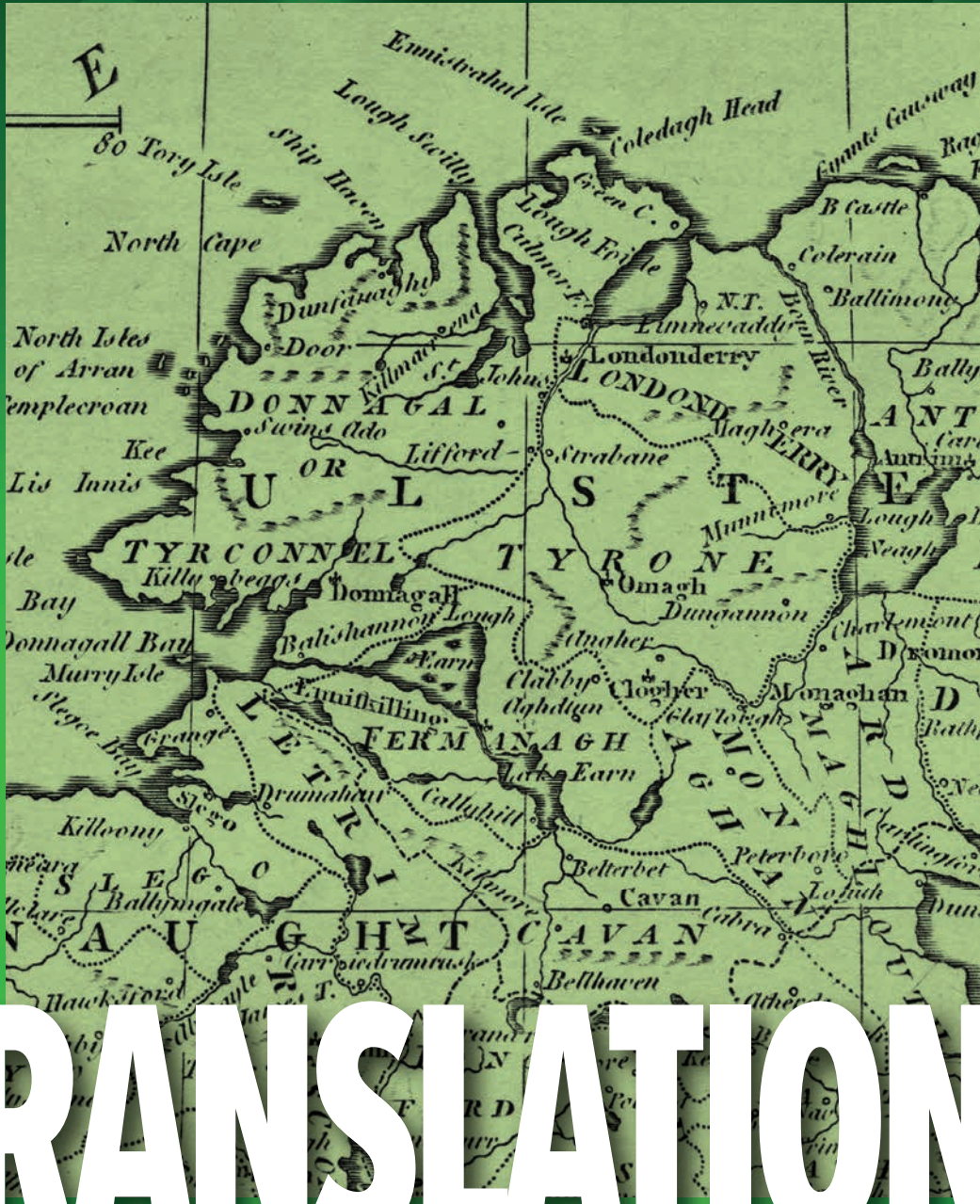




TRANSLATIONS

Tuesday 10 –
Sunday 15
June 2025

altrincham
garrick
studio

Hello and Welcome

..to the Garrick Studio Theatre, and the final production in our season of Irish Drama. Four plays and one musical that either have an Irish theme, are written by Irish dramatists, or are set somewhere in the island of Ireland.

Translations was first staged on September 23, 1980 as the inaugural production of the **Field Day Theatre Company**, founded by Brian Friel and Stephen Rea. The pair saw **Field Day** as a "cultural and intellectual response to the political crisis in Northern Ireland", allowing them to explore Northern Irish identity on stage and in literature. The political crisis in question was, of course, The Troubles, a period of violent sectarian conflict which lasted approximately twenty years from 1968. The first production of **Translations** was staged at the Guildhall in the border city of Derry, which allowed for proximity to the play's location of Donegal and for a cast that was largely from the province of Ulster. Eight years prior to the première of **Translations**, Derry had been the site of the Bloody Sunday massacre. Friel had been present at the protest.

