



A STREETCAR NAMED DESIRE



Altrincham Garrick
PLAYHOUSE

Monday 15 –
Saturday 20
November 2021



Great **Theatre** for **Everyone!**

Photos: Martin Ogden



Welcome

...to the Altrincham Garrick Playhouse, and tonight's production of Tennessee Williams' modern classic play *A Streetcar Named Desire*. Under the direction of John Cunningham, this promises to be a compelling production of what has become known as a seminal work by one of the greatest playwrights of the last century.



Alongside Edward Albee and Arthur Miller, Tennessee Williams completes the triumvirate of great American Twentieth Century dramatists whose writings were influenced by the social realism movement in literature and the performing arts. Originally developed in the 1870s with the plays of Ibsen, Strindberg and Chekov, and slightly later by George Bernard Shaw, by the 1930s it had become the dominant style of American theatre. In the 1940s, rising playwrights like Williams and Arthur Miller slightly altered the form; they grounded their plots, settings and characters in real life, but often used expressionistic theatrical devices, such as flashbacks or juxtaposed actions, in their storytelling. For example, to convey Blanche's deteriorating mental state, *Streetcar* departs from realistic jazz music to feature incoherent sounds that only she sees and hears. The stage directions also specify the symbolic use of colour in costume: Stanley wears brightly coloured shirts and pyjamas as befits his identity as a "gaudy seed-bearer." With its colourful, lower-class urban setting, *Streetcar* influenced a whole new generation of socially realistic works, including the British 'kitchen-sink dramas' of writers like Arnold Wesker and John Osborne, whose plays would depict the ordinary lives of the working class, showing people questioning, rebelling against, or submitting to their grim domestic surroundings.

A Streetcar Named Desire was chosen to be staged as part of our drive to offer 'something for everyone'. Later in this programme you'll see what we're producing in the next six months or so, but with everything from delightfully entertaining comedy to compelling modern drama, a musical and a murder mystery, we'd like to think that there's something there to attract both our existing and new audiences to this fabulous venue.

Additionally, 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'. You won't regret it!

Enjoy the play, and we hope to see you back here soon!

Joseph Meighan

Artistic Director, Altrincham Garrick Playhouse

This amateur production of *A Streetcar Named Desire* is presented by special arrangement with **Concord Theatricals Limited** on behalf of **Samuel French Limited**, a Concord Theatricals Company. www.concordtheatricals.co.uk



Altrincham Garrick
PLAYHOUSE

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***A Streetcar Named Desire* got its title from an actual New Orleans Streetcar Line**

Named for its endpoint on Desire Street in the Ninth Ward, the Desire line ran down Canal Street onto Bourbon and beyond. It operated from 1920 to 1948 – meaning that shortly after becoming famous on Broadway, it was retired in favour of buses, which were both quieter and put less stress on the streets and surrounding buildings.

Gone but not forgotten, one of the Desire cars was restored in 1967, and became a tourist attraction. In 2003, the city even proposed resurrecting the streetcars and this famous line's name, but this dream died when federal funding was denied.

The making of **A Streetcar Named Desire**

In a sweltering New Orleans, a wilted Southern belle collides with the dysfunctional marriage of her sweet sister and brutish brother-in-law. This is the plot of Tennessee Williams's classic play. But the story of its making and legacy is even wilder than Stanley Kowalski's screaming...

Before arriving in what was to become his "spiritual home" in New Orleans at the age of 28, Thomas Lanier Williams III's life had been spent wandering – from Washington University in St. Louis to the University of Iowa, to the New School in New York City, and even some time working on a chicken ranch in Laguna Beach, California.

In New Orleans, he officially changed his given name to the college nickname he'd come to prefer. Inspired by the culture of the French Quarter, he wrote short stories, and what would become one of his most popular plays. There, he became "Tennessee" Williams.

In 1945, Williams broke through with his groundbreaking autobiographical drama *The Glass Menagerie*. Just a year and a half after this acclaimed production closed, *A Streetcar Named Desire*

opened to even greater praise. Reportedly, the standing ovation lasted for 30 minutes after the curtain descended on opening night. The play was drastically different from its Broadway contemporaries. In her historical essay on Williams, critic Camille Paglia notes that *A Streetcar Named Desire* was a total change from *The Glass Menagerie*. Where the former had a "tightly wound gentility," the latter boasted "boisterous energy and eruptions of violence." But more than that, "Streetcar exploded into the theater world at a time when Broadway was dominated by musical comedies and revivals." She adds, "the shocking frankness with which Streetcar treated sex – as a searing revolutionary force – was at odds with the dawning domesticity of the postwar era and looked forward instead to the 1960s sexual revolution."

The production cemented Williams' reputation as a major voice in American Theatre. The New York Times critic Brooks Atkinson proclaimed, "Mr. Williams is a genuinely poetic playwright whose knowledge of people is honest and thorough and whose sympathy is profoundly human." *A Streetcar Named Desire* went on to run for more than 800 performances, and would win the New York Drama Critics' Circle Award for Best Play. Jessica Tandy earned a TONY Award for originating the role of Blanche, and Williams was honoured with the Pulitzer Prize for Drama.

Much of the pathos found in Williams's drama was mined from the playwright's own life. Alcoholism, depression, thwarted desire, loneliness, and insanity were all part of Williams's world. His experience as a known homosexual in an era unfriendly to homosexuality also informed his work. Williams' most memorable

characters, many of them female, contain recognisable elements of their author, his mother, Edwina, and his sister, Rose.

The character of Stanley Kowalski – the name came from a factory worker whom Williams had met while working in St. Louis – was

modelled on both Williams' own father, and Amado 'Pancho' Rodriguez y Gonzales, a Mexican boxer who was once Williams' lover, and who argued the character he inspired should be Latino, not Polish. Ten years his junior, Gonzales met Williams when the writer travelled to Mexico City in late 1945. Entranced by the macho 24-year-old, Williams invited Gonzales to move into his New Orleans home. Their relationship lasted only two years. By the time *A Streetcar Named Desire*



Above: Tennessee Williams (right) with 'Pancho' Rodriguez y Gonzales in New Orleans, 1946

opened on Broadway, Williams had moved on to the man who would be the love of his life, aspiring writer Frank Merlo.

As a gay man, the writer had been mocked all his life, called "sissy" by sneering peers, and "Miss Nancy" by his drunken, abusive father. In some respects, he was like Blanche, a gentle Southern soul, thirsty for love and kindness, yet dangerously fascinated by gruff men. Elia Kazan, who directed both the original Broadway production of 'Streetcar' and its movie adaptation, once said of Williams, "If Tennessee was Blanche, Pancho was Stanley. Wasn't he (Williams) attracted to the Stanley's of the world? Sailors? Rough trade? Danger itself? Yes, and wilder. The violence in that boy, always on a trigger edge, attracted Williams at the very time it frightened him."

