



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

# Jerusalem

By Jez Butterworth

Directed by John Buckingham

Sun 14 May – Sat 20 May 2017

£1.50



Hampton Hill Theatre

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TTC Ltd, as managers of the theatre, reserves the right to refuse admission and to make alterations to the programme and cast without notice.

# THE DRAGON IN THE WOODS



ST GEORGE  
Hans Von Kulmbach (C.1510)

Jez Butterworth's *Jerusalem* was first performed at the Royal Court Theatre in 2009. Amidst its commercial success and almost universal critical acclaim, there was a significant consensus that this constituted a "state of the nation" drama. Eight years on, this nation has undergone some radical changes. Post the EU referendum, and with question marks raised over the very future of the United Kingdom itself, issues of English identity are very much on the contemporary agenda. If Brexit Britain has created a nostalgia for a romanticised past that probably never existed, it has also awakened an ugly English nationalism based more upon defining those who are not us, than knowing who we actually are. Nowhere is this embodied more than in the image of the Cross of St George, an icon whose frequent misappropriation by English racists

belies the ironical fact that it actually commemorates a 'foreigner'; George, the Christian saint and martyr, who hailed from Syria.

In his original programme notes for the play, Paul Kingsnorth writes, "The English, notoriously, have a blind spot when it comes to their myths, the legends of their past and their people, their folk tales and their origins... unlike the other peoples of the British Isles." Like all great works of art, *Jerusalem* renews its significance in a changing landscape. It now seems significant to me that the one character in the play with a profound knowledge of English history, culture and mythology is an elderly academic who is losing his memory!

*Jerusalem* is rooted in the history, culture and mythology of England and this is personified in the character of its protagonist, Johnny 'Rooster' Byron. Like the English language itself, Rooster is a mongrel, a thing of enigma and uncertain origin. He speaks of having 'Romany blood', both friends and enemies call him "gyppo" and he lives in a caravan. But this gypsy is no nomad. His home for twenty-seven years has been an English forest, from where he deals in drugs, illicit booze and tall tales. He sits on the dangerous edge of respectable society and acts as a lure to the young. He is not St George; he is the dragon.

Butterworth claims to have based Rooster on an amalgam of characters he knew from his youth in the Wiltshire town of Pewsey (Flintock in the play) and in particular a retired builder called Micky Laye. Mark Rylance (the first Rooster) gave his Tony award for the role to Laye, who died in 2013 from a heart attack while waiting for the pub to open. Butterworth says his fascination with this subject stemmed from the perception that young people in all societies feel the need to test themselves against danger. Frequently, he observed, an older person served as unofficial teacher, or shaman initiating them into adulthood. In workshops, Rylance helped shape



THE GREEN MAN  
Rochester Cathedral

the character of Rooster into the jovial yet dangerous trickster of English myth, an amalgam of Shakespeare's Falstaff, Puck, the Old English storyteller Wayland the Smith and The Green Man. Rooster asks the authorities, "What do you think an English forest's for?" The answer, as in *A Midsummer Night's Dream*, is that it's a magical dangerous place which the young enter to learn something. And what do they learn? To imagine – to dream! Because, even if Rooster's tall tales take on a new resonance in Trump's 'post truth' world, it is his stories that ultimately command our imagination.

In her essay, *The Sacred Dragon in the Woods*, Julia Boll suggests that Rooster is an example of the *homo sacer*:

*"...a character that embodies both the scapegoat and the monster, and on which thus the dreams and fears of the community equally settle...Always situated at the fringes of society, Johnny will now be officially ousted from the community. On St George's Day, the date on which the nation commemorates the legend of the beast-killing knight and traditionally exorcises its monsters, civilisation is getting prepared to slay the dragon in his lair...The play is revealed as a depiction not only of the state of England but of how contemporary societies treat their outcasts."*

