



TEDDINGTON THEATRE CLUB PRESENTS AN AMATEUR PRODUCTION
BY ARRANGEMENT WITH NICK HERN BOOKS LTD

Wolf Hall & Bring up the Bodies

By Hilary Mantel, adapted for the stage by Mike Poulton

Directed by Sally Halsey

Sat 22 Jun – Fri 28 Jun 2019

£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 Note

I was one of the very fortunate people who saw the 2014 RSC productions of *Wolf Hall* and *Bring up the Bodies* during their relatively short run at the Aldwych Theatre. I was absolutely enthralled by both productions and excited by the possibility that one day these fabulous plays might be available for performance on the amateur stage.

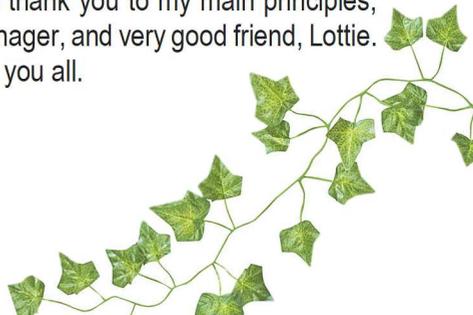
Some three years later, I found that not only had they become available, but we could be the first company, other than the RSC, to bring them both to the stage at the same time.

From the moment I got the go ahead, it's been an amazing experience to bring these plays to the HHT stage but it wouldn't have been possible without the support of my dedicated production team who have faced every challenge they've been given with enthusiasm, creativity and determination - 80 historically accurate costumes, 100+ props, a set design to accommodate 20 locations, lighting for all those locations plus daylight, night time, fire, water and changes in the weather, 14 pieces of originally composed music, and sounds effects ranging from thunder to the raucous sounds of a Tudor tavern. Oh – and the fact that each stand-alone play is being presented at alternate performances.

And then of course there's my cast. What an incredible bunch of very talented individuals! It's been a privilege to work with them all. We started rehearsing back in February, not quite the full complement but enough to get started. There followed a few anxious weeks spent looking to fill young male roles but, thankfully, we tapped into YAT and were able to complete our cast. Rehearsals have been brilliant – so much laughter and creative input from everyone, no matter what role they played.

This production has been achieved through a massive team effort and I will be forever grateful to TTC's management team for having faith in my ability to bring it all together. I thank everyone involved from the bottom of my heart but would also like to take this opportunity to say a very special thank you to my main principles, Dave, Ian and Rebecca, and to my Production Manager, and very good friend, Lottie. I absolutely couldn't have got to this point without you all.

Thank You
Sally Halsey





A Tale of Two Plays

Confession time – I am a die-hard fan of the Tudor period of history and have been so since seeing Richard Burton play Henry VIII in *Anne of the Thousand Days*, which is required viewing for anyone with a passing interest in the era, by the way. I devoured Hilary Mantel's books and was early to book to see the RSC's original adaptation at Stratford. So I went into this project fully informed, which is either proof positive of unbounded optimism or a very interesting way to hand my notice in. For make no mistake the task of getting this show on the road has been formidable and extremely risky.

When Sally first suggested the idea I was both surprised and delighted – if TTC could pull this off it would be a huge coup. The 'if' was enormous though. In order to be able to even start the process we'd need buy-in from a lot of people, some obvious and some not so. Every play we produce at TTC is very much a team effort both on and offstage and including some people who work incredibly hard doing things that most of us don't even think of. This venture has required everyone to do even more than usual and it seems only right now that we are finally here to shine a small spotlight on this and say thank you.

I decided at the outset to put my money where my mouth was and manage the production element of the plays myself – no one else to blame then if it all went horribly wrong. The TTC Board were wonderfully supportive and between them and John and Wes who manage our theatre hires we found a way to make the scheduling work without inconveniencing too many people.

TTC has a very strong relationship (in a healthily competitive way) with the Richmond Shakespeare Society and they were very accommodating – unasked – in their scheduling in order to avoid too many clashes with what we were doing.

Our Front of House and Bar staff are all volunteers and have been asked to work on more performances than usual for the run of this show. The Box Office, Finance and Marketing teams have been really tested - two plays in one week, sometimes two on one day is a difficult message to get across and an even more difficult concept to sell. Somehow they've managed to get their collective heads around it all and here we are!

Our cast and creative team numbers in excess of 50 people when we're all there. And both Sally and I are grateful to Harry Medawar, Ben Clare and Jenny Hobson, the directors of the three plays immediately preceding ours. They have been incredibly patient and often allowed us to take rehearsal space that they could easily have perceived as rightfully theirs.

So when I say how proud I am of what we've achieved here I don't speak of just the performances and production values, fabulous though I think they are; I speak of being part of a true community. It is a special thing.

Lottie Walker
Artistic Director and Production Manager



The Authors

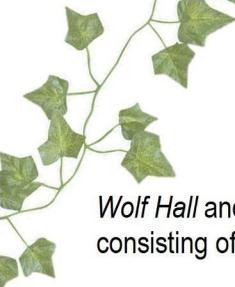
Hilary Mantel

Hilary Mantel hails from Derbyshire and is a graduate of Sheffield University. She is the author of 14 books including *Beyond Black* and the epic novel set during the French Revolution, *A Place of Greater Safety*. She won the Man Booker Prize twice - for *Wolf Hall* and also for *Bring Up the Bodies*, the first woman to achieve this. The final novel in the Cromwell trilogy, *The Mirror and The Light*, is due for publication in March 2020. Hilary Mantel was appointed a Dame in 2014.