The staging in Derry was advocated for by Rea and the play's director, Art Ó Briain, who saw **Translations** as having a more profound impact being staged in Northern Ireland than in Dublin. The cast of that first production included Stephen Rea as **Owen**, Ray McAnally as **Hugh** and a young Liam Neeson as **Doalty**.

In a review of the production, critic Paul Wilkins wrote, "A play dealing with two disparate cultures could perhaps find no surer test of its impact than with a Derry audience." The Irish Times called the opening night of **Translations** a "unique occasion, with loyalists and nationalists, Unionists and SDLP, Northerners and Southerners laying aside their differences to join together in applauding a play by a fellow Derryman."

Translations premiered in America at Cleveland Play House in 1981. It was subsequently staged

at Manhattan Theatre Club in New York later that year. The play was briefly revived on Broadway in 1995 and again in 2007. **Translations** has since been performed in Estonia, Iceland, France, Spain, Germany, Belgium, Norway, Ukraine, the Czech Republic, Hungary, Poland, South Africa, Canada, and Australia. An Irish-language version of **Translations** was produced by An Taibhdhearc, Ireland's national Irish-language theatre, and the play was also translated into Welsh by Elan Closs Stephens.

More recently, **Translations** has been adopted by theatre groups in Belarus, Catalonia, and Ukraine, to draw parallels to their own historic struggles with imperialism. Following the Russian invasion of Ukraine in 2022, **Translations** was used as an allegory for the war by director Kyrilo Kashlikov, who staged a production at the Lesya Ukrainka Theatre in Kyiv in October 2022. "To me this story is about people living in the age of change," Kashlikov said of the production. "About how this change impacts everyone personally and the society as a whole." In 2023, Kashlikov's Ukrainian iteration of the play was staged at the Abbey Theatre in Dublin with English subtitles.

This season of Irish plays in our Studio has been exceptionally well received, with great responses from sell-out houses. In the last two seasons we've produced an all-female year of productions and a complete LGBTQ+ season, which have also proved to be hugely popular. For our 2025-26 Season, we've decided to come closer to home with a season of Manchester-themed plays – penned by Manchester-born and bred writers, or set in and around the City. And included in this season of six productions is the première of a specially-commissioned brand new play by Duncan Battman, a long-standing member and friend of the Garrick. Further details can be found on the back page of this programme, or



by visiting our website, but I would urge you to book early for these shows – even at this stage – as demand is likely to be high! And to put you in the mood, don't forget **MANC25** – a one-night concert featuring three of the best Manchester tribute bands around, coming to the Garrick on 5 July. Mad Fer It? We are!

And talking of music, following **Translations**, our final show of the 2024-25 Season is the Tony© and Grammy© Award-winning smash hit musical **Beautiful**. Jam packed with a soundtrack that includes some of the greatest hits of the sixties, this is going to be a fantastic production with a brilliantly talented company. Don't miss it!

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.

**altrincham
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Assistant Tutor Lottie Warburton

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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**

Ireland in 1833

The play in a Historical Context

"What was Plato himself but a hedge-school master?" – William Carleton, Irish Writer.

The Irish characters in *Translations* speak English on stage for the benefit of a presumably English speaking audience. However, given the setting of 1830s Donegal, the audience are to assume the Irish characters are speaking their native language. The students practice Latin and Greek at a hedge-school, an informal education model which became popular out of necessity following the introduction of Penal Laws in 1695. One such law, the Education Act, restricted the education of Catholics in Ireland, and so hedge-schools allowed Catholic students to secretly receive an education. Classes took place outdoors in many cases – hence the name 'hedge-school' – or else were taught in local homes or the teacher's own house.

In 1829, four years before the events of the play, Daniel O'Connell successfully led a movement to overturn Penal Laws and secure the Catholic Emancipation Act. Despite his advocacy for the rights of Catholics, O'Connell saw English as the language of the future – and he was, in part, correct. By the 1830s, the National School System began rolling out, which required children to attend formal schooling by law with English as the sole medium of instruction. The National School System dispelled the last of the hedge-schools, and Irish students were denied the option to be educated in their native tongue until 1878.

"The speech being Irish, the heart must needs be Irish." – Edmund Spenser, English poet.

Following the Catholic Emancipation Act, Britain needed to find new inroads into controlling Irish culture and language. In 1824, the UK Parliament commissioned a new map of Ireland with Colonel Thomas Colby at the helm for the purpose of updating land valuations for taxation. The soldiers surveying the land were instructed on how best to standardise the place names they encountered and Irish civilians were employed to examine the evidence for the anglicised versions of Irish townlands. The anglicisation was informed by several methods, including spelling, phonetics, and direct translation; 'Baile', meaning town, became 'Bally', due to its spelling and phonetics.

