



THE BEAUTY QUEEN OF LEENANE

Tuesday 1 –
Sunday 6
October 2024

altrincham
garrick
studio

Hello and Welcome

..to the Garrick Studio Theatre, and the first production in what promises to be another brilliantly entertaining season.

In the last two years in the Studio, we've staged a year of all-LGBTQ+ productions, which were brilliantly received by both the company and our audiences, and followed up last year with a season of all-female themed plays – five plays by female writers with all-female casts. And for our 2024-25 season, the theme is Irish Drama.

Four plays and one musical that either have an Irish theme, are written by Irish dramatists, or are set in the Emerald Isle – and all three in most cases. Simultaneously, in their own right, they are all tremendous pieces of theatre. All of them are at times poignant, funny, tragic, riotous, and also both deeply affecting and uplifting, and all will work perfectly in our intimate small-space venue.

The Beauty Queen Of Leenane is a brilliant play which has everything that makes theatre such a buzz. It caused a sensation on both sides of the Irish Sea and across the Atlantic when it was first staged in 1996. Since then, Martin McDonagh has gone on to conquer Hollywood with screenplays including *In Bruges*, *Three Billboards outside Ebbing, Missouri* and, most recently, *The Banshees of Inisherin*, along with many other plays, all combining his trademark ability to startle audiences with black and sometimes shocking humour alongside a never-failing, clear-eyed view of our human yearning for connection.

This play is simply a masterpiece that works so well on so many levels: a domestic comedy which has the scope of a Greek tragedy; a comedy which plumbs the depths of human despair; a drama with a sprinkling of repellent violence and an excoriating examination of twisted family dynamic, which explores the pain of isolation, yet which manages to connect us with emotions and ideas that are universal. **The Beauty Queen of Leenane** is laced with sparkling Irish humour, yet it still manages to express the dull, aching loneliness of living an unfulfilled life, making this not only a play for our times, but also a play for all time

I was thrilled when Mark Goggins agreed to direct this play, and he has brought together a superb cast of actors with the sensitivity, the insight and the range to tackle this most challenging of plays, injecting it with all of the Irish lyricism and pathos inherent in the author's unsentimental writing.

Several years ago in the Main Auditorium, we produced an unforgettable staging of Polly Teale's *Brontë*, about the literary sisters, which received outstanding reviews and tremendous receptions from our audiences. Next week, on the Main Stage, there is a kind of follow-up with a production of Charlotte Brontë's *Jane Eyre* – brilliantly adapted for the stage by the same Polly Teale – which captures the indomitable spirit of one of literature's most beloved heroines. *Jane Eyre*'s journey from an orphaned child to a



strong, independent woman is brought to life with stunning period costumes and a breathtaking set design that will transport audiences to the windswept moors of England. Once again, we have attracted a brilliant company for this production, under the assured direction of Carole Carr, and I urge you not to miss what promises to be a sensational production.

I sincerely hope that you enjoy tonight's production. At the Garrick we are ever thankful for you, our audience. With so many ways to entertain ourselves these days you've chosen to come and support local theatre. We literally could not do this without you. You are our lifeblood and we at the Garrick Playhouse are eternally grateful – thank you! Have a safe journey home afterwards, and we look forward to welcoming you back here very soon!

Joe

Joseph Meighan

Artistic Director, Altrincham Garrick Playhouse.

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Leenane

"Of course it's beautiful here, a fool can see. The mountains and the green... When I'm over there in London... it's here I wish I was... But when it's here I am... it isn't there I want to be... But I know it isn't here I want to be either."

Pato Dooley, Act I, Scene 3, The Beauty Queen of Leenane

As Martin McDonagh describes in the beginning of his script, Leenane is located in County Galway, in the mountainous region of Connemara, which is part of Connaught, the western province of the five ancient provinces, or kingdoms, of Ireland. Connaught (or, alternately, Connacht), which lies in the western and northwestern areas of Ireland, is the poorest part of the Irish republic. Vulnerably open to the Atlantic, it was raided throughout history. Cromwell's English armies finally conquered Galway in the mid-17th century and claimed its surrounding lands for English farmers to develop. However, they found the soil too rocky to cultivate, and the environment so bleak and wild that they settled in more hospitable areas.