The closest Williams came to commenting on this comparison was saying of his work, "I draw every character out of my very multiple split personality. My heroines always express the climate of my interior world at the time in which those characters were created."

Williams' early plays also connected with the new American taste for realism that emerged following the Depression and the end of World War II. The characters in *A Streetcar Named Desire* are trying to rebuild their lives in postwar America: Stanley and Mitch served in the military, while Blanche had affairs with young soldiers based near her home.

The character of Stanley Kowalski was to be the role that made Marlon Brando a star, both on Broadway and the silver screen. At 23, Brando was a method actor who had been drawing praise in a

string of Broadway roles. The year before 'Streetcar' debuted at the Ethel Barrymore Theatre, New York critics had voted him "Broadway's Most Promising Actor" because of his powerful performance in Maxwell Anderson's *Truckline Cafe*. His portrayal as Kowalski delivered on that promise, and then some. Playwright Arthur Miller wrote that he seemed "a tiger on the loose, a sexual terrorist. Brando was a brute who bore the truth." And this intensity was captured in the 1951 film adaptation, which earned the actor an Oscar nomination for what was only his second film role.

Following the success of *The Glass Menagerie*'s Broadway run, Warner Bros. had hired Williams to draft an adapted screenplay for a movie version. But, in seeking a more commercial offering, they hired another writer to tack on a happy ending, behind Williams's back. The result had been a critically-panned dud that the playwright denounced as a "travesty." Nonetheless, Williams returned to Warner Bros. with *A Streetcar Named Desire*. This time, however, the director and most of the cast from the Broadway show were kept on for the film, which went on to earn an impressive 12 Academy Award nominations, winning four, including Best Supporting Actress (Kim Hunter) and Best Actress (Vivien Leigh). While Jessica Tandy had created the role of Blanche on Broadway, she wasn't cast in the movie as Warner Bros. didn't really care about her TONY or her rave reviews - they needed a big name to assure the film's success. So Tandy was dropped in favour of Vivien Leigh, who'd played the role of Blanche in a London production of 'Streetcar', but more importantly was a household name thanks to her first Oscar-winning role, that of Scarlett O'Hara in 1939's historical epic *Gone With The Wind*.

The film version also turned out to be tamer than the play. With mounting pressure from a public concerned about the influence movies have on children, Hollywood created *The Motion Picture Production Code*, a series of guidelines about what was acceptable and not in film. Thus, *A Streetcar Named Desire*'s movie adaptation was forced to tone down some coarser language, and cut some of its most scandalous elements, like Blanche's promiscuity and her late husband being a closeted homosexual. For instance, in the play Blanche demands of her sister, "Where were you? In bed with your Polack!" In the film, she says, "In there with your Polack!"



Top: Jessica Tandy, Kim Hunter and Marlon Brando in the original Broadway production of *A Streetcar Named Desire*.

Tennessee Williams also fought a battle with Warner Bros. to keep Blanche's rape being cut from the film. Following their climactic confrontation, the play implies Stanley rapes Blanche. But Warner Bros. felt this was too dark for the movie. Williams and Kazan sparred with the studio over this. The former argued, "(The) rape of Blanche by Stanley is a pivotal, integral truth in the play, without which the play loses its meaning which is the ravishment of the tender, the sensitive, the delicate by

the savage and brutal forces of modern society." Like in the play, this grievous crime occurs between scenes, but its implication is clear by the violent events that lead up to a fade to black.

The compromise on including the rape was that Stanley would have to be punished for the act. So just as they did with *The Glass Menagerie*, Warner Bros. softened the end of Williams' acclaimed tragedy with a script change. In this case, a line is included where Stella declares she won't go back to her abusive husband. It's a stark contrast to the play, which concludes with the stage direction "He kneels beside her and his fingers find the opening of her blouse," as

Stanley coos to her. Williams would go on to say the adaptation was "only slightly marred by (a) Hollywood ending."

It was the film that made *A Streetcar Named Desire* iconic. While Marlon Brando's tour-de-force performance may not have won

him the Oscar, his brutish characterisation, tight white t-shirt, and signature "Stella!" cry made the movie one that would not be forgotten. Today, the play is considered a classic, and has been revived on Broadway numerous times. In 2005, the American Film Institute included Kowalski's agonised scream of "Stella! Hey, Stella!" among its 100 greatest movie quotes of the last 100 years.

The influence of 'Streetcar' carries on to this day as, every year, New Orleans stages a Festival in honour of the play. Called the Tennessee Williams / New Orleans Literary Festival, the annual five-day event celebrates Williams' world-famous work, showcases emerging writers, and provides educational opportunities for literary students. It also offers tours of the French Quarter locations where Williams walked, conversed and worked, like

the Hotel Maison de Ville, the restaurant Galatoire's, which gets a mention in *Streetcar*; and the apartment where he lived with Pancho, which overlooked the Desire line.



A poster for the acclaimed movie version of 'Streetcar'.

Tennessee Williams & The French Quarter

On December 28, 1938, Thomas Lanier Williams III came to the French Quarter in New Orleans for the first time. He was 27 years old, and was an obscure, struggling, insecure playwright who was about to discover a world he didn't know existed, where he would feel completely at home - artistically, emotionally and physically.

On his first day in the city, he wrote: *"Here I actually am in a completely new scene - New Orleans - the Vieux Carre... I am delighted, in fact, enchanted with this glamorous, fabulous old town. I've been here about 3 hours but have already wandered about the Vieux Carre and noted many exciting possibilities. Here surely is the place that I was made for if any place in this funny old world".* And, several days later, his diary entry read: *"What a nite! - I was introduced to the artistic and Bohemian life of the Quarter with a bang! All very interesting, some utterly appalling".*

It's hard to overestimate the influence New Orleans, and particularly the French Quarter, had on Tennessee Williams. The importance of the neighbourhood in his life goes far beyond the setting of *A Streetcar Named Desire*. He not only lived in the French Quarter at various times until his death (in New York) in 1983, he also would visit New Orleans, staying at the Hotel Monteleone, for example, or the Pontchartrain Hotel.

The setting of the play, as described by Williams, is "a two-story corner building on a street in New Orleans which is named *Elysian Fields*." Specifically, the building is number 632. This is actually the Marigny, not the French Quarter. But in the collective consciousness of the world, *A Streetcar Named Desire* is set in the French Quarter.