Renaming the land was a form of linguistic imperialism so that Britain not only controlled the property, but the language with which it was referred to.

"The road to Sligo. A spring morning. 1798. Going into battle." – 'Hugh' in *Translations*.

The Irish Rebellion of 1798, coordinated by the Society of United Irishmen, was an attempt to end British rule in Ireland following recent revolutions in both America and France. Irish revolutionary Wolfe Tone led the effort, which was unsuccessful despite support from French forces. The United Irishmen spent five months fighting for equal rights for the Irish and for the end of religious persecution in their country, but failed due to a lack of adequate supplies. As a result

of the rebellion, the Acts of Union were passed in 1800, uniting Ireland with Great Britain under the name of the United Kingdom of Great Britain and Ireland.

"A map is a representation on paper – a picture – you understand?" – 'Captain Lancey'.

Translations takes place in 1833 as British soldiers survey the Irish-speaking community of Baile Beag/Ballybeg, the fictional Donegal town where Brian Friel set several of his plays. A local makeshift school is disrupted by the arrival of these soldiers, who are tasked with mapping Ireland and anglicising the Irish place names. The events of *Translations* occur as Britain tightens its stronghold on a weakening Ireland, 35 years after a failed rebellion and a decade prior to a famine which cut the country's population in half, the effects of which have been irrevocable to this day.

"The play has to do with language and only language."

– Brian Friel.

Following the events of *Translations*, rural communities similar to the fictional Ballybeg endured depopulation as a result of the Great Famine, which began in 1845. The country's population dropped by 20-25% between 1841 and 1871; Ireland is the only country in the world to have a smaller population today than it had 180 years ago.

This depopulation, combined with the roll-out of the English-medium National School System, depleted the use of the Irish language significantly. In 1845, there were an estimated 4.5 million Irish language speakers, but by 1901, that had dropped to an estimated 641,000 Irish speakers.

Today, the Irish language is taught at both primary and secondary school level, and there are more than 370 Irish-medium schools, known as Gaelscoileanna, on the island of Ireland. Most Irish children speak their native language daily because of their school system.

Districts of Ireland known as Gaeltacht areas speak Irish as their predominant vernacular and are recognised by the government as such; there are 72,000 daily users of the Irish language, and more than 1.9 million people having the ability to speak some Irish. Irish is recognised by the Irish government as the first official language of Ireland.



Above, centre: Two views of the spectacular County Donegal landscape.
Right: A (fictionalised) signpost featuring the name of Baile Béag / Ballybeg.

Brian Friel

1929 – 2015

Brian Friel was a dramatist and writer often referred to as the '*Irish Chekhov*' for his plays exploring social and political life in both the Republic of Ireland and Northern Ireland. Over the course of a career spanning more than sixty years, Friel examined the tangled relationships between nationality, history, and narrative, with large, inter-generational casts of characters. His work was influenced by his upbringing in the rural north of Ireland, with more than a dozen of Friel's works set in the fictional Donegal town of Ballybeg (translating to "small town").



Friel was born in Killyclogher near Omagh, County Tyrone, to Sean Friel, a primary-school principal, and Mary McLoone, a postmistress. Friel spent half of his childhood in his father's home city of Derry before attending St. Patrick's College in Maynooth as a seminarian – he was never ordained, but graduated with a BA in 1948. In 1954, Friel married Anne Morrison, with whom he raised four daughters and a son. Alongside his work as a teacher, Friel began his career as a writer of short fiction, publishing his first short story in an Irish literary magazine before having work published in *The New Yorker*. By 1960, he was able to leave his teaching post to work full time as a writer.

Friel was given the opportunity to hone his skills as a dramatist when, in 1963, Tyrone Guthrie invited him to observe rehearsals in the Guthrie Theater in Minneapolis, an experience which Friel described as "enabling." Shortly after, Friel wrote his first major success, *Philadelphia, Here I Come!*, which takes place the evening before a young man emigrates to the United States from Ballybeg. Initially produced at the Gaiety Theatre as part of the Dublin Theatre Festival, the play went to Broadway in 1966, where it received six Tony Award nominations including *Best Play* and *Best Director*.

Friel's momentum as a playwright coincided with The Troubles in Northern Ireland, a period of violent sectarian conflict between nationalists, who wanted Northern Ireland to be part of the Republic of Ireland, and unionists, who wanted Northern Ireland to remain part of the United Kingdom. In 1972, Friel was a member of the crowd present at the Bloody Sunday massacre in Derry as he marched in protest of internment without trial. British soldiers opened fire on protesters, killing at least thirteen civilians and injuring several more. The incident inspired Friel's 1973 play *The Freedom of the City*, which led Friel to meet actor Stephen Rea.

