

JANE EYRE



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"If I'd known about this sooner, I could have saved even more..!"

You may not know this, but old Ebenezer was a great lover of theatre. But he didn't like paying full price for his seats, especially with the current cost of living crisis, and Christmas (*Bah, Humbug!*) just around the corner...

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Hello and Welcome

... to **Altrincham Garrick Playhouse**, and the second Main Stage production in what promises to be a fabulous 2024-25 Season.

As a theatre director, when you're looking to put a season of productions together, you read a lot of play scripts. Sometimes they can turn out to be not as good as you might have originally anticipated... but on other occasions the subject matter of the play can grab you from the outset, especially if the writing is good. And this was definitely the case when I read Polly Teale's version of **Jane Eyre**.

This is Polly Teale's third and final play on the subject of the Brontë sisters. In it she returns to the source of the books these women wrote: *"How was it possible that these women, three celibate Victorian sisters, living in isolation on the Yorkshire moors, could have written some of the most passionate (even erotic) fiction of all time?"*. How do writers go about their creative process, and at what cost to themselves?

*"Such a strong wish for wings.
Such an urgent thirst to see-to know-to learn."*

Polly Teale has created a wonderful, highly theatrical piece – but this is not a straightforward telling; working with "Shared Experience", the company with which she devised the piece, they were *"interested in theatre's potential to make visible what is hidden, to give form to the world of imagination, emotion and memory, to go beyond the surface of everyday life."* So, in this production there are no scene divisions. The scenes just flow into each other, even when there are jumps in chronological time. The actors are challenged to play a range of parts, switching between characters in an instant. The fictional characters invented by the sisters co-habit the stage as metaphors for the inner selves of the writers.

Education, religion, social politics, love and power appear to be the things which Charlotte Brontë had been excited by as a writer. When the novel was first published, the story was considered radical due to its bold commentaries on gender, race

and class. All of these themes are explored in Polly Teale's interpretation, and – even after almost 180 years since the novel was published – these are some of the 'radical frontiers' which are now being fought.

I was absolutely delighted when Carole Carr agreed to direct this production. As Altrincham Garrick Playhouse audiences will know, Carole has a long track record of successfully producing innovative, imaginative productions on both our Main Stage and in the Garrick Studio. She has assembled an exceptionally talented company for this innovative staging, some of whom are making their debut with the company, both onstage and in roles behind the scenes. Additionally, the exceptionally talented Mark Goggins has again composed a compelling original soundtrack to supplement the narrative. I wish them every success in a production reconciling the real world with the world of imagination. I hope that you'll come away from the theatre after the performance knowing more than when you started, especially if you allow *"the power of the imagination to transcend time and place and circumstance, to take us to places we cannot otherwise go."*

I'd also like to acknowledge the invaluable support received from **MHA Handsworth Care Home**, as part of their sponsorship of this production. We sincerely hope that they and their guests thoroughly enjoy this production.

Many thanks for supporting us, have a safe journey home afterwards, and we look forward to welcoming you back here very soon!

Joe

Joseph Meighan

Artistic Director, Altrincham Garrick Playhouse.

*"I am afraid of nothing
but myself..."*



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

Charlotte Brontë: A portrait

Charlotte Brontë, one of the most celebrated novelists of the 19th century, is renowned for her pioneering work in English literature. Her novel, *Jane Eyre*, stands as a testament to her literary genius and deep understanding of human emotions. But what kind of person was Charlotte Brontë? Intelligent, impatient, prone to deep depression, but above all passionate. Her passionate spirit is evident in every aspect of her life: in her literary ambition, her anger at perceived injustice, her frustration with the limitations imposed upon one of her sex and social position, and in her quest for love.

Upbringing and early life

Charlotte Brontë was born on April 21, 1816, in Thornton, Yorkshire, to Patrick Brontë and Maria Branwell Brontë. Her early life was marked by a series of profound losses and challenges that shaped her character and writing. The Brontë family moved to Haworth in 1820 when Charlotte was four years old, following her father's appointment as the curate of the parish there. This move to the Yorkshire moors, a remote and rugged area, would become a

critical influence on
Charlotte's literary
imagination.

A coloured illustration
of Charlotte Brontë,
from the original pencil
portrait drawn by
George Richmond
in 1850.

Charlotte's mother died of ovarian cancer in 1821, when Charlotte was only five years old. This loss left Charlotte and her siblings – Maria, Elizabeth, Emily, Anne, and Branwell – under the care of their father and their aunt, Elizabeth Branwell. Three years later, the girls (except Anne) were sent to the Clergy Daughters' (Boarding) School at Cowan Bridge in Lancashire. The living conditions were so poor there that, following year, Maria was sent home from school with Tuberculosis, and died 3 months later. In May of the same year, Elizabeth was also sent home, suffering from TB, and succumbed to the disease in June, at which point Charlotte and Emily were immediately withdrawn from the school. These early experiences of loss and isolation instilled in Charlotte a deep sense of melancholy and a profound understanding of human suffering, themes that would permeate her writing.

Charlotte felt the loss of Maria and Elizabeth acutely: from being one of the younger sisters she had suddenly become the eldest, and she often felt inadequate to the task. Later in life Charlotte recalled Maria's mildness, wisdom and fortitude of character, and she was to be the model for Helen Burns in *Jane Eyre*.

After the horrors of Cowan Bridge, Charlotte's next experience of school was happier. She attended Roe Head School, about twenty miles from her home at Haworth, between 1831-32. Charlotte met her two greatest friends at Roe Head, Ellen Nussey and Mary Taylor. Mary gives us a glimpse of the fourteen-year-old Charlotte's arrival at Roe Head:

"She looked a little old woman, so short-sighted that she always appeared to be seeking something ... She was very shy and nervous, and spoke with a strong Irish accent." Although Charlotte had a difficult start at Roe Head, with her oddities and appearance a source of amusement to the other pupils, her qualities were very quickly recognised. She had a powerful intellect and great curiosity, Ellen Nussey recalled *"she picked up every scrap of information concerning painting, sculpture, poetry, music, etc., as if it were gold."*

Her return to Roe Head in 1835 as a teacher was, however, a miserable experience as she had little or no patience with her slower pupils. Her feelings had, of course, to be masked from public view, but her journals of the time were filled with disparaging remarks about the standards and efforts of her pupils.

Passion and position

Being the daughter of a prominent clergyman conferred Charlotte with middle class status, but the family had no money. For a woman of her generation, options were severely limited. Marriage was one, but with no fortune or good looks, Charlotte had accepted early on that there was little prospect of that. The other was to work, but there were few careers open to a woman beyond teaching and governing. Charlotte understood that she should quell her raging passion for writing for the sake of social acceptability, but the strain of doing so was, for her, almost intolerable.