Williams left New Orleans after a few months in 1939 to travel to California. He lived at various places, including Key West, his other refuge, writing and struggling. He returned to the French Quarter in 1941. On September 11, 1941, he wrote in his Notebook, *"The second New Orleans period here commences. He (Williams) still looks for sanctuary. This life is all disintegration here in N.O. All the old bad habits and more."*

By then he was completely out to himself, and was cruising the streets and the clubs in the evenings. But he was always up the next morning and at his desk. And he struggled. By November, he was gone, back to St. Louis, with \$25 received from his mother for transportation.

But then, four years later, in 1945, everything changed. On March 31, *The Glass Menagerie* premiered on Broadway. It won the New York Drama Critics' Circle Award as Best American Play. And the unknown Tennessee Williams would be unknown no more.

He returned to the French Quarter in December, 1945 and moved into an apartment at 710 Orleans Street, just behind St. Louis Cathedral. There, having hooked up with Amado 'Pancho' Rodriguez y Gonzales, he began writing the play that would come to be *A Streetcar Named Desire*, which would premiere on Broadway on December 3, 1947.



Tennessee Williams Story of a life

Tennessee Williams was born Thomas Lanier Williams III in Columbus, Mississippi, on March 26, 1911. His friends began calling him 'Tennessee' in college, in honour of his Southern accent and his father's home state. Williams' father, Cornelius Coffin (C.C.) Williams, was a travelling salesman and a heavy drinker. Williams' mother, Edwina, was a Mississippi clergyman's daughter prone to hysterical attacks. Until Williams was seven, he, his parents, his older sister, Rose, and his younger brother, Dakin, lived with Edwina's parents in Mississippi.

In 1918, the Williams family moved to St. Louis, marking the start of the family's deterioration. C.C.'s drinking increased, the family moved sixteen times in ten years, and the young Williams, always shy and fragile, was ostracised and taunted at school. During these years, he and Rose became extremely close. Along with his mother, Williams' maternal grandparents offered the emotional support he required throughout his childhood. Williams loathed his father but later grew to appreciate him somewhat, after deciding in therapy as an adult that his father had given him his tough survival instinct.

After being bedridden for two years as a child due to severe illness, Williams grew into a withdrawn, effeminate adolescent whose chief solace was writing. At sixteen, Williams won third prize in a national competition that asked for essays answering the question "Can a good wife be a good sport?" His answer was published in *Smart Set* magazine. The following year, he published a horror story in a magazine called *Weird Tales*, and the year after that he entered the University of Missouri to study journalism. While in college, he wrote his first plays, which were both influenced by members of the southern literary renaissance such as Robert Penn Warren, William Faulkner, Allen Tate and Thomas Wolfe, and inspired by him seeing a production of Henrik Ibsen's 'Ghosts'. Before Williams could receive his degree, however, his father forced him to withdraw from school. Outraged because his son had failed a required Military Officer Training Course, C.C. Williams made Tom go to work at the same shoe company where he himself worked.

After three years at the shoe factory, Williams had a minor nervous breakdown. He then returned to college, this time at Washington University in St. Louis. While he was studying there, a St. Louis theater group produced two of his plays, *The Fugitive Kind* and *Candles to the Sun*. Further personal problems led Williams to drop out of Washington University and enrol in the University of Iowa. While he was in Iowa, Rose, who had begun suffering from mental illness later in life, underwent a prefrontal lobotomy (an intensive brain surgery). The event greatly upset Williams, and it left his sister institutionalised for the rest of her life. Despite this trauma, Williams finally managed to graduate with a B.A. in 1938.

In the years following his graduation, Williams lived a bohemian life, working menial jobs and wandering from city to city. To get by, he ran an all-night elevator, waited tables in New York and New Orleans, worked as a teletype operator for the U.S. Engineers in Jacksonville and ushered at the Strand Theater on Broadway. He continued to work on drama, however, receiving a \$1,000 Rockefeller grant and studying playwriting at the New School in New York. His literary influences were evolving to include the playwright Anton Chekhov and Williams's lifelong hero, the poet Hart Crane. He officially changed his name to Tennessee Williams upon the publication of his short story *The Field of Blue Children* in 1939. During the early years of World War II, Williams worked in Hollywood as a scriptwriter, and also prepared material for what would become *The Glass Menagerie*.

In 1944, *The Glass Menagerie* opened in New York and won the prestigious New York Drama Critics' Circle Award, catapulting Williams into the upper echelon of American playwrights. Three years later, *A Streetcar Named Desire* cemented Williams' reputation, garnering another Drama Critics' Circle Award and also a Pulitzer Prize. Williams went on to win another Drama Critics' Circle Award and Pulitzer for *Cat on a Hot Tin Roof* in 1955. Between those two, he had also seen Broadway stage productions of *Summer And Smoke* (1948), *The Rose Tattoo* (1951), and *Camino Real* (1953).

In 1956, *Time* magazine wrote that Tennessee Williams' first original screenplay, *Baby Doll*, was "just possibly the dirtiest American-made motion picture that has ever been legally exhibited." The film, which told the story of two Southern rivals and a sensuous 19-year-old child bride, was picketed by nearly 20 million Catholics on its opening weekend, prompting nearly 75 percent of the cinemas to pull it from their screens.

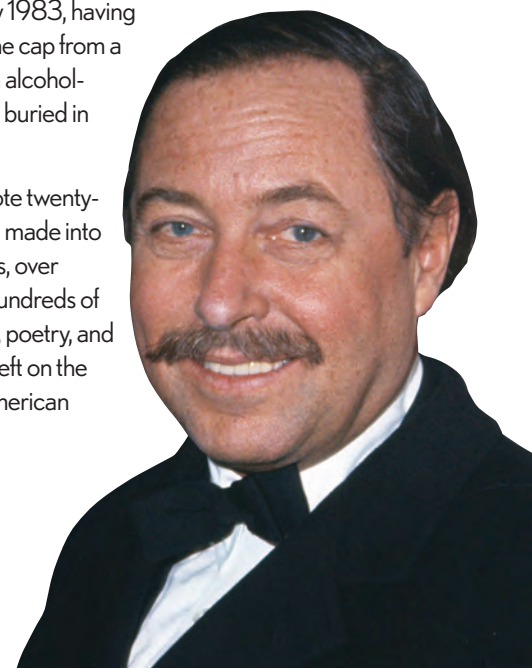
Williams subsequently wrote the plays *Orpheus Descending* (1957), *Sweet Bird Of Youth* (1959), *Period of Adjustment* (1960), *The Night Of The Iguana* (1961 - which earned Williams another TONY Award for 'Best Play'), and *The Milk Train Doesn't Stop Here Anymore* (1963).

