



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

The Ruling Class

By Peter Barnes

Directed by Barry Evans

Sat 12 May – Fri 18 May 2018

£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.

DIRECTOR'S NOTES

Peter Barnes grew up, as he described it, "in a downmarket seaside resort on the east coast where my parents worked in amusement arcades". That accounts for his undying love of juggling and magic tricks, irreverent humour and the belief that laughter can be a revolutionary weapon.

His first great stage success was *The Ruling Class*, at Nottingham Playhouse. The critic Harold Hobson called it one of the best first plays of its generation.

A slight digression here. At the age of 'eleven plus' I made the tactical error of winning a scholarship to a minor public school. A 'scholarship boy'. So when a character in this play calls the English public school a 'primitive community of licensed bullies and pederasts' I know the playwright and I share the same perspective.

There is a great deal of variety in Barnes' plays, but don't look for comfort. Just when you think you're settling down for an easy ride, there's another hairpin bend. A snatch of song and dance routine. Verses from the Bible. A suicide. A music hall number. Cross-dressing. A sword-fight. Strip-tease. Paranoid delusions. An Agatha Christie-style stately home murder... The box of theatrical tricks is bottomless, but all to a purpose.

Barnes once described his plays, self-deprecatingly, as providing a home for old jokes. But those jokes live on a knife edge of tears and terror. He was a great admirer of Jacobean drama, and provided theatre with material of a kind unmatched since Webster and Middleton's characters quipped at the edge of the grave.

Two minds are often better than one. So, I asked another Barnes enthusiast, Dr John Buckingham, to provide some background for this programme. After all, theatre is a collaborative art form.

Working with Peter Barnes' endlessly inventive script has been a constant joy – for me and for this talented company. It's been a privilege. Thank you, Teddington Theatre Club. And thank you, Peter Barnes.

Barry Evans

PETER BARNES: THIS TIME IT'S PERSONAL!

Knowing I'm also a Peter Barnes fan, tonight's director Barry invited me to pen some thoughts. Barnes would probably have quipped that Barry had just handed me the booby prize, since Barnes regarded programme notes as "free copy for reviewers" and, for a play in 1999, advised the audience to "write your own ... they'll probably be more useful to you."

That play, *Dreaming*, was typical Barnes theatrical fare; a zany medieval road show wherein a band of misfits meander through the Wars of the Roses. While other playwrights were reducing performance demands, Barnes was writing sprawling epics with huge casts. Somehow, it smuggled itself into a major West End venue where, like "caviar to the general" it played for twelve weeks to miniscule audiences. I saw it twice and took my students, who loved it. Chris, an actor friend who was in it and had worked with Barnes on and off for 20 years, regarded stints at the RSC etc as interruptions to his real work with The Barnes Repertory Company.

Truly, although *The Ruling Class* (1968) was Barnes' only really popular theatrical hit (his later commercial success was in films and television), his work was loved and respected by all manner of theatrical professionals; typically, his monologues for BBC radio, *Barnes People* (1981), attracted top names including Olivier, Gielgud, Guinness, Ashcroft, Dench and McKellen.

Born in 1931 (and ever the autodidact), after school, national service, night school and a correspondence course in theology, he penned early scripts in the British Museum Reading Room, before upgrading to a hamburger bar. Perhaps his parents running an amusement arcade on Clacton pier explains the carnivalesque in his work. He sought "... a theatre of contrasting moods and opposites... simultaneously tragic and ridiculous... comedy which doesn't accept the miseries of life but seeks to change them. As Michael Billington said of *The Ruling Class*, "behind the ... Shakespeare, Verdi, Marx Brothers and WC Fields lay a socialist attack on the hereditary principle."

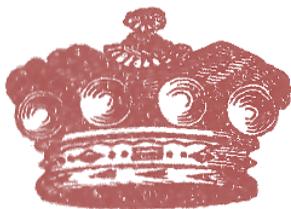
Barnes loved the 'horrid laughter' of the Jacobean playwrights, notably Johnson, Marston and Middleton, and the weight of history imbues his plays, sometimes shockingly. It must have taken courage to write

Laughter (1978), exploring the bureaucracy of the Holocaust and culminating in two Jewish comedians swapping gags at the Auschwitz Christmas party. In *Red Noses* (1985), a cruel comedic look at Europe during the Black Death, a priest entertains the afflicted with a troupe of clowns called God's Zanies. "I tried to lift creation from bondage with mirth" says the hero. So did Barnes.