Charlotte's passion for writing was evident from her early years. She was determined to make a name for herself as a writer, despite the many obstacles she faced. Her early writings were influenced by the Gothic novels of the time, which she read avidly. The dark and mysterious themes of these novels, combined with the desolate landscape of

*"I cannot always when I write think of what is
elegant and charming in femininity
and it is not in those terms or with such ideas
I ever took pen in hand."*

of passion and perseverance

the moors, contributed to the brooding atmosphere of her later works.

Family Influence and Haworth's Impact

The Brontë siblings' close relationship was a significant influence on Charlotte's life and work. Early in their lives, following the deaths of their two elder sisters, Charlotte, Branwell, Emily, and Anne created their fantasy world called *Glass Town*, and had published stories about it in their homemade family magazine

Emily Brontë, Charlotte's sister, was a talented writer in her own right, best known for her novel *Wuthering Heights*. The two sisters had a deep mutual respect for each other's work, and their shared experiences and perspectives on life in the moors provided a rich source of material for their writing.

Anne Brontë, the youngest sister, also played a crucial role in Charlotte's literary journey. Anne's novels, including *Agnes Grey* and *The Tenant of Wildfell Hall*, were praised for their social criticism and moral insights. The Brontë siblings often shared their work with each other, providing valuable feedback and support.

Their brother Branwell Brontë, though less successful in his literary endeavours, was an influential figure in the family. Branwell's struggles with alcoholism and his turbulent life added to the overall atmosphere of despair and conflict within the Brontë household. His troubled existence, combined with his artistic talents, influenced the Brontë sisters' perspectives on life and art. Charlotte's understanding of human flaws and moral complexity, as depicted in her novels, can be seen as a reflection of her observations of Branwell's life.

Haworth, the village where the Brontës lived, was integral to Charlotte's creative process. The harsh weather conditions and the rugged terrain of the surrounding moors are vividly described in *Jane Eyre*. The setting of Thornfield Hall, where much of the novel takes place – based upon North Lees Hall in the Peak District, which Charlotte Brontë visited several times while staying with her friend Ellen Nussey at the Vicarage in nearby Hathersage – reflects the sombre and mysterious atmosphere of the moors.

A Passion awakened

It was in Brussels that Charlotte's passion was to be fully engaged by a man. In 1842 she received a letter from Mary Taylor who was finishing her education there. Mary urged Charlotte to join her.

The man who helped her "to see to know to learn" was Monsieur Constantin Heger, professor of rhetoric at the Pensionnat Heger.



Above: The Parsonage in Haworth, and (left) the Dining table at which the sisters would write.

Below left: North Lees Hall, near Hathersage in the Peak District – the inspiration behind Thornfield Hall in *Jane Eyre*.

At last she had found someone who recognised her literary talent and whose opinion carried all the weight of intellect and informed judgment. The passion she felt for M. Heger, a married man, was never to be consummated. There is no doubt that Charlotte was attracted to him, but the attraction was as much intellectual as it was emotional or physical. Charlotte was distraught when, during her second year at the Pensionnat, Heger increasingly distanced himself from her, probably under the instruction of his wife who had become concerned about the relationship.



Charlotte finally managed to drag herself away from this unhealthy situation at the beginning of 1844. She wrote to Ellen Nussey: "I suffered much before I left Brussels. I think, however long I live, I shall not forget what the parting with M. Heger cost me."

The following year, she and her sisters Emily and Anne published a poetry book under male pseudonyms: Currer, Ellis, and Acton Bell. Charlotte's novel *The Professor* was submitted for publication but rejected. Emily and Anne had better luck finding publication with their novels, Emily's *Wuthering Heights* and Anne's *Agnes Grey*. However, in 1847 Charlotte's novel *Jane Eyre* was published and was an instant success.

Despite Charlotte's literary success, tragedy struck in 1848 when Branwell, Emily, and Anne all died within eight months of each other. Charlotte's grief was so profound that she stopped writing for a while. Later, she wrote *Shirley*, which was full of social commentary about industrialisation and women's rights.

Continued overleaf...

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Charlotte Brontë: A portrait of passion and perseverance (cont.)

In 1853 she married her father's former curate, Arthur Bell Nicholls. The couple had a happy marriage, but it wasn't to last long. In 1855, Charlotte became pregnant, but she was so sick and dehydrated that both she and the baby died during childbirth.



How close to Charlotte's own life is Jane Eyre?

Jane is an orphan with a mean aunt and an abusive cousin, and they lock her in haunted rooms until she passes out. She is sent to a boarding school, makes a friend who is very ill, and then the poor girl dies in Jane's arms. Eventually, Jane becomes a governess and gradually falls in love with her employer, Mr. Rochester. He loves her back, and it seems like things might work out, until Jane discovers he is still married, and he'd locked his first wife Bertha away in the attic, owing to her madness. So Jane takes off, meets some cousins she didn't know she had, inherits some money she didn't realise was coming to her, and eventually reconnects with Mr. Rochester, whose first wife escapes from the attic and sets the house on fire. Bertha dies in the fire, and Mr. Rochester became blind. Yet, with Jane's famous line, "Reader, I married him," we know Jane gets her happy ending after all.

While a lot of the gothic elements of Jane Eyre were fictionalised (ghosts, a tree struck by lightning, a man getting bitten in the heart), a lot were taken directly from Brontë's life – namely, all the death.

What about the personalities of Jane and Charlotte?

Charlotte Brontë and Jane both had an affinity for learning and an eagerness to explore new ideas. Both also had a passion for writing, though Jane's writing was more limited to diary entries and letters. Additionally, both Jane and Charlotte had a deep appreciation for the natural world and a strong connection to the landscape and people of their home. Finally, Brontë and Jane each had a deep understanding of social and economic issues

and were particularly attuned to the plight of the impoverished and underprivileged.

Charlotte Brontë was a brilliant author who left behind an impressive legacy of work with a profound impact on literature and culture. She was a pioneer of her time, her work marked a milestone in the history of literature as she was one of the first female authors to be widely published and widely read. She addressed controversial topics, such as sex, religion, and morality from a female perspective. By doing this, Brontë opened the door for other female authors to follow in her footsteps. Her novels also featured strong, independent female characters, which was revolutionary for their time.