St George's victory over the Dragon, conventionally symbolising Christianity's victory over the Pagan world, seems to explain Rooster's rearguard invocation of the Old Gods of England at the end of the play. So, it is all the more surprising to remind ourselves of both the play's title and the anthem with which the play begins. Parry's iconic setting of Blake's poem speculates on the possibility that Jesus Christ once came to England, and the play's self-same title seems to indicate an intention to explore this theme. Without over-ascribing intentionality to the playwright, or risking accusations of blasphemy, I feel Butterworth draws some extraordinary parallels

between Rooster and Jesus. The Biblical words, "He came unto his own, and his own received him not." (John 1:11) seem apt. Both are rejected by mainstream society; both share stories of a miraculous conception and a virgin birth; both perform inexplicable feats and, it is claimed, have 'special blood'; both are betrayed and face martyrdom. Remarkably, both also have followers who bear witness to their death and resurrection. Surprisingly, despite the foul language, the drugs, alcohol, and other allegations against Rooster, we have been struck in rehearsal by the apparent underlying goodness of the man. In Act 3 especially, almost every person he encounters seems to depart blessed by him, whether they know it or not.



## *JERUSALEM*

*And did those feet in ancient time  
Walk upon England's mountains green?  
And was the holy Lamb of God  
On England's pleasant pastures seen?*

*And did the countenance divine  
Shine forth upon our clouded hills?  
And was Jerusalem builded here  
Among those dark satanic mills?*

*Bring me my bow of burning gold;  
Bring me my arrows of desire:  
Bring me my spear: O clouds unfold!  
Bring me my chariot of fire!*

*I will not cease from mental fight,  
Nor shall my sword sleep in my hand,  
Till we have built Jerusalem  
In England's green and pleasant land.*

*William Blake*

Complexity and ambiguity abound yet, above all else, the play is funny. As in all great stories, the greatness consists not just in the tale itself, but in the way that it is told. Butterworth tells us an English story and, in the tradition of Shakespeare and Chaucer, tells it powerfully while putting a smile on our faces.

**JOHN BUCKINGHAM**



# CAST

JOHNNY BYRON	
AKA ROOSTER	Steve Webb
GINGER	Marc Batten
WESLEY	Steve Taylor
PEA	Rebecca Tarry
TANYA	September Taliana Carey
DAVEY	David Shortland
LEE	Arran Southern
PROFESSOR	John Bellamy
DAWN	Dionne King
TROY WHITWORTH	Paul Alexander
PHAEDRA	Lucy Hanneghan
LINDA FAWCETT	Linda Sirker
LUKE PARSONS	Alex Farley
MARKY	
	Cyrus Houstoun-Boswell
	Charlotte Lootens
	Ollie George

# CREATIVE TEAM

DIRECTOR	John Buckingham
PRODUCTION MANAGER	Linda Sirker
STAGE MANAGER/SET DESIGN	Mart Stonelake
SET CONSTRUCTION	Alan Corbett
ASSISTANT STAGE MANAGER	Donal Quinn
MUSIC	James Bedbrook
LIGHTING	Mike Elgey
SOUND	Charles J Halford
PROJECTION	Aaron Lobo
ASSISTANT PROJECTION/SOUND	Alice Metcalf
COSTUMES	Lesley Alexander Margaret Boulton
MOVEMENT	Gita Singham-Willis
PHOTOGRAPHY	Rachel Burnham
REHEARSAL PROMPT	Lizzie Williams
DESIGNATED SAFEGUARDING LEAD	Michelle Hood
ARTISTIC LINK	Stuart Turnbull

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## PLEASE NOTE

This play is set near the imaginary town of Flintock, Wiltshire on St George's Day, 2009.

There is a running time of approximately 180 minutes, including a 15-minute interval between Acts 1 & 2, and a 5 minute pause between Acts 2 & 3.

There will be smoking on stage and the simulation of drug taking.

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Turn off Your  
Mobile Phones

## PLEASE DON'T SPOIL THE PERFORMANCE

We respectfully request all members of the audience make sure that mobile phones are switched off during the performance. Thank you.

# CAST BIOGRAPHIES



## **STEVE WEBB...ROOSTER**

Steve's last four plays have been three-handers up in the Coward, so it took a bit of time to get used to all these strange people hanging about and *interfering* at rehearsals for this one. His last show *Betrayal* showed him doing *posh*...well he's gone from Posh to Pikey and no mistake. He agrees with the Guardian's review of this one 'Unarguably one of the best dramas of the twenty-first century'....so no pressure there then...This one is SO GOOD.....NOW KISS MY BEGGAR ARSE YOU PURITANS!!

