

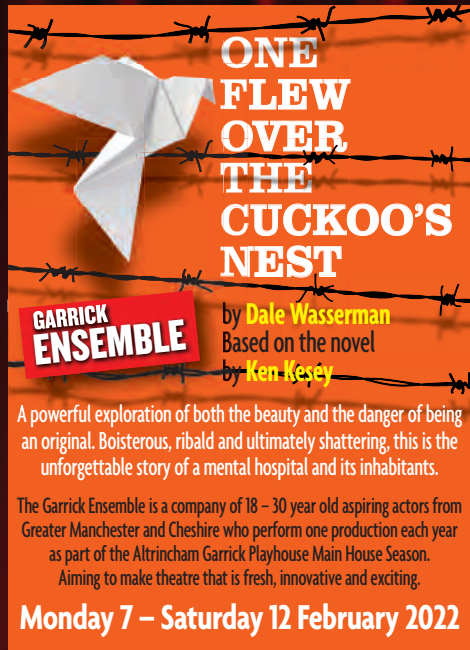
Monday 17–
Saturday 22
January 2022

FRANKENSTEIN



Altrincham Garrick
PLAYHOUSE

Something for Everyone in 2022!



ONE FLEW OVER THE CUCKOO'S NEST
by **Dale Wasserman**
Based on the novel by **Ken Kesey**

GARRICK ENSEMBLE

A powerful exploration of both the beauty and the danger of being an original. Boisterous, ribald and ultimately shattering, this is the unforgettable story of a mental hospital and its inhabitants.

The Garrick Ensemble is a company of 18–30 year old aspiring actors from Greater Manchester and Cheshire who perform one production each year as part of the Altrincham Garrick Playhouse Main House Season. Aiming to make theatre that is fresh, innovative and exciting.

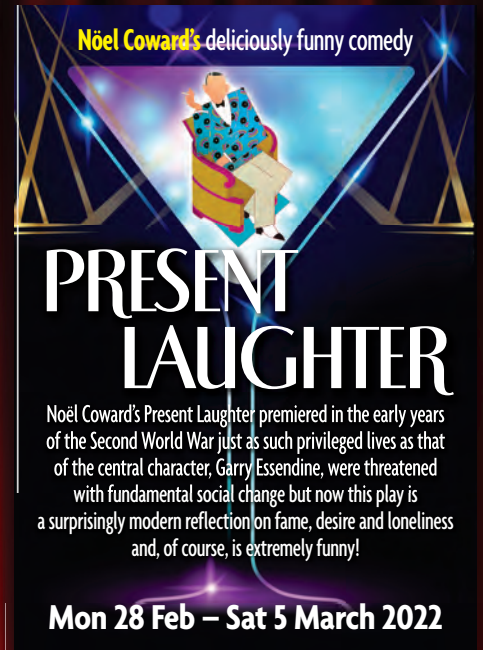
Monday 7 – Saturday 12 February 2022



JANUARY– JULY 2022

Altrincham Garrick PLAYHOUSE

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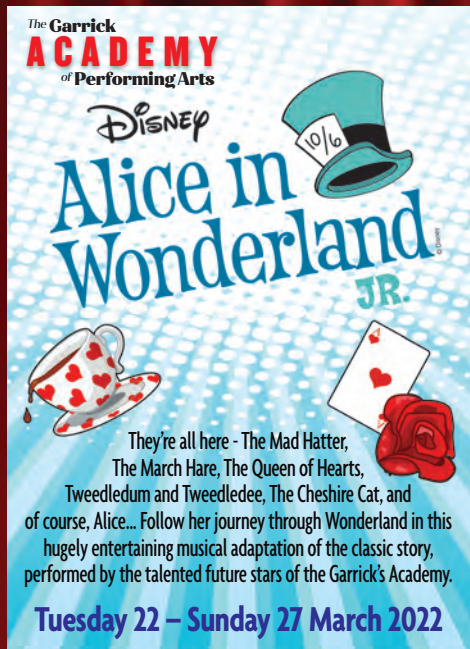


Noël Coward's deliciously funny comedy

PRESENT LAUGHTER

Noël Coward's Present Laughter premiered in the early years of the Second World War just as such privileged lives as that of the central character, Garry Essendine, were threatened with fundamental social change but now this play is a surprisingly modern reflection on fame, desire and loneliness and, of course, is extremely funny!

Mon 28 Feb – Sat 5 March 2022

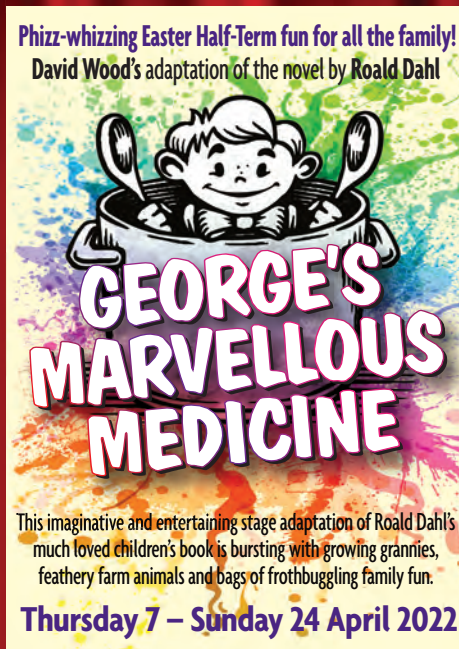


The Garrick ACADEMY of Performing Arts

Disney **Alice in Wonderland JR.**

They're all here - The Mad Hatter, The March Hare, The Queen of Hearts, Tweedledum and Tweedledee, The Cheshire Cat, and of course, Alice... Follow her journey through Wonderland in this hugely entertaining musical adaptation of the classic story, performed by the talented future stars of the Garrick's Academy.

Tuesday 22 – Sunday 27 March 2022

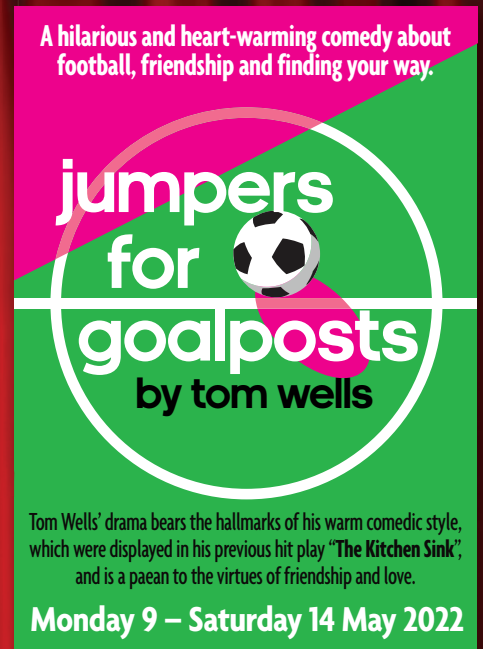


Phizz-whizzing Easter Half-Term fun for all the family!
David Wood's adaptation of the novel by Roald Dahl

GEORGE'S MARVELLOUS MEDICINE

This imaginative and entertaining stage adaptation of Roald Dahl's much loved children's book is bursting with growing grannies, feathery farm animals and bags of frothbuggling family fun.