"I always seem to do things the wrong way round." he quipped at 71, just after his wife had given birth to triplets and two years before his death in 2003. It seems a fitting coda to his creative life. But, for tonight, he has final word:

"Remember two things: Thalia the Muse of Comedy was born out of the loins of Zeus, king of the Gods, and he who laughs last probably had to have the joke explained to him."

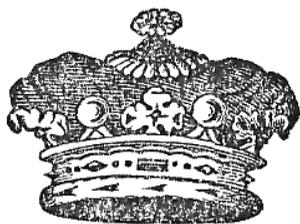
John Buckingham



Baron's Coronet.



Earl's Coronet.



Marquis's Coronet.



Duke's Coronet.



Viscount's Coronet.

THE RULING CLASS BY PETER BARNES

First presented by Gene Persson and Richard Pilbrow at Nottingham Playhouse on 6th November 1968, and subsequently transferred to The Piccadilly Theatre, London, on 26th February 1969.

CAST

| | |
|---------------------------------|--------------------|
| 13 th Earl of Gurney | Charles Halford |
| Daniel Tucker | Daniel Wain |
| Bishop Lampton | Derek Stringer |
| Sir Charles Gurney | Jeremy Gill |
| Dinsdale Gurney | Charlie Golding |
| Lady Claire Gurney | Susan Reoch |
| Matthew Peake | Matt Dennis |
| 14 th Earl of Gurney | Dane Hardie |
| Dr Paul Herder | Stephen Boyd |
| Mrs Treadwell | *Susan Gerlach |
| Mrs Piggott-Jones | *Amy Addison-Dunne |
| Grace Shelley | Rosy Addison-Dunne |
| McKYLE | Bob Trimble |
| Apparition | Scott Tilley |
| Kelso Truscott, Q.C. | Vaughan Evans |
| Det Inspector Brockett | John Mortley |
| Det Sergeant Fraser | Matt Dennis |

*The roles of Mrs Treadwell and Mrs Piggott-Jones will be shared between Susan Gerlach and Amy Addison-Dunne, alternating each night. All other roles played by members of the company. Flute music arranged and performed by Colleen Muriel. With special thanks to Simon Bartlett, Richard Morgan and Joolz Connery.

PRODUCTION TEAM

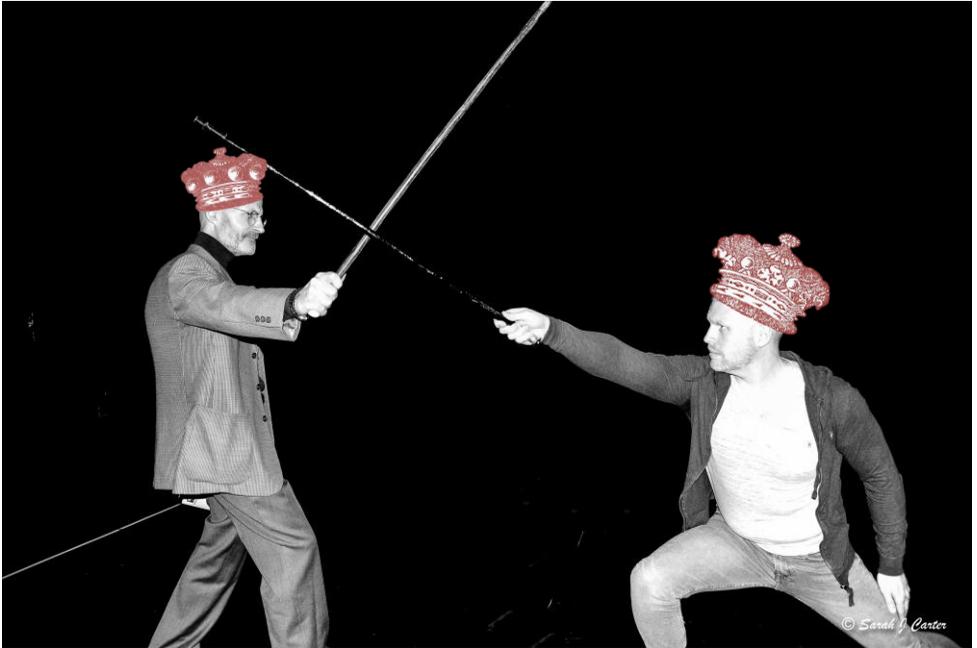
| | |
|-----------------------------|---|
| Director | Barry Evans |
| Production Manager | Rosy Addison-Dunne |
| Stage Manager | Vicky Horder |
| ASMs | Jacqui Grebot |
| | Alice Metcalf |
| | Cath Messum |
| | Dominic Minchinton |
| Set Design | Wesley Henderson Roe |
| Set Construction | Alan Corbett & members of the company |
| Lighting Design & Operation | Patrick Troughton |
| Sound Design & Operation | John Pyle |
| Costumes | Miriam King assisted by; Susan Gerlach |
| | Carol Fuller |
| | Emily Ryan |
| Props | Vicky Horder |
| Choreography | Emma Hosier |
| Photographer | Sarah Carter |