## **MARC BATTEN...GINGER**

In recent years Marc has focussed more on directing than performing and is very excited to be back on stage with such an excellent cast. His directing credits for TTC are *What the Butler Saw*, *Dracula*, *A Midsummer Night's Dream*, *The Caucasian Chalk Circle*, *Sleeping Beauty* and *Cinderella*. He has acted in *Puss in Boots*, *Festen*, *One Flew Over the Cuckoo's Nest* and *Cabaret*. By day Marc is Head of Performing Arts in a local high school.



## **STEVE TAYLOR...WESLEY**

Steve has played many roles for various societies over the years and was awarded RUTACS Best Actor for Siegfried Sassoon in *Not About Heroes* and Leslie/Maureen in *A Different Way Home* by Jimmie Chinn. Directorial credits at HHT include *Chess* (RUTACS Best Musical); *Kiss Me Like You Mean It*; *Time of My Life*; *Man of the Moment* and RUTACS Best Play *Straight and Narrow*. Most recent performances at HHT include *The Rise and Fall of Little Voice* (Ray Say), *Blackbird* (Ray), *Dad's Army* (Capt. Mainwaring), *Colder Than Here* (Alec), *Side by Side by Sondheim* and *Dick Barton – Special Agent* (Baron Scarheart). Steve also made his debut performance at RSS earlier this year as Jack in *The Weir* and his next project is *French Twist* for TTC in July.



## REBECCA TARRY...PEA

Following a long break from drama whilst at university Rebecca got involved again playing Jenna in TTC's *Colder than Here* and hasn't looked back since. Since then Rebecca has been on stage singing, dancing and acting in *Rent* (TTC) and *Titanic the Musical* (YAT). She has been involved behind the scenes in stage crew and marketing, and she directed YAT's production of *Twelfth Night* with Jojo Leppink, nominated for Best Youth Production at the 2016 Swan Awards. She recently played the Locksmith's Wife in YAT's *The Government Inspector* and directed *A Chip in the Sugar* by Alan Bennett with OHADS. Rebecca has loved working with TTC again and really enjoyed the rehearsal process for *Jerusalem*. She would like to apologise to her parents in advance for her language.



## SEPTEMBER TALIANA CAREY...TANYA

September is a new member to TTC and has been an enthusiastic and bubbly addition to the team. With experience at HHT playing Lilly St Regis in *Annie*, other current productions include Orange Tree Theatre's play *Our Generation* and Starlight's edition of *The Wiz*. Her skills apply to acting, physical theatre, singing and dance. Studying theatre at sixth form and working with Mousetrap Theatre Projects, she hopes to pursue a career in theatre and looks forward to many more productions with TTC.

## DAVID SHORTLAND...DAVEY

David is happy to return to TTC for his second show. He has enjoyed the hard-hitting topics involved in *Jerusalem*; alcoholism, drugs use and colourful language has made rehearsals an enthralling process. David was the energetic Buttons in *Cinderella* and has recently enjoyed parts in *Anything Goes* and *Fiddler on the Roof*. David can be seen playing Amos Scudder in *Barnum* in May 2017 here at HHT. By day David is a primary school teacher and enjoys singing swing in his spare time.



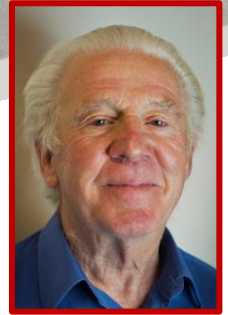


## ARRAN SOUTHERN...LEE

This is Arran's third performance with TTC and he's never been more excited to play a drug addled youngster. Arran would like to thank everyone in the cast for their dedication and laughs all the way through the rehearsal process. Credits: Theo in *When Strawberries are not Enough*, Bruce Ismay & Charles Clarke in *Titanic*, Dr Rudolf Lange in *Conspiracy*, Angel Schunard in *Rent*, Perchik in *Fiddler on the Roof*, Amos in *Whistle Down the Wind*, Sammy in *The Wedding Singer*, Seymour in *Little Shop of Horrors*, Tinman in *The Wiz* and The Cat in *HONK!*. Arran would like to dedicate this performance to his 3-year-old son Blake.

## JOHN BELLAMY...PROFESSOR

John is very happy to be cast in the role of an elderly professor high on LSD in this production, as it marks a nice contrast to other, rather more respectable, roles he has played over the years, such as Canon Chasuble in *The Importance of Being Earnest*, The Bishop of Putney in *Pravda* and God in *Boy on a Swing*. Most recent appearances at HHT have been in *The Shakespeare Review*, *Family Circles* (both OHADS), and *Betrayal* (TTC), which was also directed by John Buckingham, with whom it is a great pleasure to be working again.



