

STOKE
Rep Players



ARTHUR MILLER

ALL MY SONS



16 ~ 20 April 2024

Stoke Repertory Theatre
Leek Road | Stoke-on-Trent | ST4 2TR

Ladies and gentlemen — welcome to our theatre. Here is some information that may be of interest to you...

The Stoke Repertory Theatre is supported and run by volunteers who regularly donate their valuable time — and without whom we could not deliver the standard of production and customer service our patrons have come to rightfully expect. Some of these people you will meet on your visit today, others fulfil less visible, but no less vital, roles behind the scenes. We are deeply indebted to our exceptional backstage

crews, brilliant front-of-house helpers, bar and coffee staff and to all wonderful members and friends who help run the theatre.

The bar is open from 6:45pm until shortly after the end of the performance. Drinking up time is 20 minutes.

Coffee, tea and confectionery are available from the coffee bar from 6:45pm. Interval refreshments may be ordered before the

performance to avoid queuing later.

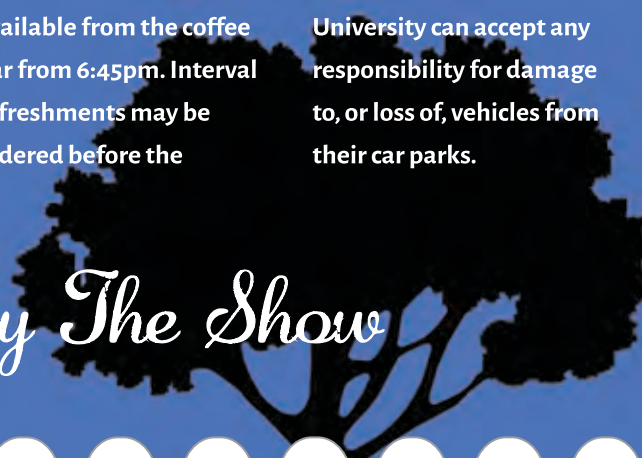
The car park is open from 6:30pm until 11:00pm on performance evenings.

Over-spill parking is available in Staffordshire

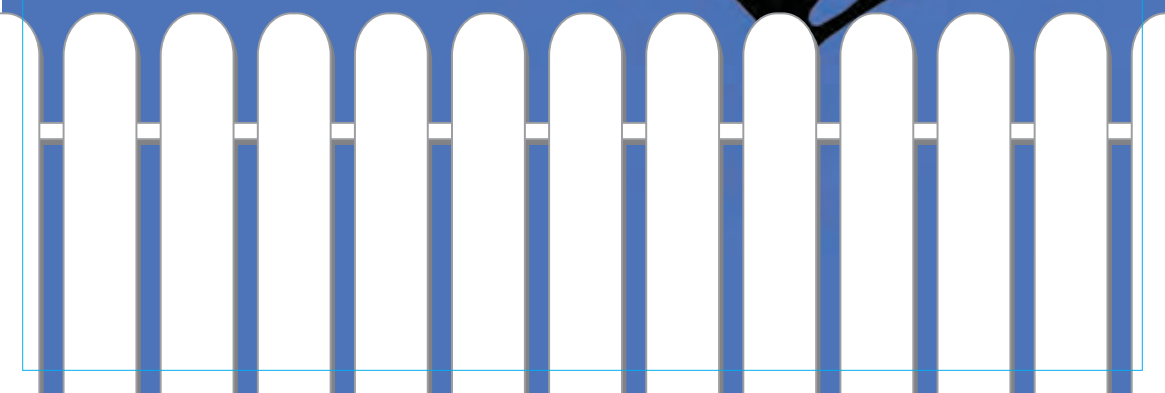
University's car park further along Leek Road

— this is free Monday to Friday and £1 Saturday matinée and evening.

Neither The Repertory Theatre nor The University can accept any responsibility for damage to, or loss of, vehicles from their car parks.



Enjoy The Show





Stoke Rep Players Present

ARTHUR MILLER

ALL MY SONS

Directed by Alan Clark

Designed by Tina Campbell

Design Concept Dawn Birks

Dedicated to the loving memory of our friend Malcolm Rushton.