Williams set his plays in the South, but the compelling manner in which he rendered his themes made them universal, winning him an international audience and worldwide acclaim. However, most critics agree that the quality of Williams's work diminished as he grew older. He suffered a long period of depression following the death of his long-time partner, Frank Merlo, in 1963. Williams himself was in ill health frequently during the 1960s, compounded by years of addiction to sleeping pills and alcohol, problems that he struggled to overcome after a severe mental and physical breakdown in 1969. His later plays were unsuccessful, closing soon to poor reviews. They include *Vieux Carré* (1977), about down-and-outs in New Orleans; *A Lovely Sunday for Crève Coeur* (1978-79), about a fading belle in St. Louis during the Great Depression; and *Clothes for a Summer Hotel* (1980), centring on Zelda Fitzgerald, wife of novelist F. Scott Fitzgerald, and on the people they knew.

Williams also wrote two novels, *The Roman Spring of Mrs. Stone* (1950) and *Moise and the World of Reason* (1975), essays, poetry, film scripts, short stories, and an autobiography, *Memoirs* (1975).

Williams was found dead in his suite at the Elysee Hotel in New York at the age of 71 in February 1983, having apparently choked on the cap from a bottle of eye-drops in an alcohol-related incident. He was buried in St. Louis, Missouri.

In his long career he wrote twenty-five full-length plays (five made into movies), five screenplays, over seventy one-act plays, hundreds of short stories, two novels, poetry, and a memoir. The mark he left on the tradition of realism in American drama is indelible.



The Cast

In order of appearance

Eunice Hubbel

Jacque Hamilton

Blanche Dubois

Kathryn Worthington

Stella Kowalski

Fiona Primrose

Stanley Kowalski

Matthew Banwell

Harold Mitchell

Paul Cudby

Steve Hubbel

Stewart Mathers

Pablo Gonzales

Andy Withers

Young Man / Doctor

Tom Broughton

From the Director



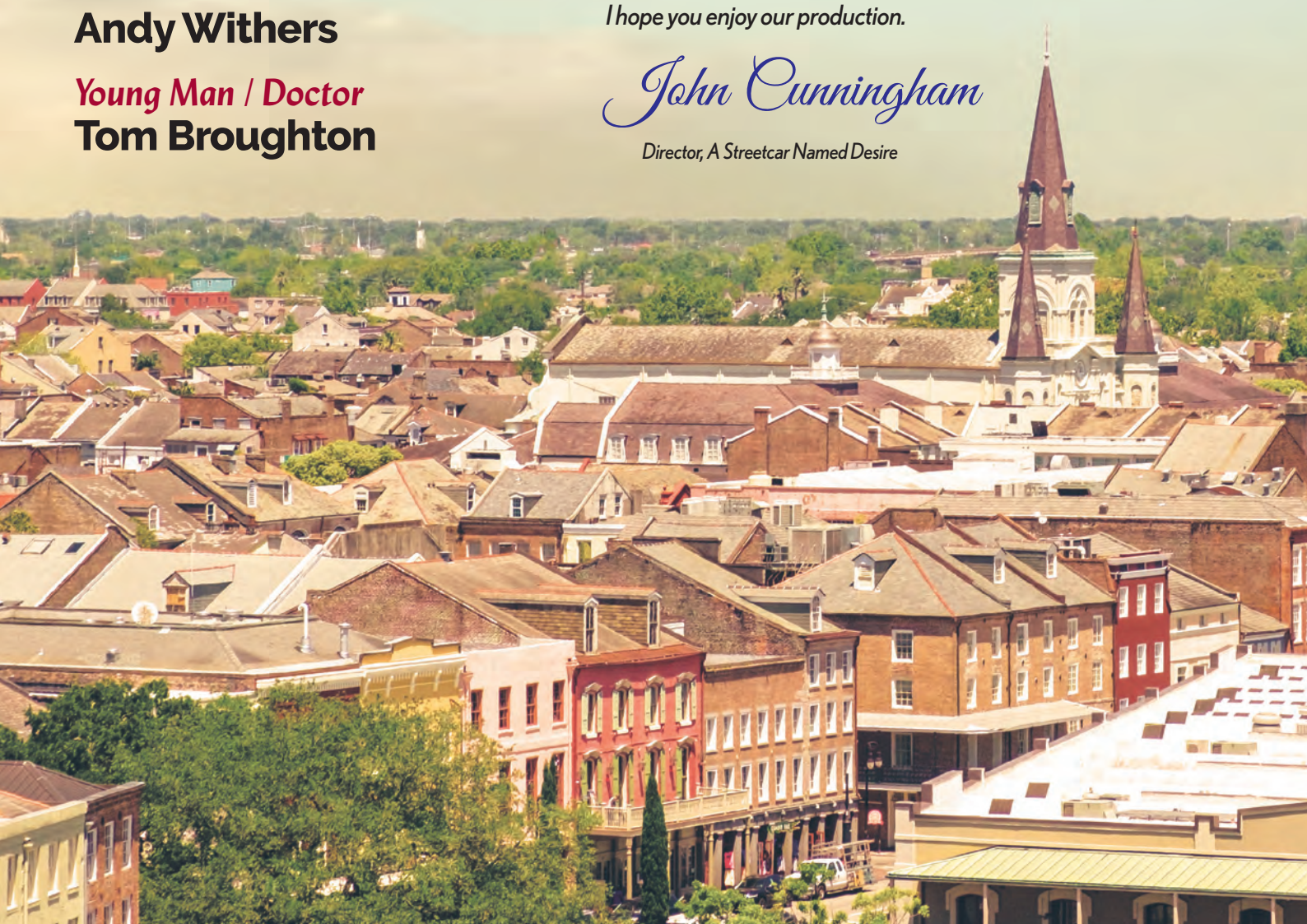
Tennessee Williams stands alongside Arthur Miller, Edward Albee and others, as one of America's greatest playwrights. Writing in an era when censorship forbade the use of explicit language, when homosexuality was illegal and racism was rife, when sexuality was suggested rather than mentioned openly, and social issues were not debated. Williams' use of almost poetic language overcame those barriers to truth. He firmly establishes the social order in the faded 1940's New Orleans' French Quarter.

A Streetcar Named Desire is the story of two estranged sisters whose lives took different directions after they left their family plantation home. At times uncomfortable, Williams' writing leaves the audience to ask why? Why did Stella leave the family home to live in a rundown two roomed apartment? Why did Blanche leave her job as a school teacher to come and stay with Stella and Stanley? The answers are brutal and the outcome shocking.

I hope you enjoy our production.