WARNING

This production involves strobe lighting, gunshots, smoking and scenes of a sexual nature.



IN REHEARSALS





IN REHEARSALS



CAST BIOGRAPHS



**CHARLES
HALFORD
13TH EARL**

Charles has been a member of TTC for 20 years. He directed *Daisy Pulls It Off* at The Vera Fletcher Hall and *How the Other Half Loves* at Hampton Hill Theatre. As an actor his roles include appearances in *An Enemy of The People*, *Relative Values*, *On the Razzle*, *Rebecca*, *Trelawny of the Wells*, *Look Who's Talking*, *Absurd Person Singular*, *Alphabetical Order*, *A Piece of my Mind*, *Tons of Money* and *Festen*. Musicals include *Gypsy*, *Large as Life* and *The Wizard of Oz*. More recently Charles was seen in *Dick Barton Special Agent*, *Equus*, and (very briefly) in *A View from the Bridge*.

Daniel's last TTC appearance was as Eddie Carbone in *A View from the Bridge* where he was married to Mrs Piggott-Jones, uncle to Grace Shelley and directed by the 14th Earl: a level of nepotism that makes the British ruling class look positively egalitarian. Daniel's other TTC appearances include Maurice (*The End of the Affair*), Nelson (*Rat in the Skull*), Douglas (*Man of the Moment*), Sparkish (*The Country Wife*) and Captain Hook. Favourite roles for RSS include Pato (*The Beauty Queen of Leenane*), Roma (*Glengarry Glen Ross*), Johnson (*This Story of Yours*), Ford (*The Merry Wives of Windsor*) and the title roles of *Henry VIII* and *Uncle Vanya*. Oh, and Iago, married to... Mrs Treadwell. Long live the revolution!



**DANIEL WAIN
TUCKER**



**DEREK
STRINGER
BISHOP**

Derek has been entertaining, in one way or another, for something in excess of 50 years, performing in concert parties and cabaret as well as straight plays. He has also performed in and directed musicals, old time music hall and revues. In more recent years he has concentrated on the 'legit' repertoire, both comedy and straight. A member of TTC and RSS for some 20 years or so, Derek has also worked with Shepperton Players since his move to Lower Sunbury. Directorial credits include *The Ghost Train* and *Arsenic and Old Lace* for RSS and *Dick Whittington* and *Jack and the Beanstalk* for Shepperton Players. Favourite roles

include Fagin (*Oliver*), Cassius (*Julius Caesar*), Inspector Goole (*An Inspector Calls*) and Wilfred (*Quartet*). He is currently in recovery after playing Dame Dottie Dimple in *Jack and the Beanstalk*.

Jeremy Gill has been acting since 2006 for TTC and anyone else who will have him. Last time out for TTC was as an alcoholic mummy's boy in *After Electra* and before that he played various roles in *Under Milk Wood*, some of them alcoholics.... Jeremy is glad to see that there is none of that nonsense in this show. If somebody had told him years ago that he'd be spending his spare time playing silly buggers with a bunch of ageing comedians and vivacious comediennes he'd have said - 'Where do I sign?'