Meanwhile, Jane Eyre is a passionate and determined protagonist, determined to make her own destiny despite the obstacles that are put in her way. She is a symbol of courage and strength, as she stands up against societal norms and expectations and is not afraid to fight for what she believes in. Her story speaks to the need for freedom and self-determination. She is a victim of oppression, and her journey to independence is inspirational and moving. Through her struggles, Jane Eyre finds her own voice and can ultimately choose her own path in life.

Both women, whether fictional or real, left behind a lasting legacy. They each had an immense impact on literature and culture and gave voice to so many women. Charlotte Brontë's *Jane Eyre* will continue to be enjoyed by readers for many years to come.

Critical reception at the time of publication

In the 1840s, Jane Eyre was a revolutionary text. Victorian critics did not like Jane Eyre's strong-minded independence and many thought that the novel was coarse. The novel was blamed for the corruption of contemporary tastes and morality, in both life and art. Most contemporary critics felt that there was something dangerous in the novel's underlying message, while Jane Eyre herself was seen as godless and unrestrained. Elizabeth Rigby, for instance, writing for a conservative periodical, the *Quarterly Review* in 1848, felt that "*the tone of mind and thought which has overthrown authority and violated every code human and divine ... is the same which has also written Jane Eyre*".

Others thought that Brontë's personality was reflected in the novel and that that personality was irredeemably coarse, vulgar and alien. "*Ten years ago...our lovers were humble and devoted... and the only true love worth having was that chivalrous true love which consecrated all womankind... when suddenly... Jane Eyre stole upon the scene and the most alarming revolution of modern times has followed*" wrote Mrs Oliphant in 1855.

Other critics described it; "*masculine hardness, coarseness, and freedom of expression*" and condemned Rochester for possessing "*the profanity, brutality, and slang of the misanthropic profligate*". The entire novel was described as having "*a total ignorance of habits of society, a great coarseness of taste, and a heathenish doctrine of religion*".

Such views were only changed after Mrs Gaskell's biography of Charlotte Brontë was published, and Charlotte Brontë herself worked hard at rescuing the reputation of the book.

Above left: Branwell Brontë's painting of his three sisters (from left, Anne, Emily and Charlotte), painted circa 1834. Currently on display at the National Portrait Gallery, London.

Polly Teale

Polly Teale is an award-winning theatre practitioner who has created a unique body of work, both as a writer and director, that has won critical and audience acclaim, with productions transferring to the West End and touring internationally. She was artistic director of *Shared Experience* from 1995 until 2015. Polly found particular acclaim creating works relating to Charlotte Brontë – her seminal 1997 adaptation of Brontë's novel, *Jane Eyre*, was followed by an adaptation of Jean Rhys's *Wide Sargasso Sea* (a prequel to *Jane Eyre*) in 2003, and *Brontë*, a play exploring the lives of Charlotte and her family in 2005. For *After Mrs Rochester*, she won the Evening Standard Award for Best Director and the Time Out Award for Best West End Production. Other directing credits in the West End, at the Royal Court, National Theatre, Traverse and Young Vic include *Mermaid* (an adaptation of *The Little Mermaid* by Hans Christian Andersen), *Bracken Moor*, *Mary Shelley*, *Speechless*, (co-writer /director), *Mine* (writer/director), *Kindertransport*, *Madame Bovary*, *The Clearing*, *A Doll's House*, *The House of Bernarda Alba* and, as co-director, *War and Peace* (co-production with National Theatre) and *The Mill On The Floss*. In 2014 she directed the UK premiere of *Bakersfield Mist* by American playwright Stephen Sachs, starring Kathleen Turner and Ian McDiarmid in the West End.

Polly subsequently retrained as a psycho-therapist, and gained an MA in Arts Psychotherapy from the Institute for the Arts in Therapy and Education (Distinction), as well as a Diploma in Psychosynthesis. She is a member of HCPC and PAC.

Working from her private practice in Blackheath, South-East London, Polly works in drama schools with students and staff, both as individuals and in groups. Polly is also a trainer and supervisor for Trauma Informed Schools UK. She teaches therapists and counsellors in training at the Institute for the Arts in Therapy and Education.

Polly has worked within the NHS with survivors of sexual abuse, as well as with homeless groups, refugees and prisoners.



On adapting Jane Eyre

"Returning to *Jane Eyre* fifteen years after I read it as a teenager I found, not the horror story I remembered, but a psychological drama of the most powerful kind. Everything and everyone in the story is seen, larger than life, through the magnifying glass of Jane's psyche.

Why though, I asked myself, did she invent a madwoman locked in an attic to torment her heroine? Why is *Jane Eyre*, a supremely rational young woman, haunted by a

vengeful she-devil? Why do these two women exist in the same story? I had forgotten that the novel began with another image of incarceration: another female locked away for breaking the rules of allowed behaviour. *Jane Eyre* is shut up in the Red Room when, for the first time in her young life, she allows her temper to erupt, losing control of herself in an attack of rage. Jane is told

that God will strike her dead "in the midst of one of her tantrums": She is so terrified she loses consciousness. The message is clear. For a Victorian woman to express her passionate nature is to invite the severest of punishment. Jane must keep her fiery spirit locked away if she is to survive.

Could it be that Jane and the madwoman are not in fact opposites. That like all the most frightening hosts Bertha Mason exists not in the real world but in Jane's imagination!

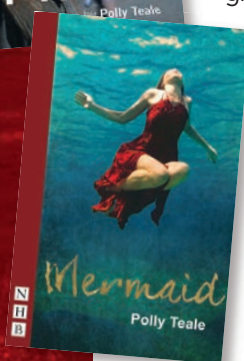
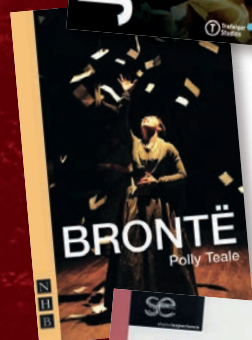
I have come to see the novel as a quest, a passionate enquiry. How is it possible for Jane as a woman to be true to herself in the world in which she lives?

Each of the women in the novel suggests a possible role: from the excessive artificiality of Blanche Ingram, to the silent stoicism of Helen Burns, we see the range of choices available.

Jane, like Charlotte Brontë, is 'poor, obscure and plain' and yet hidden inside is a 'secret self, the huge imagination glimpsed in Jane's visionary paintings of foreign lands. Although Brontë spent most of her life in a remote Yorkshire village, she had a great longing to overpass the horizon of her restricted

existence. It is significant that Bertha is a foreigner. She comes from the land of Brontë's imagination, from a land of hot rain and hurricanes. She is both dangerous and exciting. She is passionate and sexual. She is angry and violent. She is the embodiment of everything that Jane, a Victorian woman, must never be. She is perhaps everything that Charlotte Brontë feared in herself and longed to express."