*Please refrain from smoking or vaping
in any part of the theatre.*

*Please ensure your phones are turned
off during the performance. Thank you.*

The Players

JOE KELLER	Ian Birkin
KATE KELLER	Jane Procter
CHRIS KELLER	James King
ANN DEEVER	Elena Fox
GEORGE DEEVER	James Dawe
DR JIM BAYLISS	Phill Barratt
SUE BAYLISS	Angela Bryan
FRANK LUBEY	Ciarnan Roberts
LYDIA LUBEY	Emily Tunncliffe
BERT	Evan Bailey

Act One

The backyard of the Keller home in the outskirts of an American town. August 1947.

Act Two

Scene as before. The same evening, as twilight falls.

Act Three

Scene as before. Two o'clock the following morning.

This amateur production of 'All My Sons' is presented by arrangement with Josef Weinberger Limited.

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Credits

DIRECTOR	Alan Clarke
STAGE DIRECTOR	Terry Wright
STAGE MANAGER	Ray Vernon
SET CONSTRUCTION	Tony Rogerson, Andy Baddeley, Terry Wright, Ray Vernon, Bob Flower, Kevin Harvey, Richard Morrey, Peter Hermans, Jason Whitehurst, Members & Friends of Rep Players
SET DESIGN	Tina Campbell from a concept by Dawn Birks
LIGHTING DESIGN	Stuart Campbell
LIGHTING OPERATOR	Janet Clarke
SOUND	Tina Campbell
PROPS	Chris Birks
SET DÉCOR	Tina Campbell & Team
SET DRESSING	Margo Bloor
SPECIALIST PROPS	Tony Rogerson & Ray Vernon
WIGS & MAKE UP	John Cumberlidge
COSTUMES	Rep Players, North Staffs Operatic Society, Lichfield Costume Hire.
WARDROBE CO-ORDINATOR	Sylvia Wright
FRONT-OF-HOUSE MANAGER	Nick Bailey
BOX OFFICE	Sharon Lawton
COMPANY PHOTOGRAPHER	John Stone
PROGRAMME	Jayne Blake

Special thanks to Geoff Legan for his assistance during this production.



We are indebted to the St John Ambulance Brigade whose members attend all of our performances.

From The Director

Arthur Miller began writing **All My Sons** in 1944. The play opened on Broadway in January 1947, and closed in November of that year after 328 performances. This followed the disappointment of his first play, **The Man Who Had All The Luck**, which failed on Broadway and played only four performances. He had vowed that if his latest venture, **All My Sons**, failed, he would, "find some other line of work." The success of the production paved the way for his later plays including **Death Of A Salesman** (1949), **The Crucible** (1953), **A View From The Bridge** (1955) and many more. Together, these established Miller as one of the US's foremost twentieth century playwrights.

Almost everyone's life in the United States changed during the Second World War. Though combatants at the front might be mainly bored, with the occasional periods of danger and terror, most people at home found themselves more prosperous than they had been for many years, with huge increases in manufacturing output and jobs available for every able-bodied man and woman. In 1942 the US government was putting \$300 million dollars a day into the economy, by 1945 the US had spent more in those four war years than in all its years since independence. This drove a huge improvement in living standards and most families had experienced nothing like this since before the Depression. These improvements often came at a cost though, as attitudes and relationships changed and the acquisition of money became a prime motivation, sometimes at the cost of moral principles.

The story of **All My Sons** was inspired when Miller's mother-in-law, Mrs Slattery, related the

report of a young girl in Ohio who had turned in her own father to the FBI, for manufacturing and supplying faulty parts to the US Air Force. It is a reflection of a society where people, driven by the lust for money, can stoop to any extent to acquire wealth, often avoiding taking responsibility for their actions with lies, excuses and self-deception.

The play, in three acts, takes place during the morning, early evening and night time of a single twenty-four-hour period, starting in the backyard of the Keller family home on what appears to be a perfect late summer morning with perfectly happy families. Unbeknown to Chris, the arrival of Ann will be the catalyst that opens up and reveals the family's various secrets, lies and deceptions, with tragic consequences that will remain with each of the characters for the rest of their lives...