In 1980, Friel and Rea founded *Field Day Theatre Company*, and its inaugural production of Friel's new play *Translations* was performed in the Guildhall in (London)Derry. Field Day began publishing pamphlets – and, later, anthologies – on a wide variety of historical, cultural, and academic subjects. At this point in his career, Friel began adapting the works of Anton Chekhov – including *Three Sisters*, *Uncle Vanya*, and *The Bear* – a practice he would continue for more than two decades.

Perhaps Friel's best-known work, *Dancing at Lughnasa*, premièred at the Abbey Theatre, Dublin in 1990, and shortly thereafter transferred to the National Theatre in London, winning the Olivier Award for *Play of the Year*. *Dancing at Lughnasa* ran for more than a year on Broadway and received three Tony Awards including *Best Play*. A film version was released in 1998 starring Meryl Streep, and directed by Pat O'Connor.

In 2006, Friel was elected to the position of *Saoi of the Aosdána*, the highest honour bestowed by the Irish Association of Artists, and in 2009 Queen's University, Belfast inaugurated *The Brian Friel Theatre and Centre for Theatre Research*.

Brian Friel died on October 2, 2015.

Introduction

Translations by **Brian Friel** is a rich modern Irish Drama which explores the complexities of language and identity during a time when the British Ordnance Survey was mapping Ireland and standardising Irish place names into English. The play revolves around the activities of a hedge school, an informal institution where Latin, Greek and Irish are taught, against the encroaching influence of the English language and British imperial administration.

The play uses language, not just as a medium of communication but as a symbol of identity and power. One of the most challenging aspects of the play is that although most characters speak in English on stage, we, the audience, are meant to understand that many of them are speaking Irish. This technique illuminates the tragic loss of cultural heritage that can occur when one language displaces another and leaves us to reflect on the political and emotional weight that words carry.

The romantic subplot between *Maire*, an Irish speaking local woman and *Lieutenant Yolland*, an English soldier, illustrates the desire for connection across cultural boundaries and the limitations imposed by language and history. Also, the character of *Sarah*, a woman who struggles with a severe speech impediment, can be interpreted as a metaphor for the suppression of Irish identity. Sarah's silence at the end of the play symbolises the silencing of Irish voices during colonisation, therefore robbing the Irish of their means of expression and culture.

This play is more than just a Historical Drama, it is a meditation on the importance of language, the pain of cultural change and the enduring struggle to preserve one's heritage in the face of external domination. It is a masterful blending of the personal and the political and takes us into a timeless and deeply moving exploration of what it means to truly belong to a Place – to a Culture – to a Language.

Carole

Carole Carr *Director, Translations.*

The Setting

The action takes place in a hedge-school in the townland of Baile Beag / Ballybeg, an Irish-speaking community, in County Donegal.

Act One

Scene 1:An afternoon in late August, 1833.

Scene 2:A few days later.

Interval

Act Two

Scene 1:Later the same evening.

Scene 2:The evening of the following day.

The Cast *in order of appearance*

Sarah **Patty Linnett**
(A local woman with a speech fluency disorder).

Jimmy Jack Cassie **Graham Simmonds**
(Also known as 'The Infant Prodigy'. An elderly student of the classics. Irish speaker, fluent in Latin and Greek).

Manus O'Donnell **Sam Evans**
(*'The Lame Scholar'*. Elder son of Hugh, who works as an unpaid assistant to his father. He speaks both English and Irish).

Maire Chatach **Chloe Arrowsmith**
(A hard-working, ambitious woman in her twenties. An Irish speaker, she is good at languages, but wants to learn more than just Latin and Greek...).

Doalty **Charlie Gallagher**
(A mischievous, fun-loving farmer in his twenties who is a student at the Hedge School. A well-informed, sociable presence in the community; Irish Speaker).

Bridget **Georgina Brame**
(A student at the Hedge School in her twenties. An Irish Speaker, she is highly political and completely in love with the town she is from. She is fiercely protective of everyone in the village... including the Donnelly Twins).

Hugh O'Donnell **Nick Sample**
(The learned Hedge-School Master, he speaks both English and Irish, and teaches his pupils maths, languages (Greek and Latin), and how to read and write).

Owen O'Donnell **Ben Walsh**
(Younger son of Hugh. A successful business owner in Dublin who returns to Baile Beag employed as an interpreter by the Royal Engineers. Fluent in English and Irish).

Captain Lancey **Jonathan Black**
(Cartographer in the Royal Engineers. In charge of the Ordnance Survey).

Lieutenant Yolland **Tom Broughton**
(Orthographer in the Royal Engineers. Assistant to Captain Lancey).

