



a taste of honey



by Shelagh Delaney

Tuesday 23 –
Sunday 28
September 2025

altrincham
garrick
studio

Stories of Manchester, Stories for the World.

Every city has its voices. Some ring out in markets and pubs, some echo across cobbled streets and factory walls, and others are whispered in back rooms or rehearsed on stage before they are ever spoken in public. Manchester is a city built on stories – stories of resilience, rebellion, wit, struggle, and reinvention. This year, Altrincham Garrick Studio is proud to present a season of plays that celebrate, interrogate, and re-imagine Manchester's identity through drama. Our programme brings together classic works, contemporary masterpieces, and a world-premiere commission, offering audiences the chance to see their city – and themselves – reflected from every angle.

At the start of this season is Shelagh Delaney's groundbreaking play ***A Taste of Honey***. Written in 1958 when Delaney was just 19 years old, the play smashed through theatrical convention with its unflinching portrayal of working-class life in Salford. Delaney gave voice to characters rarely heard on the British stage: single mothers, mixed-race couples, gay men – all presented with honesty, humour, and compassion. ***A Taste of Honey*** remains as bold today as it was over sixty years ago, capturing Manchester's irreverence and humanity in equal measure. It opens our season as both a salute to the past and a reminder of theatre's power to challenge the status quo.

In November, we are thrilled to present a brand-new commission: the world-première of Duncan Battman's ***Voices of Manchester***. Written especially for the Garrick Studio, this play gathers together the voices of the city – past, present, and imagined – to create a living portrait of Manchester in all its diversity. From factory floor to football terrace, from music hall to protest march, Battman's work invites audiences to hear the chorus of stories that make Manchester unique. This première is not only a celebration of local talent but also a commitment to nurturing the next generation of northern playwrights.

In January 2026, Diane Samuels' ***Kindertransport*** traces the journey of Jewish children sent from Germany to Britain on the eve of the Second World War, many of whom found new homes in Manchester and the North West. The play explores memory, displacement, and the difficult inheritance of trauma. At its core lies the question of what it means to belong: to a city, to a family, to a history. Staged to coincide with Holocaust Memorial Day, Samuels' play offers a deeply moving counterpoint to Delaney's, connecting Manchester's industrial backdrop with global events that reshaped lives forever.

Contemporary Manchester also pulses through Alistair McDowall's ***Pomona***. A dark, surreal exploration of urban myths, dystopian nightmares, and the hidden underbelly of the city, ***Pomona*** takes audiences beneath the surface of modern life. With its fractured structure and haunting imagery, the play resonates with the anxieties and contradictions of twenty-first century Manchester: a city at once vibrant and precarious, bursting with opportunity yet shadowed by inequality. McDowall's daring work speaks to the restless energy of a metropolis always on the cusp of change.

No season devoted to Manchester would be complete without a nod to one of its most enduring comic treasures: Harold Brighouse's ***Hobson's Choice***. First performed in 1916, the play remains a staple of northern theatre, celebrating the wit and resilience of working people. Brighouse's tale of Henry Hobson, his daughters, and the battle for independence in a Salford boot shop is both hilariously funny and quietly radical. It captures Manchester's sense of humour, its resourcefulness, and its refusal to be bound by tradition. In revisiting this classic, we affirm the vitality of stories that continue to charm and provoke more than a century after they were written.



From the early twentieth century we leap into the turbulent world of adolescence with Simon Stephens' ***Punk Rock***. Set in the common room of a Stockport Grammar School, the play charts the pressures, rivalries, and fragile identities of a group of teenagers on the brink of adulthood. Stephens, himself a Stockport native, writes with precision and empathy about the complexities of youth in a rapidly changing world. ***Punk Rock*** is raw, unsettling, and deeply human – a modern northern classic that asks urgent questions about belonging, violence, and the search for meaning.

Together, these works form a conversation across decades and genres, from kitchen-sink realism to postmodern dystopia, from classic comedy to urgent contemporary drama. What unites them is a shared spirit: Manchester's spirit. A spirit of independence, resilience, and reinvention. Each play reflects a different facet of the city, yet when seen together, they reveal the extraordinary richness of its theatrical legacy.

We invite you to join us for this season of Manchester-themed plays – to laugh, to question, to remember, and to imagine. Above all, we invite you to listen: to the voices of the playwrights, the actors, the characters, and, ultimately, the city itself. For in these stories, Manchester speaks.