John Cunningham

Director, A Streetcar Named Desire



The Company

Photo: Robert Watson



Matthew Banwell *Stanley Kowalski*

This is Matthew's fourth show at the Garrick, following *A View from the Bridge*, *Jerusalem* and *Wolf Hall*. He is now firmly camped 'Up North' after a move from Birmingham, where as a member of the Crescent he was lucky enough to play roles including *Nicholas Nickleby*, *Benedick* in *Much Ado About Nothing* and *Brick* in Williams' *Cat on a Hot Tin Roof*. After such a long wait, it's great to be back as part of a wonderful team!



Tom Broughton *Young Man / Doctor*

Tom Broughton is delighted to be returning to the Altrincham Garrick Playhouse in *A Streetcar Named Desire*, and is looking forward to bringing one of the greatest plays of the twentieth century to you. For Tom, this production comes hot off the heels of a critically-acclaimed run of musical revue *Curtain Up* at the Garrick, which was Tom's first show for more than a decade. Prior to that, whilst taking Theatre Studies at Knutsford Sixth Form,

Tom's theatrical credits included playing *Tom Collins* in *Rent* and *Billy* in Shelagh Stephenson's *Five Kinds of Silence*. Tom has also been involved in numerous stage productions at Manchester's Contact Theatre, including leading a stage adaptation of Xue Xinran's non-fiction epic *Sky Burial*.



Paul Cudby *Harold Mitchell*

Paul is making his debut at the Garrick having relocated last year from Leicestershire to Holmes Chapel. He owes his love of acting to his daughter who dragged him to a pantomime audition in 2017 (*Aladdin*) and the acting bug took hold. Roles at The Little Theatre in Leicester followed, in *Allo Allo* (*Bertorelli*), *Ladies Day* (*Patrick*) with his favourite role being in *Pitmen Painters* (*Oliver*).

The acting bug goes right through the family with both his children starring in our pantomime later this year in *Peter Pan*, Jacque (playing *Eunice*) is his mother in law. Paul also spent time on a feature film set this year looking after his son Zac when he was cast in one of the main roles for the sequel *The Railway Children Return*.

Whilst Paul has confidence with a lot of different accents, he's found the US Southern accent to be one of the harder ones to date: "I'm aiming for *Nicholas Cage* in *Con Air* but I feel like it's more of a poor effort of *Forrest Gump*, hopefully it'll be alright on the night!"



Jacqueline Hamilton *Eunice Hubbel*

'Streetcar' marks Jacque's debut with the Garrick following her move northwards from Leicestershire. With over 30 years' experience, she says she's been fortunate to have played so many strong women - roles have included *Annie Sullivan* in *The Miracle Worker*, *Blanche Dubois* in *A Streetcar Named Desire*, *Fay* in *Loot*, *Miss Moffatt* in *The Corn Is Green*, *Paulina* in *Death and the Maiden* and *Kate*

Keller in *All My Sons*, to name a few. A hugely versatile actress who is passionate about live theatre, Jacque has also played roles in panto (*Captain Hook*, *Wicked Stepmother*), comedies (*Ginny* in *Outside Edge*, *Judith Bliss* in *Hay Fever*), and even had the nerve to bare it all as *Chris* in *Calendar Girls*. We sincerely hope that this will be the first of many appearances with the Garrick company.



Stewart Mathers *Steve Hubbel*

Stewart is a Commercial Model and Actor and has worked for leading brands such as *Mercedes-Benz*, *Lexus*, *Subaru*, *Mappin & Webb*, *Hotel Gotham* and *Hackett, London*. In the past five years he has featured in a huge number of TV commercials, played *The Lover* in a music video for *Fanni Compton*, done voice-overs and presented programmes. TV appearances include season one

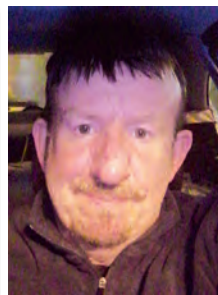
of *Cobra* on Sky One, while film roles include a *Conservative Politician* in Joe Wright's *Darkest Hour*, and most recently he played *The Gentleman* in *Il Classico*. Stewart has also performed in many theatre productions, notably as both *James* and *Guy* in Sue Jenkins' staging of *Connections* at The Lowry, and most recently as *Dan Lucas* in *The Local Authority* at The Joseph Rowntree Theatre in York earlier this year. Stewart is excited to be making his debut at The Garrick.



Fiona Primrose *Stella Kowalski*

Fiona Primrose has been a member of the Altrincham Garrick since she moved to Manchester in 2015, appearing in productions on both the main stage and in the Lauriston Studio including *Stags and Hens*, *Brief Encounter*, and *Ladies in Lavender*. During lockdown, she turned her hand to audio drama with *Time and Again*

Theatre Company, with whom she has also had the pleasure of rural touring and performing at the Edinburgh Festival Fringe. She is delighted to return to performing in 3D (to a real, live audience!) with one of her favourite plays, *A Streetcar Named Desire*.



Andy Withers *Pablo Gonzales*

Andy is thrilled to be back at the Garrick for his 3rd production after appearing in *Corrie* & *Aladdin* before the enforced theatre closure due to coronavirus. As an experienced actor, he has performed in many plays & shows over many years at different theatres across the North West. Amongst the numerous roles he's played, favourites include *Judd* in *Bouncers*, *Gordon* in

Neville's Island, *William Featherstone* in *How The Other Half Loves* & *Willie Mossop* in *Hobson's Choice*. Andy is delighted to be working with director John Cunningham for the first time & such a talented & friendly cast. He hopes you all enjoy the play as much as he as enjoyed working on it. Live theatre is back!



Kathryn Worthington *Blanche Dubois*

Kathryn most recently appeared at the Garrick in 2019 as *Jackie* in *My Mother Said I Never Should*. Other work highlights include: *Something Hidden* (for the Larkin25 Festival in Hull); *Emmerdale* (ITV), and her time as Festival Director at the **24:7 Theatre Festival**, a platform for new writers and theatre makers.

She is thrilled to have the opportunity to finally perform this extraordinary role.

The Production Team



John Cunningham
Director

John's first production at the Garrick was *Miss Julie* in the Lauriston Studio in 2007. He also directed, *Greek* and *Accidental Death of an Anarchist* in the Lauriston Studio. His first main stage production in 2008 was *Drowning on Dry Land*. Since then John has directed *Crown Matrimonial*, *The Little Shop of Horrors*, *The History Boys*, *Things We Do For Love*,

An Inspector Calls, *Enlightenment*, *Neville's Island*, *Rebecca*, *The Beauty Queen of Leenane*, *Rutherford and Son* and *Jerusalem*.

Other productions include *Equus*, *The Homecoming*, *Proof*, *The Glass Menagerie* and *My Mother Said I Never Should* at Bolton Little Theatre, *Bouncers*, *Up 'n' Under*, *Shirley Valentine* and *The Weir* for Sale Nomads. *The Caretaker*, *Dancing at Lughnasa*, *Dangerous Obsession*, *The Accrington Pals*, *Aristocrats* and *The Weir* at Whitefield Garrick and *Abigail's Party* at Worsley Intimate Theatre.