My first involvement with the play was in 1989, when I played the part of Chris in a production by The Tangents at The Mitchell Memorial Theatre (now MAC). This was my introduction to the plays of Arthur Miller and my first active experience in a 'classic' play. In 1995 The Rep staged **All My Sons** at Beresford Street, which was the first of many times that I assisted Ken Lowe, Director of that production, and from whom I learned a great deal.

When this season's plays were announced, I jumped at the chance to be involved again and, together with an excellent cast and crew, look forward to this revival twenty-nine years on.

I hope you enjoy our production...

Alan Clarke

About The East



Ian Birkin

Ian cut his teeth in the local theatre world over 45 years ago performing in musicals with the North Staffs Operatic Society. Very soon, he realised that his true love was the straight play and joined the award-winning Meir based drama group Studio One, where he developed as an actor under the expert direction of Gordon Alcock. The group travelled the UK entering drama festivals, winning the British All Winners title several times.

Among Ian's favourite roles during this period were Salieri in **Amadeus**, Juror No.3 in **Twelve Angry Men** and Chief Superintendent Briers in **A Coat Of Varnish**.

All good things must come to an end however, but when one door closes another one opens, and after Studio One folded over 20 years ago Ian joined The Rep and has continued his love of acting in a variety of genres from Shakespeare to high farce. Among his favourite Rep plays are Patrick Barlow's hilarious spoof adaptation of **The 39 Steps** in which he played over 20 roles and Martin McDonagh's black comedy **Hangmen** playing the role of Harry Wade.

When not on the stage, Ian is involved in helping with the running of the theatre as a member of the Players' Executive Committee and has just joined the Production Committee which is responsible for selecting and casting the plays presented at the theatre. He is also the Financial Director of the Repertory Theatre Company. You will also see him regularly volunteering behind the bar or on the box office.



Jane Procter

Jane's first introduction to the stage was appearing in Studio One's production of **Cinderella** at the age of ten. Having been bitten by the acting bug, she studied Drama at Sixth Form College, after which she worked in Drama Production and TV Presentation for BBC TV in London. Having returned to Stoke-on-Trent, she completed a degree in English and Drama as a mature student at Manchester Metropolitan University and then became a teacher in a number of secondary schools teaching English, Drama and Media Studies with a responsibility for students with special educational needs.

Jane has been a member of Stoke Rep since 1990 for whom she both acts and directs. The last play she directed was last season's **Trivial Pursuits**. In terms of acting, she enjoys both drama and comedies, appearing last season as Chris in **Calendar Girls**. Other favourite roles have been Hobby in **Teechers**, Paulina in **Death & The Maiden**, Amanda in **The Glass Menagerie**, Ruth in **Blythe Spirit** and Grace in **Improbable Fiction**. Jane has also appeared with ACT, in a number of plays at Little Moreton Hall and for Stage Productions and Set In Stone Productions for whom she is taking on the role of the Judge in the immersive jury experience **The Trial** at the Rep in July.

Jane is a keen cook and baker of cakes and sweet treats which makes her very popular at rehearsals! She is also the owner of two very naughty, but cute, Shih-Tzus, Finn and Angus.



James King

James has been a member of The Rep Players for over 11 years, during which time he has served as Chair of the Production Committee (until January 2024) and as a Members' Representative on the Executive Committee. Since his first play with The Rep Players — Brian Clemens' **Holmes & The Ripper** in 2013 — he has gone on to act in over 20 more productions and has Directed or Assistant Directed on a couple of occasions.

Some of his favourite roles for The Rep Players include Jack Lane in Peter Whelan's **The Herbal Bed** (2013), Neville Smallwood in Simon Brett's **Silhouette** (2016), Jeremy Warrender in Agatha Christie's **Spider's Web** (2022), Nick in **The Last Of The Haussmans** (2023) and most recently as the pianist Cosme McMoon in **Glorious!** (2023).

James has also appeared in Connie Booth & John Cleese's **Fawlty Towers**, Sam Holdcroft's **Rules For Living**, Mike Harding's comedy **Comfort & Joy** and John Chapman's farce **Dry Rot**.

