

jumpers for goalposts



monday 9 –
saturday 14
may 2022



Altrincham Garrick
PLAYHOUSE

In Aid of

**GEORGE
HOUSE TRUST**
HIV POSITIVE LIVING

MANY OF OUR STARRING ROLES ARE BEHIND THE SCENES!



Whatever your interest, the Garrick has a lot to offer!

Come and be part of a friendly and rewarding Theatre... **WE NEED YOU!**

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

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

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

We have a wide selection of opportunities available:

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Usher • Fundraising • Marketing
Bar • Kiosk • IT

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To get in touch and find out more, please e-mail admin@altrinchamgarrick.co.uk

hello!

Welcome to Altrincham Garrick Playhouse, and our production of Tom Wells' *Jumpers for Goalposts*.

Alongside writers like Nick Payne (*Constellations*) and James Fritz (*Ross And Rachel*), Tom Wells is one of the fresh young generation of hugely talented playwrights who are breathing new life into theatre. While many of his plays are based around Hull and its surrounding areas, where he grew up, Tom's plays are about people who have interesting stuff to say, that is honest and specific and not often heard. *Jumpers for Goalposts* came about as Wells was interested in writing a rom-com, setting it in Hull, filling it with a group of characters who don't get seen on stage very often, and seeing what happened. And all of his characters in this play have their moments – Viv is a real 'engine'; words pour out of her, usually slightly too honest words about how things are going on the pitch; *Danny* is a bit more considered, trying to put a good spin on bad football; *Beardy Geoff* has some brilliant stories to tell, *Joe* doesn't say much, and *Luke* can hardly finish a sentence, but between them they manage to speak a sort of sense...

While Tom has admitted to being not very good at football himself, he is a fan of Apple TV's *Ted Lasso* (great writing there!). He has been quoted as saying that "writing a young voice that feels authentic and current, and funny and knowing and bright and complicated feels like a challenge. But maybe that is just the challenge of writing characters of any age really – trying to be truthful." Fortunately for us, he also believes in writing for the theatre, instead of TV or novels: "I just like people. In theatre, you get people to tell your stories, about other people, and then you sit with a group of people watching it together. Reading books or watching telly can be a bit lonely sometimes, but with theatre you are always part of something a bit bigger."

With *Jumpers for Goalposts*, we have also made connections to a condition that is undoubtedly a bit bigger. Established in 1985, **The George House Trust** has been inspiring people living with HIV to live healthy, confident lives by providing support, advice and advocacy services, tackling stigma and influencing change first-hand to people living with HIV in England's North West. With a diverse team of highly trained and knowledgeable staff and volunteers, the Trust is directly involved with local authorities and the NHS in developing awareness and understanding of HIV, as well as providing training to improve the quality of services supplied to people who may be living with HIV. At the Garrick, we are delighted to be raising both funds and awareness for this incredibly worthwhile charity. If you would like to find out more about the Trust, simply visit their website at www.ght.org.uk.

We'll soon be announcing our hugely exciting plans for what lies ahead in the 2022-23 Season of productions. As with this year, there really will be 'something for everyone' at our theatre, both for you, our audiences, to savour and also to challenge the whole Garrick company to stretch their boundaries. Additionally, the year of productions that we have put together to be staged in our Studio Theatre will have a hugely relevant theme running through them... If you'd like to be amongst the first to know what's coming up, follow us on our social media and join our mailing list. You'll be glad you did!

I sincerely hope you enjoy tonight's performance. Thank you for joining us, and we hope to see you back at the Garrick soon. Whether it's to see a show, taking part in a workshop or Community event, creating your own work, or simply stopping by to share time with friends, you're always welcome.

Joe

Joseph Meighan Artistic Director, Altrincham Garrick Playhouse.



**Altrincham Garrick
PLAYHOUSE**



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altrincham fc making history

In 2019, Altrincham F.C. made an altogether different kind of history from their many on-the-field giant-killing triumphs over the years - and, in doing so, aimed to help defeat an even more intractable foe: homophobia.

For the last few years, Altrincham has led the way in inclusion and diversity, and on Saturday 16 February 2019 they swapped their usual red and white home kit for a rainbow-coloured strip based on the LGBT pride flag. The kit celebrated Football v Homophobia month and demonstrated the club's solidarity with the LGBT community. While Spanish side Rayo Vallecano had featured a rainbow sash on their away kit for the 2015-16 season, Altrincham F.C.'s initiative was an unprecedented step for a British club, and meant that their Vanarama National League North match against Bradford Park Avenue became the centre of sport's fight for equality. After the game - a 1-1 draw - the shirts were auctioned, with the profits going to Manchester-based LGBT youth organisation The Proud Trust.

The response to Altrincham's initiative was overwhelmingly positive, even winning over the majority of Twitter users. *"You might have had a nagging feeling at the back of your mind that male footballers would express some negative reaction,"* Waterson says. *"But all the players were extremely positive. In general the response was fabulous. There's been no negative feedback."*

Most gratifying for Altrincham, though, was the response of the LGBT community - from a trans Arsenal fan who had been in the middle of gender reassignment and had suffered such a crisis of confidence they had stopped going to games who, off the back of Altrincham announcing their rainbow kit, contacted the Club to say they would think about going to games again after *"realising the world isn't against them"*, to Marianne Oakes, a trans woman and the lead counsellor for an online service providing healthcare support to transgender and non-binary people, who was *"blown away"* by the initiative.

Three years further down the line, football sadly doesn't seem to have built on this initiative with any impact, especially at the top level. The lack of any openly gay players in the Premier-ship and Football League underlines that there is still a major issue around a fear of homophobic abuse. Most Premiership players continue to 'take the knee' before every game to show their opposition to racism 'in all forms', and the 'Rainbow Laces' campaign attempts to highlight support for LGBTQ+ people in sport and fitness. While some high-profile players like England international Conor Coady of Wolves have spoken openly in support of LGBTQ+ people, much more still needs to be done.