The poor quality of the land endures to this day. The thin, rocky topsoil remains infertile and crops can't grow on the large expanses of soft bog, where only the edges can be drained and fertilised enough to yield crops. Years of deforestation have left the mostly treeless ground scant protection against wind and water erosion.

Even as the mid-nineties ushered in the "Celtic Tiger", the name given to Ireland's economic high-tech boom, Leenane and its region have stayed poor, although they benefited from an surge in tourism as a result of increased income in other parts of the country. Visitors are drawn to Connemara because it is a Gaeltacht, an official preserve of native Gaelic speech. To this day, the residents have endeavoured to maintain their Gaelic and Norman roots more than any other part of Ireland. The rich traditional folklore and culture they have preserved is another big draw for tourists.

Tourists also come for the area's idyllic landscape, the surrounding high moorlands, the peaceful waters of the Killary fiord (Leenane stands at the head of the tidal Killary Harbour), and the mountain ranges that rise up around the small village. The centre of town remains a very small strip along the main road with a couple of bars, a restaurant, a post office and a couple of small grocery shops that also sell postcards and tourist knickknacks. On the opposite side of the road are Leenane's Sheep and Wool Centre and a craft shop.

It is indeed picturesque, but not for the Leenane residents who inhabit the play. Fintan O'Toole, in his introduction to *Martin McDonagh Plays 1: The Beauty Queen of Leenane; A Skull in Connemara; The Lonesome West*, writes "Nature as a source of beauty, consolation or inspiration is almost entirely absent from their lives. Nature is the rain and the mud and the steep rocky hills that you have to drag yourself up".



Emigration from Ireland, and in particular, the Connaught region, has been prevalent throughout its history. Connemara was hit particularly hard during the Great Hunger ("An Gorta Mor" in Gaelic). Half the potato crop in Ireland was decimated by an infestation in 1845, increasing to three-quarters of the crop over the next seven years. Ireland was still a colony of Great Britain at the time and its native Irish "tenant" farmers relied heavily on the potato as a source of food. During the famine, which is also known as the Great Famine, the Great Potato Famine, and the Irish Potato Famine, roughly one million people died of starvation and epidemic disease between 1846 and 1851, nearly one-eighth of the entire Irish population. Some two million emigrated in a little more than a decade (1845-55), with most going to England and North America.

The rural west of Ireland, where the poorest lived, was depleted the most by death and mass emigration. Counties Mayo, Clare and Galway lost over 38% of their population in the two decades between 1841 and 1861. It was a turning point in Ireland's cultural history: as the population diminished, the traditional communities were dislocated, the identities of the residents were

fragmented, and the Gaelic cultural and linguistic heritage began to dissolve. This loss is one of the events in Irish history that contributes to Maureen's exchange with Mag about language and English-Irish conflict that occurs in Act I, Scene 1. The emigration from the area continued unabated during the second half of the 19th century and endures to this day. Some, like Pato, opt to emigrate to countries with more opportunity. Others, like Maureen, stay in Leenane and give in to frustration, bitterness and weary hopelessness. The remainder, like Ray and Mag, just survive day to day.

In the early nineties when the play is set, the characters in *The Beauty Queen of Leenane* live on the margins of a globalised culture. They are isolated and cut off. This sense of isolation, combined with economic deprivation, the dark, dank weather, and harsh living conditions permeate their lives.

Time

Although Martin McDonagh doesn't specify, there is a major clue that the year of the play is 1992. In Act I, Scene 2, Mag tells Ray, "There was a priest in the news yesterday had a babby with a Yank". She is referring to Eamonn Casey, the Roman Catholic Bishop of Galway, who was forced to resign when The Irish Times broke the news on May 7, 1992 that he had fathered a child by an American divorcee, Annie Murphy.