The Production Team

Director **Carole Carr**

Music Composition **Pete Grimshaw**

Choreography **Antonia Whitehead**

Rehearsal Prompt & A.S.M. **Anne O'Reilly**

Lighting & Sound **Geoff Scullard**

Props **Christine Chrystal**

..... **Helen Sallabank**

Book covers and Map Graphics **Alan Jones**

Costumes **Mike Shaw & Team**

Set co-ordination **Paul Simpson & Team**

With extra special thanks to **Joe O'Reilly**

Information believed to be correct at time of going to press...

The Creative Team

Carole Carr
Director

Well-known to Altrincham Garrick Playhouse audiences for her long association with the company, both onstage 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 *Translations*. Recent, post-pandemic shows for the Garrick include *The Lady In The Van*, *All My Sons*, *Bombshells* and, earlier this season on the main stage, Carole directed *Jane Eyre*. Last year in the Garrick Studio, Carole directed an unforgettable staging of Lucy Roslyn's *Pennyroyal* – which was attended and acclaimed by the author herself.

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

Pete Grimshaw
Music Composition

Pete initially trained as a pianist, attaining Grade 8 in Piano and Theory Of Music in the Associated Board exams at an early age and has gone on to produce and perform musical arrangements for several shows at the Altrincham Garrick Playhouse.

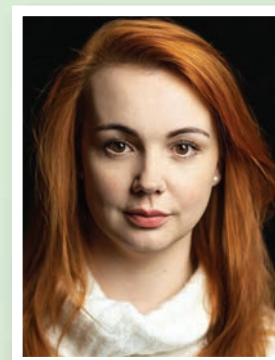
Pete made his Garrick debut in 2015 in *Blackadder The Third* and in Celia Bonner's production of *The Madness Of George III* later the same year. He was honoured to be invited to support the Garrick's production of *Blackadder Goes Forth*, which was staged in commemoration of the Centenary of the end of World War I, to wide critical acclaim. Further work at the Garrick includes *The Secret Lives of Henry and Alice*, *Things I Know To Be True* and *Cleo, Camping, Emmanuelle and Dick*. More recently he provided the stage accompaniment to *Piaf* which was well received, and last year wrote (and played live) a compelling score for Charlie Tomlinson's production of *The Father*.

Antonia Whitehead
Choreography

Antonia made her choreographical debut at the Garrick with *A Christmas Carol*, and is delighted to be involved once again so soon after choreographing the recent Studio staging of *A Man Of No Importance*.

No stranger to the main stage, Antonia has appeared in several Garrick productions such as *The Importance of Being Earnest* (2023), *Witness For the Prosecution* (2023) and *Fatal Attraction* (2020) as well as working on *Constellations* (2022) in the Studio.

With a passion for musical theatre and a love of dance; Antonia's musical theatre credits include *Top Hat* (2022), *Sweet Charity* (2022), *Grease* (2022) and *Chicago* (2019) as well as working as a Director on the pantomime *Beauty and the Beast* (2021). Antonia trains and works regularly with Both Feet Actor Training – professional theatre experience includes Celia in *As You Like It*, *Hamlet*, *Macbeth* and *The Roundheads* by Aphra Behn.



The Company



Chloe Arrowsmith

Maire Chatach

Chloe is a Manchester based actor with a BA in Theatre and Performance from The University of Leeds. Having previously appeared at the Garrick in **Frankenstein**, **Shakespeare in Love** and **A Christmas Carol – A Ghost Story**, Chloe gave an unforgettably stunning performance as **Eli** in the Garrick Ensemble 2024 production of **Let the Right One In**. She is back in the Studio straight after finishing a run as **Amber** in **Little Gem**.

Her previous performances include plays such as **Macbeth**, **The Importance of Being Earnest**, **Antigone**, **A Curtain Up on Murder**, **Random Acts of Malice**, as well as being a part of the original casts of new pieces of writing such as **Shut Up Helen!**, **Jargon**, and **Maleficarum**.



Jonathan Black

Captain Lancey

Jonathan started his Garrick journey back in 1981 appearing in **Privates On Parade**. Through the years other appearances have included **Juno and The Paycock**, **A View from The Bridge**, **Whipping It Up**, **Out of Order**, **Shady Business**, **Anne of A Thousand Days**, **Pack of Lies**, **Run For Your Wife**, **And Then There Were None**, **Noises Off**, **Two into One**, **Gaslight**, **It Runs in the Family**, **Wolf Hall**, **Business Affairs**, **The Lady In The Van** and **House of**

Ghosts. Most recently, Jonathan appeared in **A Christmas Carol – A Ghost Story**, and as **Sir Anthony Eden** in **The Audience**.