Lou Englefield, the campaign director of Football v. Homophobia, said at the time that while other non-league clubs had contacted the campaign about making similar statements of support, she would also like to have seen clubs from the top end of English football taking part. *"To be fair, the coverage Altrincham F.C. received reached Australia, New Zealand, Canada and America"* she said. *"It's fantastic for us and has had amazing support. You could not believe the debate and talk it's caused across the world. But let's get that message out as far and as wide as possible"*.



Altrincham F.C.'s players in a team photo before their match against Bradford Park Avenue.

Altrincham's kit change may have seemed radical to some, but for director Bill Waterson, it was a no-brainer: *"Football is our national game, therefore it's part of our national character and so the people that come to see it should reflect our national demographic. And if there are reasons why certain groups aren't coming to games then we need to change that, or make it more easy for them to come and not feel uncomfortable. We thought if we're going to shout our support for the LGBT community then we may as well go the whole hog and use the whole flag,"* he says. *"It's not the most aesthetically pleasing of kits but that's not the point. We're not making a fashion statement, we're making a statement of belief."*

This kind of message has been typical of Altrincham since they appointed Waterson, a local lad and a fan since childhood, in 2017. Waterson has made it his mission to ensure Altrincham welcome every part of the population - regardless of colour, creed or sexual orientation. In 2018, gay men's team Village Manchester Football Club were invited to an Altrincham match, while Waterson has worked closely with equality organisations like Women at the Game, a group aimed at helping women feel comfortable attending matches.



football's coming out...or not?

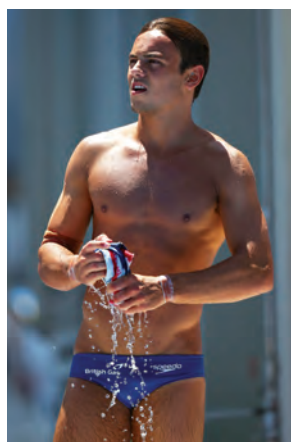
In October 2021, Adelaide United star **Josh Cavallo** fought back tears as he came out as the world's first openly gay professional footballer playing at the top level. The 21-year-old said he had been "living a double life" and that he grew up "ashamed" he would not be able to play football and be gay. His decision to come out was praised by many figures within the sport.

Earlier last year, **Conor Coady** was named Football Ally of the Year at the British LGBT Awards. It followed his involvement in a prominent Rainbow Laces event where he directly stated that any player struggling with their sexuality or identity should feel they have a confidante in him.

"The word equality is massive for me, and if I can help anyone in any way possible, that's a really big part of it. We obviously do 'Rainbow Laces' once a year, once a season we wear the captain's armband and people talk a lot more. We can do more of that, week in week out, instead of once a season".

Referee **James Adcock** has also spoken about his experiences of being one of the few openly gay men involved in high-level football. Speaking to coincide with National Coming Out Day in October 2021, the official - who has taken charge of more than 500 matches in the Premier League and EFL, told the BBC: "As I was going from part-time to full-time in football, some knew and some didn't. Now all my colleagues know, and it's just the norm. And, to be honest, there's been interest from colleagues saying, 'I'm proud of you James, that you're able to be openly gay in sport,' because they know the barriers that are still in place."

The 37-year-old is the highest-level male official to speak publicly about his sexuality in English football. "My colleagues are fully supportive and don't change the way they are around me or the way they speak to me because they find out I'm a gay guy. I've not had any homophobic



abuse thrown at me, and I can't tell you a story where I've had to combat or overcome that."

Adcock sympathises with those in his line of work who may be struggling to come to terms with their sexuality. He added: "A lot of referees will think they can't come out because it's going to affect their progression within the sport. But you are not judged by your sexuality - and if you are confident enough in yourself, you're going to have every support from every colleague, and it's not going to affect you. To come out as gay or not come out as gay, you have to choose that as a person and not as a ref. But from the top level down, there's not an issue."

Whilst attitudes may have changed a great deal for the better in recent years, there are still officially no gay footballers playing at the top level in this country. But unofficially - who knows? **Clarke Carlisle**, former chairman of the Professional Footballer's

Association, has said eight professional players have told him they're gay. **Amal Fashanu**, niece of **Justin Fashanu** and presenter of the 2012 BBC documentary *Britain's Gay Footballers*, says she knows of seven gay Premier League stars. Both Carlisle and Fashanu were, of course, told in confidence. The silence is deafening.

Since Britain's first black £1m footballer **Justin Fashanu** took his own life in 1998, eight turbulent years after coming out, football has become seen as one of the last bastions of Homophobia. In a more enlightened culture we have seen huge strides taken by other sports, where olympic gold medal winning diver **Tom Daley**, double gold medal winning boxer **Nicola Adams** and Welsh rugby's inspirational captain **Gareth Thomas** have all come out to enormous support and celebration. In Women's football, with attitudes around the women's game being more tolerant than the men's, several high-profile England players have come out as lesbian including current Manchester City manager **Casey Stoney**, **Kelly Smith** and **Fara Williams**. However, in men's football, players such as former Everton and Aston Villa midfielder **Thomas Hitzlsperger** and ex-Leeds player **Robbie Rogers** have felt it safer to retire before coming out.

There is, of course, still a long way to go, but a publicly gay Premier League player seems imminent. "What footballers want in their team is to be playing alongside another really good footballer," says comedian **Matt Lucas**, a lifelong Arsenal fan and patron of the **Gay Gooners**, the club's officially recognised supporters' group. "That's all they care about, getting the result. If you're going to pass to a gay footballer and he's going to score a goal, that's all that matters." Lucas believes that when a Premier League footballer does finally come out, they will be "an absolute superstar. Because they will connect with so many people who've never been able to connect with football. Gay and straight".