Joe

Joseph Meighan

Artistic Director, Altrincham Garrick Playhouse.

**altrincham
garrick
playhouse**

Barrington Rd, Altrincham WA14 1HZ
www.altrinchamgarrick.co.uk
Box Office Phone: 0161-928 1677

/AltrinchamGarrick

@AltrinchamG

@altrinchamgarrick_playhouse/

Board of Trustees:

Hugh Everett (Chair)
David Mazurkiewicz-Citrine
April Millar
Trevor McKie
Nick Sample

Theatre Management Team:

Artistic Director Joseph Meighan
Operations Director Sarah Reilly

Front-of-House Management:

Front-of-House Manager Neill Walker
Deputy Front-of-House Manager /
Studio F-o-H Manager Eileen Smith

Theatre Administrators:

Finance Manager Siobhán Linnett
Diane White Patsy Newhouse
Judi Quirke Diane Ashton
Lauren Groves

Theatre Membership:

Secretary John Gibson

Productions:

Heads of Stage Mark McEwan
Paul Simpson
Head of Lighting James Merrington
Head of Sound Position Currently Vacant
Head of Wardrobe Mike Shaw
Head of Design Barry Purves
Head of Props Claire Eddleston-Rose
Workshop Manager and Maintenance Supervisor
Steve Cox
Scenic Artist Amanda Cooke

House Keepers:

Sandra Smith Janine Barratt
Kim Riley

Garrick Academy of Performing Arts:

Principal Peter Birch
Principal Helen Lawrence
Senior Tutor Dean Sumner
Assistant Tutor / LAMDA Tutor Grace Gonet
Assistant Tutor Olivia Walsh
Assistant Tutor Lottie Warburton

Altrincham Garrick Society Limited is a Registered Charity. Registered in England, No: 1034690 Company Limited by Guarantee. Registered in England, No. 2899281

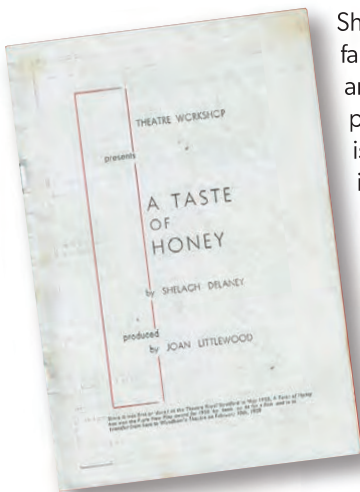
Programme written, designed and produced for the Altrincham Garrick Playhouse by Nick Sample Creative Graphic Design 07950 332 645 njcsample1@mac.com www.nicksample.co.uk

Look Forward in Anger...

Shelagh Delaney, and writing "A Taste of Honey"

The programme for the first production of *A Taste of Honey*, staged in 1958 by Joan Littlewood's Theatre Workshop at the Theatre Royal Stratford East, includes two rather extraordinary declarations. The first of these advises that "in accordance with modern theatre practice, national anthems will only be played in the presence of royalty or heads of state". The second is a short biography of the company's latest discovery. "Shelagh Delaney is a 19-year-old Salford girl who works in an engineering factory," it reads. "Her father works on the buses and her brother is an apprentice engineer." Someone, however, clearly felt these scant details were not enough, for it goes on: "Coming from a Lancashire city which is devastated not by war but by industry and by years of pre-war unemployment, she is the antithesis of London's 'angry young men'. She knows what she is angry about."

The phrase in the programme has an air of menace, but it was also accurate. You bet Delaney was angry. Fed up with Britain's still rigid class system, and especially the role of women within it, she had big things to say both about the way social reforms had failed to improve the lot of the poor, and about sexuality (*A Taste of Honey* is generally agreed to be the first modern play to depict a gay working-class man). Her play is muscular, plain-speaking, funny and furious. It is the polar opposite of polite and decorous, the things that women were then still expected to be.



Shelagh Delaney wrote her most famous play when she was 19. There are a number of stories about what prompted her to write the play. One is that a young man, "anxious to improve" her mind, had taken her to the Manchester Opera House to see Terence Rattigan's *Variation on a Theme*, whereupon she had finally "discovered something that meant more to me than myself" and felt she could write a much better play which portrayed homosexuality sensitively, which – for her – Rattigan had failed to do. Her daughter, Charlotte Delaney, tells a different story – 'It was while watching a production of *Waiting for Godot*, whilst working as an usherette, that gave her the push she needed to lock herself away with a borrowed typewriter and write *A Taste of Honey*.' And there's probably truth in both these versions of the play's creation.