JEREMY GILL
SIR CHARLES



CHARLIE
GOLDING
DINSDALE

Charlie makes his fourth appearance for TTC following *Muswell Hill*, *The Pillowman* and *Still Life*. He has appeared in numerous productions across London and at the Edinburgh Fringe including *Clybourne Park* with Putney Arts, *The School for Scandal* with Urgent Breath, *Julius Caesar* with Southside Theatre and *The Libertine* with KDC. He writes for his own theatre company and is producing a new work, *Tenancy*, from 31st May 2018 at Hampton Hill Theatre. When not daydreaming of receiving an Olivier Award, Charlie is a surveyor.

Susan has been acting since she was at school then moving on to TTC, RSS and Questors. Amongst her favourites of the roles she has played are: Ruth (*The Homecoming*), Mary (*Long Day's Journey Into Night*), Hermia (*A Midsummer Night's Dream*), Marjorie (*Extremities*), Bertha (*Boeing Boeing*), Maggie (*The Mill on the Floss*), Paulina (*Death and the Maiden*), Rosie (*Simpatico*), The Mother (*Be My Baby*), Goneril (*King Lear*), Jean Rhys (*After Mrs. Rochester*) and Evelyn (*Kindertransport*). Susan is a multiple Swan Award nominee and this is her first collaboration with Barry Evans since they acted together in *Mill on the Floss*. She is very much enjoying playing "an ice cold biddy" for a change!



SUSAN ROCH
CLAIRE



MATT DENNIS
BEANE /
PRASER

The Ruling Class marks Matt's debut show with TTC. Prior to joining the club, he has previously performed in multiple productions, with roles including the Superintendent in *Accidental Death of an Anarchist*, Stanley in a stage production of Terry Pratchett's *Going Postal* and the title role in *The Secret Diary of Adrian Mole*. Matt co-directed *Cuffed*, which premiered at the White Bear Theatre in 2013, and has since written and directed various sketches and shorts for stage, film and online radio. Matt is currently writing and directing an original podcast audio drama, due for release in the new year.

Dane attended The London Centre for Theatre Studies and is a former British and European Middleweight (185 lbs) Wrestling Champion. He will be completing his British Academy of Dramatic Combat (BADC) Advanced Stage Combat and Fight Directing qualification in 2018. Recent theatre credits include - Directing: *A View from The Bridge*, *Rent*, *Arcadia*, *Someone Who'll Watch Over Me*, *Don't Look Now* and *Bouncers*. Acting: Nugget/Young Horseman - *Equus*, Kenickie - *Grease*, Martin Taylor - *Brimstone and Treacle*, Chris - *The City*, Gaston - *Disney's Beauty and the Beast*, Allan Bollards - *My Own Show* and Charlie Brown - *Snoopy! The Musical*. Fight choreography: *Peter Pan the Musical*, *Disney's Beauty and the Beast*, *Blackbird*, *The Wind in The Willows* and *Macbeth*.



DANE HARBISON
14TH EARL /
JACK



STEPHEN
BOND
HERBER

Stephen met Elizabeth Taylor and George Cukor in Leningrad in 1974 and decided he wanted to be an actor. Sadly, apart from an impromptu appearance in a play at Hampstead Theatre in 1982, which he thought required audience participation (but didn't!), he did nothing about it until appearing in *Judgment at Nuremberg* at the Tricycle Theatre in 2012. Since then, he has been in *Conspiracy* and the *The Cat's Meow* at Hampton Hill Theatre and in SEDOS improvisation shows at the Bridewell Theatre. His most memorable theatrical experience was seeing his cinematic hero James Stewart in *Harvey* in London in 1975.

This is Susan's second outing with Barry Evans, Derek Stringer, and Peter Barnes, as she and Derek murdered Leonardo da Vinci while singing Mona Lisa in *Leonardo's Last Supper* and ran a horribly bureaucratic office in 1942 Berlin before dying in the gas chamber in *Laughter Part II* at RSS. The Ruling Class is her fourth TTC production, following *A View from the Bridge*, *The Cat's Meow*, and many years ago, *84 Charing Cross Road*. She is also active with RSS (most recently in *Richard II*) and Q2.