Pictured, top to bottom:
Josh Cavallo, Justin Fashanu, Tom Daley and
referee James Adcock.



About George House Trust

George House Trust has a vision - a world where HIV holds no one back. We believe people living with HIV have the right to live healthy, confident lives, free from stigma and discrimination. Last year, we inspired over 2,000 people in Greater Manchester who are living with HIV to live healthily and confidently through support, advice and advocacy services. Our work promotes a better understanding and awareness of HIV, and challenges HIV stigma and discrimination.

Do you want to get involved?



Volunteer:
ght.org.uk/volunteer



Make a donation:
ght.org.uk/donate



Raise money:
ght.org.uk/fundraising

Text JUMPERS to 70085 to donate £3.

Texts will cost the donation amount plus one standard network rate message, and you'll be opting into hearing more from us. If you would like to donate but don't wish to hear more from us, please text JUMPERSNOINFO instead.

What is HIV?



HIV (Human Immunodeficiency Virus) weakens the immune system and makes it harder for the body to fight off infections. If left untreated, HIV will damage the immune system to the point where it cannot fight off any infections or illnesses. Modern treatment is highly effective. It not only keeps people living with HIV healthy but also means that HIV cannot be passed to anyone else.

6,000

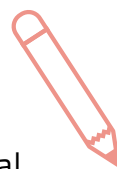
people were living with HIV and

160

people were newly diagnosed with HIV in Greater Manchester in 2020.



Five facts about HIV



1

HIV is an easily managed medical condition if diagnosed early

2

People who don't know that they're living with HIV are more likely to pass it on during sex

3

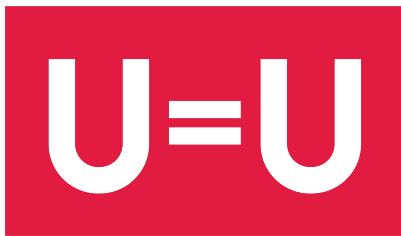
U=U. People living with HIV and on treatment cannot pass HIV on to anyone else. Undetectable = Untransmittable

4

HIV discrimination and stigma haven't gone away

5

Testing for HIV has never been easier



UNDETECTABLE = UNTRANSMITTABLE



The science is clear. People living with HIV, on effective treatment and with an undetectable viral load cannot pass the virus to anyone else.

It's stigma and negative attitudes that sometimes get in the way of people who are living with HIV getting on with happy and fulfilling lives. We firmly believe that HIV stigma is fuelled by the fear of HIV transmission. U=U is potentially one of the most powerful ways in which HIV stigma will be defeated.

Pick up a card from the George House Trust information stand and pass it on!



Things to say if someone tells you they're living with HIV



Thanks for telling me

Someone has told you this because they want you to know and think they can trust you – a simple 'thanks for telling me' acknowledges that.



Nothing changes

For some people, fear of rejection after sharing their HIV status means never feeling able to tell anyone. Be reassuring that nothing is going to change just because someone has told you about living with a virus.



How are you doing?

Asking a simple question like 'how are you doing?' gives someone the chance to tell you as much or as little as they want to.



Drinks on Friday?

Keep things normal. The person who told you wants to keep things normal too.



It's OK...

It really is OK. Effective medication means that HIV today is a long-term manageable health condition.

For more information about HIV or George House Trust, contact us on 0161 274 4499 or visit www.ghst.org.uk.

**Just been told you are HIV positive?
Want to talk about it?**

Talk to us on 0161 274 4499 or email talk@ghst.org.uk



tom wells

While he did not necessarily plan to write for the stage, Tom Wells has proven to be a generous, sympathetic, and heartfelt playwright whose work focuses on everyday life, especially for members of the LGBTQ community, sharpened by a degree of politically relevant and emotionally substantive realism.

Wells was raised in a farming family in the town of Kilnsea, East Yorkshire – 45 minutes away from Hull, the setting for *Jumpers for Goalposts* and the inspiration for most of his work. After graduating from Oxford University with a degree in English, Wells attended a course in dramatic writing at the West Yorkshire Playhouse; the combination of his lack of post-graduate finances and well-funded theatres prompted him to try his hand at playwriting, though he never saw it as a long-term career. In 2009, Wells became a member of the Paines Plough Theatre Company and Channel 4's Future Perfect Scheme; that same year, his play *Me, As a Penguin* premiered at West Yorkshire Playhouse. The offbeat comedy established Wells as an original theatrical voice. According to the playwright, it's a play about a young man's exploration of Hull's gay scene that's also "about what happens when you're outside your comfort zone. Obviously there's a penguin involved." The production later toured the UK and was produced at London's Arcola Theatre in 2010.

In *Me, As a Penguin*, Wells creates realistic LGBTQ characters and storylines, combatting hackneyed imagery that he finds untrue to life: "I wanted to write a straightforward play that has gay people in it. The thing about just having one gay character is you can only tell one story, and actually there are lots of different stories." The political undertones in Wells' plays were inspired in part by personal experience: in 2011, he was the victim of a homophobic hate crime outside of his East London home.

Though 2011 proved to be challenging, it was also a year of success. Wells' breakout play, *The Kitchen Sink* – a wry and poignant comedy that follows the big dreams and small changes of one family in the rundown seaside resort town of Withernsea, Yorkshire over the course of a year – premiered at the Bush Theatre in 2011 and received a five-star rating from the London Evening Standard; Wells also received the 2011 Critics Circle Most Promising Playwright Award.

Jumpers for Goalposts premiered at Paines Plough / Watford Palace Theatre in 2013 and subsequently embarked on a UK national tour, culminating in a run at London's Bush Theatre. Wells' spin on traditional romantic comedies earned rave reviews; The Telegraph praised him as "a hugely engaging writer – but what makes him so special is his gift of making the small change of everyday lives shine so brightly."