A Taste of Honey began life as a novel but Delaney, as she later admitted, was soon too busy going out dancing and socialising to produce an 80,000-word book. Two weeks after her visit to Manchester Opera House, Delaney sent her fairly basic script to Joan Littlewood, with a letter introducing herself as "the 'English Françoise Sagan'", and apologising for the mess of her typing. Delaney told

Littlewood that, if she can "gather any sense" from her play (or even "a little nonsense") she would be grateful for her criticism – "though I hate criticism of any kind". And then, one last stab, modest but not, you will notice, falsely so: "I want to write for the theatre, but I know so very little about it. I know nothing, have nothing – except a willingness to learn – and intelligence."



Above: Shelagh Delaney pictured in 1958.

The play's success owed a great deal to Joan Littlewood, who did much to mother both playwright and play. Working with her cast, which included Murray Melvin as Geof and Frances Cuka as Josephine, she radically re-worked the text, and linked the scenes with live jazz. When the play opened on 27 May, 1958, the cast were warned beforehand that "there might be trouble", and that the 'Iron' (the safety curtain) would fall if that happened. In the end, the performance ran without incident, and when the actors came to take their call, they heard "an amazing noise" that turned out to be a roar of approval.

Not everyone approved, though. While the critic from *The Times* praised Delaney's "great respect for Northern speech... and how the language almost determines the play's atmosphere", and *The Observer* "detected a 'smell of living' that challenged the audience", *The Daily Mail* observed that "Angry Young Women were even worse than Angry Young

Men", and found the Lancashire accents and direct address were "too much like Music Hall", concluding that "authors once wrote good plays set in drawing rooms. Now, under the Welfare State, they write bad plays set in garrets".

In Salford, where Delaney was born, the council fumed that the portrayal was an insult to the town – but when it became a runaway success, and Delaney a national celebrity, she was asked for her manuscript copy for its library. The feisty Delaney, who disliked being



Left: The original programme from the Theatre Royal, Stratford East.
Above: Murray Melvin (left) and Frances Cuka (right, above) in the original production.



Above: John Bury's Set Design for *A Taste of Honey* at the Theatre Royal, Stratford East.
Below: A Lobby Card from the film, starring Rita Tushingham as Jo.

called a "six-footer" (she was 5ft 11in) called them hypocrites, and gave the original script to Littlewood instead.

A Taste of Honey moved to the Wyndham's Theatre, in the West End, in 1959. Delaney received the Charles Henry Foyle Award for best new play and an Arts Council England bursary. In 1960 *A Taste of Honey* opened on Broadway in New York – with Joan Plowright as Jo and Angela Lansbury as her mother – and ran for almost a year, with Plowright winning a Tony award for her performance.



Right: Rita Tushingham as Jo with (top) Paul Danquah as Jimmy in the 1961 movie.

The previous year, Delaney had sold the film rights for £20,000, then a considerable sum. The film, which she scripted with the director Tony Richardson, and which starred Rita Tushingham as Jo, Dora Bryan as her mother and Murray Melvin as Geoffrey, was released in 1961. It won four BAFTA awards, including best British screenplay and best British film. Tushingham won a BAFTA for best newcomer and received an award at Cannes, as did Melvin.

Delaney was certainly proud of *A Taste of Honey*, and she enjoyed the material things it brought her. When she sold the film rights, she was determined to buy "that red sports car I've had my eye on", even

though she did not know how to drive. (She was outraged when Gerry Raffles, Littlewood's partner and the theatre's manager, told her the money would remain in her bank account until she was 21: "You have no right whatsoever to order me about like some Inland Revenue employer... I've been offered a lot of money for the film rights and I want that car.") As for fame, that pleased her too – at first. In her memoirs, Littlewood notes that she took it "in her stride, giving interviews, considering offers... She was seen in the right pubs coping with the latest drinks and entertaining her hosts with laconic comments in her broad Salford accent." Even the hate mail she received – the 50s version of internet trolling – amused her to the degree that she published some of it in her 1964 book, *Sweetly Sings the Donkey*: "What a disgrace not only to the name of THEATRE but to womanhood you are with your dirty clothes and grubby skin and hair. Aren't you ashamed of yourself... By the way, how are your teddy boy friends? Do they carry flick-knives? It would be rather fun if they jab their flick-knives into you one night, it might teach you to improve your tastes and company."