Mike Poulton

Mike Poulton is a translator and adapter of classic plays for contemporary audiences. Poulton's adaptations have been presented by the Royal Shakespeare Company, the Theatre Royal, Plymouth, the Mercury Theatre, Colchester, the Crucible Theatre in Sheffield, the Birmingham Repertory Theatre, on Broadway, in the West End, and even in York Minster.





Costumes

Wolf Hall and *Bring up the Bodies* requires about 80 costumes, some of those consisting of five parts. It's been a challenge to our little wardrobe team.

The most interesting aspect of historical costuming is the research and what we find out about how people must have lived, revealed by how they dressed. Hampton Court used to show the dressing of Katherine Parr for her wedding. We saw the layers and the lacing and as Hampton Court is freezing, the layers were probably a blessing.

Theatrical costumes, in particular am dram, nod to authenticity and adapt for a low budget and quick changes. We also need to consider the comfort of the actors when the people in reality would have probably been permanently uncomfortable. Tudor velcro may well be used. Don't even ask about the underskirts, and particularly not about the codpieces, or lack of them. We can't indulge in too much lacing.

The Bible for anyone costuming the Tudor period is *The Tudor Tailor*. It is written by Ninya Mikhaila and Jane Malcolm-Davies, who have done all the research for you and provide patterns and instructions for everything from servants to Henry. We've also tapped into a costume networking page on Facebook, which has proved invaluable. People are very generous with their knowledge.

We look at portraits, but disappointingly the subjects wear mostly black - not good for theatre. We nod to the sumptuary laws, but have taken more than a few liberties with colour we have no evidence existed at the time. But dyers must have used plant dyes and human curiosity means they would have been boiling up anything to see what colour they could achieve.

Henry is the lucky one. He gets to wear the brightest and the best. Our Henry is far too fit and health conscious and as he refused to bulk up with pies, we've padded him out. A bit of a hilarious project and our seamstress has sewn a six-pack on his *Wolf Hall* front.

The ladies' dresses are massively restricting. Look at the portraits and where the bodice meets the sleeve. They could only have been kept up by boning - unless it's artistic licence. The commercial patterns we use and adapt don't address all the issues of the dresses staying on the shoulders.

As for the headdresses, we've followed the authentic patterns and now know that Tudor ladies must have felt hearing-impaired. The men's hats are of course far easier to wear.

Fabric has been donated, bought, scrounged, dyed. Costumes from other plays have been made over. It's not all beer and skittles. The demands of the script meant that we decided to have all but Henry in black tunics and leggings. This means we've made some 15 tunics, which aren't the most interesting to make, and leggings, which are cheaper than buying them and should be more robust. But at least we didn't have to worry about colour.

In the end it's all smoke and mirrors and we hope for a harmonious whole.

Lesley Alexander

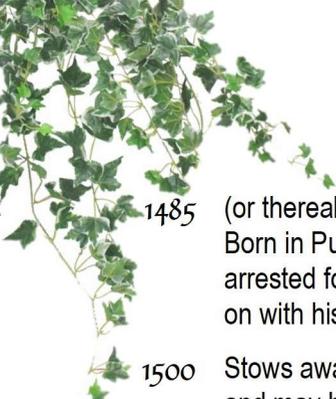


A Note from the Court Musician

I have tried to capture the courtly, majestic and more intimate scenes in these two plays with no more in mind than facilitating the ambience that serves the plays. My mandate was not that of musical purism, where only the instruments and style of the age were strictly adhered to, though I've resisted the temptation to utilise anything other than classical music instruments. A couple of the scenes demanded a rather surreal sound, which I endeavoured to provide. I hope my contribution to the shows has done nothing other than to enhance and not distract from the stories.

Will Williams





Thomas Cromwell

- 1485 (or thereabouts - as Hilary Mantel says in her notes "no one noticed"). Born in Putney. Father is a Blacksmith and is a violent man, often arrested for assault. Thomas grows into a young ruffian. He does not get on with his father and leaves home as soon as he is able.
- 1500 Stows away on a ship bound for the Netherlands. He alights in France and may have fought with the French army. He next turns up in Italy after the French suffer a defeat in battle at the hands of the Spanish.
- 1505 Penniless in Florence, Thomas manages to ingratiate himself with the Frescobaldi banking family. They take him in and he trains in the family business. Later he travels to Antwerp and becomes a trader in his own right. By this time he is fluent in French, Italian and Latin and begins to practise law.
- 1517 (or thereabouts). Returns to England, marries Elizabeth Wykes and has three children: Gregory, Anne and Grace. He is approached by one Geoffrey Chambers to effect an audience with the Pope on behalf of a Lincolnshire guild. Travels to Rome, succeeds in his mission (with the help of some sweetmeats) and returns to England with his reputation as a politician and 'fixer' secured.
- 1523 Enters the service of Cardinal Wolsey and is put in charge of Wolsey's 'legacy projects' - a tomb for the Cardinal himself and the creation of an Oxford College. He is subsequently made an MP.
- 1528 Elizabeth, Anne and Grace die of the 'sweating sickness'.
- 1529 King Henry is seeking a divorce from Katherine in order to marry Anne Boleyn. Wolsey is unable to persuade the Pope to grant an annulment and falls from the King's favour. Cromwell remains loyal to Wolsey and writes his will as he fears for his life.
- 1531 Member of the Privy Council.
- 1532 Master of Court of Wards & Master of Jewel House.
- 1533 Works with Henry to devise England's break with Rome. He persuades Parliament to recognise Henry as Head of the Church in England. Henry marries Anne Boleyn and Cromwell becomes his most trusted servant - and Chancellor of the Exchequer.