Murphy was raising the boy in Connecticut after giving birth to him in 1974 in Dublin. Casey (pictured below) had been sending her money, which he stole from church funds, later claiming it had been replaced by parishioners.



The story emerged in the days when priestly sexual abuse and the paedophilia scandals of the Roman Catholic Church in Ireland were still unheard of. People were especially shocked by Bishop Casey, who was popular and well-regarded for his work with the poor and homeless and for his progressive views.

Disgraced, Casey abdicated his position; his status as bishop was never restored. In 2006, after being exiled to South America for 14 years, he was permitted to return to Ireland, where he lived out his days as a parish priest. He was never allowed to return to public ministry or say Mass in public again in Ireland.

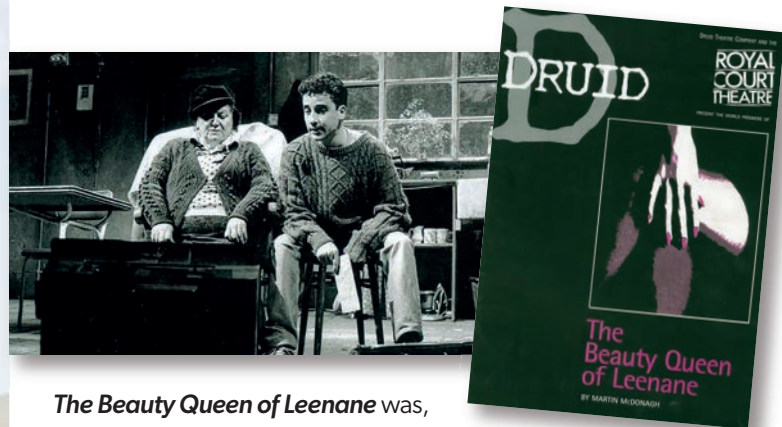
When McDonagh was writing the play in 1994, Ireland was in a lengthy period of economic stagnation marked by high unemployment, emigration, and despite the high tax levels, crippling public debt. Very soon, much of the country would experience tremendous financial growth in a very short time. The time of the play precedes the aforementioned "Celtic Tiger," the economic boom years between 1995 and 1997, when Ireland jumped from being one of the poorest countries in Europe to one of the richest in only a matter of years. Much of it was due to an influx of investors, many of which were tech firms, lured by the country's favourable tax rates. Had McDonagh written his play just a year later, he may have told a far different story. Perhaps the residents of McDonagh's Leenane would not have lived in hopelessness. Technology and the advent of the Internet would have widened their world and likely reduced their sense of isolation. Pato would no longer need to find work in England – or for that matter, America – as construction boomed to meet the demand for new buildings for the tech companies that were flooding Ireland's cities east of Leenane. With the advent of the Internet, which provided so many new means of getting a message to someone, he would not have needed to rely on his brother to deliver a handwritten letter...

Introduction

1997 was the apex of something extraordinary in Irish theatre. And most of it was happening in the fringes or small studio theatres of Dublin theatre.

Following in the wake of Conor McPherson's 1995 breakthrough play *The Lime Tree Bower* premiering in the inaugural Dublin Fringe Festival, and Enda Walsh's seminal *Disco Pigs*, Mark O'Rowe's *From Both Hips* and Marina Carr's *Portia Coughlan* in 1996, Martin McDonagh's arrival at the Festival the following year with Galway's Druid Theatre Company caused a sensation when he turned up with not just one scorching play, but a trilogy.

The first of these new plays had opened in Galway in 1996 before touring Western Ireland, and had all the critics describing it as "Tarantinoesque". Which was not surprising, as quite a few of the up-and-coming 90s theatre folk were defined after the new cinema of Quentin Tarantino. "Tarantinoesque" meant something to do with violence, but also a morbid wit, and a play penned by a writer who was probably more influenced by the rhythm of cinema they saw on TV rather than the three-act structure of a play witnessed in a traditional theatre. The added comparison for McDonagh was that he married this modern cinematic sensibility with the poetic intensity of J.M. Synge, whose most famous work was the compelling drama *The Playboy of the Western World*.