Delaney disliked being pigeon-holed with the 'new wave' of 'Angry Young Men' – grammar-school educated writers, artists and actors, often from provincial working-class backgrounds, like John Osborne and Arnold Wesker – and being seen as the sole 'Angry Young Woman',

especially as there were other influential women creating theatrical waves at the same time. It was Joan Littlewood, who many regarded as a cross between a magician and a tyrant, who'd taken a punt on Delaney (when she first received the manuscript of *A Taste of Honey*, the director's heart had sunk at its lack of plot and the "pedantic" way its characters spoke). But shortly before Delaney's play opened, Ann Jellicoe's *The Sport of My Mad Mother* was staged at the Royal Court; it was set in cockney London, and had a powerful feminist theme. Jellicoe would go on to have a huge hit with her 1962 play, *The Knack*. Delaney would also surely have been aware of J Lee Thompson's 1956 movie *Yield to the Night*, which may have influenced her later screenplay for *Dance with a Stranger*.



Delaney was firmly launched on a playwright's career, but her subsequent work never achieved an impact as great as her groundbreaking debut. The familiar difficulty of writing a second hit bore down especially hard on her, not least because her first play had succeeded due to its apparent unselfconscious spontaneity. *The Lion in Love*, which was produced in 1960 at the Belgrade Theatre, in Coventry, and transferred to the Royal Court in London later that year, came with high expectations. However, Conservative critics such as WA Darlington did not like this portrayal of another northern family: a hard-drinking mother, a husband lacking the courage to leave her and

a son choosing to quit home for Australia. Despite more encouraging reviews from a new breed of critics represented by Bernard Levin, Delaney didn't write for the stage again for twenty years.

In the intervening period, only rarely did she allow theatres to stage new productions of her first play; she wanted to be thought of as more than the writer of *A Taste of Honey*.

The Cast

Helen.....Kim **Armston**
Jo.....Eilidh **Pollard**
Peter.....Anthony **Morris**
Geoffrey.....Jamie **King**
Boy / Jimmy.....A J **Adeosun**

The Production Team

Director.....Carole **Carr**
Rehearsal Prompt/A.S.M.s.....Helen **Sallabank**
.....Judy **Tarrant**
Lighting & Sound Design.....Geoff **Scullard**
Lighting & Sound Operation.....Lindsey **Barker**
Props.....Claire **Corneill**
.....Christine **Chrystal**
Costumes.....Mike **Shaw** & Team
Set coordination.....Paul **Simpson** & Team
Workshop.....Steve **Cox** & Team
Information believed to be correct at time of going to press...

Without our incredibly dedicated, enthusiastic team of **Volunteers and Staff**, whose sheer hard work often goes unnoticed, Altrincham Garrick Playhouse would simply be unable to continue providing such a range of top-quality productions for everyone enjoy.

Thank You!

With their continuous commitment to excellence, we owe them all a huge debt of gratitude. Thank You!

Next in the Studio:

voices of manchester

Tuesday 11 – Sunday 16 November

Six Monologues. Six Mancs. A Tram. A Pub.
 The beating heart of the greatest City.
 Mad Fer It!

Written and Directed by
Duncan Battman

Commissioned by Joseph Meighan

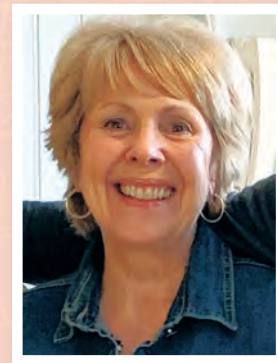
Rendezvous; Dad; I Don't Like Coffee; A Dog in the Road; Giggling; The Streets.

The Director

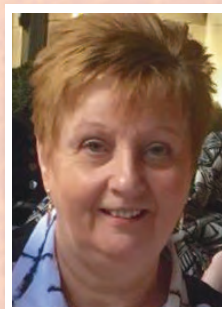
Carole Carr

Well-known to Altrincham Garrick Playhouse audiences for her long association with the company, both on-stage in a huge variety of memorable roles and, more recently, of successfully directing innovative, imaginative productions on both our Main Stage and in the Garrick Studio, Carole was delighted to be asked to return at the helm of **A Taste of Honey**. Recent, post-pandemic shows for the Garrick include **The Lady In The Van**, **All My Sons**, **Bombshells** and, last season on the main stage, Carole directed **Jane Eyre**. In 2024 in the Garrick Studio, Carole directed an unforgettable staging of Lucy Roslyn's **Pennyroyal** – which was attended and acclaimed by the author herself. Carole's latest directorial venture in the Studio was Brian Friel's **Translations** in June 2025.