He has also been lucky enough to experience working in TV productions such as the **The Falklands Play**, **Brookside**, **Emmerdale**, **Hollyoaks**, **Coronation Street**, **Cold Feet**, **Clocking Off** and **A Touch of Frost**. Jonathan lives in Hale with his wife and children, who are regular supporters and sometimes performers at The Garrick Playhouse.



Georgina Brame

Bridget

Georgina's previous credits at the Altrincham Garrick Playhouse include **Joanne** in **All the Little Lights**, **Lucinda** in **Into the Woods**, multiple roles in **The Laramie Project**, **Mistress Quickly** in **Shakespeare in Love**, **Minnie** in **Blue Stockings**, **Ensemble** in **West Side Story**, **Fantine** in **Les Misérables**, **Ensemble** in **Footloose**, and **Elle Woods**, **Wednesday Addams** and **Ensemble** in **Thank you for the Musicals**. Last season she played **Viv** in **Di and Viv and Rose** in the Garrick Studio, and she's just finished a run

playing **Enid Nightshade** in **The Worst Witch**.

Georgina has also performed at the Edinburgh Fringe Festival, Guide Bridge Theatre, Mossley Operatic and Dramatic Society, Pendleton College, and Urmston Musical Theatre. Georgina trained with Fourth Monkey Theatre Company, The International School of Commedia Dell'atre, and studied BA European Theatre Arts at Rose Bruford College.

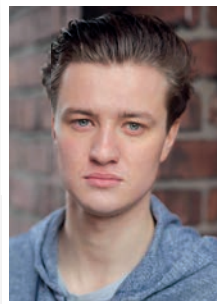


Tom Broughton

Lieutenant Yolland

Tom is delighted to be returning to the Studio so soon after playing **Robbie Fay**, **Sully O'Hara** and **Peter** in **A Man Of No Importance**, which was two years on from his previous appearance in the Studio as **Yves Montand** in **Piaf**. Tom has a string of Altrincham Garrick credits, including **Franklin Shepard** in **Merrily We Roll Along**, **Andy Dufresne** in **The Shawshank Redemption**, **Leonard Vole** in **Witness for the Prosecution**, **Lord Wessex** in

Shakespeare in Love, **Chris Keller** in **All My Sons**, **Doctor Spivey** in **One Flew Over the Cuckoo's Nest** as well as roles in **Blue Stockings**, **House of Ghosts**, **A Streetcar Named Desire**, and musical revue show **Curtain Up**.

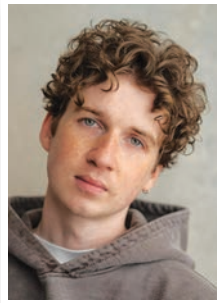


Sam Evans

Manus O'Donnell

Sam is a 24 year old northern actor, writer, filmmaker and musician. This will be Sam's fourteenth performance at the Garrick, and he's delighted to be back in the Studio with such a talented cast and creative team.

Selected theatre credits include:- **Keith Richards** in **Out of Time** (North West Tour), **A Matter of Law** (Birmingham Blue Orange), **James Dean** in **Pronoun**, **Frankenstein**, **Piaf**, **The Shape of Things**, **Blue Stockings**, **Jonny** in **Let The Right One In** and, most recently, **Edward Teller** in **Oppenheimer** (all Altrincham Garrick), **The Curious Incident of The Dog In The Night-Time**, **A Doll's House** and **Our Country's Good**. Sam's award winning feature film **Another Day** is available to watch on Amazon Prime Video and his second feature film's pre-production is under way.



Charlie Gallagher

Doalty

Charlie's most recent appearance with the Garrick will remain in the memory of everyone who witnessed it for a very long time... a truly brilliant performance in the role of **Christopher Boone** in **The Curious Incident of the Dog in the Night Time** with the Garrick Ensemble in February.

Some of Charlie's previous Altrincham Garrick Playhouse appearances include roles in **The Laramie Project**, **Shakespeare In Love**, **Billy Bibbit** in **One Flew Over The Cuckoo's Nest**, **The Lieutenant Of Inishmore**, **Beautiful Thing**, **Corrie**, **Blackadder Goes Forth**, and last season he made his musical theatre debut as **An Inventor** and a **Vulgarian Soldier** in **Chitty Chitty Bang Bang**, before giving another unforgettably compelling performance as **Oskar** in the Garrick Ensemble's staging of **Let The Right One In**.

Charlie has loved the whole process working on this amazing play with such a talented Cast, Director & Crew. He hopes you enjoy the show!