Wells' other plays include *About A Goth* (2009, a short play about a young man who volunteers in old people's homes, and suffers paroxysms of love and hate for the residents); *Notes For First Time Astronauts* (2009, a comic monologue warning of the perils of self-abuse in zero gravity conditions); *Spacewang* (2011, a monologue in which a teenage girl roams the streets of Withernsea in search of aliens); *Folk* (2016, a hilarious and not-so-holy story of hope, coming together and finding your feet when your world is turned upside down); *Broken Biscuits* (2016, a beautiful, heart-warming, laugh-out-loud coming-of-age story for our times); *Stuff* (2019, a play about friendship and loss – and the way people try to do the right thing for their mates when there isn't really a right thing to do); and, most recently, *Big Big Sky* (2021, a beautifully tender play exploring love, grief and bird-watching).

Ben & Lump, which Wells wrote as part of the *Coming Up* season, was broadcast on Channel 4 in 2012 and his play *Jonesy* was broadcast on Radio 4 in 2014. He has also written three pantos for the Lyric Hammersmith as well as the book and lyrics for the musical *Drip* (2017-18, a musical comedy about two fifteen-year old friends and the value of just having a go at things, even if they don't seem very do-able, and being fifteen and gay in Hull) with music by Matthew Robins. Tom is currently under commission to The Drum Plymouth, Birmingham Rep, NT Connections, the Royal Court, and the National Theatre. Tom has run the *Introduction to Playwriting* for the Royal Court, edited the LGBT+ zine *Lost Property* for Hull 2017, is a mentor for Graeae's *Write To Play*, and is leading the *Middle Child Writers' Group*.

What unites Wells' body of work is that his plays are "about people trying their best... The easiest way to make dramas, it seems, is to go to extremes, but most people just plod along. My friends just have ordinary lives and within that there are moments of elation and genuine struggle."



fixtures

act one

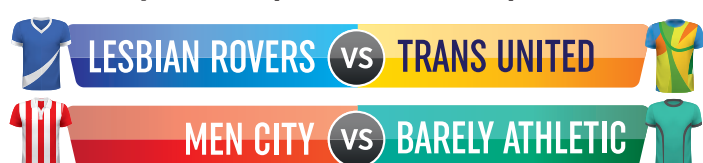
Scene 1 – “**Week One**”

Sunday 7th April 2013, 4:00pm



Scene 2 – “**Week Two**”

Sunday 14th April 2013, 4:00pm



Scene 3 – “**Week Three**”

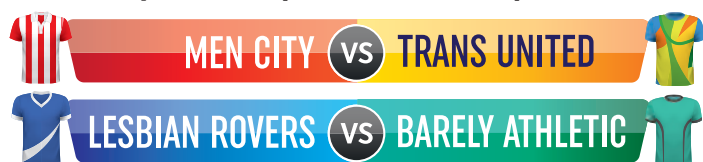
Sunday 21st April 2013, 4:15pm



act two

Scene 1 – “**Week Four**”

Sunday 28th April 2013, 3:58pm



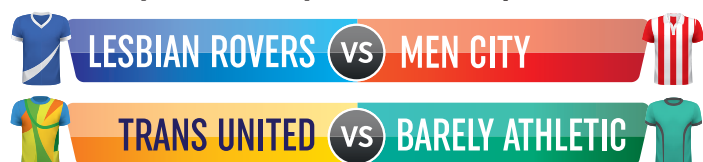
Scene 2 – “**Week Five**”

Sunday 5th May 2013, 3:46pm



Scene 3 – “**Week Three**”

Sunday 12th May 2013, 4:00pm



line ups

the players

VivBeverley Stuart-Cole
JoeSebastian Farrell
Beardy GeoffLewis Sewell
DannyDan Ellis
Luke.....Mason Lockwood

the coaching team

Director / DesignerJoseph Meighan
Stage ManagerPeter Birch
A.S.M.....Karen Foster
Prompt.....Ruth Metcalfe
Lighting.....James Merrington
Sound.....Christine Mills
PropertiesDavid Ades
WardrobeMike Shaw
Assisted by.....Stella Blackburn
.....Betty Farmer, Helen Phillips
.....Lynne Saleh, Julie Shaw
.....Noel Watson
Scenic Artist.....Amanda Cooke
Production Carpenter.....Steve Cox
Technical Adviser.....Paul Simpson
Set Construction.....Phil Gleave
.....Paul Simpson, Trevor McKie
.....Nick McKie, Mark McEwan
.....Steve Cox, John Murphy
.....Dave Bailey, Bob Green
.....Andy McHugh, Barry Borgan

There will be one interval of twenty minutes.

We request that all mobile phones are put into 'silent' mode, or switched off. The taking of photographs, or any kind of filming or recording of the production, is strictly prohibited. Thankyou.

the players of barely athletic

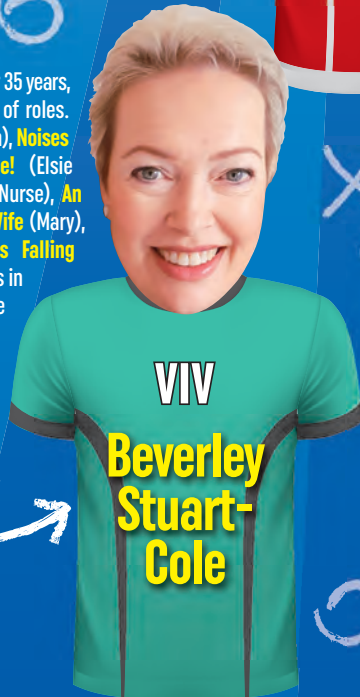


JOE
Sebastian Farrell

Seb has been performing and directing shows across the North West for over twenty years. He studied Media and Performance at St Helens College and Salford University before being offered a place and scholarship at Mountview Academy in London. Finances stopped that move but, undeterred, he has since won several theatrical awards including NODAs for Best Actor (**The Railway Children**) and Best Director (**Brassed Off**). He has directed shows for local groups including the world premiere of **Half A**

Sixpence for Manchester Musical Youth. He works for a national children's charity and is also an associate tutor at First Act Drama Tuition in Warrington. Seb is delighted to be making his debut at The Garrick as he's long admired the structure and talent the company adopts, but primarily because it allows him to spend time with his 92 year old Nana who lives nearby in Sale.