Polly Teale, September 1997.



Cast & Production Team

Jane Eyre.....**Melanie Beswick**

Bertha.....**Saira Mian**

Rochester.....**Loui Quelcutti**

Mrs Fairfax / Mrs Reed

.....**Beverley Stuart-Cole**

John Reed / Pilot / St. John Rivers

.....**Jamie King**

Brocklehurst / Mason

.....**Kenny Logue**

Lord Ingram / Clergyman / Footman

.....**Gary Ford**

Blanche / Helen / Mary

.....**Parissa Zamanpour**

Adele / Abigail / Ensemble

.....**Ethan Nevitt**

Bessie / Diana / Ensemble

.....**Megan Collier**

Grace Poole / Teacher / Woman

.....**Ros Greenwood**

School Girl / Market Girl

.....**Sam Brookes**

We would like to politely remind you to switch off all mobile phones for the duration of the performance, and that the taking of photographs, or any kind of filming or recording of the production is strictly prohibited.

Thankyou everyone!

Director.....**Carole Carr**

Music composed by.....**Mark Goggins**

Set Design.....**Barry Purves**

Stage Manager.....**Paul Simpson**

Asst. Stage Managers.....**Christine Chrystal**

.....**Sam Brookes**

.....**Siobhán Linnett**

Rehearsal Prompt.....**Christine Perry**

Lighting Design & Operation.....**Geoff Scullard**

.....**James Merrington**

Sound Design.....**Mark Goggins**

Sound Operation.....**Christine Mills**

Properties.....**Christine Chrystal**

Costume Design & Production.....**Mike Shaw**

Assisted by.....**Stella Blackburn**

Julie Shaw.....**Betty Farmer**

Lynne Saleh.....**Catherine Phillips**

Helen Phillips.....**Sarah Steer**

Noel Watson.....**Jen McEvoy**

Production Carpenter.....**Steve Cox**

Scenic Artist.....**Mandy Cooke**

Assisted by **Barry Purves**.....**Trevor McKie**

Jane Milner.....**Charlotte Leigh**

Rob Robinson.....**Ruth Stocks**

.....**Holly Cooper**

Set Construction **Paul Simpson**.....**Steve Cox**

Trevor McKie.....**Alan Jones**

Barry Borgen.....**Mark McEwan**

Nick McKie.....**John Murphy**

Andy McHugh.....**John Ross**

Cliff Mills.....**Dave Bailey**

Bob Green.....**Drew Lightfoot**

Rehearsal & Production Photography.....**Martin Ogden**

Publicity & Programme Design.....**Nick Sample**

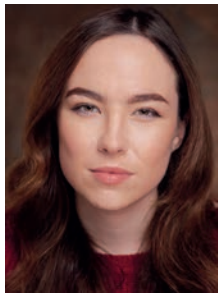
Information believed to be correct at the time of going to print, but some names and designations could be subject to change.

Thank You
VERY MUCH

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

**With their continuous commitment to excellence,
we owe them all a huge debt of gratitude. Thankyou all so much!**

The Company



Melanie Beswick

Jane Eyre

Melanie has been acting around Manchester theatres since she was a child. She's also an acoustic singer-songwriter, gigging regularly around the Manchester live music scene. Mel joined Altrincham Garrick back in 2022 for *The Sound of Music*, following which she was part of the company for *The Laramie Project* in the Garrick Studio, and played Rae in *Last Summer*

at *Bluefish Cove*. Most recently, Melanie played *Chris* in Carole Carr's unforgettable staging of Lucy Roslyn's *Pennyroyal* in the Studio last January.

Melanie's recent credits at other theatres include *The Other Woman* in *The River* (Wilmslow Green Room); *Kate Hardcastle* in *She Stoops to Conquer* (CHADS) and most recently, *Rita* in *Educating Rita* (CHADS).



Loui Quelcutti

Rochester

Loui is making his seventh appearance at the Altrincham Garrick Playhouse having previously performed in two Garrick Ensemble productions – as *Dale Harding* in *One Flew Over the Cuckoo's Nest*, after which he gave a superb performance as 'The Bard of Avon' in the title role of *Shakespeare in Love*. Loui's debut with the company was in the Inspector Morse

murder mystery *House of Ghosts*, since when he's also played *Frank Lubey* in *All My Sons*. Earlier this year Loui played *Scott Hipwell* in *The Girl on the Train*, and was most recently seen as *Tyler* in our stunning production of *Merrily We Roll Along*.

Loui has previously performed in many productions across the North West including *The Importance of Being Earnest*, *The Bacchae* and *The American Dream*.



Saira Mian

Bertha

Playing strong female leads laced with a troubled, turbulent fragility such as *Hermione* in *The Winter's Tale* and Ibsen's *Hedda Gabler* and most recently the startled, ethereal, ghostly spectre of *The Ghost of Christmas Past* has afforded Saira the opportunity to explore dark, mercurial and jangled states and emotions.

Applying this experience was much required for the challenging role of *Bertha*, especially with Polly Teale's adaptation constructing the character as a representation and dark doppelgänger version of Jane and her suppressed, forbidden emotions.



Gary Ford

Lord Ingram / Clergyman / Footman

Gary is excited to make his stage debut at the Altrincham Garrick Playhouse in this production of *Jane Eyre*. It fulfills a long held ambition to be involved in the performing arts.



Beverley Stuart-Cole

Mrs Fairfax / Mrs Reed

Beverley has been a Garrick member for 37 years, and in that time has enjoyed a wide variety of roles. Favourites include *Dotty* in *Noises Off*, *Elsie Tanner* and *Bet Lynch* in *Corrie!*, *Mrs Birling* in *An Inspector Calls*, *Lily St Regis* in *Annie*, *Mrs Robinson* in *The Graduate*, *Viola* in *Twelfth Night*, *Helena* in *A Midsummer Night's Dream*, *Viv* in *Jumpers for*

Goalposts, *The Stage Manager* in *Our Town* and *The Fairy* in several of our pantomimes. Most recently she appeared as *Anne* in the powerful drama *The Father*. Studio credits include *The Blonde* in *Hitchcock Blonde*, *Sylvia* in *The Thrill of Love*, *Truzy* in *Steel Magnolias* and *Bette Davis* in *Bette and Joan*. Credits elsewhere include *Say Who You Are* and *Murdered to Death* for Altrincham Little Theatre, and *Dead Guilty*, *A Kind of Alaska* and *Jesus Christ Superstar* for Sale Nomads.