Patty Linnett

Sarah

Having performed at the Garrick in dance shows as a youngster, Patti returned to the Garrick community through the **Garrick Show Choir**, and her first performance back on the Main Stage was with the Garrick Ensemble in **Shakespeare In Love** in 2023. Her second role saw her step into the sandals of the gold-digging **Donna** in **Last Summer In Bluefish Cove** during the Studio's LGBTQ+ season, and last year she was back on the main stage as **Joan The Goat** in **Treasure Island**. Patti

is thrilled to be a (very quiet) part of **Translations**, working alongside such a brilliant cast and production team.



Nick Sample

Hugh O'Donnell

Nick's numerous roles at the Garrick have included **Hector** in our 2009 production of **The History Boys**, **Inspector Goole** in **An Inspector Calls**, **Alfieri** in **A View From The Bridge**, **Cardinal Wolsey** in **Anne of the Thousand Days** and **George III** in Alan Bennett's **The Madness of George III** (NODA 'Best Actor'). Recent musical roles include **The Mysterious Man** in Sondheim's **Into The Woods** and **Uncle Henry** / **The Emerald City Guard** in **The Wizard of Oz**. Last year Nick played **André** in Charlie Tomlinson's compelling

staging of Florian Zeller's **The Father**, before appearing as **Winston Churchill** in Mike Shaw's memorable production of **The Audience**.

Nick's Garrick directing credits include **Bette and Joan**, **The History Boys** (2016), **Wolf Hall**, and in 2023 he both updated and directed **The Importance of Being Earnest**. Elsewhere, Nick has appeared in numerous dramas and comedies while he has also directed Open-Air Shakespeare productions (**Macbeth**, **The Merchant of Venice**, **Hamlet**) amongst many other shows and plays, including **Up 'n' Under**, **Amadeus**, **Racing Demon**, **Twelfth Night**, **My Mother Said I Never Should**, **The Accrington Pals**, **Oh What A Lovely War** and **Fiddler on the Roof**. He recently (almost) made his movie debut in the short film **The Black Rock**, but his brief portrayal of a drunken Irish priest ended up on the cutting room floor...

In his day job as a graphic designer, Nick has created the publicity and programmes for over 300 different productions... including this one. www.nicksample.co.uk



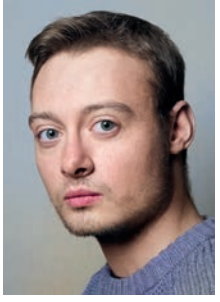
Graham Simmonds

Jimmy Jack Cassie

Graham has been a member of the Garrick Playhouse company since 1994. In that time he has had the pleasure of taking on many different and varied roles, including *Archbishop Cranmer* in *Catherine Howard*, *Norman* in *The Norman Conquests*, *Manuel* in *Fawlty Towers*, and *René* in *'Allo 'Allo*.

More recently, Graham played *Akela* in *The Jungle Book*, a *Prison Inmate* in *The Shawshank Redemption* and last

year he was *Pirate Grey* in *Treasure Island*. He's delighted to be back in the Studio with *Translations*, and rising to the challenge of mastering phrases in Greek and Latin...



Ben Walsh

Owen O'Donnell

This is Ben's third show at the Altrincham Garrick Playhouse, having previously appeared as *Young Scrooge* / *Ensemble* in *A Christmas Carol: A Ghost Story* in 2023 and as *Irwin* in *The History Boys* last September. Previous roles include *Victor* in Nick Dear's *Frankenstein*, *Ferdinand* in *The Duchess of Malfi*, *Dysart* in *Equus*, *Rupert* in *Rope*, *Fred* in *Saved*, *Private Gar* in *Philadelphia*, *Here I Come* (ADC Theatre, Cambridge); *Antigonus* in *The Winter's Tale* (OSO Arts

Centre / Brighton Fringe) and touring productions across Europe (*Twelfth Night*) and the USA (*As You Like It*).

Special thanks to...



Anne O'Reilly

Rehearsal Prompt & A.S.M.

After several years as an ASM, managing quick changes, hiding in a Triffid (*Little Shop of Horrors*) providing cakes and Bath buns (*Brief Encounter*) producing wine, beer, whisky, tea and champagne (*Fur Coat No Knickers*) blood, bodies not to mention a live cat (*The Lieutenant of Inishmore*) and draping actors in mouldy vegetables (*Carry On Cleo*), Anne decided to opt for a more sedate role

in the Garrick team and took over duties 'on the book' for *The Lady in the Van*, *All My Sons* and *A Christmas Carol*, and more recently *The Audience*. In this Studio version of *Translations*, Anne has combined the roles of ASM and prompt enjoying the humour and pathos of the play and the enthusiasm and energy of this marvellous cast.



Joe O'Reilly

Gaelic Language Guidance

Joe was born, brought up and educated in Dublin. At secondary school all subjects apart from languages were taught in Irish, not English, so Joe got a good grasp of Irish conversation and literature early on in his life. In later years (now established in England) Joe joined the *Manchester Irish Language Group* meeting weekly and now runs a *Comhrá* (a reading and discussion group) as well as having

regular Gaelic conversations, via Zoom with Irish speakers in America and Europe.