## DIONNE KING...DAWN

Dionne's first performance at TTC was in March 2015 in *Alfie* after a very long break from theatre since graduating from university. She then went on to play Leonata in *Much Ado About Nothing*. Since then she has been busy at RSS and was cast as Goneril in *King Lear*, Yelena in *Collaborators* (for which she had a Swan nomination for Best Supporting Actress) and recently she tackled her most challenging role as Portia in *The Merchant of Venice*. Dionne is looking forward to returning to the main stage at TTC and is really excited about being involved in *Jerusalem* and working with such a diverse and talented cast.

## **PAUL ALEXANDER...TROY**

Paul plays Troy Whitman in his first production at Hampton Hill Theatre. It's a character very different from previous roles. He played Romeo in *Romeo and Juliet* and Peter Quince in *Midsummer Night's Dream* in student productions, so this is also a return to the stage after many years away.



## **LUCY HANNEGHAN...PHAEDRA**

This is Lucy's second TTC show and she has thoroughly enjoyed working with such a talented cast and creative team. Acting credits include Barbara in *Billy Liar* for TTC, The Countess in *All's Well that Ends Well*, Miss Havisham in *Great Expectations*, Carol in *Someone to See You Headmaster* and The Witch in *Into the Woods*, all for YAT, Zoe in *No One in the World* for KMT, Nat in *One Size Fits All* as part of IYAF, Maria in *West Side Story* for Epsom players, April in *Company* for The Lyric players and Sarah in *Our House* for Studio7 productions. Lucy has also directed two new plays for the OneActs festival at the Corner House, *Broken Mirrors* for RebelRebel productions as part of the IYAF festival and *The Erpingham Camp* for YAT at Hampton Hill Theatre.



## **LINDA SIRKER...LINDA FAWSETT**

Linda has been a member of TTC for over 16 years, with her first role as a rather nasally social worker in the late Heather Godley's *Asylum*. She has since played many roles for both TTC and RSS including Lucinder in *Love Me Slender*, Marie in *Calendar Girls*, Helga in 'Allo 'Allo, Sylvie in *The Odd Couple* and Lucy in *Mill on the Floss*. The last time she was on the main stage at Hampton Hill was as the Winter Fairy in *Sleeping Beauty*. She has also directed and won Best Production Swans for Amanda Whittington's *Be My Baby* for TTC and Dermot Bolger's *From These Green Heights* for RSS. Linda enjoys working with different accents and hopes her South Wiltshire will serve her well. As this is a relatively small part she has also been roped in as Production Manager for the show.





## ALEX FARLEY...LUKE PARSONS

*Jerusalem* marks Alex's debut with TTC; he has recently been seen in productions such as *Tom's Midnight Garden*, *Titanic The Musical* and *Great Expectations*. He has really enjoyed working with the cast and crew on this production and hopes that you enjoy his performance.



CYRUS  
HOUSTOUN-  
BOSWELL



CHARLOTTE  
LOOTENS



OLLIE  
GEORGE

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# CREATIVE BIOGRAPHIES

## JOHN BUCKINGHAM...DIRECTOR

John has worked as a drama teacher, examiner and director for almost forty years. He trained at Rose Bruford and St Mary's, Strawberry Hill, and has a doctorate in Theatre & Performance from Royal Holloway, University of London. *Jerusalem* is the 25th production he has directed for TTC. At the old Hampton Court Theatre, these included *The Duchess of Malfi*, *Top Girls*, *Mother Courage*, *King Lear* and *Nana*. More recent productions at Hampton Hill Theatre have been *Suddenly Last Summer*, *Speed-The-Plow*, *The Crucible*, *The Revenger's Tragedy*, *Mary Stuart*, *Richard III* and *Betrayal*. His production of *Equus*, was nominated for four Swans in 2015, winning both the Adjudicators' Award and Best Production of a Play Award.

## MART STONELAKE...SET DESIGNER/STAGE MANAGER

A retired engineer and long-time member of TTC, Martin has been an occasional actor, but now does mainly backstage stuff, and has stage managed many shows over the years. Other interests include classic rock music, cinema, and flying model aircraft. He lives locally with his wife Yvonne and their dog Rufus.