**SUSAN
GERLACH
MRS
TREADWELL**



**AMY ADDISON-
PUNNÉ
MRS PIGGOTT-
JONES**

At the tender age of 18, at a party in Strawberry Hill, Amy realised she was a socialist. Now 25, she saw this opportunity and leapt at the chance to play a 'Tory lady' in this production of *The Ruling Class*. For this production, she has been brushing up on her Maggie Thatcher impression in between canvassing for Labour. This is her first production with TTC, after several years of not acting. Her last stage production was that of *Sparkleshark* in 2007 at Putney Arts' Theatre. The rest of it was GCSE and A/S level drama. Amy works in social media.

Rosy has always loved being involved in theatre, both onstage and backstage. This will be Rosy's third play with TTC, the first being the silent role of the ghost of Miss Jessel in *The Turn of the Screw*, the second as Catherine in *A View from the Bridge*. She is excited to have been cast alongside such a fantastic company of actors in *The Ruling Class*, and enjoying the change of pace from a tragic play to an utterly mad comedy! Never one to shirk responsibility, Rosy has fully embraced the role of Production Manager for this play, gaining a warts and all view of the non-glamorous side of getting a show on the road. When Rosy isn't rehearsing or working, she is at home with her three cats, drinking tea and contemplating life's trivialities.



**ROSY
ADDISON-
PUNNÉ
GRACE**



BOB TRIMBLE
MCNULLE

Bob Trimble returns to TTC after several years. He has been involved in some 25 shows with RSS & TTC. Normally he plays idiots, Americans or policemen, sometimes all three at the same time, so playing a mad Glaswegian messiah is no great leap. His most public role has been dancing in a wheelchair on the back of a truck in the London Olympics closing ceremony. He is a terrible dancer.

Scott has enjoyed an on off relationship with TTC over the past few years having first performed for them in the musical *A Christmas Carol* where he played the ghost of Christmas yet to come. Since then he has appeared in plays ranging from Shakespeare's *Richard III* to *Bouncers*. The last production he was involved with was as a Mexican in *A Streetcar Named Desire*, and prior to that he appeared in *The Snow Queen*. Scott is happy to be back treading the boards in *The Ruling Class*.



SCOTT TIBBEN
apparition



VAUGHAN
EVANS
TRUSCOTT

Vaughan is finally following in the footsteps of his son, Stefan, who played *Billy Liar* with TTC in 2016. In the interim, he has appeared in many productions with RSS, PTC and BCP, including as the lovelorn Tuppy in *Lady Windermere's Fan*, the crooning Lord Amiens in *As You Like It*, the psychopathic General Haig in *Oh! What a Lovely War*, the chirpy Perce in *The Matchgirls*, the wronged Father in *The Railway Children*, the confused PC Conklin in *Rumours* and the slob-like Mr Samsa in *Metamorphosis*, winner of Best Production in the Arts Richmond Swan Awards 2016-17. Playing the Master of Lunacy in *The Ruling Class* marks a rare venture into sanity.

John has been treading the boards since he was five years old (his first role was as Tiny Tim in *A Christmas Carol*). This is John's second production with TTC, having played Ratty last December in *The Wind in the Willows*. He has been a member of RSS for over 20 years and has been fortunate enough to have appeared in a variety of comedies and dramas over that time. He has had several Swan nominations and even managed to pick up a Swan Award some years back! Before that, he belonged to Q2 players in Kew.



**JOHN
MORTLEY
BROCKETT**

PRODUCTION TEAM BIOGRAPHS

BARRY EVANS — DIRECTOR

Barry Evans has acted, directed, designed and built sets for many theatre groups over many years. Other Peter Barnes plays he has directed are *A Hand Witch of the Second Stage*, *From Sleep and Shadow*, *Leonardo's Last Supper*, *Laughter Part II*, *Revolutionary Witness* and Barnes' translation of Franz Wedekind's *Lulu*.

VICKY HORNER — STAGE MANAGER AND PROPS

Vicky has been stage managing with TTC since 2004. Recent productions she has been back stage on include: *From Here to the Library & Too Long an Autumn*, *The Cat's Meow*, *Still Life & Red Peppers* and *A View from The Bridge*. Vicky also often takes on the task of assembling the props for various plays and *The Ruling Class* has proved to be an interesting challenge in this respect!