Joe has been more than happy to make a small contribution to a Garrick production.



Helen Sallabank

Props

Helen is delighted to be back in the fold after an enforced break. She has previously worked on *Business Affairs*, *My Mother Said I Never Should*, *The Lady in the Van*, *House of Ghosts*, *All My Sons* and *Dick Whittington*, and has just finished a behind-the-scenes stint in the Royal Courts of Justice on *Vardy vs Rooney: The Wagatha Christie Trial*. Welcome back!

Monday 23 - Sunday 29 June 2025

Evenings at 7:30 pm, Monday 23 – Saturday 28 June.

Matinées, Sat 28 June at 2:30pm, Sun 29 June at 5:00pm.

The story that inspired the soundtrack of a generation



ONE FINE DAY
IT'S TOO LATE
ON BROADWAY
UP ON THE ROOF
THE LOCOMOTION
YOU'VE GOT A FRIEND
I FEEL THE EARTH MOVE
SOME KIND OF WONDERFUL
TAKE GOOD CARE OF MY BABY
WILL YOU LOVE ME TOMORROW?
YOU'VE LOST THAT LOVIN' FEELIN'
IT MIGHT AS WELL RAIN UNTIL SEPTEMBER
(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN
...AND MANY MORE!

Beautiful

The Carole King Musical

Book by Douglas McGrath

Words & Music by Gerry Goffin & Carole King,
Barry Mann & Cynthia Weil

Before she was hit-maker Carole King she was Carole Klein, a spunky, young songwriter from Brooklyn with a unique voice.

Telling the inspiring true story of King's remarkable rise to stardom, from the chart-topping hits she wrote for the biggest acts in music with her husband Gerry Goffin, to her relationship with fellow writers and best friends Cynthia Weil and Barry Mann, to her own life-changing, trail-blazing success with *Tapestry*, *Beautiful: The Carole King Musical* takes you back to where it all began – and takes you on the ride of a lifetime!

Along the way, she wrote the soundtrack to a generation, with countless classics such as *You've Got a Friend*, *One Fine Day*, *So Far Away*, *Take Good Care of My Baby*, *Up on the Roof*, *You've Lost That Lovin' Feeling*, *The Loco-Motion*, *It's Too Late*, *Will You Love Me Tomorrow*, and *(You Make Me Feel like a) Natural Woman*, this Tony® and Grammy® Award-winning musical phenomenon is filled with the songs you remember and a story you'll never forget.

Director
Joseph Meighan

Musical Director
Mark Goggins

Choreographer
Louise Pettitt

A season of Manchester Drama



A stunning portrayal of the complex bond between mother and daughter

a taste of honey

by Shelagh Delaney

Directed by Carole Carr

Tuesday 23 – Sunday 28 September 2025
Evenings at 7:30pm

altrincham garrick studio
Box Office: 0161-928 1677
www.altrinchamgarrick.co.uk

Six tales from our city... A new play

voices of manchester

by Duncan Battman

Commissioned by Joseph Meighan
Directed by Duncan Battman

Tuesday 11 – Sunday 16 November 2025
Evenings at 7:30pm

altrincham garrick studio
Box Office: 0161-928 1677
www.altrinchamgarrick.co.uk

A modern classic about one woman's struggle to come to terms with her past

kinder transport

by Diane Samuels

Directed by Celia Bonner

Tuesday 20 – Tuesday 27 January 2026
Evenings at 7:30pm

altrincham garrick studio
Box Office: 0161-928 1677
www.altrinchamgarrick.co.uk

A nightmareish, unforgettable deep dive into the dark underbelly of Manchester's subculture

pomona

by Alastair McDowall

Directed by Mark Goggins

Tuesday 24 – Sunday 29 March 2026
Evenings at 7:30pm

altrincham garrick studio
Box Office: 0161-928 1677
www.altrinchamgarrick.co.uk

An uproarious classic Northern comedy

hobson's choice

Directed by Ros Greenwood

by Harold Brighouse

Tuesday 28 April – Sunday 3 May 2026
Evenings at 7:30pm

altrincham garrick studio
Box Office: 0161-928 1677
www.altrinchamgarrick.co.uk

"Intelligent, articulated and f****d"

punk rock

Directed by Meg Brassington

by Simon Stephens

Tuesday 9 – Sunday 14 June 2026
Evenings at 7:30pm

altrincham garrick studio
Box Office: 0161-928 1677
www.altrinchamgarrick.co.uk

2025-26 Season

Box Office: 0161-928 1677
www.altrinchamgarrick.co.uk

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