Carole is thrilled to have worked with a superb cast and production team on **A Taste of Honey** and would sincerely like to thank them all for their commitment and dedication towards what she hopes will be a memorable staging of this compelling play.



Special thanks to...



Helen Sallabank Rehearsal Prompt & A.S.M.

Helen joined the Garrick 6 years ago and thoroughly enjoys working backstage ensuring the performance runs smoothly. Helping the actors and director and being part of the team is a great way to be involved without wanting to go on the stage.

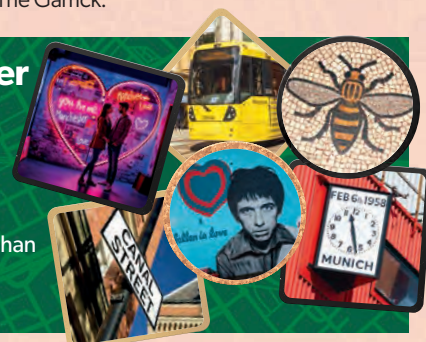
She has previously worked on **The Lady In The Van**, **House Of Ghosts**, **All My Sons**, **Dick Whittington**, **Witness For The Prosecution**, **A Man Of No Importance** and **Vardy v Rooney – The Wagatha Christie Trial**.

A Taste Of Honey is a very special play to Helen having seen the film as a teenager, and being involved with this production has been an absolute joy.



Judy Tarrant Rehearsal Prompt & A.S.M.

Having recently retired from work, and after a lifetime of watching and enjoying plays, Judy has taken the plunge and this is her first time working behind the scenes at a theatre. She has thoroughly enjoyed the experience, learning how much goes into putting on a play and trying to be useful. She appreciates the welcome, help and support from everyone at The Garrick.



The Company



Kim Armston – Helen

Kim is excited to be back performing at the Garrick as *Helen* in **A Taste of Honey** in what will be her second studio performance. Other Garrick productions in which Kim featured have included the roles of *Theresa McTerry* in **Bombshells** in 2023, *Raquel* in **Corrie**, *Rose* in **Business Affairs**, and *Ava* in **Absurd Person Singular**.

Kim has acted at several theatres in the North West, such as the Wilmslow Green Room and Bolton Little Theatre. Memorable productions to date include *Bet* in **April in Paris**, *Lynette* in **Frame 312**, *Becca* in **Rabbit Hole**, *Julia* in **Dead Guilty**, *Sian* in **Dinner**, and *Chick* in **Crimes of the Heart**.



Eilidh Pollard – Jo

Eilidh is an actor and musician who trained at the University of York and is represented by Urban Talent. She has been performing at the Altrincham Garrick Playhouse for the past three years and has played various roles in that time. These include *Jenny* in **Calendar Girls – The Musical**, *Sister Sophia* in **The Sound of Music**, *Kaa* in **The Jungle Book** and *Florinda* in **Into the Woods**. She made her Garrick Studio debut in 2023 as

the harassed young mother *Meryl Louise Davenport* in **Bombshells**, and was part of the **Garrick Ensemble** in their compelling staging of **Let The Right One In** last year. Eilidh's most recent Garrick appearances have been in June 2024's memorable production of Stephen Sondheim's **Merrily We Roll Along**, and earlier this year she was magical when stepping into the role of *Maud Spellbody* in **The Worst Witch** at the very last minute!

Other recent roles include *Ruby* in **Ruby** (53two), *Rose* in **Spraywatch - The Musical** (Low Fat Productions), *Mary Abbott* in **Black Spring** (The Halcyon Room), *Quince/Mustardseed* in **A Midsummer Night's Dream** (Antimatter Productions), *Amy* in **Company** (Altrincham Little Theatre), and *Deb* in **Ordinary Days** (Green Room Theatre Wilmslow). Eilidh is honoured to be playing the role of *Jo* in this production of **A Taste of Honey**.