His acting roles include *Salieri* in *Amadeus*, *Estragon* in *Waiting for Godot*, *Goldberg* in *The Birthday Party* and *Donald Duck* in *Blue Remembered Hills*, which he also directed. Independent productions include *Fully Committed* and *Presumed Guilty*, both performed in the Lauriston Studio.



Director	John Cunningham
Stage Manager	Paul Downham
Set Design	Barbara Biddulph
Prompt	Alison Davis
ASM	Violet Pope Gillian Eyley
Lighting	Geoff Scullard
Sound	Christine Mills
Properties	David Ades
Wardrobe	Mike Shaw
Assisted by	Stella Blackburn Julie Shaw Betty Farmer Lynne Saleh Dallas Bradshaw Helen Phillips
Scenic Artist	Mandy Cooke
Workshop	Steve Cox Trevor McKie
Set Construction	Phil Gleave Paul Simpson Trevor McKie Nicholas McKie Mark McEwan Steve Cox John Murphy Dave Bailey Bob Green Paul Downham Andy McHugh Barry Borgon

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.**



**Altrincham Garrick
PLAYHOUSE**

Great Drama at the Garrick

**Monday 17
– Saturday 22
January 2022**

**Thrilling,
gory and
deeply
disturbing**

**Nick Dear's
graphic, violent
adaptation of
Mary Shelley's
classic tale**

Childlike in his innocence but grotesque in form, Frankenstein's bewildered creature is cast out into a hostile universe by his horror-struck maker. Meeting with cruelty wherever he goes, the increasingly desperate and vengeful Creature is determined to track down his creator and strike a terrifying deal...

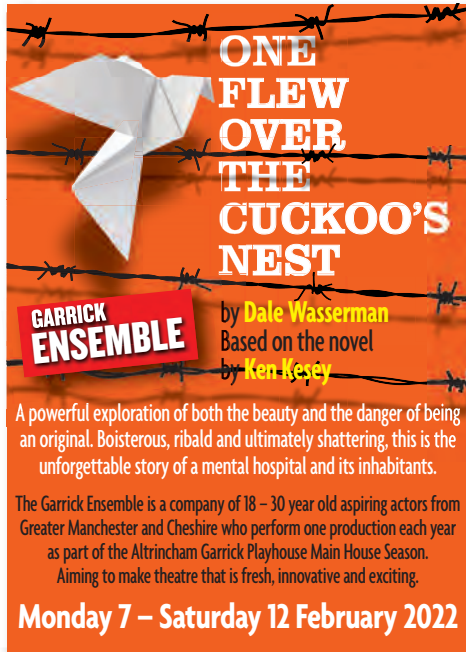
Scientific responsibility, parental neglect, cognitive development, and the nature of good and evil are all embedded within this thrilling, gory, deeply disturbing classic tale.

Premièred at the National Theatre in February 2011 with Benedict Cumberbatch and Jonny Lee Miller alternating in the lead roles, Barry Purves' production...

WARNING: ...contains scenes of a graphic sexual and violent nature. Not for the faint-hearted.



New for 2022 - *Just Announced!*



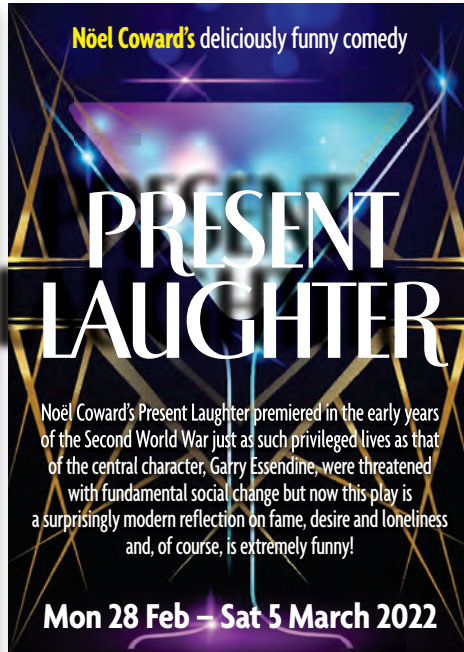
ONE FLEW OVER THE CUCKOO'S NEST

GARRICK ENSEMBLE by Dale Wasserman
Based on the novel by Ken Kesey

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



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!

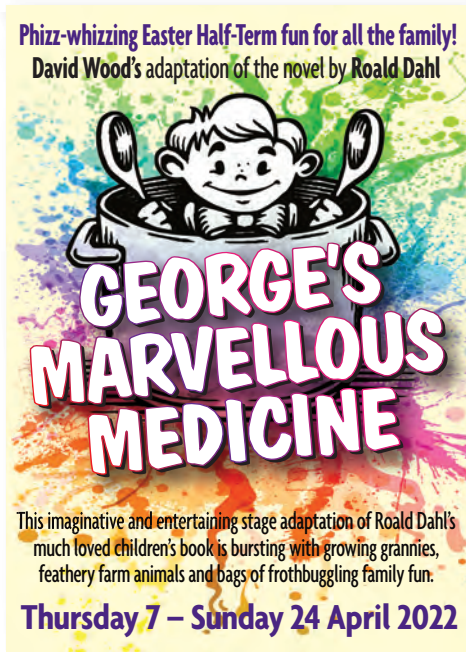
Mon 28 Feb – Sat 5 March 2022



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

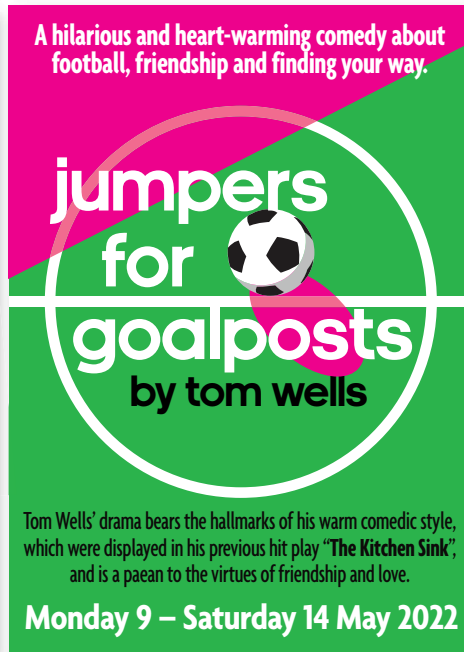


Phizz-whizzing Easter Half-Term fun for all the family!
David Wood's adaptation of the novel by Roald Dahl

