

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

The Rise and Fall of **Little Voice**

By Jim Cartwright Directed by Nigel Cole

Sun 28 Sep – Sat 4 Oct 2014

£1.50



Hampton Hill Playhouse

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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 induction loop system is installed in the Main Auditorium to assist those who use hearing aids with the relevant setting.

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 Playhouse, reserves the right to refuse admission and to make alterations to the programme and cast without notice.

ONCE UPON A TIME IN THE NORTH...



Among the ecstatic reviews for *The Rise and Fall of Little Voice*'s opening at The Cottesloe in 1992, was one from The Guardian describing it as 'a northern showbiz fairytale.' Certainly the story structure is classic Grimm; lonely, neglected girl unleashes 'magical' powers to overcome brash, gargoyle mother. There's even a Prince Charming of sorts – rising to rescue our heroine from her lofty prison. In framing the production you see tonight, I've grabbed huge mileage from these classic fantasy elements. Rejected by the real world, LV creates her own - random, scattergun and full of the singers and stories loved by her dead father.

But make-believe is only part of author Jim Cartwright's arsenal. His characters here are driven by extremely earthly and potent emotions. Yes, we may find them funny, but behind the laughter, their despair makes them abusive and dangerous. Cartwright's language enhances this bleak contrast perfectly, profane one minute, poetic the next. It's *Shameless* meets Shakespeare with gritty, northern knobs-on. And my talented cast has simply loved getting to grips with it.

But this play is nothing without its dormouse diva, to quote Mr Boo, 'the one, the only, Little Voice.' And the challenges of this role are perhaps unique in modern theatre - so much so, that it's rarely performed by non-professionals. Of course, Cartwright wrote it with one particular actress in mind – Jane Horrocks – after witnessing her extraordinary mimicry during warm-ups for his production of *Road*.

Admittedly, the script allows great flexibility as to which singers LV mimics, but I wanted to keep faith with the core originals – particularly Judy Garland. The arc of Garland's life, from precocious ingénue to her tragic early death has a strong emotional resonance with our unfolding story. And with Bassey, Piaf, Holiday and Monroe still in LV's repertoire, plus one or two surprise extras, the bar was set very high.

So I have to admit to being more than a little daunted ahead of casting. Not only would the role demand an amazing ear, plus the singing and performance chops to pull off the vocals, but also the sensitivity and nuance to convey the damage and vulnerability of LV's soul. All that, in a non-professional actress of appropriate age, living within spitting distance of Hampton Hill Playhouse.

But the deal I struck with my fairy godmother all those years ago must finally have paid off, because in Aggie Holland, I found a performer with the talent and courage to make the role her own.

Hush and order ladies and gentlemen, order and hush, for *The Rise and Fall of Little Voice*.

NIGEL COLE
Director



JIM CARTWRIGHT

FINDING HIS VOICE

Jim Cartwright was born in 1998, in Farnworth, on the outskirts of Bolton, Lancashire - a place, by his own admission, where art was pretty thin on the ground.

'Where does this thing come from,' he wonders, 'this feeling to do art or writing? I went to a secondary modern, a low academic achievement school, a kind of direct conveyor belt to the factory or, for the girls, the mills. If you were lucky you got a trade, as an engineer or an electrician.'

'But the mid-Seventies were a good time to be at school. There were a few teachers there who'd come from the Sixties and would encourage us, tell us we could do other things and there was the feeling, 'Yeah, I can go out there and change the world.' His formal education, though, stopped at 16 and his first job was stacking crates in a warehouse.'

'What angered me a bit - and actually I'm still angry about it - is that I look at the writing I did at school and it's not all that different from what I do now. But they recognise it if you're good at sport, you're instantly spotted if you're good at science or maths and even acting is possible. But writing is the kind of thing only clever people do. You have to go to university and know how to spell.'

'I'm not saying formal education is a bad thing,' he continues, 'I sometimes wish I could have done English at university. I'm just discovering writers, just started to read Dickens and he's brilliant. Where I come from you hear people say Shakespeare is boring and you think, how can you say that?'

While he remembers going to Bolton's Octagon Theatre only once as a youngster - to see a show about Bolton Wanderers - a good English teacher, who fancied himself as an actor, read Richard III to the class when Cartwright was about 14 and 'it blew me mind.'

Cartwright himself did not have to endure the all-too-common discouragement from families who fear that a child with talent might clever-dick himself out of their lives. 'When I was a kid, my dad used to say: 'Whatever you want, you can do it. I haven't got any money, but I'll help you anyway I can.'

Eventually he got out of the warehouse job and found work as an actor. He was in his late twenties and married, to a girl who worked in the Farnworth dole office, before he 'started to muck about with the writing' and sent some stuff, which turned out to be Road, to the Royal Court.

'It took them a while but eventually they did a reading and it went down really well. They were just bits of scenes. They commissioned me to do a play and it took me a while to get it together - not to write it but to get round to doing it. And then suddenly I was a writer, as if it was an accident. I'm just getting used to it now.'

Edited from a 1992 interview with The Independent.