Beverley has been performing at The Garrick for 35 years, and in that time has enjoyed a wide variety of roles. Favourites include **The Graduate** (Mrs Robinson), **Noises Off** (Dotty), **Twelfth Night** (Viola), **Corrie!** (Elsie Tanner and Bet Lynch), **Romeo and Juliet** (Nurse), **An Inspector Calls** (Mrs Birling), **Run For Your Wife** (Mary), and most recently **When The Rain Stops Falling** (Gabrielle). She has also appeared many times in the Lauriston Studio, and credits include Bette Davis in **Bette and Joan**, and The Blonde in **Hitchcock Blonde**. This production marks a welcome return to the stage for her after two years of withdrawal symptoms, and she's delighted to be part of such a great play even if she is a bit dim where football is concerned.



VIV
Beverley Stuart-Cole



BEARDY GEOFF
Lewis Sewell

Lewis started off at the Abraham Moss Theatre in Manchester, playing roles in **Kiss Me Kate**, **Little Shop of Horrors** and **Robin Hood the Musical** amongst others. He then went on to train at Pendleton College in Salford appearing in **West Side Story**, **Side by Side by Sondheim** and as Javert in **Les Miserables**, before studying acting at the Arden School. A skilled musician who can play the drums and guitar, Lewis has appeared at countless gigs and festivals all around the country, the most prestigious being Glastonbury. Lewis featured in the Garrick's opening production of 2021-22, **Curtain Up**, in which he performed Music of the Night from The Phantom of the Opera as a solo piece. He subsequently played the role of Scanlon in the Garrick Ensemble's superb production of **One Flew Over The Cuckoo's Nest** earlier this year. Lewis is thrilled to be back at the Garrick in **Jumpers for Goalposts**, showing another side to his many abilities in this brilliant play.



DANNY
Dan Ellis

Daniel studied drama at Liverpool John Moores University and has continued to act and direct since graduating in 2011. He has previously performed with Altrincham Garrick in **Two Into One**, **The History Boys** and most recently as Smea in **Peter Pan**. Dan is also extremely excited to be directing Altrincham Garrick's 2022 pantomime **Dick Whittington** this Christmas.

Daniel is the Co-Artistic Director of Green Carnation Company, a theatre company specialising in LGBTQ+ productions which he co-founded in 2018. Through Green Carnation, Daniel has directed a tour of **My Night With Reg**, **The Pride, Fluid** and a number of short films created during lockdown and released online. Elsewhere he has also directed **The 39 Steps**, **Whipping It Up**, **The Weekend** and **The Complete Works of Shakespeare (Abridged)**.

Mason began his acting training back in 2018 at Leeds City College before going on to train at East 15 for a Foundation Degree during the pandemic, graduating in June 2021. Previous credits at East 15 include: Malvolio in **Twelfth Night**, Sasha in **A Very Expensive Poison** and Teacher in **Buckets**.

Mason's debut performance at the Garrick was playing the title role in **Peter Pan** last December, which was also his first leading role outside of drama school and also his very first Pantomime... and a first experience of flying onstage! Mason is delighted to be back with the Garrick in this hilarious and heartwarming comedy, and working with such a great team!



LUKE
Mason Lockwood

the manager



Joseph Meighan
director & designer

Joseph is the Artistic Director at Altrincham Garrick Playhouse and trained at Mountview Academy of Theatre Arts in London. He has worked as a Theatre Director, Producer and Actor in both Manchester and London and his love for theatre began at the age of four when he joined The Helen Donohue School of Speech and Drama.

Directing credits include **The Jury** (Upstairs at the Gatehouse/ Off-West End, London), **Our Town**, **Anne Boleyn**, **Into The Woods** (Kingsley Theatre, Pendleton), **Guys & Dolls**, **Scrooge! The Musical**, **The Phantom of the Opera**, **Les Misérables** (Eccleston Theatre, Pendleton), **Parade**, **A Chorus Line**, **GHOST**, **Chicago** (Waterside Arts) and many more.

Directing credits at Altrincham Garrick Playhouse: **People**, **Priscilla: Queen of the Desert**, **Annie**, **Romeo & Juliet**, **The Phantom of the Opera**, **The Crucible**, **The Secret Garden**, **Disney's The Little Mermaid**, **The Last Five Years**, **CHATROOM**, **Curtain Up**, **Peter Pan** and, most recently, **One Flew Over The Cuckoo's Nest**.

Joseph is the Founder and Artistic Director of MYT Productions in Manchester, and was the Associate Theatre Director for three seasons at Pendleton School of Theatre. He also has a keen interest in Choral Music and was the Choral Company Manager for a number of Choirs for several years, where he would annually produce Concerts in Cambridge.

Joseph trained as an actor and his theatre credits whilst training include Craig in **Fanatical - A New Musical** (Workshop and Karamel Club), Reverend Parris in **The Crucible** (Arcola Theatre, London). After graduating, he appeared as Ian in **Might Never Happen** (UK Tour).

He also regularly works as an acting coach and for the past few years he has trained actors at different stages of their careers.

five-a-side

the few essential rules...

Unlike 11-a-side, there is no standardised set of rules for 5-a-side football that is regulated by a registered governing body. Because of this, many clubs and leagues play according to the generally agreed-upon set of rules and make changes according to preference, availability and convenience.