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

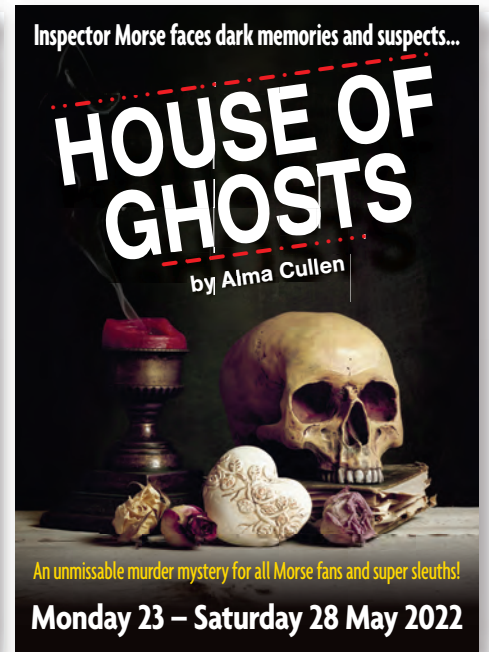


A hilarious and heart-warming comedy about football, friendship and finding your way.

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

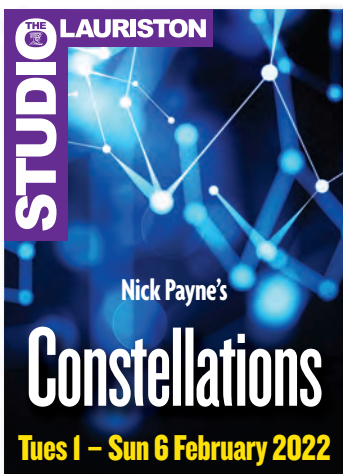


Inspector Morse faces dark memories and suspects...

HOUSE OF GHOSTS
by Alma Cullen

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

Monday 23 – Saturday 28 May 2022



THE L Lauriston
STUDIO

Nick Payne's
Constellations

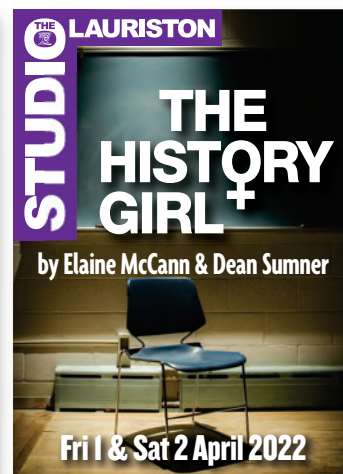
Tues 1 – Sun 6 February 2022



THE L Lauriston
STUDIO

Pam Gems'
PIAF

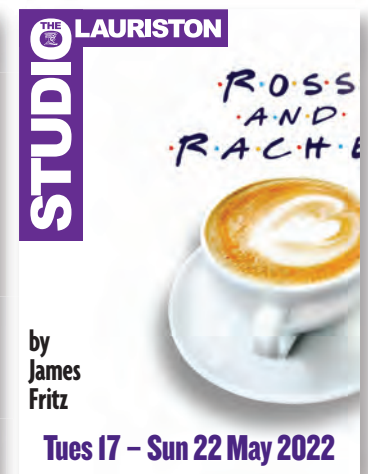
Tues 15 – Sun 20 March 2022



THE L Lauriston
STUDIO

THE HISTORY GIRL
by Elaine McCann & Dean Sumner

Fri 1 & Sat 2 April 2022



THE L Lauriston
STUDIO

ROSS AND RACHEL

by James Fritz

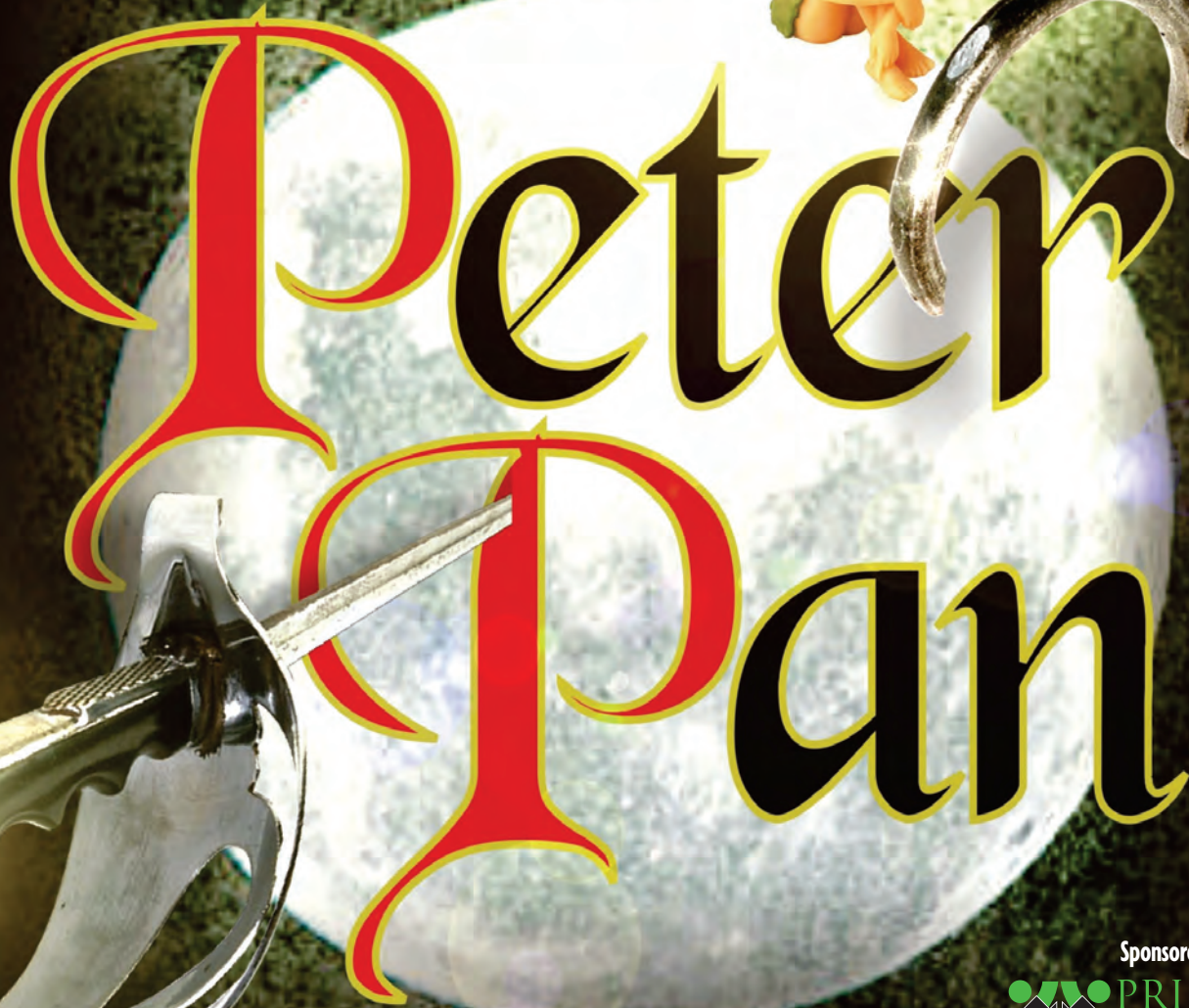
Tues 17 – Sun 22 May 2022

Keep up to date with everything that's happening by visiting our website at www.altrinchamgarrick.co.uk or follow us on:



Book today for our hugely popular traditional high-flying pantomime for all the family!