- 1534 King's Secretary & Master of the Rolls.
- 1535 Vicar-General.
- 1536 Lord Privy Seal & Baron Cromwell of Oakham.
- 1536-1540 Presides over the dissolution of the monasteries, a role that suits the Protestant sympathies he developed whilst in Europe.
- 1536 Engineers the execution of Anne Boleyn. Henry marries Jane Seymour a week after Anne's execution. Cromwell seems secure in his position as the King's trusted advisor.
- 1537 Jane Seymour dies after giving birth to Henry's only legitimate son, Edward.
- 1537 Knight of the Garter & Dean of Wells.
- 1539 Lord Chamberlain.
- 1539 Searches Europe for a new bride for Henry. Ultimately persuades the King to marry Anne of Cleves. This is a fatal mistake.
- 1540 Created Earl of Essex.
- 1540 Blamed for failed marriage to Anne of Cleves. Subsequently charged with and found guilty of treason and corruption.
- 1540 He is beheaded at the Tower of London. A few weeks later Henry is bemoaning the loss of "the most faithful servant I ever had".
- 2016 The BBC discover that Danny Dyer is a direct descendant.



“A good household manager, but not fit to meddle in the affairs of kings”

Henry VIII on Thomas Cromwell



Cast

The Cromwell Household

Thomas Cromwell	Dave Brickwood
Elizabeth (Lizzie) Cromwell	Ruth Chaperlin
Gregory Cromwell	Bradley Gray
Rafe Sadler	Rob Wallis
Christophe	Anton Agejev

The Court of King Henry VIII

Henry Tudor	Ian Kinane
Thomas Howard, Duke of Norfolk	Charles Halford
Charles Brandon, Duke of Suffolk	Geraint Thomason
Henry Norris	Tom Wright
William Brereton	Darren Mcllroy
Francis Weston	Nate Higgins
French Ambassador	Nate Higgins

The Court of Queen Katherine

Katherine of Aragon	Caroline Ross
Princess Mary	Meaghan Baxter
Ambassador Eustace Chapuys	Luke Daxon

The Court of Queen Anne

Anne Boleyn	Rebecca Dowbiggin
Mary Boleyn	Leigh Dent
Sir Thomas Boleyn	Roger Smith
George Boleyn	Bill Compton
Jane Rochford	Lydia Kennard
Elizabeth Worcester	Siân Walters
Mary Shelton	Leigh Dent
Harry Percy	Darren Mcllroy
Thomas Wyatt	Jerome Ifill
Mark Smeaton	Marc Batten

The Church

Cardinal Thomas Wolsey	Dave O'Roarty
Thomas Cranmer	John Mortley
Thomas More	Tom Wright
William Warham	Dave O'Roarty
Stephen Gardiner	Luke Daxon

The Seymours of Wolf Hall

Jane Seymour	Hannah Lobley
Sir John Seymour	Roger Smith
Marjorie Seymour	Mandy Stenhouse
Edward Seymour	Ruth Chaperlin

The Tower of London

Sir William Kingston	Dave O'Roarty
Executioner of Calais	Tom Cooper
Executioner of Calais	Daniel Wain
Executioner of Calais	Steve Webb
Executioner of Calais	John Wilkinson

Ensemble Dave Dadswell

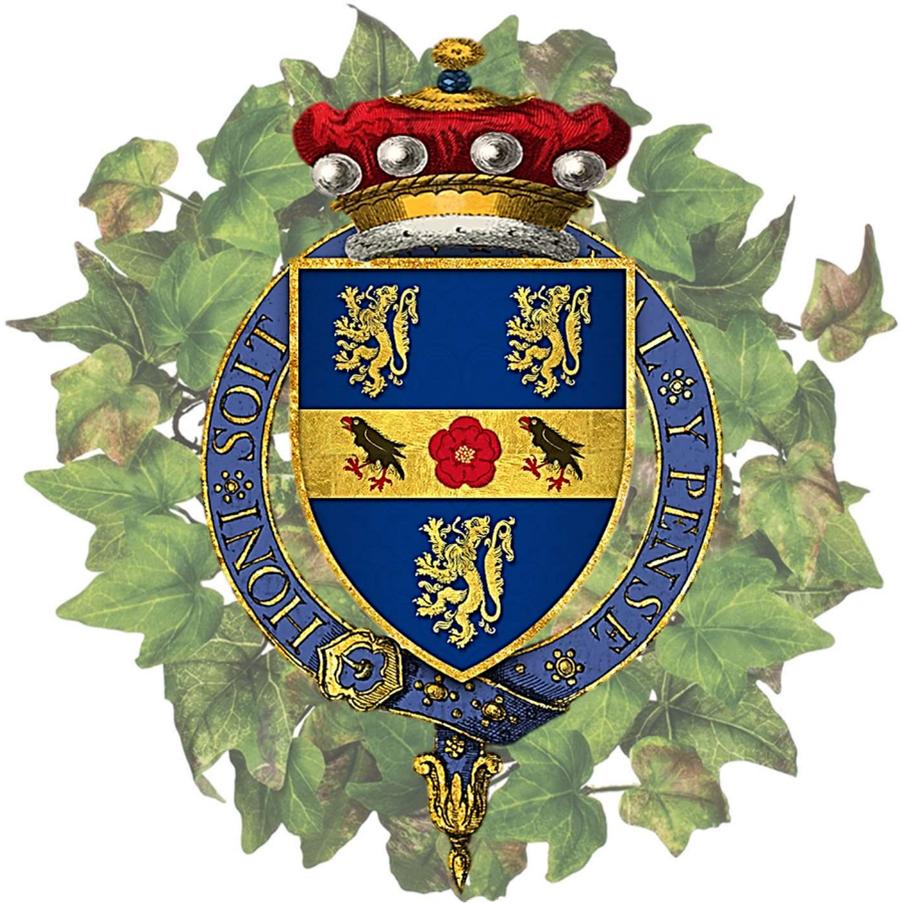


Acknowledgements

The Court of King Henry extends its grateful thanks to:
The TTC Board and front of house and backstage volunteers
– we couldn't do it without you.

