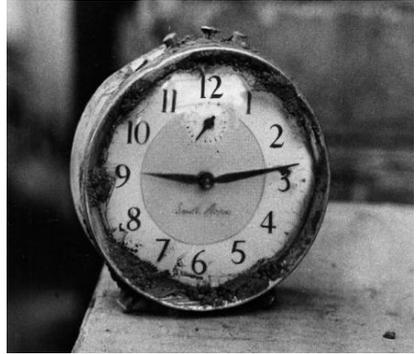
1964 Local councillor Gwyneth Williams also expresses concern in a letter about the giant coal waste - fearing that "it could threaten the whole school".

January 1965 Two mothers present a petition to the school's headmistress, Ann Jennings, about flooding concerns caused by tip number seven. It is discovered later that the mountain of coal waste had been dumped on top of several underground springs. Mrs Jennings later takes the petition to the local council - but the warning is not heeded.

21 October 1966 7.30 am: Mine workers arrive at work on a foggy morning to find tip number seven had sunk around 3 metres (10 feet) overnight.

9.00 am: With no phone lines on the hillside, a coal worker walks down the mountain to tell bosses about the sinking problem. By the time the order to stop adding to the tip is given it has sunk 6 metres (19.5 feet). By now the school bell has rung at Pantglas and 240 pupils go inside in an excited mood on what was their last day before half term.

9.13 am: The tip gives way and 150,000 tonnes of liquefied slurry slides down the mountain and towards the village of Aberfan. The slurry hits the school and houses on Moy Road with an almighty force.



9.25 am: First call to the emergency services received. Mines Rescue Service Roy Hamer, who was on duty that day, later says he remembers telling a colleague at the time: "This is going to be something terrible ... why do they want us at a school?"

The crisis whistle sounded in the colliery and miners, their headlamps still lit, ran to the school where women were clawing at the slurry - some had no skin on their hands - trying in vain to reach children who could be heard crying.

9.50 am: Fire crews are now on the scene and describe it as "utter pandemonium". Firefighters, emergency services and miners begin an around the clock battle to dig out those trapped by the debris.

Between 11.00 am and midday: The last survivor, Jeff Edwards, is pulled out from the rubble. He had been pinned for more than two hours with the head of a dead girl against him. The screams and cries of children still trapped have become quieter and quieter.

Jeff Edwards was the last child to be pulled out safely from Pantglas School. Awarded an MBE in 2003, he went on to become Merthyr Tydfil Mayor, and council leader. Jeff decided he would never have children. The trauma of Aberfan, he believes, has somehow corrupted his DNA.



"Your personality has changed to such a degree your traits, your make-up, your being has been so fundamentally altered you wouldn't want to perpetuate it," he says. "One minute we were young innocent children of eight years of age who were looking forward to the holidays and then at twenty past nine we were totally different people and would never be the same again"

Mid to late afternoon: Hope of finding more survivors begins to fade with rescuers now only finding dead children. Eyewitnesses later describe seeing the children still sitting at their desks entombed by the slurry.

Evening: A make-shift mortuary is set up at a local chapel. Families of those missing identify their loved ones. It took nearly a week to recover all the bodies.

"And now down by the chapel that had been converted into a mortuary, the lines of parents were queuing to identify the small blackened bodies that were being dug out and laid on rows of tarpaulins."



The mass funeral held for most of the victims of the Aberfan Disaster.

29 November 1966 The Tribunal into the Aberfan disaster begins, chaired by respected Welsh barrister, Sir Herbert Edmund Davies. The inquiry lasts 76 days and sees 136 witnesses called and more than 300 exhibits examined.

January 1967 A disaster fund to aid the village and bereaved, launched by the mayor of Merthyr, was closed after receiving nearly 90,000 contributions totalling £1.6 million. The fund was worth £1.75 million overall. Out of this money, the town of Aberfan pays to have the rest of the tips removed. The National Coal Board, initially offering £50 in compensation, raise their compensation to a "generous" £500. "A more substantial sum," it advised, "would have destroyed the working class recipients not used to large amounts of money."

3 August 1967 The report into the Aberfan Disaster Tribunal is published. It blamed "bungling ineptitude by many men" who had failed to heed clear warnings. It said: "Not villains but decent men, led astray by foolishness or by ignorance or by both in combination, are responsible for what happened at Aberfan." No-one is prosecuted or loses their job. In fact, two years later, Lord Robens, chairman of the National Coal Board, was chosen to chair a review of Health and Safety, resulting in the Health and Safety at Work Etc, Act 1974, which continues to be the cornerstone of H&S to this day.