She is thrilled to be appearing in this exciting adaptation of *Jane Eyre* with such a lovely cast!



Jamie King

John Reed / Pilot / St. John Rivers

Jamie has previously appeared at the Garrick in *Queers*, *Dick Whittington*, *Shakespeare in Love*, *Our Town*, *A Christmas Carol – A Ghost Story*, *Sleeping Beauty* and most recently as *Janne* in the Garrick Ensemble's *Let The Right One In*. Theatre elsewhere includes: *High School Musical*, *Suddenly Last Summer* (Pontio Theatre, Bangor), *Hindle Wakes*, *The Two Gentlemen of Verona* (Green Room Theatre, Wilmslow), *Showtime* (Sale Nomads Theatre Club), *Bloom* (Niamos Radical Arts Centre) and *A Midsummer Night's Dream* (Manchester Pride/Antimatter Productions).

Workshops include: *Clothes Swap* (Green Carnation Company) and *Sunny Girl* (HER Productions/New Adelphi Theatre).

Directing credits include: *Talking Heads* (Bangor University) and *The Peace Talks* (also scriptwriter) (Short film), and scriptwriting credits include *12 Scenes of Christmas* (Liberty Rep) and *The Resignation Speech* (Questors' Theatre, Etcetera Theatre).

Jamie loves the Brontës, loves *Jane Eyre*, and loves this inspiring cast and crew!



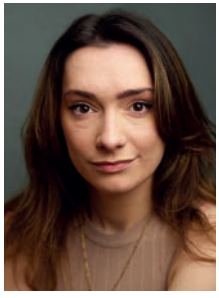
Kenny Logue

Brocklehurst / Mason

Kenny graduated from Manchester Metropolitan University with a degree in Contemporary Theatre & Performance. Originally from Blackpool, he spent many years performing on the Variety and Club Circuit, as well as in local and national theatre. After a time working in Theatre in Education, he then went on to teach drama across the North West.

"*Jane Eyre* holds a dear place in my heart. My favourite adaptation has to be the 1983 version with Timothy Dalton as Mr Rochester, Zelah Clarke as *Jane Eyre*, and Jean Harvey as *Mrs Fairfax*. I remember going to the library to take the VHS of this out on loan and could probably still say it word for word today. *Carol Gillies* as *Grace Poole* was just terrifying."

This is Kenny's second performance at the Garrick after portraying *Jacob Marley* (and many others) in *A Christmas Carol – A Ghost Story* last year.



Parissa Zamanpour

Blanche Ingram / Helen Burns / Mary Rivers

Parissa trained professionally as an actor at The Arden School of Theatre, and has worked on numerous projects both in theatre and film.

Her acting credits include *The Chain* where she played the lead role in a feature film that premièred at the Toronto Film Festival 2018.

Theatre credits include *The Seance*, performed for the Greater Manchester Fringe Festival 2018. Parissa is no stranger to the Garrick, where she has acted in many performances such as playing *Bella Mannigham* in *Gaslight* by Patrick Hamilton, *Carla Crale* in *Go Back for Murder* by Agatha Christie, *Charlotte Brontë* in *Brontë* by Polly Teale, and *Elizabeth Law* in *When The Rain Stops Falling* by Andrew Bovell. Parissa won a NODA award for Best Actress in her performances as *Carla Crale* and *Charlotte Brontë*.

Not only is Parissa an actor, but she is also a writer and director, most recently she produced *I Remain* at the GMF 2022, a play inspired by the her great, great, grandfather who died at the Battle of The Somme, 1916. Her other plays include *Somme Men* which was performed in commemoration of 100 years since the end of WW1.

Parissa has also directed at the Garrick, such as Agatha Christie's *Verdict*, *These Shining Lives* by Melanie Marnich, and *Swallow* by Stef Smith.

Most recently, Parissa has worked in Production Management at the BBC in Children's TV, and is currently producing a medieval film set in Scotland. Having worked in various forms of the arts, acting is Parissa's first love, and she is thrilled to be back on the Garrick stage!

"For a Victorian woman to express her passionate nature is to invite the severest of punishment. She must keep her fiery spirit locked away if she is to survive."



Ethan Nevitt

Adele / Abigail / Ensemble

Ethan is delighted to be performing in his first play at the Altrincham Garrick, having taken part in GAPA for nearly 10 years. They have just finished their A levels in Drama and Musical Theatre, and are planning on applying to drama schools in the coming year.

Since finishing college, Ethan has been fortunate enough to become a member of the National Youth Theatre and the Royal Exchange Young Company.

With a passion for theatre, his credits include *Nell* in *Her Benny* (ABD Productions), *Pop* in *We Will Rock You*, *Reporter* in *Chicago* (Priestley School of Performance) and a number of lead roles in GAPA productions.



Megan Collier

Bessie / Diana / Ensemble

Megan is excited to be performing in *Jane Eyre* in what will be her second production at the Altrincham Garrick, having made her debut with the company as *Lucky Micky* in *Treasure Island* last spring. She is thrilled to be a part of this iconic period piece and has thoroughly enjoyed working with everyone in rehearsals.



Sam Brookes

School Girl / Market Girl / ASM

Despite studying Drama for nearly 7 years, this is the first time that Sam has been coaxed out of the "safety" of backstage departments and enter the "limelight" in her roles of *Girl in Market Place* & *School Girl*. There is no-one she would have rather done this with than the wonderful cast and crew of *Jane Eyre*!

Previous Credits: Technical Production Manager of *Company* and *9 to 5* at Manchester Metropolitan University. Stage Manager of *Shrek The Musical*.

"The human heart has hidden treasures. In secret kept, in silence sealed."



Ros Greenwood

Grace Poole / Teacher / Woman

Ros has been involved in many Garrick productions both onstage and behind the scenes. Favourite roles over the seasons have been *Pattie* in *Brimstone and Treacle*, *Amanda* in *Private Lives*, *Maggie* in *Outside Edge*, *Monica* in *Daisy Pulls it Off*, *Belinda* in *Noises Off*, *Gail* in *Teechers*, *Elizabeth Law* in *When the Rain Stops Falling*, *Queen Belladonna* in *Snow*

White and *Miss 'Tea' Wilson* in *Calendar Girls - The Musical*. Garrick Studio credits include *Fay* in *Iron*, *Katurian* in *The Pillowman*, *Joan Crawford* in *Bette and Joan* and more recently *Kitty* in *Last Summer at Bluefish Cove*.

Ros has also directed and designed our productions of *And Then There Were None*, *Gaslight*, and *The Jungle Book*.