The Beauty Queen of Leenane was, and is, an extraordinary play. By dealing in the 'spuds and carrots of Irish drama' (the mammy, the rainswept West, the stagnation of the country, the frustrated spinster) and mixing it up with the macabre cinema of Robert Aldrich at his most grotesque (*Whatever Happened to Baby Jane*), and even though the setting was raw, country and eerie at a time when theatre companies were looking for new writing that was urban and contemporary, this play was way ahead of its time.

The Beauty Queen of Leenane is funny, but it is also savage. It speaks of an Ireland that is in transition – pre-Good Friday agreement, and set long before the votes on marriage equality or bodily autonomy had taken place. Ireland was stuck in a transitional phase in the early 1990s, and in this play, the characters are also trapped between their situation and their aspiration. The co-dependent relationship which defines Maureen and Mag resonates strongly in a post-colonial Ireland; real independence feels impossible for both mother and daughter.

The past comes back to haunt you, so they say, and that's what happened to Ireland as it was about to enter the 21st century. The troubled ghosts emerged from the shadows, and wanted recompense for all the inflicted cruelties of a repressed past.

The Cast

Mag Folan Sarah Kirk
Maureen Folan... Kathryn Worthington
Ray Dooley..... Timmie Lee Murphy
Pato Dooley..... Ryan Jay

The Production Team

Director Mark Goggins
Set Design Mark Goggins
..... Barry Purves
..... Mandy Cooke
Stage Manager Paul Simpson
A.S.M. & Rehearsal Prompt..... Sue Duffy
Lighting Design Callum Foy
Sound Design Mark Goggins
Lighting & Sound Operator Alastair Duffy

The Director

Mark Goggins

Mark recently retired from his position as Reader in Music Theatre at The University of Central Lancashire where he led the BA (Hons) Music Theatre degree and also directed the award-winning University Chamber Choir.

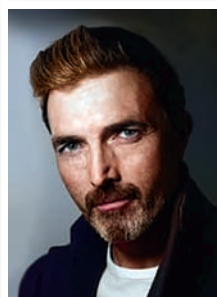
Mark has directed many UCLan Music Theatre productions including *A Little Night Music*, *Parade*, *Spring Awakening*, *bare – a pop opera*, *Merrily We Roll Along*, *London Road* and *Urinetown*. Mark has also directed the Music Theatre Graduate Showcase, performed annually in both London and Manchester.

His professional musical theatre work includes the UK tours of *Beauty and the Beast*, *Cats*, *Starlight Express*, *The Producers*, *Chitty Chitty Bang Bang*, *The Sound of Music*, *Shrek*, *Wicked* and most recently *The Lion King*.

Mark has conducted at many of the leading UK concert venues including The Royal Festival Hall, Birmingham Symphony Hall and the Bridgewater Hall, Manchester, where he has performed with the Hallé Orchestra.

Mark is absolutely delighted to have been asked to direct *The Beauty Queen of Leenane* at the Garrick, where he is better known as a Musical Director. Previous credits include *La Cage aux Folles*, *A Little Night Music*, *Follies*, *Cabaret*, *West Side Story*, *Sweeney Todd*, *The Secret Garden*, *Priscilla*, *Queen of the Desert*, *Cats*, *The Little Mermaid*, *Calendar Girls – The Musical*, *Chitty Chitty Bang Bang* and, most recently, *Merrily We Roll Along*.

Mark also works as a composer and sound designer including, for the Garrick, *Blue Stockings* and *Let The Right One In*.



Ryan Jay Pato Dooley

The Beauty Queen of Leenane is a play Ryan first saw back in his native Ireland in 1996 and he is delighted to join this wonderful cast and crew for his first appearance at the Altrincham Garrick.

Ryan honed his craft at a young age, notably in the CBS choir touring all over Ireland, as well as to England and Scotland. His first ever performance in the Manchester area was at Salford Cathedral at the age of thirteen, quite a few years ago!