JIMI CARTWRIGHT

Author of
The Rise and Fall of Little Voice



Good Luck
to
all the cast
of "The Rise
and Fall of
Little Voice"

Lots of love
from
LV (The original)

otherwise
Jane Horrocks

JANE HORROCKS

The Original LV
The Rise and Fall of Little Voice





SPECIAL THANKS TO...*

Wesley Henderson Roe, John Gilbert, Helen Lattimore and Emma Woodley

Tim Davis and the Edward Pauling Primary School in Feltham for the loan of the cherry picker

Tony Green, Twickenham Theatre

For help with Set Construction Jack Tidball, Terry Stevens, Megan Hird, Frederik Ezekiel and Stephanie von Wiera

THE BAND

Will Franden - Bass

Neil De Havilland – Drums

The director would also like to thank TTC's amazing team of wardrobe ladies, duty managers, front of house & bar staff, without which, this, or any other of our productions wouldn't be possible.

CAST & CREW

LITTLE VOICE	Aggie Holland
MARI	Dorothy Duffy
SADIE	Carol Fuller
RAY SAY	Steve Taylor
PHONEMAN & MR BOO	Dave Dadswell
BILLY	Steve Shepherdson
DIRECTOR	Nigel Cole
MUSICAL DIRECTOR	Nic Luker
CHOREOGRAPHER	Gita Singham-Willis
PRODUCTION MANAGER	Janey Elgey
STAGE MANAGER	Vicky Horder
DEPUTY STAGE MANAGER	Veronica Martin
ASSISTANT STAGE MANAGERS	Homera Ali Justine Bartlett Mart Stonelake Zara McFadden Cath Messum Amelia Jabry Jenna Powell Lizzie Lattimore
SET DESIGNERS	Mike Elgey
LIGHTING DESIGN	Harry Jacobs
SOUND DESIGN	Zoe Harvey-Lee
WARDROBE	Penny Heighes
PROPERTIES	Susannah Birkwood
REHEARSAL PROMPT	Sarah Carter
PHOTOGRAPHER	Roberta Cole
BOX OFFICE	Laurie Gibson

CAST BIOGRAPHIES

AGGIE HOLLAND

Aggie is pleased to be returning to Hampton Hill Playhouse to continue her 2014 theme of "acting predominantly from a bed". This is her first production with TTC but has performed here previously with BROS in *Into The Woods*, *Curtains*, *La Cage Aux Folles* (for a short scene in which she was half of a very memorable kiss) and most recently in *City Of Angels* in February...in a bed. She is both ecstatic and petrified in equal measure to be playing LV, it is the part of a lifetime. Here's hoping Shirley Bassey doesn't choose to swing by and see it.

DOROTHY DUFFY

During her 17 years in amateur theatre, Dorothy's roles have certainly been varied (Eva Braun, Mary Stuart and Juliet to name a few) However, recently she has had the added challenge of having to master various distinctive accents. From Southern Mississippi, (M'Lynn in *Steel Magnolias*) and Shakespearean English (*A Tender Thing*) to working-class Dublin (*From These Green Heights*) via New York Bronx (Florence in *The Odd Couple*) to presently tackling the Northern inflections of Mari. Dorothy won Swan Awards for *Me and My Friend* and to her delight, for her very recent performance in *From These Green Heights*. She has driven her family mad by insisting on practising over the dinner table every night. Dorothy has relished becoming the chain-smoking, inappropriately dressed, booze addled, foul-mouthed mother (type-cast again!), to LV and will be sad to see her go.

CAROL FULLER

Carol has been a member of TTC for approximately 20 years. She made her debut in another Jim Cartwright play, *Two*, at the old Hampton Court House Theatre. More recently she has been involved in costuming *Revolutionary Witness* and *Women of Troy*. She is delighted to be on stage again in this team.



CAST BIOGRAPHIES

STEVE TAYLOR

Steve has been involved in theatre for many years, enjoying many musical and straight roles. He has RUTACS Best Actor awards for Siegfried Sassoon in *Not About Heroes* and Leslie/Maureen in *A Different Way Home* by Jimmie Chinn. His directorial credits at HHP include *Chess*- RUTACS Best Musical; *Business of Murder*; *Anagram of Murder*; *Playing Sinatra*; *Kiss Me Like You Mean It*; *Time of My Life*; *Man of the Moment* and *Straight and Narrow* - RUTACS Best Play. Steve was most recently seen at HHP in Dennis Potter's *Brimstone & Treacle* and David Haig's *My Boy Jack*.

DAVE DADSWELL

Dave has been involved in amateur dramatics for about twelve years and has appeared in a variety of roles. His favourite roles include Mr Snodgrass in *Pickwick* for the Barnes Charity Players and the Tin Man in *The Wizard of Oz* and Acting Sgt Len Bonney in *Privates on Parade*, both for TTC. He was last seen at the Playhouse in *Snow White*.

STEVE SHEPHERDSON

Steve began his acting career in Bollywood as understudy to the famous Madhuri Dixit. It was not until the landmark film *Hum Aapke Hain Koun!* that Stephen realised the lavish world of the Indian blockbuster was not for him and decided to move back to his home country. On arrival he tried several entertainment jobs including clown, butler to the stars and stuntman for Keith 'Cheggers' Chegwin. He currently resides in a flat with his wife and a porcupine named Clive.