Having long been an admirer of the play, James is thrilled to be playing the role of Chris Keller in this production of **All My Sons**.



Elena Fox

Elena has been a member of The Rep Players since 2014 — her first play was Peter Whelan's **The Accrington Pals**. Since then, she has never missed a season and has been in countless productions, from farces to dramas.

Elena is a serving member of the Rep Players Production Committee and is passionate about bringing new and exciting plays into our theatre.

Some of her favourite roles have been Elsie Kipling in David Haig's **My Boy Jack** (2015), Vivie Warren in George Bernard Shaw's **Mrs. Warren's Profession** (2018) and most recently Libby Hausmann in Stephen Beresford's **The Last Of The Hausmanns** (2023). Other productions include two Noël Coward's plays — **Present Laughter** and **Waiting In The Wings** also Robin Hawdon's adaptation of Marc Camoletti's comedy **Don't Dress For Dinner**.

Elena is thrilled to be playing Ann Deever in **All My Sons**. It is a part she has wanted to do since seeing a production over 10 years ago and can't wait for Rep audiences to enjoy this take on a classic play.





James Dawe

James has returned to The Rep for this show, his last appearance in a Rep production was 15 years ago in **Much Ado About Nothing**, sadly, Ken Lowe's last production. James graduated from Staffordshire University with an Acting and Theatre Arts degree. His passion is to teach drama and see young people grow in ability and confidence. He currently works in Newcastle with children at Stagecoach teaching drama and singing.

Before James went to university he toured the UK, Ireland and Eastern Europe in **Over The Rainbow –The Story Of Eva Cassidy** — with Faye Tozer from Steps. In addition, James worked the tour of **The Naked Truth** with Lisa Riley and finally he finished his professional acting career with tour of **The Billie Holiday Story**. James' real claim to fame was when he won TV's 'Come Dine With Me'.

He has been involved in the arts locally taking part in over 40 shows including Marius in **Les Misérables**, Britney in **We Will Rock You**, Audrey II in **Little Shop Of Horrors**; he's been in **Rent**, **The Full Monty**, **Guys & Dolls**, **Fame**, **Scrooge The Musical**, **The Pirates Of Penzance**, **Sister Act** and **Oliver!**

James has directed and produced over 25 performances including **High School Musical**, **Jesus Christ Superstar**, **Little Shop Of Horrors**, **Footloose**, **Grease**, **Godspell**, **Ghost**, **Into The Woods** and most recently **Les Misérables** for Stoke Youth.



Phill Barratt

This is Phill's debut play with The Stoke Rep Players and he is delighted to have been cast as Doctor Jim Baylis in such a classic play.

Phill has predominantly been involved in musical theatre over the years, particularly with Porthill Players where it all started with Rodgers and Hammerstein's **Oklahoma**, Michael Stewart and Jerry Herman's **Mack & Mabel** and Cole Porter's **Anything Goes**.

More recently he was a member of Newcastle Operatic Society. Where he appeared in iconic shows including **Oklahoma**, **Fiddler On The Roof** and **The Hunchback Of Notre Dame**.

Also, with the Porthill Players, Phill was cast as Private Walker in their popular production of Jimmy Perry and David Croft where's familiar comedy **Dad's Army**.

Phill has been very keen to turn his hand to straight acting and joined The Rep in 2023, to help him achieve this goal.



Angela Bryan

This is Angela's third role with The Rep Players, having moved to the area from Saddleworth in February 2020. She previously appeared with Saddleworth Players, Rochdale Curtain Theatre, Oldham Lyceum and York Settlement Community Players.

Since moving to Stoke she has appeared in two Scarlet Theatre productions... both as a Victorian gentleman!

Angela's previous productions with The Rep were both in 2022 — first Cora in Tim Firth's heartwarming **Calendar Girls** then as Monica Reed in Noël Coward's comedy **Present Laughter**.

Michael Frayn (the author of the farces **Noises Off** and **Balmoral**) is Angela's most admired playwright and she would love to be in Frayn's **Copenhagen** one day. The favourite part she ever played was Lady Bracknell in Oscar Wilde's **The Importance Of Being Ernest** when she was 15.