Thursday 7 – Sunday 24 April 2022

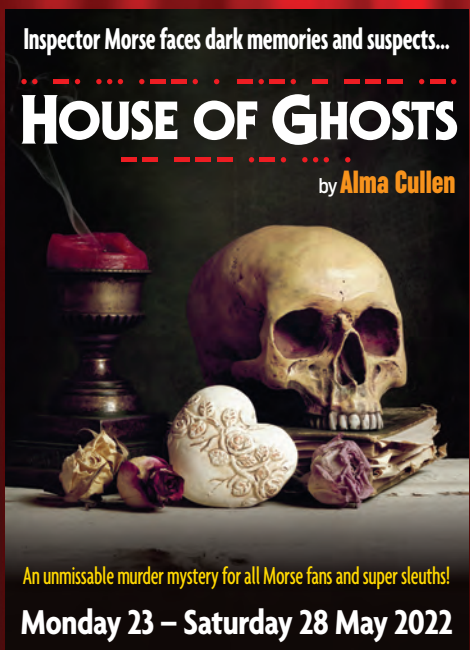


A hilarious and heart-warming comedy about football, friendship and finding your way.

jumpers for goalposts
by tom wells

Tom Wells' drama bears the hallmarks of his warm comedic style, which were displayed in his previous hit play "The Kitchen Sink", and is a paean to the virtues of friendship and love.

Monday 9 – Saturday 14 May 2022



Inspector Morse faces dark memories and suspects...

HOUSE OF GHOSTS
by **Alma Cullen**

An unmissable murder mystery for all Morse fans and super sleuths!

Monday 23 – Saturday 28 May 2022



The smash hit musical by Gary Barlow and Tim Firth

CALENDAR GIRLS THE MUSICAL

The combination of Tim Firth's adaptation of his deliciously funny play, and Gary Barlow's beautiful range of contrasting songs, complete with a dose of Yorkshire grit and wit, tells the now world-famous story in a hugely entertaining way. Comedy counterbalances the tears in this true tale of the heartbreak of cancer, and the triumph of female spirit.

Monday 20 – Saturday 25 June 2022



BOOK NOW for this purr-fect Christmas 2022 treat – it'll be a Whitting-ton of fun!

Dick Whittington

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Hello!

I hope you're keeping safe and well, and I trust you had a lovely Christmas period. Happy New Year!

2021 was certainly a challenging year for all of us, but the strength and bond of the Garrick team allowed for some major milestones; re-opening the Theatre after its longest closure in history; well-earned retirement for some key Garrick staff who are much missed, but remain a part of the wider family here; a welcome to new members of staff and new volunteers; a return to great a box office performance for the Pantomime whilst in the middle of very uncertain and ever changing times; and many more.

The passion and commitment, alongside the talent and the brilliance of our volunteers and staff has ensured that, although times are still tough, we continue to push forward and stand strong. The Garrick has been a hub of creativity for over 100 years, and still continues to entertain and enrich the lives of the people of Altrincham and the wider community, as well as the internal cohort that keep the cogs in the machine moving.

There is no doubt in my mind that the landscape of theatre has been dramatically (no pun intended) changed by the pandemic, and in so many ways. Whether it's the establishment and huge growth in digital theatre, or the general marginalisation of performing arts throughout the last couple of years - particularly affecting the younger generations - it's clear that new, ingenious answers need to be found to solve continuously-changing problems. Recent reports have unearthed a huge amount of evidence that participation in the Arts is good for you. Communal singing, for example, has been shown to have a substantial beneficial impact on wellbeing, both physical and mental. The positive, can-do attitude that is constantly shown by everyone at the Garrick is fantastic to witness, and if, in some small way, we are playing our part in preventative healthcare by keeping our Community both healthy and happy, then so much the better. You should join in!

Under the direction of Barry J. C. Purves, tonight's production of Nick Dear's adaptation of Mary Shelley's *Frankenstein* promises to be another highlight to rank alongside some of the truly great, ground-breaking productions that we have staged over the past few years... Jez Butterworth's *Jerusalem* comes to mind. Since being seen at the Royal National Theatre in 2011, with Benedict Cumberbatch and Jonny Lee Miller alternating in the two leading roles, Nick Dear's play has hardly been produced anywhere in the U.K., so as well as presenting an incredible theatrical challenge to the company, this week we are also giving audiences the chance to see this 'monster of a play' (pun fully intended) as a live experience, rather than on a screen. It seems that many great plays are often staged in the capital, and then seem to disappear without trace, leaving potential (regional) audiences hoping that either a touring production might eventually do the rounds, or that an enterprising community theatre like ours takes the courageous decision to stage their own production. If you have travelled some distance to be here tonight - or even if you're from close by - thank you for supporting us..

There is so much going on here at the moment, from *our own theatrical productions* to the *Altrincham Garrick Picturehouse*, the hugely popular *Garrick Show Choir, Concerts* and *Comedians*, we urge you to 'get involved' and join us, as either a fully-fledged member or as a 'Friend'. Find out how later in this programme, or don't forget to pick up your copy of our Season Brochure with full details of everything that's happening here between now and July.

Thank you for coming, have a safe journey home afterwards, and we hope to see you back here soon!

Joseph Meighan

Artistic Director, Altrincham Garrick Playhouse



**Altrincham Garrick
PLAYHOUSE**

Altrincham Garrick Playhouse.
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Mary Shelley & Frankenstein

Mary Shelley was still Mary Godwin, and only 18 years old, when she began the short, untitled horror story that eventually became one of the most influential novels of the 19th century: Frankenstein, or the Modern Prometheus.

It was June 1816, and she was holidaying on the Lake of Geneva with her lover, the Romantic poet and philosopher Percy Bysshe Shelley, together with her step-sister Claire Clairmont, who was also having an affair with their friend Lord Byron. It was quite a party.

"The season was cold and rainy, and in the evening we crowded round a blazing wood fire, and occasionally amused ourselves with some German stories of ghosts, which happened to fall into our hands. Two other friends and myself agreed to write each a tale founded on some supernatural occurrence..."

Less than two years later Mary's "tale" had become a full-length novel, published anonymously by Lackington and Co, Finsbury Square, London in March 1818. At the time it seemed so utterly strange and original, that reviewers thought it must have been written by Mary's father, the notorious anarchist philosopher (and best-selling author of pursuit novels) William Godwin, or possibly by the great romancer Sir Walter Scott, or even by that dangerous atheist Percy Bysshe Shelley. No one thought it could have possibly been written by a young woman still in her teens.

It is astonishing that it ever got written at all. During those few hectic months of composition, Mary's step-sister Claire bore Byron's illegitimate baby secretly in Bath; her half-sister Fanny Imlay committed suicide with an opium overdose in a

Welsh hotel; and Percy Shelley's legal but abandoned wife Harriet Shelley, "being far advanced in pregnancy" (according to *The Times*), committed suicide by throwing herself into the Serpentine. On top of all this, Mary found that she herself was pregnant. The manuscript of *Frankenstein* was delivered to the publisher just five weeks before her baby was born.

That Mary persisted writing throughout these domestic dramas is truly remarkable. But then it is hardly surprising that painfully adult themes of physical birth and death, the terrors and responsibilities of parenthood, and of the agonies of the outcast

or the unloved, suffused her youthful imagination like blood.

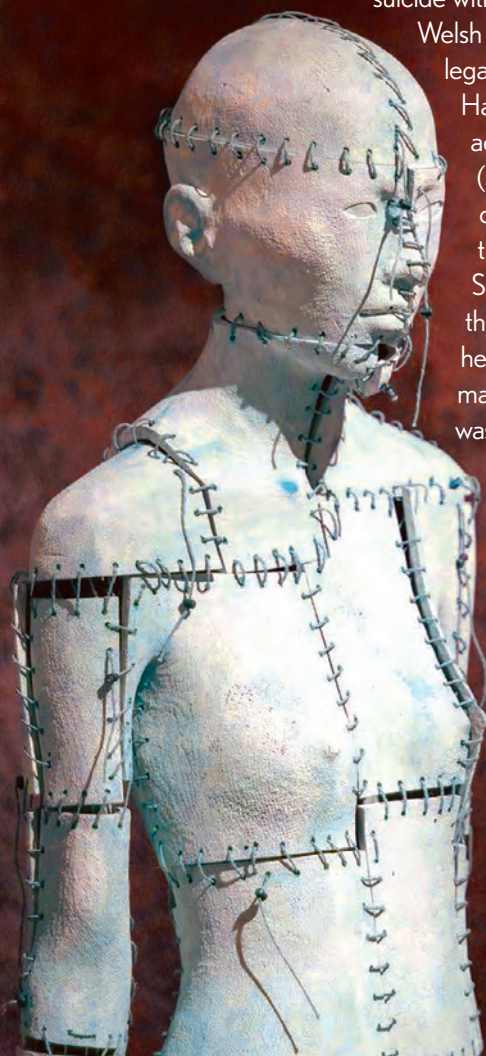
Many years later, in a Preface written for the popular edition of 1831, Mary gave a more Romantic explanation of how the novel came to be written. She said it was the result of a single, terrible nightmare she had dreamt that summer, of some crazed young doctor, a "pale student of unhallowed arts", who had assembled a Creature from human body parts, and brought it to life, thinking it would be the first of a beautiful and perfect new race. In her nightmare she saw "the hideous phantasm of a man stretched out, and then, on the workings of some powerful machine, show signs of life, and stir with an uneasy, half vital motion."