Ros last appeared as *Queen Elizabeth II* in last season's production of *The Audience*.

"I am a very coarse, commonplace wretch. I have some qualities which make me very miserable, some feelings that very few people in the world can at all understand."

The Director



Carole Carr

Well-known to Altrincham Garrick Playhouse audiences for her long association with the company, both onstage in a huge variety of memorable roles and, more recently, of successfully directing innovative, imaginative productions on both our Main Stage and in the Garrick Studio, Carole was delighted to be asked to return at the helm of *Jane Eyre*. Recent, post-pandemic shows for the Garrick include

The Lady In The Van, *All My Sons*, *Bombshells* and, earlier this year in the Garrick Studio, an unforgettable staging of Lucy Roslyn's *Pennyroyal* – which was attended and acclaimed by the author herself.

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

The Currer-Bell Pseudonym

George Smith did not know it, but he was about to meet the world's most famous author. It was 1848. Currer Bell, author of *Jane Eyre*, was the most sought-after – and most mysterious – writer in the world. Even Smith, who edited and published the book, had never met the enigmatic author, a first-time novelist who had nonetheless turned down his suggestions for revision, thanking him for the advice, then announcing the intention to ignore it.

Bell had been right, of course, and Smith wrong. The book, and Bell's identity, was the talk of London. And now, accompanied by her sister, a very small woman stood before Smith, clutching one of Bell's letters in her hand. She was 'Currer Bell' she told him. She was the author of *Jane Eyre*.

The use of pseudonyms by the Brontë sisters is perhaps one of the best known examples of the use of pen names in English literature. It was Charlotte Brontë who persuaded her sisters to submit their writing for publication and was most active in protecting their reputations.

Emily and Anne Brontë insisted upon using pseudonyms. The siblings took the surname 'Bell' and chose forenames which started with the same letter as their own forenames (*Charlotte* = *Currer*, *Emily* = *Ellis*, *Anne* = *Acton*). Although all three sisters wrote novels individually, their first publication was a collection of poems to which they all contributed.

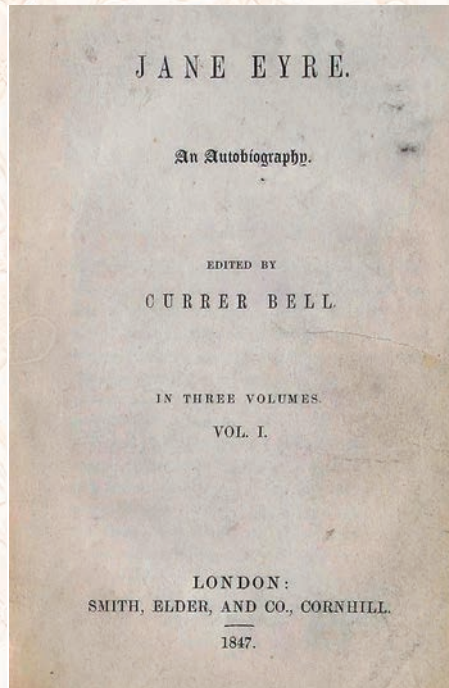
'*Poems*' by Currer, Ellis and Acton Bell was published for the sisters at their own expense by Aylott & Jones in 1846. As C. Brontë, Charlotte had made the publication arrangements by letter, pretending to act as an intermediary for the authors.

Charlotte later explained:

"Adverse to personal publicity, we veiled our own names under those of Currer, Ellis, and Acton Bell; the ambiguous choice being dictated by a sort of conscientious scruple at assuming Christian names positively masculine, while we did not like to declare ourselves women – without at that time suspecting that our mode of writing and thinking was not what is called 'feminine' – we had a vague impression that authoresses are liable to be looked on with prejudice."

Above centre: The frontispiece, and (below right) a collection of three original volumes of Jane Eyre by 'Currer Bell'.

The authors sent complimentary copies to literary journals and they received a few good reviews, but sales were poor – only two copies were bought. The unsold copies were later re-issued by Charlotte's publisher Smith, Elder & Co after the success of '*Jane Eyre*'.



Charlotte's most famous novel was published as *Jane Eyre. An autobiography*, edited by Currer Bell. Claiming to be the editor of Eyre's story put some distance between Charlotte and her heroine's story. But it did not prevent speculation about the authorship of the novel and particularly whether it was written by a woman.

John Gibson Lockhart was sent the novel as editor of the '*Quarterly Review*' an influential periodical published by John Murray. He thought it must be by a man or "a very coarse woman". He considered it as good as established novelists of the period such as Anthony Trollope and Harriet Martineau, but thought the heroine "rather a brazen miss". Lockhart commissioned Elizabeth Rigby (later Lady Eastlake) to review '*Jane Eyre*'. In her infamous 1848 review she claimed it was a dangerous book, with an unrepentant and rebellious heroine.

Suggestions that Currer, Ellis and Acton Bell were one person forced the sisters to act. In order to convince her publisher, George Murray Smith, that there were three Bell siblings, Charlotte and Anne travelled to London in July 1848. George Murray Smith (1824-1901) was a partner in the publishing house Smith, Elder & Co founded by Scots George Smith and Alexander Elder in 1816. Charlotte and Anne confided to Smith and Charlotte's editor William Smith Williams that they were Currer and Acton Bell (Emily refused to accompany them and did not want her identity to be revealed).

Biographer Juliet Barker has suggested that Charlotte wanted to move in literary circles and after her sisters' deaths no longer felt bound to maintain the anonymity which prevented this. But although Charlotte revealed the identity of the Bell siblings in prefaces to new posthumous editions of '*Wuthering Heights*' and '*Agnes Grey*' (Emily died in 1848, Anne in 1849), she maintained the pen name Currer Bell until her final novel '*Villette*' in 1853. In letters written to various correspondents around 1850 she looked back on the period before her identity as Currer Bell was known. She told Williams "*I am ashamed of nothing I have written – not a line*", but she also reflected to Elizabeth Gaskell that

anonymity had given her courage to write "*the plain truth*". Disguising her gender had also had its benefits, as she wrote to George Henry Lewes:

"I cannot when I write think always of myself – and of what is elegant and charming in femininity – it is not on those terms or with such ideas I ever took up my pen – and if it is only on such terms my writing will be tolerated I shall pass away from the public and trouble it no more. Out of obscurity I came – to obscurity I can easily return."

But Charlotte's fame and appreciation of her and her sisters writing would only grow,

and it is under their birth names that they are known and celebrated today. Their home at Haworth has become a site of literary pilgrimage and their works continue to be read, studied and re-interpreted.