Angela is thrilled to be appearing in **All My Sons**.



Ciaran Roberts

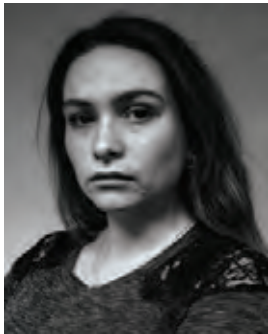
Ciaran has been part of the local theatre scene from an early age — he first appeared in **Les Misérables** in 2012.

He studied performing arts at Newcastle-Under-Lyme College and, more recently, A-level drama at Westwood College in Leek. He has performed with Stoke Youth Musical Theatre Company, Theatre One and the Newcastle Operatic Society. Ciaran has been in **Hunchback Of Notre Dame** and has played God in **Children Of Eden** (directed by our own Ian Birkin).

Ciaran made his debut for The Rep in 2022 in Agatha Christie's mystery **Spider's Web**, and then Noël Coward's **Present Laughter**. **All My Sons** is his fourth play with The Rep.

Ciaran has appeared in many musicals — including **West Side Story**, **Oliver!** and **Oklahoma!** and he enjoys the different dynamic of straight acting.





Emily Tunnicliffe

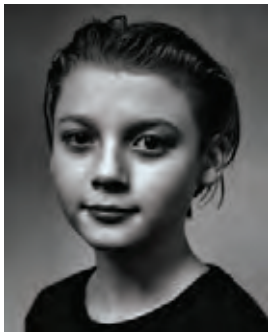
This is Emily's third production with The Rep Players. She has previously performed with Bath University Student Theatre and Keele Drama Society.

Her first appearance for The Rep Players was as Jessica in Frank Vickery's comedy **Trivial Pursuits** in June last year. Later in the year she played Olivia Meldon in Falkland L. Cary's Christmas play **But Once A Year**.

In **All My Sons** Emily takes on the character of Lydia Lubey, wife of Frank and a mother of three. It is her second time performing a piece by Arthur Miller. She has previously performed as Abigail in Miller's 1953 play **The Crucible**.

Further acting highlights include the roles of Thomasina in Tom Stoppard's 1993 play **Arcadia** and Elizabeth of York in Shakespeare's **Richard III**.

Emily played May in local playwright Peter Whelan's 1981 play **The Accrington Pals** and she also played Jay Gatz in the stage adaptation of **The Great Gatsby**.



Evan Bailey

Introducing Evan Bailey, a rising star who has been entertaining audiences since the age of 5. Evan's journey with theatre began at Stagecoach Stafford and Stone, where his passion for the stage ignited.

His roles have ranged from the iconic Bugsy Malone in **Bugsy Malone** to a member of Fagin's gang in **Oliver**. Evan's dedication to his craft shines through his involvement with **The Opera Boys** at the Gatehouse Stafford. His commitment to excellence extends beyond the stage, earning him numerous accolades with LAMDA, including distinctions in Musical Theatre and his recent Level 3 solo acting achievement.

Beyond the stage lights, Evan enjoys tennis and swimming and is a proud scout, he embodies the values of camaraderie and preparedness in all aspects of his life. Evan has an exciting future ahead of him!

About The Director



Alan Clarke



Funny Money



Ladykillers

Alan's first involvement in theatre was as a programme seller for the local village hall drama group, 'The Villagers' at Werrington, and as so often happens, these small groups do not have enough male actors and he was reluctantly persuaded to go on stage and played the part of Leslie in Bill Naughton's comedy **All In Good Time**.

During the following ten years he gained experience with New People's Theatre and the Tangents playing a range of parts including Norman in Anthony Shaffer's comedy thriller **Murderer** and Chris in **All My Sons**. The opportunity to direct came along during this period and he directed Peter Shaffer's **Lettice & Lovage** and Ernest Thompson's **On Golden Pond** amongst others with the Tangents.

After being a regular visitor to The Rep in Beresford Street he joined as a member in 1993 and his first appearance was as Cranmer in Robert Bolt's **A Man For All Seasons**. During the following years he had roles in many productions including **Journey's End**, the final play at the old theatre. Alan's first solo directorial debut for the Rep was one of the three independent acts of Neil Simon's **Plaza Suite** in 1997.