No doubt this dream is authentic. All novelists treasure such Eureka moments. But Mary's letters and journals during the period of actual writing, from summer 1816 to autumn 1817, present a rather different picture of the young author at work. For a start, she was intensely conscious of her literary inheritance from both of her parents. Her mother Mary Wollstonecraft, the great feminist author of *The Rights of Woman*, had always wanted to write a novel, but had only left an incomplete manuscript entitled *The Wrongs of Woman* at the time of her death - actually giving birth to Mary - in 1797.

Mary's own journals indicate how much, and how seriously, she drew from her reading and research. Although she had never been to university (still forbidden to women), she had been fiercely educated at home by her philosopher father, and at 18 she had the quick enquiring mind of a brilliant post-graduate. She studied the latest *Lectures in Chemistry* (1812) of Sir Humphry Davy, passages of which were incorporated word for word into the novel; and also the scientific poetry and speculative evolutionary ideas of Erasmus Darwin (Charles Darwin's grandfather), notably *The Temple of Nature, or the Origin of Society* (1801).

Mary also drew from conversations in Geneva with Byron's brilliant but unstable young doctor William Polidori (also a suicide); and later from Percy Shelley's doctor in London, the radical surgeon Sir William Lawrence. Lawrence had written about the anatomy practice of John Hunter (whose eye-watering specimens can still be seen in the Royal College of Surgeons); and also knew of the galvanic theories of Giovanni Aldini, who used massive electric shocks in an attempt to revive a dead criminal, in a notorious public experiment held in London in 1803.

Lawrence was also engaged throughout 1816 to 1819 in an acrimonious public debate with another leading surgeon, John Abernethy about the fundamental nature of life itself: was there some mysterious "life principle"?; was there a "vital spark"?; did it produce the "mind" and "consciousness"?; did this come from God or electricity?; indeed, was there such a thing as a "human soul"?; (Lawrence thought definitely not.) This "Vitalism Debate", as it was known, was being widely discussed in such journals as the *Quarterly Review*, and by such authors as Coleridge in his *Notes Towards a Theory of Life*.



All these scientific speculations shaped the radical way Mary invented both the Creature, and his visionary scientific creator; Victor Frankenstein. As for the Creature, his mind is a blank. He has no retained memories from the previous life of his transplanted brain. He has no knowledge, no language, no conscience. He is, in a sense, perfectly innocent. Perhaps his first experience is simply that of pain. His ideas of friendship, of speech and reading, of books and history, of love and moral responsibility, are formed as a child would form them, cumulatively by trial and error, but at increasing and painful speed.

He is soon cursed by the discovery that he is hideous, not beautiful; that he is loathed not loved; that he is rejected by everyone who meets him, even eventually by his Creator. Moreover he is an outcast, with profound longings for affection and sexual love that are fatally frustrated. He is, suggests Mary Shelley, like a fallen angel from Milton's *Paradise Lost*. But a vengeful angel too.



Above: A portrait of Mary Shelley in 1831, by Samuel John Stump (1778-1863).

Mary is equally fascinated by the obsessive character of Victor Frankenstein, arguably the first fictional creation of a professional scientist in literature. It has been suggested that young Frankenstein is partly modelled on Shelley as a rebellious undergraduate at Oxford (he was expelled for atheism); but also on Humphry Davy and William Lawrence; and even on a mad German physicist, one Johann Ritter of Munich, who died "insane" in 1810.

However this may be, he is still Mary's unique creation: a strange brilliant man, supremely inventive and skilful, an idealist who wants to "benefit all mankind"; but who is also arrogant, obsessive, and even autistic in his human relations, noticeably with his fiancée Elizabeth. Without intending it (for he too is "innocent") Frankenstein produces a catastrophe, a powerful and vindictive Creature who - if he breeds - may wreak havoc over the whole globe. It is this stereotype of the "scientist", the crazed man in the white coat, that the novel has set loose - for good or ill - in so much subsequent science fiction literature.

In fact the first 1818 edition of the novel ran to a mere 500 copies. It was, significantly enough, the early theatrical adaptations which first popularised the book. *Presumption, or the Fate of Frankenstein* was first staged at the English Opera House in July 1823, and opened to scandalous publicity ("do not take your wives, do not take your

daughters, do not take your families") and to huge audiences. Mary Shelley herself attended in the stalls:

"Lo and behold! I found myself famous! Frankenstein has had prodigious success as a drama ... in the early performances all the ladies fainted and hubbub ensued!"

There were five separate stage versions in the 1820s, which were taken to Paris and eventually to New York. It was these that really made the novel and the novelist famous. Subsequently there have been over ninety theatrical and cinema adaptations and parodies, including the famous 1930s Boris Karloff film. But unlike the original novel, these rarely allow the Creature to speak more than a few grunts. Whereas for Mary Shelley, the Creature becomes paradoxically the most articulate of all her creations. Starting with a few halting words, the Creature ends by delivering great soaring arias of speech, appealing for affection, for justice, for rights: Human Rights.



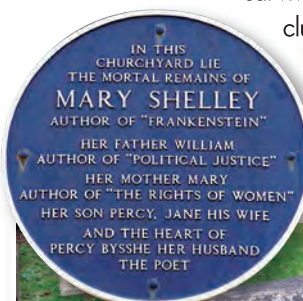
Poster for the 1931 Movie with Boris Karloff

Mary Shelley returned to England a year after Percy Shelley's death by drowning in the Bay of Spezia in 1822. She published several more novels and short stories, including the historical novels *Valperga* (1823) and *Perkin Warbeck* (1830), the apocalyptic novel *The Last Man* (1826 - the only one to achieve any measure of success), *Lodore* (1835) and *Falkner* (1837). Recent studies of her lesser-known works, such as the travel book *Rambles in Germany and Italy* (1844) and the biographical articles for Dionysius Lardner's *Cabinet Cyclopaedia* (1829-1846), support the growing view that Mary Shelley remained a political radical throughout her life. Shelley's works often argued that cooperation and sympathy, particularly as practised by women in the family, were the ways to reform civil society - a view that directly challenged both the individualistic Romantic ethos promoted by her husband, and the Enlightenment political theories of her father.

She never remarried, and died in 1851, being buried unromantically in Bournemouth. Of her four children, only one - Percy Florence Shelley - survived into adulthood. But this does not include what she proudly called "*my hideous progeny*", who is probably immortal.

Richard Holmes

First published in the Royal National Theatre's Programme for their 2011 production of Nick Dear's *Frankenstein*.
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Above: Mary Shelley's tomb in Bournemouth. Her father, mother and son also share the same grave.