The Madwoman in the Attic

A brief history of 'madness' and mental health in British society.

Bertha is described by Mr Rochester as 'mad'. Today we might instead understand Bertha to have a mental health condition. When Charlotte Brontë was writing her novel, many different behaviours and attitudes were condemned as a form of madness. Madness in all its forms was often controlled, and sometimes punished, in asylums. There is still a lot of misunderstanding, myths and stigma around mental health, much of which stems from the way mental health has been viewed historically and socially.

The timeline of legislation below may help to give some context to how things stood when Charlotte Brontë created her characters, and also shows how our perspective on 'madness' has changed through time.

Please note, a lot of the language used in these pieces of legislation is now thought of as unacceptable in modern terminology.

1601: The Poor Law. Every parish is responsible to care for those 'settled' in the parish who are unable to look after themselves.

1714: Vagrancy Act. Includes the wording "persons of little or no estates, who, by lunacy, or otherwise, are furiously mad, and dangerous to be permitted to go abroad, and by the laws in being, the Justices of Peace and officers have (now) authority to restrain and confine them."

1774: Madhouses Act.

1800: Criminal Lunatics Act.

1808: County Asylums Act. JPs are allowed to build specialist asylums because "confining such lunatics and other insane persons as are chargeable to their respective parishes in Gaols, Houses of Correction, Poor Houses and Houses of Industry, is highly dangerous and inconvenient".

1811: Marriage of Lunatics Act.

1819: Pauper Lunatics Act.

1828: Madhouses Act. "An act to regulate the Care and Treatment of Insane Persons in England". Asylums are now not possible but required.

1834: Poor Law Amendment Act

1845: Lunacy Act...

1847: Jane Eyre is published.

1886: Idiots Act.

1899: Elementary Education (Defective and Epileptic Children) Act.

Describing some children as "not being imbecile, and not being merely dull or backward, are defective, that is to say, what children by reason of mental or physical defect are incapable of engaging with mainstream education".

1913: Mental Deficiency Act. "An Act to make further and better provision for the care of Feeble-minded and other Mentally Defective Persons and to amend the Lunacy Acts".

1930: Mental Treatment Act.

1944: Education Act. Including provision for children "suffering from any disability of mind or body".

1959: Mental Health Act. Repeals and modifies all previous legislation for "mentally disordered persons".

1970: Chronically Sick and Disabled Persons Act.

1970: Education (Handicapped Children) Act.

1983: Mental Health Act.

1995: Disability Discrimination Act.

2010: Equality Act. Brings together and updates multiple acts of law that all address nine 'protected characteristics': race, gender, disability, gender reassignment, sexuality, age, pregnancy and maternity, marital status, religion and belief.

altrincham garrick play reading



If you like theatre... no, if you love theatre, drama, comedy, musical theatre, play reading, poetry and much more and would relish the opportunity to meet new people, then the **Altrincham Garrick Play Reading Club** is for you.

Here is an opportunity for you to have fun whether you are an enthusiast, a participant or something else altogether.

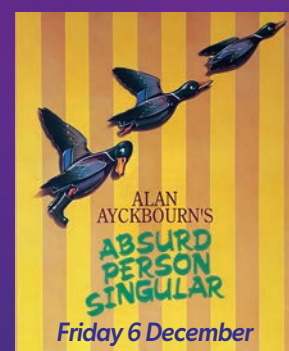
No matter if you have never read a play before, if you studied a play or two in school or are a die-hard enthusiast, all are welcome to join us as we read our way through an extensive list of plays and musicals new and old.

Play readings take place once a month in the Garrick Bar.



The event is all about relaxed, no pressure reading, and whilst some of us have taken part in plays, we're not about deep intellectual debate either. We may discuss a play but no one is ever expected to have previous knowledge.

The best way to read a play is to do it out loud, so join us and give it a try?



Our reasonably priced bar and coffee bar will be open too. So if you would like to see what we have to offer before committing, then you are most welcome to have a drink with us and soak up the atmosphere.

The first session is free and thereafter it will be a minimum of £5 per person, or as much as you wish and are able to donate to support your local Theatre.

Adaptations

The novel's discussion of Christianity, social class, feminism, and romance caused ripples when it was published that have lasted until today. Despite taking place in Victorian England, the story of a young woman's journey towards independence and love is timeless and people can still connect to that story. Following below are some of the best, most influential adaptations in various forms.

Films

Since the early days of silent movies, the story of *Jane Eyre* has been put onto celluloid (or, these days hard disk) on at least 22 occasions.

On the big screen, many stars have been attracted to the roles of Rochester and Jane. **Robert Stevenson's** 1943 version, which starred **Joan Fontaine** as Jane and **Orson Welles** as the brooding Mr. Rochester, remains a favourite for many due to its striking visual style and dramatic performances. The film emphasises the gothic elements of the story, with Welles' Rochester adding an almost menacing intensity to his scenes, in line with his larger-than-life screen persona. The atmospheric black-and-white cinematography by **George Barnes** enhances the eerie, mysterious quality of Thornfield Hall. Fontaine portrays Jane with a quiet, reserved dignity, bringing to life the character's internal struggles and moral convictions. It also featured a young **Elizabeth Taylor** as **Helen Burns**.



A 1970 version starring **George C. Scott** as Rochester and **Susannah York** as Jane Eyre was less successful, and it wasn't until Italian director **Franco Zeffirelli's** lush, romantic interpretation of the story in 1996 that another version was produced. Zeffirelli, known for his work on *Romeo and Juliet* (1968), brought his signature operatic flair to this visually stunning adaptation, with its

sweeping landscapes and period-accurate costumes, capturing the beauty and desolation of the English moors. The cast of **Charlotte Gainsbourg** as Jane and **William Hurt** as Mr. Rochester, supported by **Elle McPherson** as **Blanche Ingram**, **Joan Plowright** as **Mrs Fairfax**, **Anna Paquin** as **Young Jane**, **Fiona Shaw** as **Mrs Reed** and **Geraldine Chaplin** as **Miss Scatcherd**, were part of a restrained yet elegant adaptation, notable for its faithfulness to the novel, especially in its focus on Jane's personal growth and inner life.



Charlotte Brontë's most popular work has been adapted many times and into film and television, stage and radio productions, as well as inspiring a number of re-writings and re-interpretations.

The following year, **Ciaran Hinds** and **Samantha Morton** featured in the two lead roles in a largely film version made for ITV and directed by **Robert Young**. Contrastingly, director **Cary Joji Fukunaga's** 2011 adaptation of *Jane Eyre* is considered by many to be one of the most successful modern versions of the novel. Starring **Mia Wasikowska** as Jane and **Michael Fassbender** as Rochester, with **Judi Dench** as **Mrs Fairfax**, this film strikes a fine balance between fidelity to the source material and contemporary filmmaking techniques, bringing a fresh, energetic perspective to the classic story.