## **DONAL QUINN...ASSISTANT STAGE MANAGER**

This is Donal's second production with TTC, having work as Assistant Stage Manager on the company's production of *Betrayal*. He has been involved in several BROS productions, working backstage on *42nd Street* at Richmond Theatre and *The Producers* here at Hampton. Donal has extensively worked on theatre productions in his native Northern Ireland, producing musicals such as *Oliver!* and *Little Shop of Horrors* for St. Mary's Theatre Company in Belfast, as well as being the Production Manager for a highly successful production of *Oklahoma!* at the Waterford Festival of Light Opera. Donal is delighted to be working with TTC on this production of *Jerusalem*.

## **LESLEY ALEXANDER AND MARGARET BOULTON... COSTUME DESIGN**

Lesley and Margaret have costumed many plays for Dr John, ranging from *Richard III* and *Mary Stuart* to *The Revenger's Tragedy*. As they usually specialise in period costumes this modern play has been a new challenge, although Lesley was pleased to have a fairy and a Morris dancer on which to apply her design skills.

## **AARON LOBO...PROJECTION**

Aaron studies Drama and Media at Esher CofE High School. *Jerusalem* is Aaron's third production at TTC and he has enjoyed working as part of the technical team within this production. Previously he has worked as the Sound Engineer at *Circus of the Streets* and he has also worked onstage and on TV as an actor for *English National Opera* and for the *BBC*. Currently he is the sound and light operator for a local stage school and is a programmer for the WHY? festival at the Southbank Centre. Aaron is looking forward to working with TTC in the future on many more productions.

## **JAMES BEDBROOK... MUSIC**

James studied at Morley College and is a bass-player, is the bandleader of Teeth and Catenary Key as well as being a songwriter, composer and arranger. He is currently working on ambient pieces, jazz themes, and concert works. The original music he has composed for stage include *Betrayal* (TTC), *Mercy Seat* (TTC), *Muswell Hill* (TTC), *Equus* (TTC), *Electra* (TTC) and *A Midsummer Night's Dream* (RSS). James has also composed several film scores, including *Little Match Girl*, *The Rubaiyat*, *Willow Place*, *Dreams and Recollections*.

## ALAN CORBETT...SET CONSTRUCTION

Alan has been involved in set construction, design, advice and safety checks on probably more than 50% of the shows put on by TTC at HHT since it opened in Hampton Hill. *The Kitchen Sink* was the last show he designed and constructed on the main stage in 2015, but in 2016 he was mainly involved with the studio sets where he designed and constructed *Muswell Hill* and was involved with *Betrayal* and *Stevie*. Back on the main stage he was involved in the build of *A Streetcar Named Desire*. As he is knocking on, he looks forward to seeing younger members joining the mentoring scheme so that they can be involved in future set design and construction.

## MIKE ELGEY...LIGHTING

The first show Mike lit for TTC was *Strawberry Fields* directed by John Buckingham far too long ago. He also worked on John's last production, *Betrayal*, in the Coward Studio and is looking forward to the challenges of *Jerusalem*. Recent shows, all in the main theatre, have been *Breaking the Code*, *Rent* and *A Streetcar Named Desire* for TTC and *Titanic the Musical* for YAT. He can also be found in the theatre fixing things.

## CHARLES J HALFORD...SOUND

Charles has been a member of TTC since 1977. Recent productions he has done sound for are *My Boy Jack*, *Colder Than Here*, *Rent* (assisting), and *Betrayal*. He also helps to run the bar.

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## SPECIAL THANKS TO...

The props list was huge for this production – Mart Stonelake would like to thank to the many people who helped...

To Lynne for the old TV.

To Linda for the barbeque.

To my neighbour Ian for the Garden table and chairs.

To Liz for tracking down (from Ireland!) the giant fluffy rabbit.

To September "Temmy" for the drum.

To Euronics Hampton Hill for the fridge.

To Whitton YMCA shop for the sofa.

And to Vicky for the gnomes, banners and many other items.

Finally, many thanks to Junis and Alice for their set painting expertise, and to Alan, Darien, and newcomer Chris Holman for helping me build the thing.

# Teddington Theatre Club Ltd

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at Hampton Hill Theatre

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