GET INVOLVED &



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PLAYHOUSE

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Altrincham Garrick Playhouse is more than just a Community Theatre – it's a cultural and creative hub for the Arts in Altrincham. In the main, the Playhouse is run by volunteers who play a critical role in providing high-quality performances and experiences to our local community. Volunteers of all ages and abilities have discovered a warm welcome as well as new challenges, with many younger members having found the Garrick to be a springboard to future careers.

And, of course, we're always advertising auditions for upcoming productions... Perhaps you may want to be on stage too?!

Why not come and play your part in this vibrant Theatre Community? Open your social circle and meet new friends, gain new skills, and help to build your confidence and creativity. We promise you won't regret it! Altrincham Garrick Playhouse has been a home to volunteers, and has been staging top-quality productions, since 1913!

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An interview with **Nick Dear** (2011)

In *Frankenstein*, playwright Nick Dear returned to the theme of **fulminating creativity**. For the theatre he has written about Hogarth in *The Art of Success* (1986) and the life of Chekhov in *Summerfolk* (1999).

He has also been a regular visitor to the crucible of the Romantic Age. His television dramas have included two from that period - *Byron*, which featured a compelling performance by Jonny Lee Miller, and *Eroica*, his dramatisation of the creation of Beethoven's third symphony. Nick Dear also scripted the first and, for some, still the finest of the long run of Jane Austen novels adapted for the screen, with *Persuasion* (1995). "Curious fact," says Dear: "*Persuasion* was published in the same month as *Frankenstein*."

What did you think of the (1996) Kenneth Branagh film? Did the story's film history come up in discussion, and if so how?

"We would have made this show (the National Theatre's production of *Frankenstein* in 2011) a lot earlier had it not been for Branagh's film! Danny (Boyle, director) and I were working on a stage version of *Frankenstein* in the early Nineties; we shelved it when Branagh's version came out. What I think of that is not important here. We didn't really reference any of the movies, except as examples of things we didn't want to do - e.g., no bolt through the neck, no hunchbacked assistant, no slab. Perhaps no Robert de Niro. Mainly I concentrated on the book. Although the story has of necessity had to be trimmed, and I have re-shaped it somewhat, the ambition has always been to express the spirit of Mary Shelley's novel of ideas as faithfully as possible."

This is a story by a woman. It is easy to forget that remarkable fact. How conscious were you when adapting it that *Frankenstein* represents an important step in the development of the Female Gothic?

"I never forgot that it's a story written by a woman who was only 18 when she started it. But she didn't know she was taking an important step in the development of the Female Gothic, and I tend to dismiss such academic concerns as not really pertinent to the job I do. It's not a question of putting it out of my mind; it's just that it doesn't help very much. In fact it can actively stop you writing! How do you think that appreciating the development of the Female Gothic is likely to help me write a good character? It might help me write a good essay, but that's not my territory."

On the other hand, the abiding presence of Mary Shelley's dead mother, Mary Wollstonecraft, hovers over every page. But the feminism that her very name suggests does not really manifest itself in the book. Many stage and film versions of the story have helicoptered in the character of Mary Shelley herself as a replacement for Elizabeth, Victor's fiancée, whose feminist leanings are hidden under a very large bushel. I decided that I'd save writing about Mary Shelley herself for another time, and concentrate on Elizabeth, who with a little help might

be persuaded to grow into an interesting character. Yet the fact remains that her great ambition is to marry Victor and have lots of children - unlike her creatrix, she is no bohemian fellow traveller, she is quite at home embroidering at the bourgeois hearth.

Look, the three narrators in the book are male. The essential plot is one of two men, or one man and an almost-man. The subject matter seems to me "universal". Every dramatist makes choices as to how they will adapt something, and perhaps those choices are influenced by gender, or perhaps they aren't. But, without wishing to sound entirely reactionary, a task at which I usually fail, these questions are never asked when women adapt books written by men. Either everything is a gendered narrative, or nothing is.

I found a lot of feminist criticism, for example the work of Anne Mellor, very useful in trying properly to understand the book. A raft of ideas, especially regarding the relationship of pregnancy and birth to the story, and particularly Mary Shelley's experience of it, might not have occurred to me otherwise."

Despite Branagh's more faithful film version, most people still associate the monster with Boris Karloff (and some even still think *Frankenstein* is the monster's name rather than his creator's). Does that feel like a powerful mythology to take on - especially since anyone expecting creepy thrills and delving into the book quickly discovers that it's a tough and sometimes pretty plodding read?

"Well, I hope and trust I've cut most of the plodding bits. I don't think a book written 200 years ago is mythology, exactly - but I do think it is a kind of fairy tale, a fairy tale for grown-ups. It still has wonderful resonance: whereas Jane Austen looks back over the previous century, manners and marriage, Mary Shelley - only about 20 years younger - looks forward to the coming century, the machine age, the death of God, the humanist revolution. And the moral questions she airs - about parental responsibility, scientific progress, difference and otherness, what it means to be human - will I hope feed into an evening in the theatre which is characterised more by questing intelligence than by creepy thrills. Hammer Horror it ain't."

Before you wrote your own adaptation of *Frankenstein*, were you aware of or had you seen any previous versions?

"The only other stage version I know is Liz Lohead's lovely *Blood and Ice*, but that - again - introduces the historical characters (Byron et al) into the novel, which I was determined not to do. I haven't seen any of the more recent ones, perhaps as a result of not getting out enough. I didn't animate the prose at all - I just ditched it altogether. And although I experimented, over the years, with framing concepts, in the end I ditched them too. I did refocus the narrative for specific reasons, but the tale in the play is very much Mary Shelley's, set roughly in period, and not deviating in any major way from her central narrative."



Above: The poster for Kenneth Branagh's 1996 film.

Nick Dear



Nick Dear was born on 11th June 1955. After graduating with a degree in Comparative European Literature from the University of Essex in 1977, Dear's plays have included *The Villains' Opera* (2000) at the National Theatre; *Zenobia* (1995) and *Pure Science* (1986) for the RSC; *In the Ruins* at Bristol Old Vic and Royal Court, London (1990); and *Food of Love* at the Almeida. He also collaborated with Peter Brook on the development of *Qui est là?* (Bouffes du Nord, 1996).

Adaptations include Gorky's *Summerfolk* and Molière's *Le Bourgeois Gentilhomme* at the National (1992); Tirso de Molina's *The Last Days of Don Juan* at the Royal Shakespeare Company (1990); Arbuzov's *The Promise* at the Tricycle Theatre; Henry James' *The Turn of the Screw* at Bristol Old Vic; and Ostrovsky's *A Family Affair* for Cheek by Jowl (1988).

Dear's screenplays include *Persuasion* (for which he received a BAFTA Award), *The Gambler*, *The Turn of the Screw*, *Cinderella*, *Byron*, *Eroica* and Agatha Christie's *Poirot*. Opera libretti include *The Palace in the Sky* for English National Opera at the Hackney Empire (2001) and *Siren Song* at the Almeida Opera Festival, 1994. He has also written extensively for BBC Radio, beginning with his first play, *Matter Permitted* (1980).

In 2005, *Lunch in Venice* appeared at the Shell Connections festival at the National Theatre. His plays *Power* (2003), and *Summerfolk* (1999) both premiered at the same venue. *Power* deals with the intrigue and tension of the court of the young Louis XIV of France. It has been produced at theatres in Portugal, Poland and Hungary, as well as the Finnish National Theatre (Kansallisteatteri).

His play *The Art of Success* premiered at the Royal Shakespeare Company in 1986 in a production starring Penny Downie and Michael Kitchen, and was nominated for an Olivier Award. The plot revolves around William Hogarth and the political manipulation of art, the corruption of politics and treatment of women. It was subsequently produced at Manhattan Theatre Club in 1989, with Tim Curry playing Hogarth.

Dear's adaptation of Mary Shelley's *Frankenstein* premiered at the Royal National Theatre in 2011, in a production directed by Danny Boyle with Benedict Cumberbatch and Jonny Lee Miller alternating the leading roles.