Wasikowska's portrayal of Jane is widely praised for its intelligence, strength, and emotional depth. She captures both the character's quiet dignity and her passionate resolve, making Jane feel more relatable and modern while still staying true to Brontë's vision. Fassbender's Rochester is similarly compelling, with a raw intensity and vulnerability that make him a more three-dimensional figure than in some previous adaptations.

Fukunaga's direction is visually striking, with gorgeous cinematography by **Adriano Goldman** that highlights the beauty and isolation of the novel's settings. The film's pacing is brisk, avoiding some of the melodrama that can weigh down other adaptations. This *Jane Eyre* is haunting, emotional, and visually stunning, making it a standout among 21st-century adaptations of classic literature.

Theatre Adaptations

Alongside **Polly Teale's** innovative, strikingly physical re-imagining of the story that you are witnessing tonight, *Jane Eyre* has been adapted for the stage on several occasions, some enjoying more success than others. Along with several one-woman-show versions, offering highly unusual and minimalist interpretations of the novel, *Jane Eyre* has also been turned into a Broadway musical (which ran for 6 months (2000-01), several operas, a couple of ballets - most recently by Northern Ballet in 2016, which was nominated for a Sky Arts Award the following year.

Kneehigh Theatre, a British company celebrated for its use of puppetry, live music, and a highly creative and physical approach to storytelling, once proposed a stage adaptation of *Jane Eyre* in 2007, although it never fully came to fruition.

More successfully, **Sally Cookson's** 2015 stage adaptation, originally produced at the Bristol Old Vic before transferring to the National Theatre, was one of the most inventive and critically acclaimed theatrical versions of *Jane Eyre*. Cookson approached the novel not as a straightforward adaptation, but as a stripped-down devised piece of highly physical theatre, with a live band onstage. The blend of music, sound and physicality allowed the cast and cre-



Above: A scene from Sally Cookson's Bristol Old Vic / National Theatre adaptation from 2015.

ative team to collaboratively explore the story's themes and characters. *Madeleine Worrall's* portrayal of Jane was particularly well-received, with critics praising her fiery, passionate interpretation of the character.

Television Series

As with the big screen versions, the story of Jane Eyre - when produced for Television - has attracted a host of star names to the lead roles. Rochester has been played by, amongst others, *Charlton Heston* (1949), *Stanley Baker* (1952), *Patrick McNee* (better known as *Steed* from *The Avengers*, 1957), *Michael Jayston* (1973, opposite *Sorcha Cusack* as *Jane*) and future *James Bond* *Timothy Dalton* (1983, featuring *Zelah Clarke* as *Jane*).



In this Century – although it's hard to believe that this was 18 years ago, in 2006 – *Toby Stephens* and *Ruth Wilson* (pictured above) starred as Rochester and Jane in an acclaimed BBC TV Series, with *Tara Fitzgerald*, *Francesca Annis*, *Lorraine Ashbourne*, *Pam Ferris*, *Susanna White*, *Andrew Buchan* and *Aidan McArdle* also featuring in the passionate drama.

Works inspired by Jane Eyre

In recent years, Charlotte Brontë's original novel has inspired many other authors to write a huge number of prequels, sequels, spin-offs, re-workings, and re-tellings from another character's point of view. Notable among these is *Jean Rhys'* prequel, *Wide Sargasso Sea*, a 1966 novel which won the 1967 WH Smith Prize for Literature. The character of *Bertha Mason* serves as the main protagonist. It describes the meeting and marriage of *Antoinette Cosway* (later renamed *Bertha* by Mr. Rochester) and Mr. Rochester. In its re-shaping of events related to Jane Eyre, the novel suggests that Bertha's madness is not congenital, but rather the result of terrible childhood experiences and Mr. Rochester's unloving treatment of her. *Wide Sargasso Sea* has been adapted into film twice, as well as for the stage, by *Polly Teale*.

altrincham garrick cinema

Grab your seat for some absolutely brilliant Musical Theatre concerts and shows, showing on our big screen!

"AN ENCHANTED AND ENCHANTING EVENING"
THE TELEGRAPH



Sunday
13 October
7:30pm

MY Favorite THINGS

The RODGERS & HAMMERSTEIN
80 ANNIVERSARY CONCERT



CELEBRATE THE ICONIC SONGS FROM THE SOUND OF MUSIC, SOUTH PACIFIC, OKLAHOMA!
AND MORE WITH A 40-PIECE ORCHESTRA AND AWARD-WINNING STARS



Sunday 24 November 7:30pm

Look out for more sensational premières being announced soon!

TELL US WHAT YOU THINK!

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

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



WE WANT TO HEAR FROM YOU!

Our Next Production on the Main Stage

Journey over the rainbow this October Half-Term

*for an unforgettable
family musical!*

The Wizard of Oz

Directed by
Joseph Meighan

Musical Direction by
Andrew Saunders

Choreography by
Emma Kay

The Wizard of Oz
by **L. Frank Baum**

Music and Lyrics by
Harold Arlen & E.Y. Harburg

Background Music by
Herbert Stothard

Dance and Vocal Arrangements by **Peter Howard**

Adapted by **John Kane** for the
Royal Shakespeare Company

Based on the Classic Motion Picture owned by
Turner Entertainment Company
and distributed in all media by
Warner Brothers.

Little Dorothy Gale
from Kansas, like so many
girls her age, dreams of what
lies over the rainbow. After a freak
tornado hits her quiet farmhouse home,
she is whisked away to the magical land of OZ!

Now young Dorothy must follow the
yellow brick road to meet the mighty
Wizard of Oz who holds the power to take
her home. On the way she teams up
with a Scarecrow, a Tin Woodsman
and a Cowardly Lion and they all must avoid
the clutches of the Wicked Witch of the West,
who is trying to steal the mysterious magic slippers
that once belonged to her evil sister but are now on Dorothy's feet.

Based on the 1939 MGM film, this stage classic features the well-loved songs
"Merry Old Land of Oz", "We're Off to See the Wizard",
"Ding! Dong! The Witch is Dead" and, of course, "Somewhere Over The Rainbow"!

Sponsored by



**Monday 28 October –
Sunday 3 November**

Evenings: 7:30pm, except Sun 3 Nov

Matinées: Saturday 2 at 2:30pm
Sunday 3 at 4:00pm

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