SPECIAL THANKS TO:

The Rose Theatre Kingston, Scott Tilley, Neelaksh Sadhoo, Garson's Farm Butcher, John Gilbert, Wesley Henderson Roe, Edz Barrett, Sandra Gee, Rosie Brett, Neale McLaren, John Hart and last, but not least, to Stephanie Sugden for designing this beautiful programme which is a reflection of the magnitude of the piece and the work which has gone into it.



Coat of Arms of Sir Thomas Cromwell

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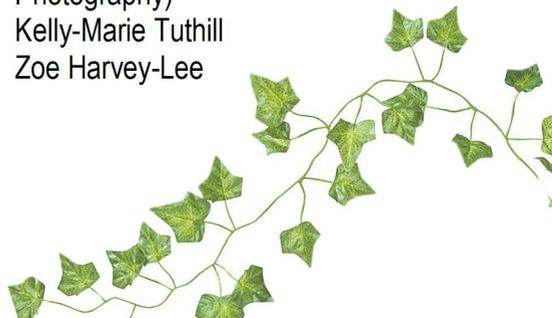


“Most Gracious Prince I cry for mercy,
mercy, mercy!”

from Thomas Cromwell's last letter to King Henry

Production Team

Director	Sally Halsey
Production Manager	Lottie Walker
Set Design	Junis Olmscheid
Lighting	Gary Stevenson
Sound	Harry Jacobs
Wardrobe	Lesley Alexander, Margaret Boulton, Fiona Breaks, Maggie Revis, Margaret Williams, Mags Wrightson
Wardrobe Apprentice	Liz Garrigan
Armour Supplied by	The Royal National Theatre
Props	Jacqui Grebot, Tess Townsend
Stage Manager	Kathryn Smith
Stage Crew	Meaghan Baxter, Harri Osborne, Tegan Ross, Patrick Troughton, Olivia Wolfenden
Scenic Coordinator	Fiona Auty
Scenic Painting & Additional Props	Tom Wright
Set Build Supervisor	Alan Corbett
Set Build	Rob Arundel, Tom Cooper, Roger Kelting, Ian Nethersell, Harri Osborne, Tegan Ross, Kathryn Smith, Mart Stonelake, Kelly-Marie Tuthill, Olivia Wolfenden
Original Music	Will Williams
Choreography	Emma Knight
Production Assistant	Rebecca Dowbiggin
Fight/Swordsman Coordinator	Dane Hardie
Production Photographer	Joe Stockwell
Location Photographer	Jojo Leppink (Handwritten Photography)
Rehearsal Prompt	Kelly-Marie Tuthill
Foyer Decoration	Zoe Harvey-Lee



Scenes

Wolf Hall

Act I

- Scene 1 **1528 - The Court of King Henry VIII** and then
York Place - the office of Cardinal Thomas Wolsey
- Scene 2 **Austin Friars** - the home of Thomas Cromwell
- Scene 3 **The Charterhouse** - the home of Thomas More
- Scene 4 **Austin Friars** - the home of Thomas Cromwell
- Scene 5 **York Place** - the office of Cardinal Thomas Wolsey
- Scene 6 **The Court of King Henry VIII**

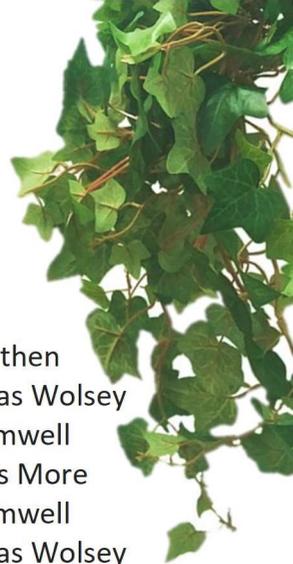
Act II

- Scene 7 **York Place** - the main hall, and then
York Place - the office of Cardinal Thomas Wolsey
- Scene 8 **Austin Friars** - the home of Thomas Cromwell
- Scene 9 **A London Street**
- Scene 10 **1530 - York Place** and then
A Barge on the River Thames and then
Waynflete Manor, Esher
- Scene 11 **King Henry VIII's Chamber**
- Scene 12 **York Place** - the home of Anne Boleyn

Interval – 20 Minutes

Act III

- Scene 13 **King Henry VIII's Council**
- Scene 14 **York Place** - Anne Boleyn's Chamber
- Scene 15 **The Court of King Henry VIII**
- Scene 16 **Windsor** - the home of Queen Katherine