**10 December –
3 January**



Peter Pan

Sponsored by



**Journey to Neverland for a high-flying Pantomime adventure you'll never forget!
The forever-young Peter Pan sails through the skies to bring Wendy and the Darling children to the Lost Boys' enchanted island, where the fearsome Captain Hook rules over the high seas.**

**Written by Tom Whalley and based on the timeless book by JM Barrie,
the Altrincham Garrick Playhouse brings you a perfect Pantomime for all the family.**

Fairies, mythical creatures, pirates, singing, dancing and flying!

Take the second star to the right and keep straight on 'til morning and we'll see you in Neverland!

BOOK NOW TO AVOID DISAPPOINTMENT!

Don't miss out! Contact the Box Office or visit us online for full details of performance times and ticket prices.



The **Garrick**
ACADEMY
of Performing Arts

The Garrick Academy of Performing Arts (GAPA) is a theatre company looking to welcome any young person, aged from 5 to 18, who is interested in any aspect of the theatre, or performing arts (on or off stage), and who wants to take part in a FUN activity.

Our main aims are that all of our students are fully engaged with our active classes and, most of all, enjoy themselves.

Every Saturday we run a range of sessions for students aged from 5 to 18 and, through a series of workshops, exercises and rehearsals we introduce our pupils to a range of stage skills that will enable them to take part in, and contribute to our main productions. There are lots of opportunities for students to perform on stage at the Garrick Playhouse too. They will also allow each student to learn, develop, gain confidence, and select the disciplines they wish to focus on.

Our emphasis is primarily on enjoying ourselves, but we are also prepared to put in the hard work it takes to achieve great performances. It's also great to see our students gain confidence through the classes we run, and from the skills they learn, and then watch them take them into their future lives.

If students want to pursue a career in the Performing Arts our trained, qualified staff can provide them with a solid foundation that they can build on in their theatrical future; if students want to have fun and meet their friends then GAPA is also the perfect place to come, too!

It's Great! It's Active!
It's Positive! It's Amazing!

Garrick
Gift Vouchers

An ideal present for Christmas, Birthdays, or just to say 'Thank You' at any time of the year!



**Brilliantly
entertaining
screenings
at the
Garrick**

**Altrincham Garrick
PICTUREHOUSE**

**Sunday 21st November 6:00pm
GREASE
SING-ALONG**



From the long-running Broadway show comes one of the most popular screen musicals of all time. 70s pop icons John Travolta and Olivia Newton-John join some of Hollywood's old time favourite personalities in this valentine to the 1950s.

Things are really hoppin' at Rydell High when Danny Zuko (Travolta) discovers the object of his 'Summer Lovin'' fling Sandy Dumbrowski (Newton-John) has moved to town and enrolled in his school. Rama-Lama Ding Dong!

And that's right - it's a SING-ALONG too!

**Tuesday 14th December 6:00pm
THE MUPPETS
CHRISTMAS
CAROL**



The Muppets perform the classic Dickens holiday tale, with Kermit the Frog playing Bob Cratchit, the put-upon clerk of stingy Ebenezer Scrooge (Michael Caine). Other Muppets - Miss Piggy, Gonzo, Fozzie Bear and Sam the Eagle - weave in and out of the story, while Scrooge receives visits from spirits of three Christmases - past, present and future. They show him the error of his self-serving ways, but the miserable old man seems to be past any hope of redemption and happiness.

**Weds 15th December 7:30pm
LOVE ACTUALLY**



Nine intertwined stories examine the complexities of the one emotion that connects us all: Love. As the throaty, erotic voice of the season's ultimate star and legendary rocker, Billy Mack, and his luscious Christmas take on the The Troggs' hit song, "Love Is All Around", peppers the already festive and romantic London, diverse facets of the all-powerful Eros intertwine. With only five full weeks until Christmas Eve, vibrant vignettes of Cupid's shenanigans unfold, as the stories of love-smitten boys; secret admirers; philandering husbands; heartbroken authors; widowed fathers, and the Yuletide plight of a desperate, lovesick British Prime Minister interweave, forming a magnificent panorama of love, and its many guises. Featuring a stellar international cast who show that, actually, all you need is love!

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)

A Garrick Gift Voucher can be purchased for any amount of your choosing and redeemed against any Garrick Playhouse Main Stage or Lauriston Studio production as full or part-payment of tickets.

Any voucher surplus can be carried over to another Garrick production. Gift vouchers can be purchased from our Box Office or online. (Please note you will need to provide full contact details of the person who is to receive this gift). **So what are you waiting for?**

Contact us today to buy the theatre lover's perfect gift!

A New Musical by Gary Barlow and Tim Firth

CALENDAR GIRLS

THE MUSICAL

20 - 25
June
2022

BOOK
NOW!

Originally Produced by
David Pugh and Dafydd Rogers
and The Shubert Organisation

Based on the play
CALENDAR GIRLS
written by Tim Firth
and on the motion picture
CALENDAR GIRLS

Written by Tim Firth and Juliette Towhidi

The death of a much loved husband prompts a group of ordinary women in a small Yorkshire Women's Institute to do an extraordinary thing. Blasting away all preconceptions of what it is to be in a Women's Institute, they decide to do an artistic nude calendar to raise money for charity. Upturning preconceptions is a dangerous business and none of them expect the emotional and personal ramifications, but gradually the making of the fabulous and funny calendar brings each woman unexpectedly into flower.

The true story of the Calendar Girls launched a global phenomenon, a million copycat calendars, a record breaking movie, stage play and now a musical written by Tim Firth and Gary Barlow which coined the term "craughing" - the act of crying and laughing at the same time.

With unforgettable songs, every performance continues to add to the millions already raised for charity and also proves that there is no such thing as an ordinary woman.