Ryan's previous Play credits include *Juno and the Paycock* (Bentham), *Many Young Men of Twenty* (Finnerty), *Aon Focal* (Gearoid) and *Visitor from Forrest Hills* (Borden), while his extensive Musical Theatre credits include *Oklahoma* (Curly), *The Likes of Us* (Barnardo), *Jesus Christ Superstar* (Jesus), *Whistle Down the Wind* (The Man), *The Wizard of Oz* (Wizard), *Joseph and the Amazing Technicolour Dreamcoat* (Joseph), *Little Shop of Horrors* (Dentist), *Grease* (Danny) to name just a few.

He dedicates his performance to his three children and family who are always great support.



Sarah Kirk Mag Folan

Sarah's theatre credits include *Tzeitel* in *Fiddler on the Roof*, *Scrooge the Musical*, *Laurey* in *Oklahoma*, *Katie Brown* in *Calamity Jane*, *Guinevere* in *Camelot*, *Nancy* in *Oliver!*, *Anna* in *The King and I*, *Sarah Brown* in *Guys and Dolls*, *Nellie Forbush* in *South Pacific*, *Sally Durant* in *Follies*, *Saturday Night at the Crown*, *In Praise of Love*, *Allo Allo*, *The Importance of Being Earnest*, *An Englishman Abroad*, *Abigail's Party*, *Teechers*,

Salt of the Earth, *An Evening with Victoria Wood*, *The Complete Works of William Shakespeare*, *A Chorus of Disapproval*, *The Deep Blue Sea*, *Bette and Joan* and *A Different Way Home*.

For the Garrick Sarah has appeared in *Corrie!*, *Curtain Up*, *Annie* in *Calendar Girls – The Musical*, *The Habit of Art*, *Queers*, *Lady Bracknell* in *The Importance of Being Earnest*, *The Laramie Project*, *Into the Woods*, and she was one of the 'Actors' in Barry Purves' compelling production of *A Christmas Carol – A Ghost Story* last November. Most recently, Sarah played *Doctor Livesey* in the Garrick's staging of *Treasure Island* and *Mrs Spencer / Ensemble* in *Merrily We Roll Along*.

Sarah is thrilled to be a part of this compelling production, and to be working alongside such a brilliant company.



Timmie Lee Murphy Ray Dooley

This is Timmie's first production at the Garrick and he is thrilled to be playing *Ray* in *The Beauty Queen of Leenane*, one of his favourite plays. He has been acting for many years, having trained with Act Up North, Inspire Studio and The Actor's Process. Timmie has appeared in several short films, feature films and commercials, including *Waiting* and *So Raw*. Most recently Timmie played *Liam* in the short

film *Pillow Talk* (written and directed by Katie Parker). Timmie is currently represented by Red Door Management.



Kathryn Worthington Maureen Folan

Having previously appeared at the Garrick in 2019 as *Jackie* in *My Mother Said I Never Should*, Kathryn was thrilled to have the opportunity to finally perform the role of *Blanche Dubois* in John Cunningham's compelling production of Tennessee Williams' *A Streetcar Named Desire* on our main stage in 2021. Since then, Kathryn's only appearance at the Garrick Playhouse was as *Miss Blake* in *Blue Stockings*.

Kathryn's other work highlights include: *Something Hidden* (for the Larkin 25 Festival in Hull); *Emmerdale* (ITV), and her time as Festival Director at the 24:7 Theatre Festival, a platform for new writers and theatre makers.

Martin McDonagh

Martin McDonagh is a highly acclaimed playwright, screenwriter, and film director who is famous for his dark comedy. He has won numerous accolades including an Academy Award, six BAFTA Awards, two Golden Globe Awards, and three Olivier Awards in addition to five nominations for Tony Awards.

Born in 1970 to Irish parents, McDonagh grew up in London but spent his childhood summer holidays visiting family in County Galway, Ireland. Indeed, County Galway is the setting of McDonagh's first six plays, which are separated into two trilogies.