In November 2012 *The Dark Earth and the Light Sky*, his biographical play about Edward Thomas, opened at the Almeida Theatre, in a production directed by Richard Eyre. Four years later, Dear's most recent play *Dedication* was staged at the Nuffield Theatre, Southampton.

Director's Notes

"One of the joys of the Garrick is its' diversity - to rehearse the visceral production of *Frankenstein* whilst the panto echoes round the building has been extraordinary - the deliberate bleakness of our set sat incongruously next to the dazzling remains of *The Little Mermaid*, and our dark, sombre costumes hung in contrast to the sequins and feathers of panto. Just feet away from the antics of Peter Pan and Wendy very much darker deeds were going on.

There are many, many versions of the *Frankenstein* story on stage but we were particularly drawn to this version, placing the nameless and initially uncorrupted Creature centre stage and surrounding him with a variety of conflicting relationships, that he struggles to comprehend. From his perspective, Man is a very conflicting creature.

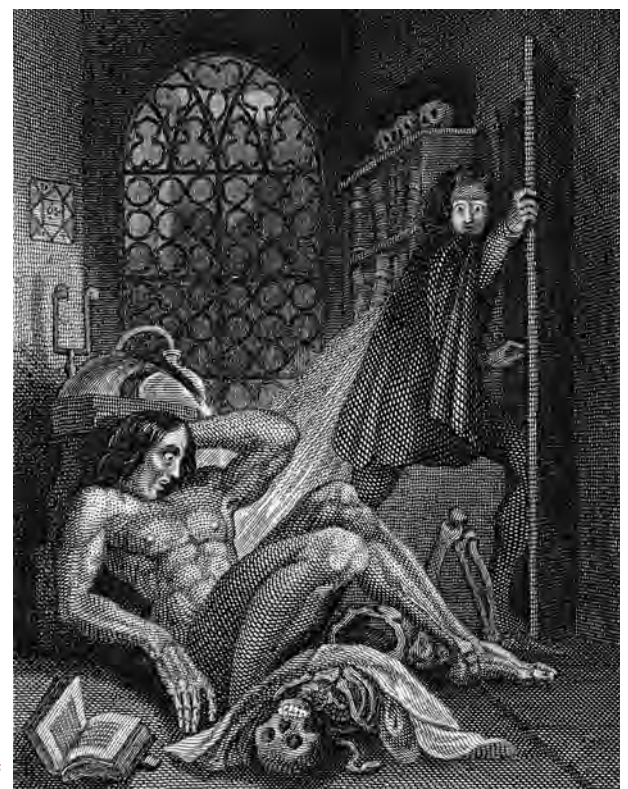
We, as individuals or as a larger society, have all created things, whether tangible or intangible, but have we always thought through the irreversible consequence of our actions? This play makes no bones about the issue of responsibility, and the danger of meddling with Nature and Progress simply because we can. It's a lesson we have not always learnt.

As an animator for over four decades, I have no trouble giving life and personality to inanimate objects and believing in them, and, yes, loving them, but hopefully they have not wrought such havoc as you are about to witness.

I've been blessed with a sensational cast and crew giving their all in these very trying and uncertain circumstances.

Hold tight."

Barry J.C. Purves – Director and Designer



Right:
The frontispiece
engraving from
the first edition
of Mary Shelley's
Frankenstein.

The Cast

The Creature	Rhys Nuttall
Victor Frankenstein	Tom Cunningham
Agatha / Bride of Creature / Clarice / Ensemble	Chloe Arrowsmith
Whore's Client / Felix / William / Ensemble	Sam Evans
Klaus / Rab / Ensemble	Richard Ross
Gustava / Oona / Argentinian vision / Ensemble	Laura Patterson
Monsieur Frankenstein / Ensemble	Andrew Higson
De Lacey / Ensemble	Hugh Everett
Mary Shelley / Gretl / Elizabeth	Amy Lou Harris

All other parts played by members of the Company

The Characters

THE CREATURE

Frankenstein's unnamed creation

VICTOR FRANKENSTEIN

A scientist obsessed with scientific achievement and glory.

DE LACEY

A blind old peasant man living in an isolated cottage.

FELIX De Lacey's son. A hard-working farmer.

AGATHA Felix's wife - a beautiful peasant woman.

ELIZABETH

Victor Frankenstein's beautiful, loyal, trusting, and patient fiancée.

WILLIAM FRANKENSTEIN Victor's younger brother.

MONSIEUR FRANKENSTEIN Victor's father.

GRETl A prostitute

GUSTAVA AND KLAUS Beggars

CLARICE Maid to Elizabeth and the Frankenstein family.

RAB AND OONA Two crofters that end up grave robbing bodies for Victor.

FEMALE CREATURE Victor's female creation.



The Company



Chloe Arrowsmith

Agatha / Bride of Creature / Clarice / Ensemble

This is Chloe's first performance at the Altrincham Garrick Playhouse. Previously she has performed with local theatre group Sale Nomads, and continued performing whilst at University.

Chloe is usually a bit more Mary Poppins than Mary Shelley when it comes to her choice in theatre and film, but she has enjoyed the process of bringing this gory and disturbing tale to life.

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**.



Tom Cunningham

Victor Frankenstein

Having recently moved back to the North West from London, Frankenstein is Tom's first production at the Altrincham Garrick. Previously, he has performed a variety of roles in stage shows in London and Brighton, including a main role in **The Seven Ages of Patience** at the Kiln Theatre, **lysander** in an outdoor production of **A Midsummer Night's Dream** at Stanmer House and **Michal** in **The Pillowman** by Martin McDonagh.

He has also directed several plays, including a production of Alistair McDowall's **Pomona** at the Lion and Unicorn Theatre, which finally ran in August 2021 after a long delay due to the pandemic. Outside of theatre, Tom has just started a PhD and he hopes that his experience of academia so far has helped inform his portrayal of mad scientist Victor.



Sam Evans

Whore's Client / Felix / William / Ensemble

Sam is a 22 year old northern actor, writer, filmmaker and musician. This will be Sam's seventh performance at the Garrick.

Having loved the horror genre for as long as he can remember, Sam is extremely excited to be a part of what will be an amazing production of a classic story.

Selected theatre credits include:- **Keith Richards** in **Out of Time** (North West Tour), **A Matter of Law** (Birmingham Blue Orange), **Corrie** (Garrick), **The Shape of Things** (Garrick) **Blackadder Goes Forth** (Garrick), **The Curious Incident of The Dog In The Night-Time** and **A Doll's House**. Sam's new feature film **Another Day** will be released on Amazon Prime Video in March 2022.



Hugh Everett

De Lacey / Ensemble

With absolutely no training in drama, Hugh joined the Garrick soon after moving to the area in 1987. He first appeared as **third barrow-boy from the left** in **Oliver!**; as a result he was soon afterwards offered his first title role, in **Corpse**. He then appeared on our stage regularly through the 1990s and 2000s. Some of his favourite appearances during that time were in **Noises Off**, **Jeffrey Bernard is Unwell** and **Neville's Island**. After playing the villainous husband in **Gaslight** in early 2009,

he stepped down from frequent participation on-stage, to start a family. However, he says he missed the people, the buzz and the illusion of fame too much, and was very grateful to have been asked back. Since then he has played (among others) nice-but-dim **Hugo** in **The Vicar of Dibley**, randy-but-dim **Prince George** in **Blackadder the Third** and innocent-but-dim **Lt George** in **Blackadder Goes Forth**.

Hugh adds, "We have a fabulous cast for this production and excellent support from everyone at the Garrick. I'm looking forward to bringing this powerful and complex drama to our audiences."

When not on stage or being with his family, Hugh works full time as a Technical Software Specialist for IBM.