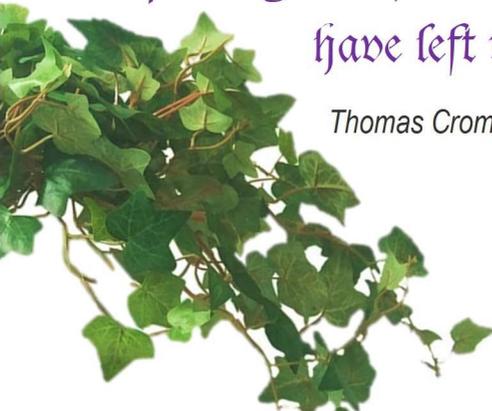
Act IV

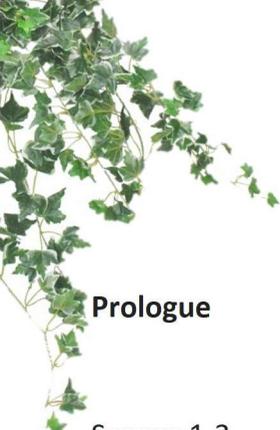
Scene 17	Austin Friars - the home of Thomas Cromwell
Scene 18	King Henry VIII's Bed Chamber
Scene 19	A Barge on the River Thames
Scene 20	King Henry VIII's Council
Scene 21	Mark and The Lion - a room in the lowest tavern in London
Scene 22	King Henry VIII's Council
Scene 23	The Kings Chapel, Whitehall Palace - 25 th January 1533
Scene 24	Amphill Manor - home to Queen Katherine
Scene 25	A Garden in May - Hampton Court Palace
Scene 26	Westminster Abbey - 1 st June 1533
Scene 27	The Court of King Henry VIII and Queen Anne
Scene 28	Lambeth Palace
Scene 29	King Henry VIII's Bed Chamber
Scene 30	The Tower of London - one year later, 1534



*“We communed of war, peace, strife,
contentation, debate, murmur, grudge, riches,
poverty.... However.... We might as well
have left where we began”*

Thomas Cromwell on his time as an MP





Scenes

Bring up the Bodies

Prologue

Savernake Forest, Wiltshire - 1535

Act I

Scenes 1-3

Wolf Hall - the home of the Seymour family

Scene 4

Queen Anne's Chamber, Whitehall Palace

Scene 5

King Henry VIII's Chamber, Whitehall Palace

Act II

Scene 6

Kimbolton - home to Katherine of Aragon

Scene 7

The Palace at Whitehall

Scene 8

Wolf Hall - the home of the Seymour family

Scene 9

Queen Anne's Chamber, The Palace at Whitehall

Scene 10

Austin Friars - the home of Thomas Cromwell

Scene 11

The Palace at Greenwich

Scene 12

Queen Anne's Chamber, The Palace at Whitehall

Act III

Scene 13-14

Peterborough, and then

The Palace at Greenwich - January 1536

Scene 15

Queen Anne's Chamber, The Palace at Whitehall

Interval – 20 Minutes

Scene 16

The Palace at Whitehall

Scene 17

King Henry VIII's Council

Scene 18

The Countryside - Stoke Newington

Act IV

Scene 19-21	Thomas Cromwell's Office
Scene 22	King Henry VIII's Chamber
Scene 23	Queen Anne's Chamber, The Palace at Whitehall and then A Barge on the River Thames

Act V

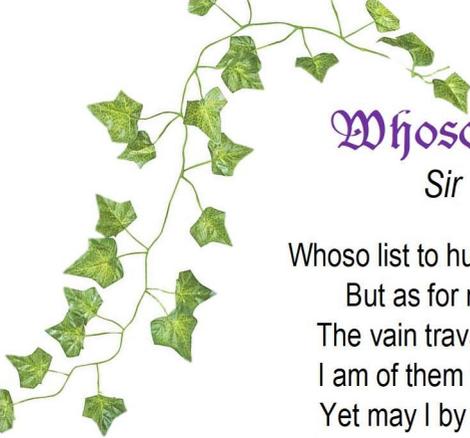
Scene 24	The Tower of London
Scene 25	King Henry VIII's Chamber
Scene 26	Westminster Hall
Scene 27	Thomas Cromwell's Office
Scene 28	The Tower of London
Scene 29	King Henry VIII's Chamber
Scene 30-31	The Tower of London
Scene 32	The Palace at Whitehall, May 1536



“What abomination, what devilish and horrible sin is it to be a flatterer or an evil counsellor to a prince?”

Thomas Cromwell in a letter to a friend





Whoso List to Hunt

Sir Thomas Wyatt

Whoso list to hunt, I know where is an hind,
But as for me, *hélas*, I may no more.
The vain travail hath wearied me so sore,
I am of them that farthest cometh behind.
Yet may I by no means my wearied mind
Draw from the deer, but as she fleeth afore
Fainting I follow. I leave off therefore,
Sithens in a net I seek to hold the wind.
Who list her hunt, I put him out of doubt,
As well as I may spend his time in vain.

And graven with diamonds in letters plain
There is written, her fair neck round about:
Noli me tangere, for Caesar's I am,
And wild for to hold, though I seem tame.



The Story of Thomas Cromwell at the Court of King Henry - in Numbers

2 Plays
36 Named Characters
4 Executioners
27 Actors
20 Unnamed Characters
85 Costumes
110 Props
28 Pieces of Original Music
29 Production Team
10 Set Builders
2 Photographers
20 Locations
Countless Teabags

Biographies

Sally Halsey – Director

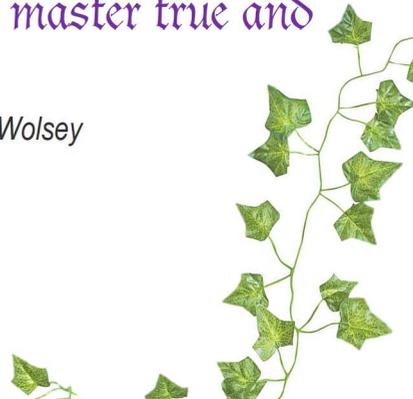
Sally has been directing plays for many years, having first joined TTC as an acting member in 1993. Credits include Best Play Swan Award winners *One Flew Over The Cuckoo's Nest*, *Festen* and *The Odd Couple (female version)*, alongside other favourites such as *The Graduate*, *Jeffrey Bernard is Unwell*, *A Women of No Importance*, *Billy Liar*, *Barefoot in The Park*, *Steel Magnolias*, *The Talented Mr. Ripley*, *Stags and Hens*, *Dad's Army*, *Albert Make Us Laugh*, *Snow White*, *The Railway Children*, *Rebecca*, *Kindertransport*, *Look Back In Anger*, *Educating Rita*, *The Wizard of Oz*, *Joseph and The Amazing Technicolour Dreamcoat* and *Cinderella*.