Unlike a standard 90-minute match of 11-a-side football, a typical game of 5-a-side football lasts 50 minutes, with each half lasting 25 minutes. Most matches will also have a 5 minute interval between halves, giving players a short rest to stay hydrated.

Starting from kick-off, there is a list of rules that should be observed consistently when the ball is in play. It is the responsibility of the referee to call out any behaviours or moves that are performed in contradiction to these rules.

- Throughout play, players are restricted to the head height rule, which states that the ball may not be above head height during the game. 'Head height' varies from game to game and is most often defined as the height of the tallest player, but final rulings always default to the referee.
- Once a goal has been scored or saved, the goalkeeper must return the ball to play by bowling it past the goalkeeper's area. This underarm motion ensures the ball will not go over head height. Once the goalkeeper has passed the ball to a team-mate, that player cannot pass the ball back to the keeper.
- Outfield players are not allowed to enter the goalkeeper's area with the intention of saving the ball, all defensive actions must take place outside of this semi-circle unless performed by the goalkeeper, who is the only player able to use his hands.
- Substitutions of outfield players are permitted at any time, but must be approved first by the goalkeeper. The substitution should take place without pausing play and the new player cannot enter the pitch until the first player has exited. Substitutions for the goalkeeper are restricted to one per game, except in the case of an injury.
- In the case of any rule being broken by players, it is the referee's responsibility to give a free kick to the opposing team, to be taken from the point of the foul.

Observing Fair Play, and Red & Yellow Cards:

As a competitive sport, tempers can often run high in 5-a-side football. It's a given part of football and, without realising, players can break the rules of fair play in a single fit of temper. It's important to remember to behave respectfully to one another, both teams want to win and will play as hard and as well as they can, but showing good sportsmanship is equally as important.

- Under no circumstances should one player harm another, whether that be physically or through verbal abuse. Any behaviour of this kind will be treated by the referee and any punishment will be at their discretion.
- Typical penalties for this include being given a yellow or red card. It is up to the referee to decide which card is suitable for any given discretion.
- If a player receives a yellow card they must leave the pitch for two minutes, during which they must not be replaced.
- If a player receives a red card, they must leave the pitch for the remainder of the game and no substitute can be made in their place.
- In severe and repeated cases, players who break the rules of fair play could face disciplinary action such as a suspension or a ban.



the beautiful game on stage

Although football is England's most popular team game, it has been an infrequent subject for theatre. This is probably because it's hard to make even fit young actors resemble professional athletes; a ball kicked on stage is at risk of hitting the audience; and women and Americans, key customers of the medium, are judged by some to be resistant to the subject.

It's possible to put together a competitive starting 11 of plays based around the subject of football, while even leaving a few options on the bench, such as Alan Plater's *Confessions of a City Supporter* (Hull Truck, 2004), which demonstrated the difficulty of football plays finding resonance away from their home locale, and Marie Jones' and Martin Lynch's *Dancing Shoes: The George Best Story* (2014).

The plays listed here are originally written for the stage, which means leaving out adaptations of books such as Nick Hornby's *Fever Pitch* or Peter Handke's *The Goalie's Anxiety at the Penalty Kick*, and also excluding the biggest football musical – Andrew Lloyd-Webber's and Ben Elton's *The Beautiful Game* (Cambridge Theatre, London, 2000-01) – which perhaps proved the commercial limitations of the genre by, unusually for a Lloyd-Webber show, not going to Broadway. Another musical, *Bend It Like Beckham*, has also been given a red card having started off as a movie. And in the 'honourable mentions', one could include one of Willy Russell's first-ever plays, *When The Reds...* and (to keep the blue half of Merseyside happy), *The Dixie Dean Story*. Patrick Marber's *The Red Lion* is a recent addition to the squad, while Tom Stoppard's *Professional Foul* and Nick Perry's *Arrivederci Millwall* could count themselves as unlucky not to be in the starting eleven.

11. Old Big 'Ead in the Spirit of the Man

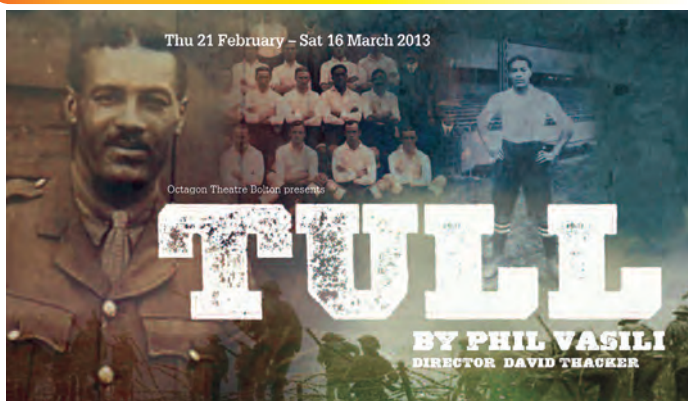
As a result of the three teams with which the manager Brian Clough is most associated, tribute dramas find a willing audience in Derby and Nottingham, while tragedies about him play well in Leeds. In this Nottingham comedy by Stephen Lowe, the ghost of the big-thinking, big-drinking coach appears to a playwright. A second Lowe script about Cloughie, *The Devil's League*, sadly remains unstaged because the Derby Playhouse went bust during production.

10. The Christmas Truce

As part of the centenary commemorations of the start of the first world war, Phil Porter fictionalised the fabled kickabout between British and German soldiers in no man's land during a yuletide ceasefire. But, as is often also the case with TV football coverage, the long buildup to the match struggled to find interesting things to say and, for staging and health and safety reasons, most of the football took place unseen in the wings.



9. Tull



Phil Vasili's play affectionately and intelligently revives the short but extraordinary life of Walter Tull (1888-1918). The first black outfield player in British professional football – for Tottenham Hotspur and then Northampton Town – he made history a second time as the first non-white officer in the British army before being killed in France during the First World War. A memorial to him now stands on Walter Tull Way, the road leading to Northampton's Sixfields stadium.