PATRICK TROUGHTON — LIGHTING

Patrick spent many years playing jazz across the UK and Europe in a 30-piece Glenn Miller jazz orchestra so is used to being on stage, however these days is more often spotted backstage: set building, lighting and stage crew. Having worked for the Beck Theatre in Hayes, he's now a regular part of the team at TTC with recent shows including *The Wind in the Willows*, *A View from the Bridge* and *A Month of Sundays*.

JOHN PULL — SOUND

John is a member of several local groups, singing/acting and designing/operating sound for shows. He's played most tenor/baritone leads in the G&S repertoire – most recently a couple of years ago as Captain Corcoran - *HMS Pinafore* - nominated for a Swan Award. John loves working with people who also adore musical theatre and hopes you love the production!

MIRIAM KING — COSTUME

With a 1st class degree in Textile Technology, and over 40 years' experience in the fashion and textile industry, Miriam is now using her skill and experience in the world of the theatre. Miriam is Manager of the Richmond Shakespeare Society Wardrobe and has worked on *The Merchant of Venice*, drape effect for set; *Kinder Transport*, *Bette and Joan* and *Macbeth* as assistant wardrobe; *Romeo and Juliet* wardrobe. Also, for OHADS *Dial M for Murder*, wardrobe, plus a professional engagement with Old Lamp Entertainment for *The Crystal Egg*, at The Vaults Theatre Waterloo. Miriam also enjoys stage management, and her next engagement is stage manager for *Joking Apart* at the RSS.

EMMA HOSIER — CHOREOGRAPHY

This is Emma's third time choreographing for TTC, have previously enjoyed opportunities to work on *Cinderella* and *The Wind in the Willows*, and she will be making her on-stage TTC debut in *The Matchgirls* this summer. You may recognise her from BROS, with whom she has performed at Hampton Hill many times. She hopes you enjoy the show!

WESLEY HENDERSON ROE — SET DESIGN

Wesley trained at Wimbledon School of Art gaining a BA (Hons) in Technical Art Design for Film Theatre & Television in 1997. Previously he was a drama teacher and Head of the Corona Stage School, and for four years a NODA representative for West London. He joined TTC in 2007 and has designed for TTC, BROS, 1000 Day Productions, OHADS, TOPS, and others here at HHT, plus taking commissions for other local theatres. Wesley was awarded The Accolade in 2014 by Arts Richmond for services to local amateur theatre, and this year was also awarded a Fellowship of BROS Theatre Company for whom he is Archivist and a Vice President. He is currently the Hiring's Administrator for Theatrical events here at HHT and oversees the Workshop & Scene Dock for TTC.

ALAN CORBETT — SET CONSTRUCTION

Alan is one of TTC's unsung heroes and his commitment to the club is illustrated by the *Ruling Class* as his 60th set construction of the past ten years not including the additional help he has given shows on which he has not been credited. Alan's most recent offerings have been *Jerusalem*, *The Cat's Meow*, *A Streetcar Named Desire*, *French Twist*, *Turn of the Screw* and *A Month of Sundays*.

SARAH J CARTER -PHOTOGRAPHER

Sarah has contributed to the theatre through her love of photography and has worked on several productions including *The Rise and Fall of Little Voice*, *Equus*, *Breaking the Code*, *Betrayal*, *Rent* and *A View from the Bridge* (where she was also the Assistant Director). Sarah prides herself on taking photos which capture the most engaging, emotional moments of each show and telling its story through her stills. She is also looking forward to being the Production Manager for TTC's next production, *The Collector*, in June.





IN REHEARSALS



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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.

Coming Soon

at Hampton Hill Theatre

The Collector

By Mark Healy from the novel by John Fowles

An enthralling edge-of-the-seat thriller about obsessive love

Sun 24 Jun 2018 – Sat 30 Jun 2018

Coward Studio

The Matchgirls

Books & Lyrics by Bill Owen, Music by Tony Russell

A fight for justice; The original girl power musical

Sat 7 Jul 2018 – Fri 13 Jul 2018

Auditorium



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Postal bookings are accepted on publication of the booking form.

Telephone enquires open two weeks before each production.

Call: 0845 838 7529 (10am-8pm)

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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.