Will Williams – Original Music

Will has had a long connection with Hampton Hill Theatre in the role of musical director for numerous shows and pantos; he has written incidental music to a number of plays. He also wrote the music and lyrics for Ken Mason's adaptation of *A Christmas Carol*, still remembered for its ground-breaking set and lighting techniques to this day. Will's last contribution was for *The Winter's Tale*, produced earlier this year. This present production requires a great variety of music including dances, songs and fanfares; it has been challenging, and the composer hopes he has risen sufficiently to this challenge to the satisfaction of the director, cast and audience.

“I am like to lose all that I have laboured for all
the days of my life for doing my master true and
diligent service”

Thomas Cromwell after the fall of Wolsey





Dave Brickwood
Thomas Cromwell

Dave first joined TTC in 1989 and has appeared in too many plays to count since then, not only here but also at RSS and at The Barn Theatre in West Molesey. A few of his favourite productions include *Company* (TTC), *One Flew Over the Cuckoo's Nest* (TTC) and *Two* (RSS); his most recent production on the main stage at TTC being *Festen* in 2009. Dave has acted both with and for Sally many (many) times and, after resting for nine years, is finally recovered enough to do so again.

In his native Ireland, Ian enjoyed playing several fine roles, including Jack in *The Importance of Being Earnest*, Tupolski in *The Pillowman*, Mr. Irwin in *The History Boys*, Charlie Fox in *Speed-the-Plow*, and Prior in *Angels in America*. Since moving into the borough in 2016, he has worked with various local theatre groups and roles have included Cosmo McMoon in *Glorious: The Florence Foster Jenkins Story* (Q2), Tom Ince in *The Cat's Meow* (TTC), Jake Quinn in *Stones in his Pockets* (TTC), and Mark Price in *Things I Know to Be True* (Wild Duck).



Ian Kinane
Henry Tudor



Rebecca Dowbiggin
Anne Boleyn

Rebecca is extremely excited to be back treading the boards at HHT, having only just recovered from playing *Dick* in TTC's pantomime *Dick Whittington* at Christmas. She is thrilled to be part of such a wonderful company taking on the role of Anne Boleyn. Rebecca has always enjoyed portraying historical figures on stage, the last time she did so being in Northern Broadsides' production of *We Are Three Sisters* in which she originated the role of *Anne Bronte*. Anne Boleyn has been a special challenge since her ambiguity and mystique is, as Hilary Mantel once stated, "intensified by the unknowables".



Anton moved to London from Wales just over a year and a half ago after completing a BSc in Astronomy and an MSc in Science Communication, and currently works as a science writer. He took part in a few shows when he was younger, but has been away from the stage for ten years. Last summer after seeing the musical *Dreamgirls*, he felt his passion for performing arts reignited, and recently appeared in the musical *Our House* for YAT as the antagonist property developer, Mr Pressman, before being asked to join the cast for *Wolf Hall & Bring up the Bodies* as another unpredictable antagonist in the form of Christophe.



Anton Agejev



Marc Batten

Marc has directed numerous productions for TTC including *What the Butler Saw*, *Dracula*, *A Midsummer Night's Dream*, *The Caucasian Chalk Circle* and, most recently, *The Matchgirls*. He has also directed two TTC pantomimes, *Sleeping Beauty* and the Swan-nominated *Cinderella*. Last Christmas he decided to try his luck on the other side of the footlights and played Sarah the Cook in TTC's *Dick Whittington*. He is relishing the role of his namesake Mark Smeaton.

Meaghan's theatrical journey began with Youth Action Theatre, which she has been a part of for three years - often taking on younger roles given her height (or lack of it!). Her most notable roles include Gretel in *The Trial of Hansel and Gretel* by David Wheatley, Boy in Roald Dahl's *The Witches*, and Young Josh in *Big The Musical*. This is Meaghan's first time on stage with TTC, although she has helped out behind the scenes on a number of TTC shows - most recently as Deputy Stage Manager on the 2018 Christmas Panto, *Dick Whittington*.



Meaghan Baxter





Ruth Chaperlin

Ruth has spent many years taking part in musical theatre productions and singing in choirs. As a member of GLOC Musical Theatre, she has performed in both chorus and principal roles in shows as varied as *Copacabana*, *Moll Flanders*, *Honk* (as Queenie), *Sister Act* and *Soho Cinders*. Her recent successes have included playing Penelope Pennywise in a production of *Urinetown*, for which she was nominated for a NODA award in 2018. This production of *Wolf Hall & Bring up the Bodies* is Ruth's first foray into more serious theatrical work and she is delighted to be involved with TTC.

Over the past 25 years Bill has been involved in over 76 productions either as an actor, director or designer. Recently, he was nominated for an Arts Richmond Best Supporting Actor Swan Award for his portrayal of Christopher Tavistock-Smyth in TTC's *Too Long an Autumn*, and earlier this year he directed the Madness musical, *Our House*, for YAT. In his spare time Bill likes to dabble with a full-time job, see his beautiful wife as they pass each other by the back door and spend time playing Star Wars / Lego / Disney Princesses with his four wonderful children.



Bill Compton



Dave Dadswell

Dave has been a member of TTC for around 15 years. During this time he has appeared in a wide range of dramatic roles, featured in musicals and is a stalwart of the Christmas show. Having played six characters in last year's panto he is looking forward to the challenge of playing about a dozen different 'blink and you'll miss him' parts in *Wolf Hall & Bring up the Bodies*.