Anthony Morris – Peter

Anthony has most recently performed at the Altrincham Garrick in **Oppenheimer** (2025) which was also co-directed by **A Taste of Honey's** Carole Carr. He has also appeared in a number of productions directed by Carole such as **When We Are Married** (2019, NODA Best Play) and **Things I Know To Be True** (2019). He has also appeared in **An Inspector Calls** (2013, NODA Best Play), **Pride and Prejudice** (2014)

The History Boys (2016), **Wolf Hall** (2017), **Bronte** (2019), and many others.

Outside the Garrick, Anthony has performed as *L.S. Lowry* in the amateur première of **Mrs Lowry and Son** (2023) in Hyde Studio 9 (Best Actor in Two Hander - ACT Awards 2024) and **Glengarry Glen Ross** (2024) at the Stockport Garrick Theatre.



Salford in the late 1950s – Early 1960s, and (right) the playwright pictured in her home town. (www.alamy.com / Shirley Baker Archive / Arnold Newman, 1961).



Jamie King – Geoffrey

A Taste of Honey is one of Jamie's favourite plays, and they are honoured to play the character of *Geoffrey* and represent the experiences of gay men in 1950s Britain.

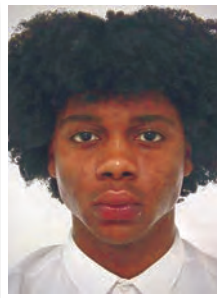
At the Garrick Playhouse, Jamie has appeared in **Queers**, **Dick Whittington**, **Shakespeare in Love**, **Our Town**, **A Christmas Carol**, **Sleeping Beauty**, **Let the Right One In**, **Jane Eyre**, **Jack and the Beanstalk**, and, earlier this year, they

played *Lucky* in Celia Bonner's memorable Studio production of **Waiting for Godot**

Jamie studied Creative Writing at the University of Bangor, where they acted in productions of **Romeo and Juliet**, **Macbeth**, **The Crucible**, **The Importance of Being Earnest**, **A Midsummer Night's Dream** (excerpt), **The Tempest** (excerpt), **A Doll's House**, **This is a Play** and **Blackadder the Third**. Other theatre includes: **Suddenly Last Summer**, **High School Musical** (Pontio Arts), **Hindle Wakes**, **The Two Gentlemen of Verona** (Wilmslow Green Room Theatre), **A Midsummer Night's Dream** (Antimatter Productions/Manchester Pride), **Amalgamations Vol. 6: Bloom** (Niamos Radical Arts Centre), **QI: Queer Improv** (Hoopla Improv Theatre), **Clothes Swap** (workshop) (Green Carnation Company), and **Sunny Girl** (workshop) (HER Productions/New Adelphi Theatre).

As a writer and director, they have co-directed **Talking Heads** (Bangor University), written and co-directed **The Peace Talks** (short film), co-written **12 Scenes of Christmas** (Liberty Rep), and written **The Resignation Speech** (Questors Theatre and Etcetera Theatre).

Jamie is delighted to be working on **A Taste of Honey** with this brilliant team and the support of the amazing Garrick community.



AJ Adeosun – Boy/Jimmy

AJ is a student currently studying drama a-level at Loreto College, following his 9 in the subject at GCSE. He has been acting since the age of seven, starting with the pantomime **Panto Pandemonium** and later **Madagascar the Musical**. Since then he has joined a number of Drama schools such as **Footlights**, where he performed **Replica** in the Lowry, and most recently **Red Players Academy** based in

Altrincham, working with lot of physical theatre and performing in the Edge in Salford.

He is delighted to be making his debut at Altrincham Garrick with **A Taste of Honey** as *Jimmy / Boy*.



Shelagh Delaney

Sheila Mary Delaney was born on 25 November 1938 and was brought up in Salford, the proud granddaughter of Irish emigrants, which is perhaps one of the reasons why she changed the spelling of her first name to Shelagh in her teens, to reflect her Irish ancestry.

Among the most vivid experiences of Delaney's childhood were going to the Salford Hippodrome and to the cinema, sometimes three times a week. She attended three primary schools, failed the 11-plus and attended secondary school in Broughton, Lancashire, where the headteacher encouraged her to watch the school production of *Othello*. She was 12, and had already realised that she could write better than the other pupils in the class. Her interest in drama waxed as her interest in school work waned. She made three half-hearted attempts to transfer to the local grammar school but got there only at the age of 15. She left at 17 and had little interest in studying to be a teacher, the most realistic career path on offer. Instead, she took dead-end jobs as a clerk in a milk depot, a shop assistant, an usherette at Manchester Opera House and a worker in the research photography department of the electrical engineering company Metropolitan-Vickers, before embarking on her writing career.