1997 The Government finally repaid the village £150,000 - the same figure drawn from the disaster fund for the removal of the remaining tips 30 years earlier, when the National Coal Board and the Treasury refused to accept full financial responsibility despite outrage from villagers and donors.

IN MEMORIAM

ANDERSON, Carol, 9
ANDERSON, Linda, 10
ANDREW, Kelvin David, 10
ANDREW, Malcolm, 8
ARSCOTT, Dennis, 8
BARNARD, Merrill, 11
BARRETT, Royston, 10
BARTLETT, Edwina, 9
BATES, Margareta, 35
BEYNON, David, 47
BOWNS, Kay, 10
BREEZE, Robert, 10
BROWN, Jeannette Lynne, 10
CARPENTER, Carol Ann, 9
CARPENTER, Desmond, 10
CARSTON, Evan George, 64
CARSTON, Margaret Jayne, 61
COFFEY, Robert, 14
COLLINS, Gwyneth, 34
COLLINS, Michael, 10
COLLINS, Peter, 10
COLLINS, Raymond John, 14
CROTTY, Susan Mary, 10
DAVIES, Brian, 8
DAVIES, David Gareth, 10
DAVIES, David Morgan, 9
DAVIES, David Trevor, 10
DAVIES, Edwin, 8
DAVIES, Michael, 21
DAVIES, Paul, 8
DAVIES, Royston Carl, 9
DAVIES, Terence Malcolm, 10
DONOVAN, Sandra Pauline, 10
DOUGALL, Ian, 9
DRAGE, Yvonne, 11
ENGLAND, Anthony Wayne, 8
EVANS, Gareth, 3 months
EVANS, Howell Lloyd, 7
EVANS, Jean Winifred, 10
EVANS, John Morgan, 65
EVANS, Katherine Elizabeth, 3
EVANS, Marjorie Christine, 26
EVANS, Maureen Mary, 8
EVANS, Patricia, 32
FITZPATRICK, Michael, 7
FITZPATRICK, Sheila, 13
FUDGE, Daphne May, 8
GEORGE, Christine, 10
GOLDSWORTHY, Richard Philip, 10
GOUGH, Brian Michael, 9
GOUGH, Gillian, 8
GRAY, Trevor Timothy, 9
GRIFFITHS, Dwywnwen, 9
HAINES, Jennifer, 8
HANSON, Frederick, 78
HARDING, Lynn, 9
HARRIS, Brian, 24
HAYES, Roger Dyfrig, 9
HEAMAN, Pamela, 10
HILL, Anthony David, 8
HODGKINSON, Linda, 8
HODGKINSON, Royston, 9
HOPKINS, Angela Vaughan, 7
HOPKINS, Stephen Vaughan, 10
HOWELLS, Maralyn Carol, 9
HUGHES, Annette, 9
JAMES, Mecia, 9
JENNINGS, Ann
JONES, Catherine, 75
JONES, Eryl Mai, 10
JONES, Evelyn Mary, 61
JONES, Gillian Irene, 11
JONES, Glenys Gabriel, 46
JONES, Janet, 9
JONES, John Islwyn, 10
JONES, Kevin Thomas, 9
JONES, Lewis, 46
JONES, Michael, 13
JONES, Richard, 48
JONES, Robert Garfield, 9
JONES, Robert Orville, 8
JONES, Susan, 9
JONES, Paul, 9
KING, John Anthony, 9

LAUNCHBURY, Jean, 10
LEE, Ann Catherine, 8
LEWIS, Sharon, 9
LEYSHON, Sandra, 9
MEREDITH, Susan Lewis, 8½
MINETT, Carl, 7
MINETT, Maralyn, 10
MINNEY, Barbara Eileen, 9
MINNEY, Robert George, 10
MORTIMER, Cheryl, 8
MUMFORD, Edward Clive, 11
MUMFORD, Norma, 10
MUMFORD, Phillip, 9
MYTTON, Albert, 64
MYTTON, Lucy May
NEEDS, Jeffrey, 9½
O'BRIEN, Arthur, 8
O'BRIEN, Karen, 8
OWEN, Valmai Mary, 8
PARFITT, Jill Elizabeth, 9
PARFITT, Vincent Clark, 12
POWELL, Jacqueline, 8
PROBERT, Patricia, 12
PROBERT, Susan
PROBERT, Thomas, 7
PROSSER, Christine, 9
PROSSER, Howard David, 9
PRYCE, Julie, 8
REAKES, Corwyn Thomas, 10
REAKES, Layton Kerrie, 9