At varying points in the last few years, Luke has played Adolf Eichmann (*Conspiracy*, OHADS), a misanthropic theatre critic (*The Real Inspector Hound*, OHADS), a homicidal Italian duke (*The White Devil*, RSS) and a socially inept vicar (*Joking Apart*, RSS). Most recently he played the malicious, bitter and haughty Oxenby (*The Dresser*, Colwyn Bay & Crewe). Being a creature of habit Luke is now to be seen as Stephen Gardiner, another character about as convivial as an outbreak of anthrax. Playing the more sympathetic Chapuys is a welcome relief!



Luke Daxon



Leigh Dent

Leigh Dent has appeared in many film, television and theatre productions. She has cornered the market in period dramas, appearing in *The Hollow Crown* and as Queen Anne's Courtier in *The Favourite*. Leigh has studied her craft with The Actors Studio and Film Director/Acting coach Paul J Lane amongst others. She is a founding member of Quick Fix Theatre and works to support various charities through community theatre performances. She has recently appeared with TTC in *The Matchgirls* and *Dick Whittington*.

Bradley has been acting for eight years. He has been involved with multiple productions on both stage and screen. Bradley has previously attended the Identity School of Acting and The Middleweek Newton Screen Academy and is Spotlight-accredited. His most recent production was here at HHT in the role of Emmo in Youth Actions Theatre's *Our House*. He is particularly pleased to be playing Gregory Cromwell as it means he gets to wear armour!



Bradley Gray





Charles Halford

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 HHT. As an actor he has appeared in *An Enemy of The People*, *Relative Values*, *On the Razzle*, *Rebecca*, *Trewlawny 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 has been seen in *Dick Barton Special Agent* and *Equus*, and briefly in *A View from the Bridge*. His appearance hanging from a rope wearing a tutu in *The Ruling Class* will go down in TTC history!

Nate is an actor from Leeds based in East London. Having trained for four years in musical theatre, he is due to start training in acting at the Royal Birmingham Conservatoire later this year. Nate is new to the TTC and is really enjoying getting to know everybody and learning the history behind such a great story as *Wolf Hall & Bring up the Bodies*. Former credits include Melchior in *Spring Awakening*, Lewis in *Our House*, Twitting in *The Cagebirds* and Princeton in *Avenue Q*.

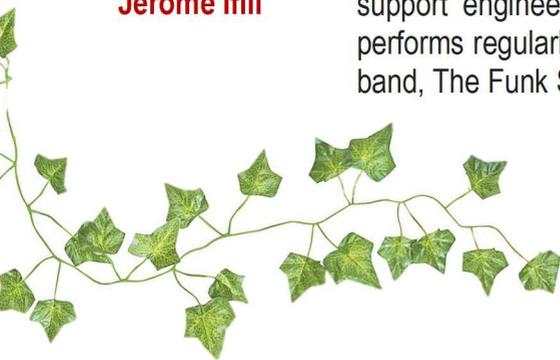


Nate Higgins



Jerome Ifill

Jerome is new to TTC, having been press ganged following his recent appearance with YAT. He competed in break dance internationally for a number of years and has also played lead roles in amateur productions of shows including *Footloose*, *Fame*, *Grease*, *Hairspray* and *Our House* amongst others. Currently working as a support engineer for an electronics firm, Jerome also performs regularly as the lead singer in a Funk and Soul band, The Funk Soul Rebels.



This will be Lydia's debut on the HHT stage. It is also the first time she has acted since her school production of *Alice in Wonderland*. She has always taken an interest in the theatre and attended acting evening classes, performing scenes from *Les Liaisons Dangereuse*. In the real world she is a fine art restorer and regularly works on Tudor portraits; in fact she has recently restored a portrait of Thomas Cranmer. Lydia has long loved the Tudor era and, in addition to delving into paintings, has wanted to be part of the RSC stage adaptation of Hilary Mantel's wonderful novels - for her this opportunity is the fulfilment of a dream.



Lydia Kennard



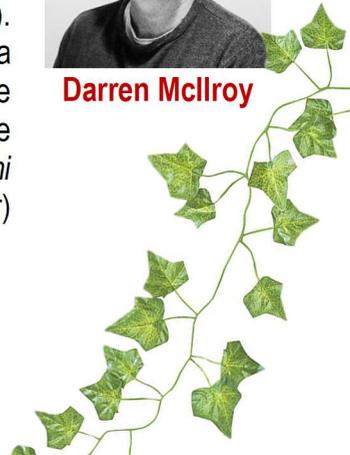
Hannah Lobley

This is Hannah's first play at TTC after a four year break. During this time Hannah has explored playwriting, facilitated dramatherapy and competed in festivals. Hannah gained a Masters degree from the Royal Central School of Speech and Drama, as well as writing the sell-out play *Strictly Come Barking* and winning two awards for her play *Happily Ever After Parole*. She appeared in BAFTA-winning *Marvellous* and *The Inbetweeners Movie*. The last full-length play Hannah performed in was *Twelfth Night*, where she played Viola.

Darren is playing two noblemen, a pall bearer and a bargeman. He is nothing if not versatile! This is his second performance with TTC after playing Antigonus in *The Winter's Tale*. He has also appeared in SMDG's *Something to Hide* (Inspector Davies) and RSS' *The Seagull* (Boris). Darren began his acting career with NYMT in 1985 with a production of *Jack Spratt VC*, winning an award at the Edinburgh Fringe. Since then has toured with various theatre groups. Theatre credits include *Trial of Mussolini* (Prosecutor), *Hamlet* (Hamlet), *The Crucible* (John Proctor) and *Macbeth* (Macbeth).