Amy-Lou Harris

Mary Shelley / Gretl / Elizabeth

This is Amy-Lou's second time gracing the stage at the Altrincham Garrick Playhouse, having portrayed **Emily Brontë** in **Brontë** in 2019 - a role which was very close to her heart.

With **The Boaty Theatre Company** in Ellesmere Port, Amy-Lou's roles include **Hero** in **Much Ado About Nothing**, **Puck** in **A Midsummer Nights Dream**, **Trinculo** in **The Tempest**, **Marcellus** in **Hamlet**, **Rosencrantz** in **Hamlet**, **Jane Seymour** in **The Regina Monologues** and **May** in **The Accrington Pals**, in

an array of venues which have included Stratford-upon-Avon's RSC Gardens, Storyhouse Chester, The Lowry, Liverpool's St George's Hall and Ellesmere Port's National Waterways Museum.

During the first lockdown of 2020, Amy-Lou wrote her own play, **Home, again.**, which she also performed in when it was then subsequently live-streamed in March 2021, and had its first live performance as part of the **Greater Manchester Fringe Festival** in September 2021.



Andrew Higson

Monsieur Frankenstein / Ensemble

Andrew has appeared in numerous Garrick productions over the years and some of his favourites include **The Ritz**, **The Vicar of Dibley**, **Follies**, **Bronte**, **Jeeves and Wooster**, **Fawlty Towers** and **Greek**.

Andrew plays **M. Frankenstein**, first name **Alphonse**, who is **Victor's** father. He is a wealthy Swiss man who divides his time between Switzerland and Italy. Film adaptations of this story often make him **Baron Frankenstein**, and change his nationality

to German or a wholly different nationality all together.



Rhys Nuttall

The Creature and Movement Director

Rhys has just finished his training at the Drama Centre London. His previous roles at the Garrick include: **Jean Valjean** in **Les Miserables**, **Adam** in **Priscilla Queen of the Desert** and **Harry** in **Love on the Dole**. Rhys has always wanted to be a part of **Frankenstein** and feels very blessed to be playing the Creature.



Laura Patterson

Gustava / Oona / Argentinian Vision / Ensemble

Laura is excited to be returning to the stage with this production after nearly 13 years away! She has spent this time being mum to two wonderful children and also going back to university to train as a teacher. Laura says that being a primary school teacher is like performing on a stage every day, so she has never felt too far away from her calling.

After completing a degree in Media & Performance, Laura worked with **Rocket Theatre Company** for many years, performing at Sale Waterside Theatre in shows such as **The Canterbury Tales** and **National Theatre of Shorts**. She also played **Ellen** in **The Manchester Man** which was performed inside Manchester Cathedral. Laura has facilitated several community arts projects, most notably supporting young people with disabilities from **So Many Words Theatre Company** to perform at The Lowry Theatre and Royal Exchange Theatre.

Laura has been very brave in embarking on this production of **Frankenstein** as she is a self-confessed scaredy-cat who avoids the horror genre at all costs!



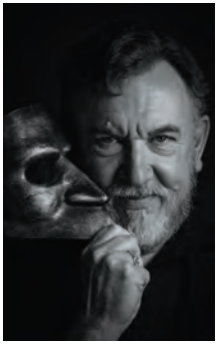
Richard Ross

Klaus / Rab / Ensemble

Richard developed an early taste for horror watching **Clash of the Titans**. The writhing snakes of the Medusa's head had him hiding behind his cinema seat. Perhaps it was here, in the terror of youth, that his passion for the theatrical was born, stitched together from the remains of classical and contemporary horror stories. His favourite genre is that of the insane, of madness. Maybe that's why he keeps getting cast as the most unstable of characters - from **the Dentist** in **Little**

Shop of Horrors to the **Asylum Master** in **Sweeney Todd**. He has immensely enjoyed working with the cast and crew of **Frankenstein** and has developed his latest maxim from the experience - when faced with the macabre, have a tasty sandwich close by.

The Production Team



Barry J.C. Purves

Director & Designer

Barry has been with the Garrick for over twenty years, directing and designing, with the odd, very odd, performance along the way. His favourite productions include directing and designing **Quartet**, **Ladies in Lavender**, **Breaking the Code**, **Bronte**, **The Turn of the Screw** and **Playhouse Creatures**, and designing **Gypsy** and **The Secret Garden**. This season, Barry designed **Curtain Up**, **The Lady in the Van** and **The Little Mermaid**. He is thrilled to be tackling the disturbing masterpiece that is **Frankenstein**, with a great cast, crew and a specially composed soundtrack.

Away from the Garrick, Barry is an Oscar and BAFTA nominated animator and short film maker, and earlier this year he directed and animated a short film in the Lauriston Studio, featuring Lindsay Duncan and Ben Keaton. The premier screening for **No Ordinary Joe** was held at the Garrick in November. Barry is next working on a feature film about the Russian folk hero, **Eugene Onegin**.

Barry now has a weekly mellow show on Radio Altrincham – **Bedtime with Barry**.

Being an animator for over forty years and bringing inanimate objects to life, it's clear why Barry has been forever drawn to the Frankenstein story. Should he ever have a tattoo it might be of Elsa Lancaster as the iconic 'Bride of Frankenstein', though he's always worried about the semantics of that title. Never mind, the short sequence of the Bride's unveiling is still a breathtaking piece of cinema.



Nicholas Peters

Composer

Nicholas specialises in three main areas of composition: music for meditation, music for theatre, and music for synchronisation. He releases music commercially and these can be found on all of the major online stores including: Apple Music, Spotify, Deezer, and YouTube. Scan the Spotify barcode below his picture and start listening... after tonight's show, of course!

Recent composition highlights include **Sunflower Serenade**, an orchestral piece, which was used in Cameron Moon's multi-award-winning short film **The Youth of Nature** (May 2021).

Dreams of the Deep (432 Hz), a meditation composition, was featured on **Mindful Mix - The Sleeping Forecast** on BBC Sounds in April 2021. His latest piece, **Flying Home**, was released for download and streaming in December 2021.

Nicholas has composed original music and sound design for many stage productions including: Arthur Miller's **The Crucible**, Peter Handke's **Kaspar**, Amlin Gray's **How I Got That Story**, Christopher Marlowe's **Doctor Faustus** and August Strindberg's **A Dream Play**, to name but a few. This production of Nick Dear's **Frankenstein** is his first soundtrack for Altrincham Garrick Playhouse.

Since 2010, Nicholas has been lecturing music students at Coventry University and he is recognised as an Associate Fellow of the Higher Education Academy (AFHEA) and as an Associate Fellow of the National College of Music and Arts, London (AFNCollM). From 2014 to 2018, he taught a music appreciation class for retired citizens in Coventry.

Nicholas studied Music Composition at Coventry University and his formal studies culminated in a practice-based Ph.D. in Sonic Art, which he completed without any amendments in 2019. The music from his doctorate has been commercially released across four albums, **Golden Sunset**, **Blue Rain**, **Volumes 1-4**.

Developing upon his research, Nicholas runs sound baths, mantra chanting events, and individual sound therapy treatments in Hale and Altrincham. He specialises in playing Himalayan singing bowls, shamanic frame drums, rattles and bells, alongside chanting.

His website is: www.nicholaspeters.co.uk

Watch the shower murder scene from Alfred Hitchcock's **Psycho** (1960) with the sound muted and notice how much is lost without the music score. Hitchcock originally wanted no music composed whatsoever for the shower scene, or indeed for any of the scenes set in the motel. Thankfully, Bernard Herrmann composed THAT screechy string cue and played it to Hitchcock... and the rest is iconic film history.

Ruth Metcalfe

Prompt

Ruth has been an actor at the Garrick for many years. Favourite recent productions include **Brief Encounter**, **Calendar Girls**, **Ladies in Lavender** and **Corrie**.