Following her plays ***A Taste of Honey*** and ***The Lion In Love***, a book of her short stories, ***Sweetly Sings the Donkey***, was published in 1963. Gradually she began to move towards films and television rather than the stage, a transition which she said was fine when it worked – but it often didn't. Her screenplay for Lindsay Anderson's film ***The White Bus*** (1967) dealt with an enigmatic young girl from the north who retreats from her disastrous office life in London to view her home town as a visitor on a sightseeing bus. She also wrote ***Charlie Bubbles*** (1967), starring Albert Finney – who also directed – as a writer running out of material and behaving in obsessive and destructive ways; the film became something of a cult movie in its quietly bizarre way. Her television plays in the 1970s included ***Did Your Nanny Come from Bergen?***, ***St Martin's Summer*** and ***The House That Jack Built***, a six-parter for the BBC in 1977 that was subsequently staged in New York.

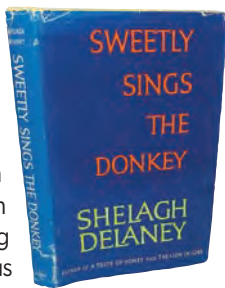
She continued to write new material, including the radio plays ***So Does the Nightingale*** (1980) and ***Don't Worry About Matilda*** (1983), but her earlier work continued to gain greater attention. Lines from ***A Taste of Honey*** were adopted in lyrics by ***The Smiths***, and she featured on the cover of the group's 1987 single ***Girlfriend in a Coma***.

Delaney had a new success with her screenplay for ***Dance With a Stranger*** (1985), based on the life of Ruth Ellis, who was hanged in 1955 for shooting her lover. The film was directed by Mike Newell and starred Miranda Richardson as Ellis. Delaney's subsequent work included the films

Three Days in August (1992) and ***The Railway Station Man*** (1992) and the radio plays ***Tell Me a Film*** (2003) and ***Country Life*** (2004). She was made a fellow of the Royal Society of Literature in 1985.

Shelagh Delaney died from breast cancer on 20 November 2011, aged 71. Her daughter, Charlotte, has said of her mother "When she was dying, she told me she was glad she was leaving it (*A Taste of Honey*) behind, this body of work. She was a good friend, loyal, a fabulous grandma. She was always playful – she never lost that – and she never had her

head turned by fame, not even after Katharine Hepburn took her for a drive in Spencer Tracy's car. She was a socialist. She could talk to anyone, no matter who they were: Ringo Starr, or her mum's neighbour. She was infuriating, she was adventurous... she was a renegade."



WE ARE A CHARITY... ...but what does that mean?

All of the income we receive goes directly back into the work on our stages, and into our projects with the community.

Altrincham Garrick Playhouse receives no public funding from any official organisation, regional or local council.

Therefore all of our income is generated by ticket sales for our own productions, hiring of the theatre for concerts and one-night stands, and donations.

Just like all non-profit making charities, we fund-raise all year round to keep our work in the community going. Our projects include:



altrincham
garrick
academy of
performing
arts

Our hugely popular academy offering exciting, fun-filled drama workshops for students aged 6 – 18. Music, movement, monologues and much more!

altrincham
garrick
show choir

Joy, laughs, music and harmony – singing together and creating music in a relaxed, fun and social environment. A no-stress and no-audition Community Show Choir.

altrincham
garrick
play reading
club

A relaxed, no-pressure way to read plays alongside like-minded people who love theatre, drama, comedy, musical theatre, poetry and much more...

Friday 3rd October
The Diary of Anne Frank
by F Goodrich/A Hackett

Friday 7th November
Hedda Gabler
by Henrik Ibsen

Play YOUR Part!

You can support us in a number of ways – by making a Donation, becoming a Friend, Member or Volunteer, 'sharing a show', sponsoring us or leaving a legacy. As a Registered Charity, any donations we receive can be supplemented by gift-aiding. Simply scan the QR Code to find out more... **Thank you!**



A hilariously funny parody on the works of Charles Dickens



Bleak Expectations



Written for the stage by Mark Evans
Based upon the award-winning
BBC Radio 4 Comedy series.

Directed by Pete Brassington



Mon 29 September –
Sat 4 October 2025

Evenings at 7:30pm
Matinée at 2:30pm, Sat 4 October

altrincham
garrick
playhouse

Box Office: 0161-928 1677

www.altrinchamgarrick.co.uk