When our new theatre opened Alan assisted Ken Lowe on many productions and gained experience of a wide variety of classic plays, and with Ken's support he was encouraged to focus on directing and subsequently had the opportunity to direct a diverse range of plays including Alan Ayckbourn's **Just Between Ourselves** and he revisited **Murderer** in 1998, Martin McDonagh's **Beauty Queen Of Leenane** (2007), JP Miller's **Days Of Wine & Roses** (2008), Ariel Dorfman's **Death & The Maiden** (2009) and more recently Amanda Whittington's comedy **Ladies Day** (2017), Sam Holcroft's dark comedy **Rules For Living** (2018) and Shaun McKenna's poignant **Ladies In Lavender** (2019). He also directed Harold Pinter's **Betrayal** (2004) and David Mamet's **Oleanna** (2006) as small-scale studio productions.

In 2020 Alan became Chairman of The Stoke Rep Players, but this has not curtailed any of his other activities. In addition to his directing he has continued to act — some of his stage appearances have included Sgt. Fred Ferret in Alan Bennett adaptation of Kenneth Graham's **Wind In The Willows** (1999), Mr Mackintosh in **Fawlty Towers** (2014), Constable MacDonald in Graham Linehan's **Ladykillers** (2016), Sergeant Davenport in Ray Cooney's **Funny Money** (2021), and in 2022 Martin McDonagh's **Hangmen**. He is supported in all his Rep work by his wife, Janet, who was his assistant director for **Ladies Day**.

When not involved in Rep productions, Alan helps front-of-house and on the bar — he is also a volunteer at Middleport Pottery and Ford Green Hall.

Author Arthur Miller

Arthur Asher Miller is one of the major American playwrights of the twentieth century. Born on 17 October 1915 in New York to an immigrant family of Polish and Jewish descent, he had an older brother, Kermit, who was a businessman and a younger sister — an actress named Joan Copeland.

His father, Isidore, owned a successful coat and suit manufacturing business and his mother, Augusta, was a public school teacher. The affluent Miller family lost almost everything in the Wall Street Crash of 1929. Miller took a succession of jobs to earn money for college, and entered the University of Michigan in 1934 to study English. During his university years he began his play writing career. Major influences on his work included classical Greek dramatists such as Aeschylus and Sophocles, the Swedish playwright August Strindberg, the Norwegian playwright Henrik Ibsen and Clifford Odets. Miller twice won the university's annual Avery Hopwood Award, in 1936 for the play **Honors At Dawn** and in 1937 for his first play **No Villain**.

Because of a football injury, Miller was exempt from the military draft for World War II. In 1940 he married Mary Slattery, his college sweetheart and a

Catholic, with whom he had two children — Jane born in 1944) and Robert born in 1947.

Miller's career got off to a shaky start. His 1944 Broadway debut, **The Man Who Had All The Luck**, despite winning the Theatre Guild's National Award closed after just four performances — and many terrible reviews. Convinced that he should never write another play, Miller wrote the novel **Focus** about anti-Semitism and this was popular. So in 1947 Miller returned to drama and wrote his play, **All My Sons**; this time he did find success and it ran for almost a full year on Broadway — earning Miller his first Tony Award for Best Author.

Miller's next play, **Death Of A Salesman**, is widely viewed as his masterpiece. When it opened on Broadway in 1949, it established Miller as a giant of the theater — quite an accolade for someone aged only thirty-three.

Miller witnessed the anti-communist suspicion in the United States in the late 1940s to late 1950s. The House Un-American Activities Committee (HUAC) was a government committee involved in the investigations. Artists, writers, film directors and



A little man makes a mistake and they hang him by the thumbs; the big ones become ambassadors.

intellectuals were among those subpoenaed to appear before the HUAC and account for their allegedly communist beliefs and activities. In the early 1950s Miller's friends and colleagues were summoned to appear before the HUAC.