Director	Barry J. C. Purves
Set Design	Barry J. C. Purves
Musical Composer	Nicholas Peters
Stage Manager	Paul Simpson
ASMs	Karen Foster Jennie Dixon
Prompt	Ruth Metcalfe
Lighting	Geoff Scullard Stephan van Zyl
Sound	Chris Mills
Properties	David Ades
Make Up	Beverley Stuart-Cole
Wardrobe	Mike Shaw
Assisted by	Stella Blackburn Julie Shaw Betty Farmer Lynne Saleh Dallas Bradshaw Helen Phillips
Scenic Artist	Mandy Cooke Ruth Stocks
Workshop	Steve Cox
Set Construction	Phil Gleave Paul Simpson Trevor McKie Nick McKie Mark McEwan Steve Cox John Murphy Dave Bailey Bob Green Paul Downham Andy McHugh Barry Borgen

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 you to enjoy. **With their continuous commitment to excellence, we owe them a huge debt of gratitude.**

THE LAURISTON

STUDIO

Tuesday 1 – Sunday 6 February 2022

CONSTELLATIONS

by **Nick Payne**

**"One drink. And if you never want to see me again,
you never have to see me again."**

Directed by **Peter Brassington**

A quantum physicist and a beekeeper meet at a barbecue. They hit it off, or perhaps they don't. They go home together, or maybe they go their separate ways. In the multiverse, with every possible future ahead of them, a love of honey could make all the difference...

Nick Payne's beautiful and heartbreaking romance is a must see. A play about free will and friendship, about quantum multiverse theory, love and honey, Constellations recently enjoyed a sell-out revival at the Donmar Warehouse in London's West End, featuring four different casts.

This amateur production of Constellations is presented by arrangement with Concord Theatricals Ltd., on behalf of Samuel French Ltd. www.concordtheatricals.co.uk

THE LAURISTON

STUDIO

Tuesday 15 – Sunday 20 March 2022

PIAF

by **Pam Gems**
Directed by **Charlie Tomlinson**

"You don't have to stay in the gutter just because you were born there..."

Born Edith Gassion in 1915, no one could have predicted Edith Piaf's phenomenal rise to fame – from singing in the streets of Paris to becoming one of France's biggest international stars, her voice is still revered to this day. But her extraordinary talent was matched with an equally extraordinary personal life...

Pam Gems has reworked her celebrated 1978 original, PIAF. She vividly captures the glamour and squalor, the rise and fall of the complex, fragile, and enigmatic performer Edith Piaf, who continues to be remembered and revered for her exceptional voice and extraordinary life. The play also features some of Piaf's most famous songs, including La Vie en Rose, Hymne à l'amour and Non, Je Ne Regrette Rien.

This amateur production of PIAF is presented by agreement with The Estate of Pam Gems.

THE LAURISTON

STUDIO

Tuesday 17 – Sunday 22 May 2022

ROSS AND RACHEL

No one told them life was gonna be this way...

by **James Fritz**

Ross & Rachel. You know the ones. Will they? Won't they? On. Off. On again. Off again. On a break. Vegas. Emma. "I got off the plane"...

Directed by **Carole Carr**

Ross & Rachel tells the mind-bending, heart-breaking story of what happens when a couple that was always meant to be together, gets together. And stays together. James Fritz's play isn't about Ross Geller and Rachel Green, the ultimate Friends-turned-lovers. But it's not - not about them.

A dark and uncompromising play that explores romance, expectation and mortality, and the idea of 'happy-ever-after' – sold to us by rom-coms and sitcoms, whether it's Ross and Rachel or Romeo and Juliet – and how this affects our real-life relationships.

Suitability: 14+. Contains strong language and scenes that some may find disturbing.

This amateur production of ROSS AND RACHEL is presented by arrangement with Nick Hern Books.



The Gothic Novel

Gothic writing combines both romance and horror and was hugely popular throughout the late 1700s and 1800s.

In the Victorian era it shifted form and writers became increasingly more creative. With the supernatural and love always at their heart, tales from Edgar Allan Poe, Oscar Wilde and Elizabeth Gaskell all drew on the public's interest in the unexplained and the romance of eternal love. Using landscape, dramatic weather, tragic events and tempestuous journeys, love stories and supernatural thrillers were brought to life. You can still see many of these techniques in modern writing and films. Gothic novels often centre around a vast frightening building or castle, sweeping epic, remote landscapes and vulnerable women, overcome by powerful sexual predators, men or monsters.

SEXUAL POWER

Fantasies in Gothic novels are often played out through 'monsters' and women succumb to powerful men and physical lusts. Frankenstein explores a possibly incestuous relationship, a strange love between the Creature and his master, and the Creature's own irrepressible sexual desire. There are interesting parallels between this and the sexual 'freedom' that Mary and her female friends were beginning to experience at the time. Although what might have felt free, being able to have affairs or to live as a single woman for example, would, in reality, leave women destitute and socially outcast, without a comparable impact on the men involved.

Many Gothic novels draw on three key themes, the supernatural, the uncanny and the sublime:

THE SUPERNATURAL

Supernatural elements are vital to a Gothic novel; ghosts, monsters, the devil, and the breaking of laws of nature, to confuse and frighten the human characters.

THE UNCANNY

A Freudian term, used to explain that strange, uncomfortable feeling about something not quite human. It explains why we often feel frightened by dolls, masks or automatons.

THE SUBLIME

Expresses great human emotion. It often marries that in literature with stunning landscapes or weather. Finding beauty in unusual scenes is common in Gothic novels. Rather than portraying beauty in a calm peaceful sunset, instead characters find themselves in the heart of a storm, or the midst of a terrifying forest at night, situations that are often frightening or overwhelming.

Gothic writing often appears at times of political, religious or social change in society, perhaps as a way to try and explore the upheaval, and to safely reflect on the ethical discussions taking place.

The first time the word 'Gothic' was used as a description for literature was in Horace Walpole's story *The Castle of Otranto*. He created an elaborate, fake backstory for his

work, pretending it was an ancient relic, several hundred years old. Gothic fiction often draws on the past, old fashioned ways of living in contrast to the modern world of the characters, or ghosts or spirits from a long time ago. Bram Stoker's *Dracula* is a good example of this.

Thirty years later Ann Radcliffe used the term and the techniques in her novel *The Mysteries of Udolpho*, which featured a mysterious ancient Italian castle and a sinister villain. In fact, all of Radcliffe's novels are set in foreign countries, often with brooding landscapes, characters and vast epic scenery. Through her characters she combined the Gothic with the Romantic.

A second wave of Gothic novels in the second and third decades of the 19th century established new conventions. Including the introduction of a 'double', a doppelganger, or a shadow of yourself that follows you relentlessly, a metaphor for conscience, or death, or perhaps one's soul.

Characters being pursued by their doubles occurs throughout Gothic writing. The most famous example is *Dr Jekyll and Mr Hyde* by Robert Louis Stevenson.

'Man is not truly one, but truly two'

Robert Louis Stevenson, *Dr Jekyll and Mr Hyde*



John Milton's Paradise Lost

John Milton's Paradise Lost is one of the greatest epic poems in the English language.

It tells the story of the Fall of Man, a tale of immense drama and excitement, of rebellion and treachery, of innocence pitted against corruption, in which God and Satan fight a bitter battle for control of mankind's destiny. The struggle rages across three worlds - heaven, hell, and earth - as Satan and his band of rebel angels plot their revenge against God. At the centre of the conflict are Adam and Eve, who are motivated by all too human temptations but whose ultimate downfall is unyielding love.

The Creature reads Paradise Lost in the play and often references it:

Creature: Is this the region, this the soil, the clime,
Said then the lost Archangel, this the seat
That we must change for Heaven, this mournful gloom
For the celestial light?

Victor (astonished):
That's Paradise Lost! You've read Paradise Lost?

Creature: I liked it.

Victor: Why? You saw yourself as Adam?