8. Elton John's Glasses

David Farr's Nick Hornby-esque drama features a Watford supporter dealing with personal crises while obsessively rewatching footage of his team almost winning the FA Cup in 1984 and developing a conspiracy theory involving Sir Elton's spectacles. The identity of the club's most famous supporter and sometime chairman allowed a canny title that gave the work a wider life among theatre-goers who thought it might be a pop bio-drama.



7. Jumpers for Goalposts

Well, you're watching this tonight..!

6. Red Saturday

Martin Allen (not to be confused with the veteran manager) is now best known as a key writer for *Coronation Street*. However, this classy stage play won him the Samuel Beckett award (though Beckett was more of a cricket fan). Its off-pitch settings – hotel room, team coach, changing room – stage conversations between a rookie player and an old pro, given verisimilitude in the first production by the casting of John Salthouse, an actor who had played professionally for Crystal Palace.

5. An Evening With Gary Lineker

Arthur Smith's and Chris England's comedy remains the most commercially successful English football play, possibly because its plot cleverly incorporated the frustrations of any football-phobic women dragged to the theatre. A man on holiday in Italy plots to watch the vital England v Germany semi-final at Italia '90 instead of spending the quality time that his girlfriend demands.

4. The Pass

Set in three hotel rooms over 13 years, John Donnelly's smart drama examines football's frequently confused attitudes to sexuality and race through the relationship between two players who come up through the same club. Only the busy diary of Russell Tovey, who played a star keeping a secret from his team-mates, can have prevented John Tiffany's production so far playing extra time somewhere.

3. Zigger Zagger

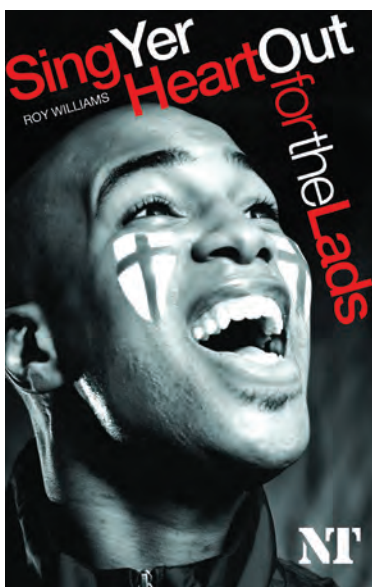
One solution to the problem of showing football convincingly on stage is to concentrate on the fans or, in the case of Peter Terson's drama, hooligans. Most English men over 40 have either seen – or been in – a school production of this play. Frequent academic and amateur revivals continue because the vices identified in the game by Terson – a tendency to off-pitch violence and on-pitch greed – have not gone away.

2. The Game

This forgotten curiosity by Harold Brighouse, Lancastrian writer of *Hobson's Choice*, was rediscovered in a Canadian college library and excitingly revived by Barrie Rutter's Northern Broadsides company in 2012. A struggling northern football team seek solvency by selling a star young player to rivals (a plot line that also appears in Marber's *The Red Lion*). Most startling, though, is that, a century ago, Brighouse addressed the issue of corruption, as the young hero comes under pressure to throw a match. Some enterprising Swiss repertory theatre should put on a gala performance for F.I.F.A.!

1. Sing Yer Heart Out For The Lads

In common with *An Evening With Gary Lineker*, Roy Williams' play is set during an England v Germany game, although one that took place 10 years later and is used to more political effect. As a pub football team watch the match in the hostelry, questions of national identity, masculine aggression and the racism endemic in both the nation and its national game are thrillingly kicked about. This is the Pelé of football plays: the one against which subsequent generations will be measured.



...and screen

Cinema has celebrated the various aspects of the game – from the highs to the lows and everything in between.

Unsurprisingly, given its popularity in the UK, British film, which has often found drama, comedy and character study in football with the game either taking centre stage or being a backdrop to the story, features heavily here. There are movies which have celebrated the players themselves, the fans, the managers and coaches; how careers have been made and ended, how a love of the game has brought people together and forced them apart, how hearts have been broken and put back together, how dreams have been made and lost. In no particular order...

11. When Saturday Comes (Director – Maria Giese, 1996)

Maria Giese's from nobody-to-somebody football film may be littered with sports movie clichés but features a strong, performance from Sean Bean.

10. Gregory's Girl (Director – Bill Forsyth, 1981)

Bill Forsyth's most endearing film, this Scottish coming-of-age comedy-drama oozes a sweet-natured charm as gangly high school teen Gregory (John Gordon Sinclair) falls for a girl who's out of his league.

9. Bend It Like Beckham (Director – Gurinda Chadha, 2002)

A sweet-natured comedy-drama that mixes a number of themes – cultural identity, sexual and gender liberation, friendship and growing up – into a pleasing and entertaining end product.

8. A Shot At Glory (Director – Michael Corrente, 2000)

Ally McCoist is managed by Robert Duvall as lower-league Kilnockie embark on a heroic cup run, where they meet Rangers in the final...

7. Fever Pitch (Director – David Evans, 1997)

Based on Nick Hornby's novel, Colin Firth is a devoted Arsenal football fan in a comedy-drama about the challenges separating love for your team with love for your partner.

6. The Firm (Director – Alan Clarke, 1989)

A violent, uncompromising and characteristically bleak piece of social realism starring Gary Oldman focusing on the perpetrators of hooliganism.

5. Escape to Victory (Director – John Huston, 1981)

It's perhaps better known as the film in which its real-life football stars can't act and its professional actors can't play football. Pele, Bobby Moore, Michael Caine and Max Von Sydow in a sort of 'Great Escape with Footy!'

4. Marvellous (Director – Julian Farino, 2014)

Julian Farino's sparkling comedy-drama with the incomparable Toby Jones providing a convincing performance brimming with humanity, honesty and heart as real-life Stoke City kit-man Neil Baldwin.