The first trilogy is set in Leenane, on the Galway coast, and consists of *The Beauty Queen of Leenane* (1996), *A Skull in Connemara* (1997), and *The Lonesome West* (1997). McDonagh's second trilogy is set across the Aran Islands, off the coast of Galway, and consists of *The Cripple of Inishmaan* (1996), *The Lieutenant of Inishmore* (2001), and *The Banshees of Inisherin* - an unpublished play which was adapted into the Oscar-nominated 2022 movie *The Banshees of Inisherin*, with Brendan Gleeson and Colin Farrell. Due to its political themes, *The Lieutenant of Inishmore* was not produced by theatre companies until 2001.

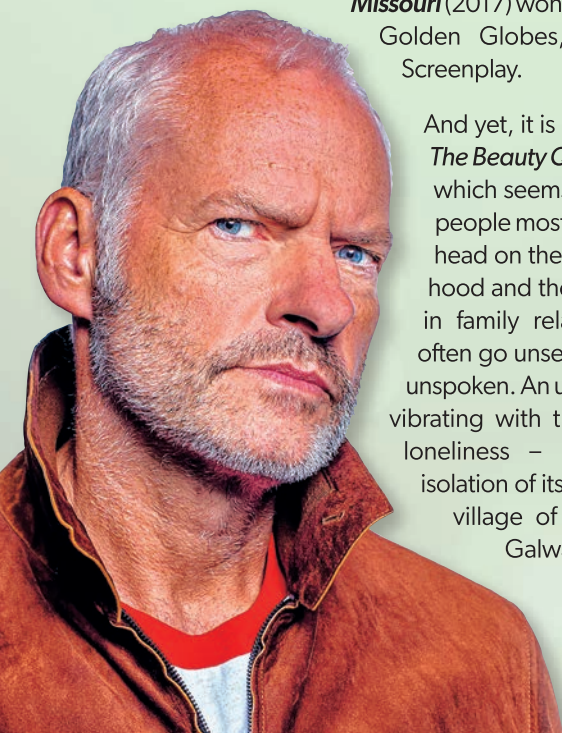
Impressively, in 1997 both the *Leenane* trilogy as well as *The Cripple of Inishmaan* were being staged in London which meant McDonagh became the first playwright since William Shakespeare to have four plays running simultaneously on the London stage.

McDonagh's other playwriting successes include *The Pillowman* (2003), *A Behanding in Spokane* (2010) and *Hangmen* (2015) which was awarded the Laurence Olivier Award for Best New Play in 2016. Most recently, *A Very, Very, Very Dark Matter* premiered at London's Bridge Theatre in October 2018.

McDonagh's playwriting accolades have been echoed in his award-winning reputation for screenplay writing and direction of both short and feature length films. *Six Shooters* (2005) earned him an Academy Award for the Best Live-Action Short Film of the year. His dark comedy *In Bruges* (2008) was nominated for Best Original Screenplay at The Academy Awards. McDonagh's British Crime Comedy *Seven Psychopaths* (2012) was released to critical acclaim,

and his *Three Billboards Outside Ebbing, Missouri* (2017) won four awards at the Golden Globes, including Best Screenplay.

And yet, it is his first ever play, *The Beauty Queen of Leenane*, which seems to resonate with people most strongly, tackling head on the myths of motherhood and the toxicity inherent in family relationships which often go unseen and somehow unspoken. An unforgettable play, vibrating with the bitter beat of loneliness – mirrored in the isolation of its setting, the small village of Leenane on the Galway coast.



A Glossary

Babby – Baby

Bosco - An Irish children's television programme produced during the late 1970s and 1980s. Produced by the Lambert Puppet Theatre, it had a main puppet character, various segments with other characters, and humans interacting with the puppets.

Celidh time – Popular Irish gatherings featuring Gaelic music. McDonagh actually uses the Scottish Gaelic spelling of the word in the script.

The Chieftains – A traditional Irish band formed in Dublin in November 1962, by Paddy Moloney, Sean Potts and Michael Tubridy. The band had their first rehearsals at Moloney's house, with Tubridy, Martin Fay and David Fallon. Their sound, which is almost entirely instrumental and largely built around uilleann pipes, has become synonymous with traditional Irish music and they are regarded as having helped popularise Irish music across the world.