Creature: I should be Adam. God was proud of Adam.
But Satan's the one I sympathise With.
For I was cast out, like Satan, though I did no wrong.
And when I see others content,
I feel the bile rise in my throat, and it tastes like Satan's Bile.

**More Unmissable
Drama at the Garrick!**

**Monday 7 –
Saturday 12 February 2022**



ONE FLEW OVER THE CUCKOO'S NEST

by

Dale Wasserman

Based on the novel by

Ken Kesey

**GARRICK
ENSEMBLE**

Directed by

Joseph Meighan

The Garrick Ensemble is a company of 18 – 30 year old aspiring actors from Greater Manchester and Cheshire who perform one production each year as part of the Altrincham Garrick Playhouse Main House Season.

The Garrick Ensemble aims to make theatre that is fresh, innovative and exciting.

See the very best of local, up and coming talent before they move forward in the next stages of their careers in the Arts.

Boisterous, ribald and ultimately shattering, **One Flew Over the Cuckoo's Nest** is the unforgettable story of a mental hospital and its inhabitants. When a brash new inmate arrives, the rigid program of the ward, headed by the tyrannical Nurse Ratched, is thrown up for grabs.

In a world where sanity means conformity and following the rules is the only way to survive, **One Flew Over the Cuckoo's Nest** is a powerful exploration of both the beauty and the danger of being an original.

Volatile and dark, humorous and thought-provoking, this play (based on the classic 1962 novel by Ken Kesey and the 1972 film starring Jack Nicholson, which won five major Academy awards) is a true cult classic.

**WARNING: this production contains
strong language and adult themes.**

This amateur production of **One Flew Over The Cuckoo's Nest** is presented by special arrangement with **Concord Theatricals Ltd.**, on behalf of **Samuel French Ltd.** www.concordtheatricals.co.uk

Frankenstein

in popular culture

Mary Shelley's *Frankenstein* has something of interest for everyone – from the literature lover to the scientist to the pop culture fan. And artists from virtually every discipline have adapted the story in some way, or used it as a direct inspiration.

STAGE

Nick Dear's acclaimed version of *Frankenstein* is one of numerous adaptations which have graced stages across the world. The first, Richard Brinsley's ***Presumption or the Fate of Frankenstein***, was produced on stage in London in 1823 and Mary Shelley attended the day before her 26th birthday. The well-known actor T.P. Cooke's portrayal laid the foundation for the image most have today for Shelley's "hideous progeny." By the end of 1823, five different retellings of the story had been staged in London. In the 20th Century, a Broadway adaptation of the story by Victor Giallanella played for one performance only on January 4, 1981 (after 29 previews) and was considered the most expensive non-musical flop ever produced to that date. Musical versions include Mel Brooks' ***Young Frankenstein***, adapted from his own movie, while in 2014 a Korean musical adaptation achieved an unprecedented level of success for an original domestic production, and future Japanese and Chinese productions are planned. In 2016 ***The Royal Ballet*** even performed a version, with perhaps the only dissection scene ever seen in any ballet!

FILM

The most well-known artistic interpretations of the story have appeared on film, starting with a 1910 silent version. The 1931 film with the **Boris Karloff** portrayal is the most famous and was a huge success, one of the industry's first blockbusters. Though this version also altered Shelley's story, Karloff created a complex character that audiences both feared and cared for. Between 1931 and 1948 Universal Pictures made eight *Frankenstein* films, with the final one being a slapstick version with **Abbott and Costello**. The films vary in their faithfulness to the original novel – many prominent elements of the story in popular consciousness were introduced by the movies, such as the mad scientist's castle, the hunchbacked assistant, and the iconic look of the creature with a flat head and bolt in his neck.

There are countless other adaptations, including many foreign films, as well as hundreds of films that contain a *Frankenstein* reference or are greatly influenced by the ideas of the novel. These include direct parodies such as Mel Brooks' brilliantly entertaining ***Young Frankenstein***. The Beatles' ***Yellow Submarine*** has an image of the monster drinking a potion and turning into John Lennon.

VISUAL ART, MUSIC AND DANCE

Visual artists have also drawn inspiration from the story, with entire art exhibits focused on the work. Several graphic novel versions are available as well as countless comic book adaptations. Many popular songs refer to the creature, and an entire instrumental piece called *Frankenstein* by **The Edgar Winter Group** was released in 1972.

TELEVISION

Many television shows have characters inspired by the creature such as **The Addams Family** and **The Munsters**, and even more have had episodes with elements of Shelley's story, from **Dr. Who** to **The Simpsons**, **Buffy The Vampire Slayer** and, of course, **Scooby Doo!**

CULTURAL IMPACT

Frankenstein's Monster has evolved as a concept beyond the story, taking its place in the canon of horror featured in everything from cartoons to Halloween decorations. The creature himself has made cameos in all kinds of media, while the broader concept of a stitched-together living creation appears in numerous places from ***Frankenweenie*** to ***The Rocky Horror Show***.

Shelley's novel has had another effect on our culture – one less clearly identified, though still important. The risks, difficulties, and responsibilities surrounding the creation of sentient life have found their way into many science fiction plots, particularly ones involving clones and robots, and stories such as ***Blade Runner*** or the more recent ***Ex Machina*** might be said to contain echoes of *Frankenstein*.



Brilliantly
entertaining
Screenings
at the Garrick

**Altrincham Garrick
PICTUREHOUSE**



Sunday 23 January 7:30pm

ANOTHER ROUND

There is an obscure philosophical theory that humans should have been born with a small amount of alcohol in our blood; that modest inebriation opens our minds to the world around us, diminishing problems and increasing creativity.

Intrigued, Martin (Mads Mikkelsen) and three of his friends, all weary high school teachers, embark on a risky experiment to maintain a constant level of intoxication throughout the workday. Initial results are positive, but as the units are knocked back and stakes are raised, it becomes increasingly clear that some bold acts carry severe consequences.

In Danish with English subtitles.

Winner of 25 major Film Awards including
Oscar Winner – Best International Film

**Saturday 29 January
7:30pm**

IN THE HEIGHTS

In The Heights is a gloriously uplifting cinematic adaptation of Lin-Manuel Miranda's stage musical about an immigrant community in New York City experiencing love, loss and laughter over three memorable days and nights.

Conceived in 1999 – when Miranda was still at college – and brought to Broadway in 2008, *In the Heights* is a story of belonging and dreams for a better future set in the Manhattan neighbourhood of Washington Heights, and centred around a corner convenience store run by second-generation immigrant Usnavi de la Vega.



**Sunday 13 February
7:30pm**

TITANIC

The perfect film for Valentine's Weekend!

James Cameron's *Titanic* is an epic, action-packed romance set against the ill-fated maiden voyage of the R.M.S. *Titanic*, the pride and joy of the White Star Line and, at the time, the largest moving object ever built. She was the most luxurious liner of her era – the "ship of dreams" – which ultimately carried over 1,500 people to their death in the ice cold waters of the North Atlantic in the early hours of April 15, 1912.



Tickets £6. Garrick Friends £5.

Book online today, or phone 0161-928 1677

(Please note: There is a £2.00 transaction fee for each individual payment made by telephone or online)



CALENDAR GIRLS

THE MUSICAL



‘A LIFE-ENHANCING THRILL’

METRO



‘YOU’LL CRY WITH LAUGHTER’

QUENTIN LETTS, DAILY MAIL



**‘A GLORIOUSLY FUN CELEBRATION -
RIOTOUSLY BRILLIANT’**

THE MIRROR



**‘A SOARING, EMOTIONAL
AND HILARIOUS TRIUMPH’**

THE SUN



‘IT’S GORGEOUS - IT’S A BEAUT!’

DOMINIC CAVENDISH, DAILY TELEGRAPH

The smash hit musical by Gary Barlow and Tim Firth

Monday 20 – Saturday 25 June 2022. Book Now!