Darren McIlroy





John Mortley

John has been involved in theatre since the age of five, playing Tiny Tim in his first production. He has been a member of Richmond Shakespeare Society for over 20 years and has performed in many dramas and comedies over that time. This is John's fourth production with TTC, having played Ratty in *The Wind in the Willows* in December 2017, followed by Inspector Brocket in *The Ruling Class* and last November playing Seppings (plus a few other characters!) in *Jeeves and Wooster in Perfect Nonsense*.

Dave discovered his love of acting at primary school, and has been performing on and off for the best part of 50 years. He is no stranger to the Court of Henry VIIIth having played the big man himself at the Cecil Hepworth Theatre in *Henry - A Tudor Musical* in June 2018. Directly from that production he hotfooted his way to the Epsom Playhouse to play Prospero in *Return to the Forbidden Planet*. This is his first production with TTC and he is delighted to be part of such a special company and two such wonderful plays. When Dave is not acting, he can be found at Henry's Kitchen singing at their open mic evenings.



Dave O'Roarty



Caroline Ross

Caroline trained at Morley College and has appeared locally and on the London Fringe. Katherine is Caroline's third queen, having played Catherine of Braganza in *Nell Gwynn* (Rhoda McGaw) and Q in *Handbagged* (Riverhouse Barn). Previous roles include Rita in *The Passion of Jerome*, Lady Macbeth, Liz Morden in *Our Country's Good*, Pauline in *A Kind of Alaska* and Elizabeth Proctor in *The Crucible*. She is also the voice of Lady Fairisle for *Tickled Pink*, a Nudinitis animation by Sarah Simi and Ed Hartwell.



Roger joined TTC in 1972 and first appeared in a major production the following year as Duncan in the 'Scottish Play'. He directed a studio production, *Escorial*, in 1975 and his first major production, *Habeus Corpus* in 1977. Subsequent directorial highlights have included *Alphabetical Order* and *Darkness at Noon* (both Swan Award winners) and TTC's final productions at both Hampton Court (*Dead of Night*) and Vera Fletcher Hall (*They Came to a City*). Recent acting credits include The Butcher in *Revolutionary Witness*, Talbot in *Mary Stewart*, Professor Linden in *The Linden Tree* (Swan nomination) Robert in *Proof* and most recently as Cooper in *A Month of Sundays*. He was invited to become President of TTC in 2016.



Roger Smith



Mandy Stenhouse

Mandy has played a wide variety of roles for various local companies including Kate in *Kiss Me Kate*, Electra in *Gypsy*, The Bakers Wife in *Into The Woods* (Swan Nomination), Hannah in *A Chorus of Disapproval* (Swan Award), Liz Essendine in *Present Laughter*, 17 characters and at least eight accents in *The Anastasia File*, Matron in *Be My Baby*, six characters in Michael Green's *The Coarse Acting Shows* (Swan Nomination) and Moxy in *Relative Vales*. She also appeared in TTC's award-winning production of *Festen*. Mandy made her TTC directorial debut in 2017 with *Red Peppers* and *Still Life* by Noel Coward, gaining four Swan Nominations and has recently co-directed *Lilies on the Land*.

Geraint took to the stage ten years ago in *Sweeney Todd*, which included a sell-out night at the Rose Theatre in Kingston. He followed that with a number of other musicals, including a 15-night run of *Into The Woods* at the Edinburgh Festival Fringe in 2011. Three seasons of panto were followed by performances in the cutting-edge 2015 immersive theatre production by *You Me Bum Bum Train* in central London. After a period resting, Geraint joined TTC and played a man with a keen interest in the M1 and flat-roofed extensions in 2018's *A Month of Sundays*.



Geraint Thomason



Rob Wallis

Rob Wallis is extremely proud to be joining the cast of *Wolf Hall & Bring up the Bodies*, having studied both of Hilary Mantel's novels at university and been lucky enough to attend the original West End productions back in 2014. Rob lives in South East London and works in digital media. His recent roles include John Dryden in *Nell Gwynn*, Charlie/Ted in *Out Of Love* and Ensemble in *Postcards From God: The Sister Wendy Musical* - all at South London Theatre. This is his first production with TTC.

Siân made her stage debut aged five playing a snowflake and has been involved in all things theatrical ever since. She joined TTC in 2012 and is also an active member of BROS Theatre Company both performing and working backstage. In 'real life' Siân works in TV-land and when not treading the boards enjoys relaxing with a good book, her two cats and the perfect cup of tea (Earl Grey - in case you were wondering). She's a self-confessed sci-fi geek who harbours a 'not so secret' desire to appear in Doctor Who and would love to sing with John Barrowman.



Siân Walters



Tom Wright

This is a rare acting appearance for Tom, who is more usually involved backstage and claims to have the largest collection of plain black T-shirts in the Western hemisphere (unconfirmed). Recent ventures have included costuming *Our House* and *The Trial* and co-directing *The Witches*, all for Youth Action Theatre, and working on costume and set for Hounslow Light Operatic Company's production of *Little Shop of Horrors*. For TTC, he has costumed *Alfie*, *The Pillowman* and *The End of the Affair* and worked on the set for *Under Milk Wood* and *A Streetcar Named Desire*.







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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

Marvin's Room

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Who will care for the carer? A dark comedy tale of two very different sisters

Sun 15 Sep – Sat 21 Sep 2019

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Daisy Pulls It Off

By Denise Deegan

A ripping 'Girls Own' yarn, where right triumphs over adversity

Sat 28 Sep – Fri 4 Oct 2019

Auditorium



For up-to-date information on TTC and the Theatre, and to book tickets online, please check our website: www.teddingtontheatreclub.org.uk

Postal bookings are accepted on publication of the booking form.

Telephone enquires open two weeks before each production.

Call: 0845 838 7529 (Open Monday to Saturday 1.00pm to 8.00pm)

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

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