A Country Practice – An Australian television drama series. It followed a medical practice in the small fictional New South Wales country town of Wandin Valley. The show's stories focused on the staff of the practice and the hospital and their families, and through weekly guest characters – frequently patients served by the practice – various social and medical problems were explored, including youth unemployment, suicide, drug addiction, HIV/AIDS, and terminal illness, as well as Aborigines and their place in modern Australian society.

Difford Hall – The name of a fictional hospital for the treatment of mental illness.

Gangerman – The foreman of a gang of navvies which are unskilled construction workers.

Gasur – In the official language of Ireland, Gaeilge, "gasur" means "boy."

Kimberley Biscuits – the legendary biscuit of the Emerald Isle, baked by Jacob's, looks like it's two ginger cake/cookies with marshmallow in between. It holds high importance to Irish culture by the affection in which it is held.

Mikado Biscuits – Another cookie by Jacob's, and mind-bogglingly gross-looking: Ten blobs of marshmallow and raspberry jam on a flat vanilla cookie, sprinkled with coconut.

Praitie – an Irish, Scottish, and Newfoundland regional word for "potato."

Skitter – "Diarrhea; looseness or laxity of the bowels," according to the OED, chiefly Scottish.

Sons and Daughters – Another Australian soap opera, which ran from 1981 to 1987. This one focused on a man on the run from murder charges who falls in love with a woman who turns out to be his separated-at-birth twin sister. Awkward.

"The Spinning Wheel" – A song by the Irish singer Delia Murphy (see right). Its lyrics describe a "young maiden" sneaking out to walk with her love, deceiving her dozing blind grandmother, who believes the girl is still sitting near her, spinning.

Spike Milligan – (1918-2002), An Irish comedian, writer, musician, poet, artist and playwright. Together with Peter Sellers, Harry Secombe and Michael Bentine, he was part of the incredibly popular 1950s BBC Radio comedy show "The Goons".

The Sullivans – An Australian soap opera that ran from 1976 to 1983, about a middle-class Melbourne family during World War II.

Delia Murphy

Delia Murphy Kiernan (16 February 1902 – 11 February 1971) was an Irish singer and collector of Irish ballads. She recorded several 78 rpm records in the 1930s, 1940s and 1950s. In 1962 she recorded her only LP, *The Queen of Connemara*, for Irish Prestige Records, New York. The LP's title is taken from one of the songs on the album.

Delia was born in Ardroe, Claremorris, County Mayo, Ireland to a well-off family. Her father, John Murphy, from nearby Hollymount, made his fortune in the Klondike Gold Rush. While in America, he married Ann Fanning from Roscrea, County Tipperary. They returned to Ireland in 1901 and purchased the large Mount Jennings Estate in Roundfort. John encouraged Delia's interest in singing ballads from a young age. He also allowed Irish travellers to camp on the estate. According to her own account, she learned her first ballads at their campfires.

Delia was educated at Presentation Convent, Tuam; Dominican College, Dublin; and University College Galway (UCG), where she graduated with a Bachelor of Commerce degree. In UCG she met Dr. Thomas J. Kiernan, and they married in 1924, on her 22nd birthday. They had a son, Colm, and three daughters, Blon, Nuala and Orla.

Kiernan joined the Irish diplomatic service, where his first posting was to London. While there, Murphy sang at many venues, including many gatherings of Irish emigrants, and became quite well-known. In 1939 she recorded *The Blackbird*, *The Spinning Wheel* and *Three Lovely Lassies* for HMV.