REES, Andrew, 14
REES, Marjorie Ann, 22
REGAN, Julie Jeannine,
RICHARDS, Lorraine Rosa Isabel, 10
RICHARDS, Sylvia Francis, 9
ROBBINS, Megan Owen, 10
ROBERTS, Paul David, 10
RUSSELL, Graham, 26
RUSSELL, Sidney, 53
SHORT, Martine Anne, 9
SMITH, Annette, 9
SULLIVAN, Anthony John, 10
SULLIVAN, Avis Elizabeth, 9
SUMMERS, Roger Colin, 7
SYMONDS, Victoria Marie, 10
TAYLOR, Tydfil Jane, 73
THOMAS, Charles, 60
THOMAS, Myrtle Irene, 54
TUDOR, Randolph, 10
WATKINS, Anthony Joseph, 10
WAYNE, Anthony, 8
WILKSHIRE, Joseph, 8
WILLIAMS, Angela, 8
WILLIAMS, Carol, 8
WILLIAMS, David William, 8
WILLIAMS, Graham, 8
WILLIAMS, June Margaret, 10
WILLIAMS, Keith, 9
WILLIAMS, Nancy, 44
WILLIAMS, Peter, 10





Feel Good Shopping – donate to TTC every time you shop online

TTC has signed up to www.easyfundraising.org.uk – a free service that allows charities to raise money when their supporters shop online with over 4,000 retailers including Amazon, John Lewis, ASOS, Next, Booking.com, Expedia and you can even carry out your insurance and utility comparison via the site.

No cost to you

It doesn't cost you anything because the online retailers make the donation, so it's just an easy way of raising funds for a great cause whilst going about your normal online shopping.

Why donate?

TTC is a not-for-profit, registered charity run by a team of enthusiastic volunteers who commit huge amounts of their spare time, particularly during the rehearsal period and the week-long production performances.

Donations via www.easyfundraising.org.uk would really help support TTC's existing revenue streams and keep membership subscription fees down. Use easyfundraising.org.uk to buy home and car insurance switch energy suppliers, utility and broadband providers or buy stationery and other office supplies for your business.

If you would like to sign up, then please follow these 3 easy steps:

1. Go to www.easyfundraising.org.uk and **sign up for free** and choose Teddington Theatre Club as your cause.
2. Now download the donation reminder. This is really important because once you've done this, every time you shop via your browser, it will automatically highlight which retail sites donate, and how much.
3. Start shopping – via the downloadable app to your phone, or direct from your browser with your download reminder.

Sign up to www.easyfundraising.org.uk and enjoy some feel good shopping!

If you have any problems registering or using the site, go to the support page on the website or contact Christine Wayman, TTC's Press Officer, at tccpressofficer@teddingtontheatreclub.org.uk



THANK YOU

Teddington Theatre Club

President **Roger Smith**

Vice Presidents **David Cornwell and Sue Bell**

Patrons: **Rula Lenska, Hayley Mills, Prunella Scales CBE
and Timothy West CBE**

Board of Directors / Trustees

Chairman **Cath Messum**

Operations Director **Laurie Coombs**

Finance Director **Joe Stockwell**

Artistic Director **Lottie Walker**

Premises and Equipment Director **Ken Mason**

Sales and Marketing Director **Gerry McCarthy**

Director **Rebecca Dowbiggin**

Director **Steve Wayman**

Company Secretary **Jane Smith**

Company Registration Number 939448 | Registered Charity Number 257265

Other Members of the Team

General Manager **John Gilbert**

Theatre Hirings Administrator **Wesley Henderson Roe**

Membership Secretary **Robin Legard**

Chairman of the Bar Committee **Adrian Limerick**

Production Accountant **Sue Bell**

Backstage and Technical Chairman **Gary Stevenson**

Front of House Manager **Rosemary Brett**

Magazine Editors **Barry Hill and Gerry McCarthy**

Press Officer **Christine Wayman**

Box Office **Kim Jackson**

Programme Designer **Malcolm Maclenan**

Child Protection Officer **Michelle Hood**

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

Cause Célèbre

By Terence Rattigan

What chance for justice when the public wants its pound of flesh?

Sat 7 Mar - Fri 13 Mar 2020

Auditorium

Loot

By Joe Orton

Riotous slapstick meets dubious morals in Orton's outrageous comic masterpiece

Sat 9 May - Fri 15 May 2020

Auditorium

For up-to-date information on TTC and the Theatre, and to book tickets online, please check our website: www.teddingtontheatreclub.org.uk
Tickets can also be booked by using the production flyer and by telephone:

020 8410 4546, 5.00 - 8.00 pm, Mon to Sat

To enjoy good theatre locally, join TTC today. It is easy to join as an audience member, or as a full performing, backstage or 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.