In 1953 Miller wrote a play **The Crucible** about the 1692 witch trials in Salem, Massachusetts because he saw a, "living connection between myself and Salem, and between Salem and Washington." The result was an obvious allegory of HUAC and Wisconsin senator Joseph McCarthy's 'Red Scare' communist hunts.

The government had considered Miller a communist sympathizer since 1940. Now the fear of being subpoenaed by the HUAC led many critics to speak out against **The Crucible**, and many of Miller's friends shunned him. In 1954 the playwright felt the real heat of the Red Scare investigation when he was denied a passport. Two years later he was charged with contempt of Congress for refusing to 'name names' and implicate friends and acquaintances suspected of associating with the Communist Party. This charge was revoked in 1958 by the U.S. Court of Appeals. Miller remained a controversial figure for many years because of his ideas that challenged the system as a fierce critic of capitalism and what he saw as the abuse of the working class.

He wrote two plays in 1955 — **A View From The Bridge** and **A Memory of Two Mondays**. Both which were adapted to film.

In 1956, Miller divorced his first wife and less than a month later, he married actress Marilyn Monroe,

whom he'd first met in 1951 at a Hollywood party. Author Norman Mailer called their marriage the union of 'the great American brain' and 'the great American body'. Alas, the marriage was rocky lasting only four years.

In 1962 he then married Austrian photographer Inge Morath. They had two children — Rebecca, born in 1962 and Daniel in 1966. Daniel was born with Down syndrome and was institutionalized shortly after his birth. Rebecca is a filmmaker and novelist — she married actor Daniel Day-Lewis in 1988.

In 1964 Miller wrote two plays **After The Fall** (a thinly veiled personal critique centered on his recent divorce from Monroe) and **Incident At Vichy** which examines how the Nazis were able to perpetrate the Holocaust with so little resistance.

Following the death of his third wife Inge in 2002, Miller met a young painter, Agnes Barley, 55 years his junior, with whom he was living when he died. He died in Connecticut on the evening of 10 February, 2005. After his death, many respected actors, directors and producers paid tribute to him; Broadway theatres darkened their lights in a show of respect.

In addition to his Pulitzer Prize, he gained seven Tony Awards, two Drama Critics' Circle Awards and the John F. Kennedy Lifetime Achievement Award, among other honors. His stage and film dramatizations of important societal issues, his political activism, and his creation of memorable characters that face moral and social crises earned him worldwide fame as one of the greatest American playwrights.

A Brief Intermission

Ever found yourself in the middle of that interval rush at the theatre? You know, when everyone scrambles to the bar, and there's that never-ending line for the Ladies? And let's not forget the classic vanilla ice cream served with that tiny spatula that's always a bit of a puzzle. Intervals sure have a charm of their own, don't they?

But here's a little theatre trivia for you: the 20-minute break we've all come to expect is actually a pretty modern concept. Cast your mind back to earlier times, and you'd find plays unfolding in three acts with just five minutes in between — barely enough time for a scenery switch or a quick costume change. And in Shakespeare's day? No intervals at all. Audiences would just wander in and out as they fancied.

However, as the great Bard's career progressed, a shift began. Outdoor theatres took a leaf out of the indoor playhouses' book, where practicality demanded a pause now and then to trim the candles lighting the stage. This new trend was a hit — people loved the chance to stretch their legs and grab a bite, while theatre owners quickly saw the perks of having an audience hungry for more than just the next act.

The idea even made its way into early cinemas, where film reels needed changing

and movies had intermissions built right in. This was the golden age for concession stands, with ice cream making its grand entrance from the beachfronts to theatres and then into the industry at large. Playwrights took note, and soon the two-act play with a handy interval became the standard.

And it's not just the audience that benefits. Take it from Dustin Hoffman, who reportedly used the interval during his performance in Arthur Miller's *Death Of A Salesman* to do press-ups, ensuring his character, Willy Loman, returned to the stage looking utterly spent.

Enjoy your break!

Tina Campbell



COMING NEXT



SAND CASTLES

A COMEDY
BY BOB LARBHEY

Based on an idea by Trish Larbey

11 ~ 15 June 2024

7.30pm Nightly & 2.30pm Saturday Matinée

Tickets £14.50 | Saturday Matinée £11.50
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