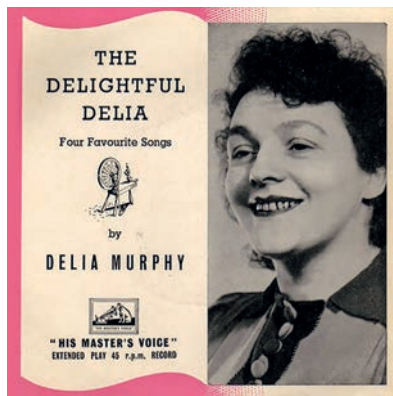
In 1941 Kiernan was appointed Irish Ambassador to the Holy See in Rome. The Irish legation was the only English-speaking legation to remain open after the United States entered World War II. Murphy became one of those who assisted Hugh O'Flaherty (the "Vatican Pimpernel") in hiding Jews and escaped allied soldiers from the Nazis. In 1943, when Italy changed sides, many escaped POWs were helped by the legation to leave Italy. The lives of over 6,500 Allied soldiers and Jews had been saved by the time the war ended.

In 1946 Delia was awarded the rank of Dame Commander of the Equestrian Order of the Holy Sepulchre.

Kiernan later served as Irish High Commissioner and later first Ambassador in Australia, and later to West Germany, Canada, and the United States. In 1961, while she was living in Ottawa, Murphy made

the recording of *"The Queen of Connemara"*. Murphy and Kiernan bought a farmhouse in Jasper, Ontario, near the Rideau Canal where she spent most of her time, even after Kiernan was posted to Washington. Tom Kiernan died in December 1967.

By 1969 Murphy's health was in decline. In November of that year she sold her farmhouse in Canada and returned to Ireland. She lived in a cottage in Strawberry Beds, Chapelizod, County Dublin. Murphy died of a massive heart attack on 11 February 1971, five days before her 69th birthday. She had recorded upwards of 100 songs.



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Tuesday 21 –
Sunday 26
January 2025

"We are all born mad. Some remain so".
A tragi-comedy in two acts

Samuel Beckett's

WAITING FOR GODOT

Directed by **Celia Bonner**

Two wandering tramps, Vladimir and Estragon, wait by a lonely tree, to meet up with Mr. Godot, an enigmatic figure in a world where time, place and memory are blurred and meaning is where you find it.

The tramps hope that Godot will change their lives for the better. Instead, two eccentric travellers arrive, one man on the end of the other's rope. The results are both funny and dangerous in this existential masterpiece.

When Samuel Beckett's play exploded on to the London stage in 1953, it shocked as many people as it delighted. There had never been a play like it; indeed it was said that: *"Beckett has achieved a theoretical impossibility – a play in which nothing happens, that yet keeps audiences glued to their seats."*

Today, *Waiting for Godot* is accepted as one of the most significant plays of the 20th Century.

TELL US WHAT YOU THINK!

We value your feedback, and would like to invite you to share your thoughts about the Altrincham Garrick Playhouse. Have you enjoyed a recent performance, or didn't enjoy it for some reason? Perhaps there's something we could improve on? Are there specific plays, musicals, or shows you'd love to see on our stage? Any visiting acts you'd like to recommend? What do you think of this programme? How did you find out about what you came to see? We would love to receive your reviews and suggestions.

This season, we've partnered with Star Feedback to make it easy for you to share your opinions. Simply scan the QR code (right) and let us know what you think. Thank you for helping us create the best experience possible!



WE WANT TO HEAR FROM YOU!



Our Next Production on the Main Stage

A bold, exciting and inspirational retelling of one woman's struggle for freedom against all odds.

JANE EYRE

Written by **Charlotte Brontë**

Adapted by **Polly Teale**

Directed by **Carole Carr**

As a child, the orphaned Jane Eyre is taught by a succession of severe guardians to stifle her natural exuberance. A part of herself is locked away, out of view of polite society... until she arrives at Rochester's house as a governess to his young child.

Soon, Rochester's passionate nature reawakens Jane's hidden self, but darker secrets are stirring in the attic...

A bold and theatrically inventive adaptation of the literary classic that puts the interior life of the novel on stage.

Charlotte Brontë's story of the trailblazing Jane Eyre is as inspiring as ever!

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Monday 7 –



Saturday 12 October



Evenings 7:30pm

Matinée, Saturday 12 at 2:30pm

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