3. The Damned United (Director – Tom Hooper, 2009)

Michael Sheen as Brian Clough in a film that stands out from other sports movies by focusing on failure.

2. Looking for Eric (Director – Ken Loach, 2009)

A bittersweet celebration of our football heroes and why they come to play such a central role in our lives, with Eric Cantona playing himself.

1. Kes (Director – Ken Loach, 1969)

Ken Loach's early masterpiece – a film which isn't centred around football, but does feature a match with Brian Glover as an overbearing schoolteacher who sees himself as Bobby Charlton...

Monday 23 – Saturday 28 May

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

HOUSE OF GHOSTS

by **Alma Cullen**

Oxford, 1987, and a young actress playing Shakespeare's doomed heroine Ophelia ends up dying on-stage during a theatrical production of Hamlet. A "suspicious death" inquiry is opened, but when a suspect in the case is also murdered, veteran police **Inspector Morse** becomes convinced the two deaths are related to the strange events of a similar student production from 1962 – one that he himself was a part of...

Morse faces dark memories and suspects in a compelling theatrical murder mystery by Alma Cullen, writer of four screenplays for the popular Inspector Morse TV series, and a member of the team of writers who helped to create four series which won all the major TV drama awards.

Directed by
Mike Shaw





play the game!



Village Manchester Football Club

Village Manchester Football Club is a gay and inclusive club that welcomes anyone who loves football - gay, bi or straight. They have players from every sexuality, race, nationality and age - their youngest player is 18 and the oldest well into his 50's.

Village Manchester are looking for new players of all abilities. Their first and second teams play in a local league on Saturday afternoons, and the third and fourth teams on Sunday mornings. There is also a fifth team that plays friendlies. Having five teams means there's a place for you to play, whatever your ability on the pitch.

Village take part in the national Gay Football Supporters' Network Cup, giving them weekends away throughout the UK. They play against both gay and straight teams, taking part in national tournaments and organising an overseas trip most years (they've been to Rome, Paris, Miami, Stockholm, Hamburg, Budapest, Rotterdam, Antwerp, Barcelona to name a few).

While the club campaigns to rid football of homophobia, mostly they are about playing competitive football.

All training and most home games are at Trinity Sports Centre, Cambridge Street (pedestrians) or Boundary Lane (car park), behind Manchester University, M15 6HP. They play on a brand new 3G (4G) pitch - no metal studs or blades, but any sports / training gear is acceptable.

Why not get in touch now. It's free for you to try out, so what have you got to lose? There's an awful lot to gain: football, fitness and some of the best mates you'll ever have!

We don't care who you love, as long as you love football!

Currently all members are male as FA rules means that the Club can't play women. Whilst you'll be very welcome to attend training, Village Manchester suggests you check out Manchester Lacres FC or Cheadle Hulme Stingers for Women's Football.

Mersey Maraunders F.C.

The foundation of Mersey Maraunders F.C., an LGBT+ friendly football team on Merseyside in 2005 was the idea of Steve Hess. Having previously played for London's Stonewall FC, Steve used the GFSN as a vehicle to gauge interest in a team from the football mecca of Liverpool. His initial premise was for 'Fairies across the Mersey' to gather together and join in the national 5-a-side tournaments, promoting health and fitness and providing a social group for gay and bisexual football supporters and players in and around the Liverpool area.

Mersey Maraunders are now established as Merseyside's award winning LGBT+ football club. Their primary aim is to offer LGBT+ men within Liverpool and surrounding areas the opportunity to play football in a supportive and inclusive environment.

"We are a friendly and growing club, always welcoming new and enthusiastic players who define themselves as LGBT+. Our current squad is made up of a mix of gay, bi and trans men, as well as straight allies who are committed to the inclusive culture of the club. Most of our members are from the Merseyside area but we also have players from further afield including Chester & Wigan."

Mersey Maraunders are proudly sponsored by the Lisbon Bar. A fantastic and historic venue in the heart of Liverpool's gay quarter who align with the welcoming nature of the Maraunders.

The club is also involved with wider issues pertinent to the gay, lesbian and transgender community such as campaigns to tackle homophobia in football. They have recently become affiliated to Liverpool County FA and sit on the Inclusion Advisory Group.

In recent years, Mersey Maraunders have played in many inclusion and charity matches. The club has also received a grant for the next two seasons from the Football Foundation as they aim to develop both their training and playing skills, and compete at different levels to suit the needs of their members.

Be there for us, and we'll be there for you..!



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FRIENDS OF THE GARRICK,
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- ◆ Can purchase unlimited discounted priced tickets per production



Silver Friends

- ◆ **£20 Annual Fee**
- ◆ Can purchase two discounted priced tickets per production



25U Friends

- ◆ **For 16 to 25 year olds,** A **FREE** membership scheme with one discounted ticket available for multiple performances of Garrick productions only/

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The smash hit musical comedy by **Gary Barlow** and **Tim Firth**

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

Directed by
Joseph Meighan

Musical Director:
Mark Giggins



CALENDAR GIRLS

THE MUSICAL

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



'A LIFE-ENHANCING THRILL'

METRO



'YOU'LL CRY WITH LAUGHTER'

QUENTIN LETTS, DAILY MAIL



**'A GLORIOUSLY FUN CELEBRATION -
RIOTOUSLY BRILLIANT'**

THE MIRROR



**'A SOARING, EMOTIONAL
AND HILARIOUS TRIUMPH'**

THE SUN



'IT'S GORGEOUS - IT'S A BEAUT!'

DOMINIC CAVENDISH, DAILY TELEGRAPH

REVIEWS FROM THE
ORIGINAL LONDON PRODUCTION

This amateur production of "CALENDAR GIRLS: THE MUSICAL" is presented by special arrangement with Concord Theatricals Ltd. www.concordtheatricals.co.uk