CREW BIOGRAPHIES

NIGEL COLE

Nigel has been dabbling in theatre since the age of twelve. Roles include Oliver in *Oliver!* Billy Bigelow in *Carousel*, Jerry in *Zoo Story*, Gethin Price in *The Comedians*, Rev Hale in *The Crucible*, Carter in *Simpatico*, Roo Webber in *Summer of the 17th Doll*, Dudley in *Mary Stuart*, Peron in *Evita*, Treves in *The Elephant Man*, Aldolpho in *The Drowsy Chaperone*, Mack Sennett in *Mack and Mabel* and Lars in *Dinner*. His directing credits include: *Boy Gets Girl* (TTC), *Privates on Parade* (TTC), *La Cage Aux Folles* (BROS) and now *The Rise and Fall of Little Voice* (TTC).

NIC LUKER

This is Nic's fifth time as MD for TTC. She made her debut with *Something's Afoot* and followed up with *The Diamond Princess*, *The Drowsy Chaperone* and *Privates on Parade*. A busy MD with other local societies, Nic's most recent work at HHP with *Musical of Musicals* (BROS) won a Swan Award for Best Musical Production.

GITA SINGHAM-WILLIS

Gita has performed in numerous BROS productions since 2005. She has choreographed for TTC and BROS over the last few years with most recent productions being *Mack and Mabel* in the Minack Theatre in Cornwall, *Privates on Parade* and *La Cage aux Folles* at Hampton Hill Playhouse. She is glad to have had a small part in the production of *Little Voice* which promises to be a great show!

JANEY ELGEY

Janey has been a member of Teddington Theatre Club for 29 years and has worked in various capacities on many productions in that time. She has been production assistant on *After Miss Julie* and *Privates on Parade* for TTC, and *La Cage aux Folles* for BROS last year. Janey has enjoyed working with Nigel Cole the Director again, and was delighted when asked to assist him on this wonderful play. We have an amazing cast and crew, and the rehearsals have always been fun, helped along with chocolates of course!

CREW BIOGRAPHIES

VICKY HORDER

Vicky has been stage managing with TTC since 2004 and this is her fourth SM job working with Nigel (she never learns...). Recent productions she has worked on include *Beauty and the Beast*, *A Night of Dark Intent*, *Arcadia*, *La Cage Aux Folles* (BROS) and *The Children's Hour*. Vicky will also be SMing the upcoming Christmas production of *The Snow Queen* at TTC.

JENNA POWELL & LIZZIE LATTIMORE

Having worked with Nigel last year, Jenna and Lizzie have thoroughly enjoyed being a part of his new production and the creative process of realising a house on stage! Other challenging set designs have included working showers in *Privates on Parade*, a locked room inside a room, for *Someone Who'll Watch Over Me*, and a beach for *The Seal Wife!* Currently looking to go *Into The Woods* with YAT in November, and design the set for *Blackbird* in the studio for TTC, somehow building a house seems less daunting...

HARRY JACOBS

Since Harry's migration from TV to theatre this is his 12th sound production involvement at Hampton Hill Playhouse, and his third under the direction of Nigel Cole. Shakespeare, comedy, drama, musicals and now a play with music - diverse productions but all sharing the friendly well-equipped Hampton Hill Playhouse venue.

ZOE HARVEY-LEE

Zoe seriously started making her own costumes at 13, and went on to train in millinery. Her biggest thrill is to get her teeth into making something from glittery material, that's preferably in dubious taste. She costumed TTC's 2012 production of *Privates on Parade* and last year's BROS production of *La Cage Aux Folles*. It is therefore no coincidence that she continues to build a reputation for expertly putting men into dresses!

MIKE ELGEY

Mike has been a member of TTC for too many years to remember and has lit many shows in that time. He has previously worked with Nigel on *Boy Gets Girl* and *Privates on Parade*, and more recent shows for TTC include '*Allo 'Allo, *Pravda* and *The Children's Hour*. As one of the team involved in maintaining the theatre he can often be found delving into some of the less glamorous aspects of the building and has an encyclopaedic knowledge of its construction.*



PLEASE NOTE***

Cigarettes will be used throughout this performance

This amateur production of *The Rise and Fall of Little Voice*, by Jim Cartwright, is presented by special arrangement with Samuel French Limited

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.

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 **artsrichmond**.

This production is entered for the **artsrichmond Swan Awards** for Drama and Musicals.

Coming Soon

at Hampton Hill Playhouse

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By David Harrower

The past is a dangerous place

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www.teddingtontheatreclub.org.uk**

Teddington Theatre Club is a Club Theatre open to members and their guests. It is easy to join as an audience member, or as a full performing and technical member. 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 the Front of House, Bar and Marketing activities of the Club and Playhouse. To find out more please visit our website www.teddingtontheatreclub.org.uk, call our Membership Secretary on 020 8287 2663 or complete one of the forms you will find in the Foyer.