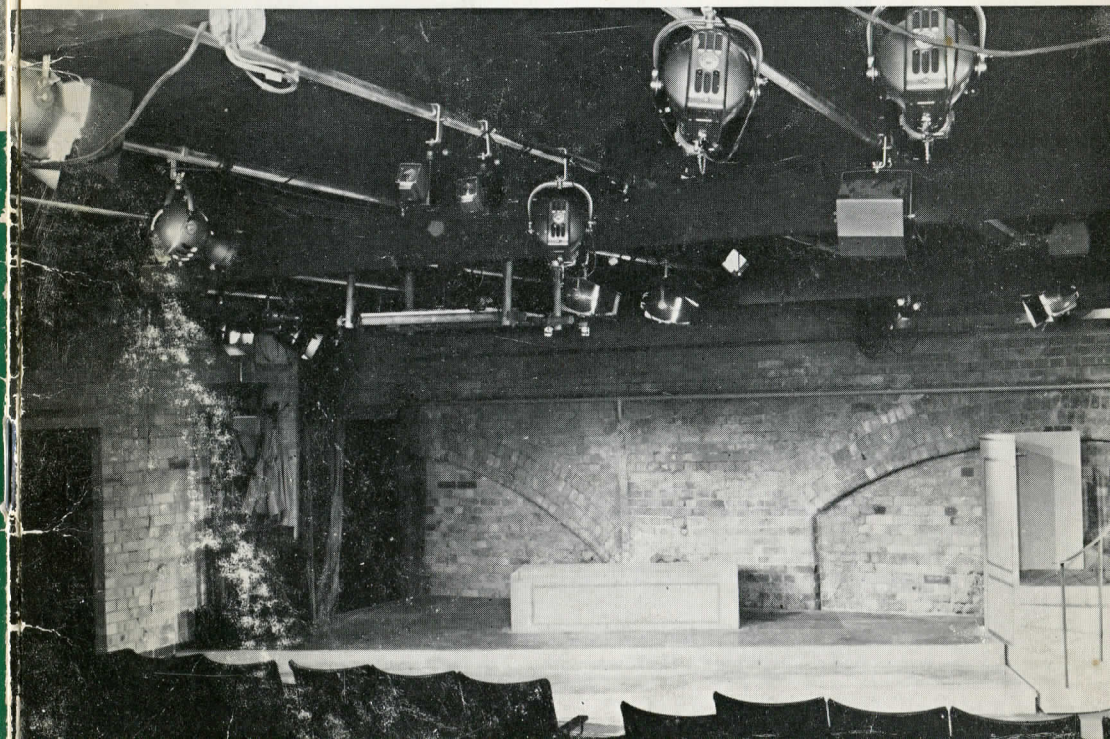


Before completion 1968

Stables Theatre Club

Completion 1969





DISABLED

by Peter Ransley

“ astonishing and breathtaking force. The play is remarkable.”—Simon Hoggart, *The Guardian*.

Conception and present position of the Stables Theatre Club

The Stables was conceived in November 1967 by Gordon McDougall in discussions with Granada Television. The idea was to create a permanent company of artistic personnel to develop ideas for television, and to give them, as an experimental base, a small theatre close to the television studios.

The theatre was opened in January 1969 in the original stables of the terminus of the Liverpool/Manchester railway line, built in 1830.

The site consists of a theatre area (44' × 30') with flexible seating arrangement, a bar (30' × 30'), offices, dressing rooms, workshop and public and staff lavatories, as well as a large undeveloped area (30' × 90') on an upper storey.

The site is rented by Granada Television from British Rail.

Granada Television, in a decision taken in October 1970, have declined to support the theatre club beyond December 20, 1970. They are prepared to hand over the building with all capital equipment free of charge to a group of trustees, who would be responsible for obtaining the necessary subsidy to keep the building running as at present.

The present artistic staff and company believe that the venture is a commitment undertaken by them to the people of Manchester and to the future of British Theatre, and they are determined that the Stables Theatre Club will continue its work as usual beyond December 20, 1970.

This booklet sets out the aims of the Club and the financial backing which will be needed to fulfil them. It also includes photographs of some Stables' productions, a selection from Press notices, particulars of personnel, and plays performed to date.

Policy

Since opening in January 1969, the Stables Theatre Club has produced 29 theatre plays, all but three of which have been new plays, 17 of them world premieres.

By Christmas 1970 a total of 29 new writers will have had work performed at the Stables, 12 of whom had never before had dramatic work performed in any medium.

By Christmas 1970 the theatre will have been performing for 20 months and will have a membership of very nearly 3,500.

At the same time the building has become a centre for the newest work of other companies in twice-weekly late-night shows, and weekly folk concerts.

The permanent company runs a workshop for University and technical students in the area, and it has started an educational project for schools in co-operation with the Manchester Education Committee.

It has attracted national press coverage on a wide scale for every production it has mounted. A great proportion of this has been favourable, and an indication of this may be gained from the brief selection of quotes in this booklet.

The Stables has been invited to perform at the Edinburgh, Shiraz, Baalbeck, Athens and Harrogate Festivals, as well as in London, Amsterdam, Cairo, Cyprus and Israel. Four plays first shown at the Stables are scheduled for London productions in 1970-71, three of them in the new season at the Hampstead Theatre Club.

The Stables' policy for 1971 would be roughly similar to that in 1970. It would continue, through its company workshop, to perform exploratory work created by writers, directors, actors, designers and musicians collaborating together. Our first venture in this field was DRACULA, performed in March 1970, followed by ADRIFT in April.

At the same time it will continue to perform new work of a more straightforward kind by the writers who have been developed by the Stables (such as Peter Ransley, Stuart Douglass, Trevor Griffiths, Carey Harrison, Tony Howarth, Stanley Eveling, David Mowat), as well as presenting occasional productions of classical plays in a new light.

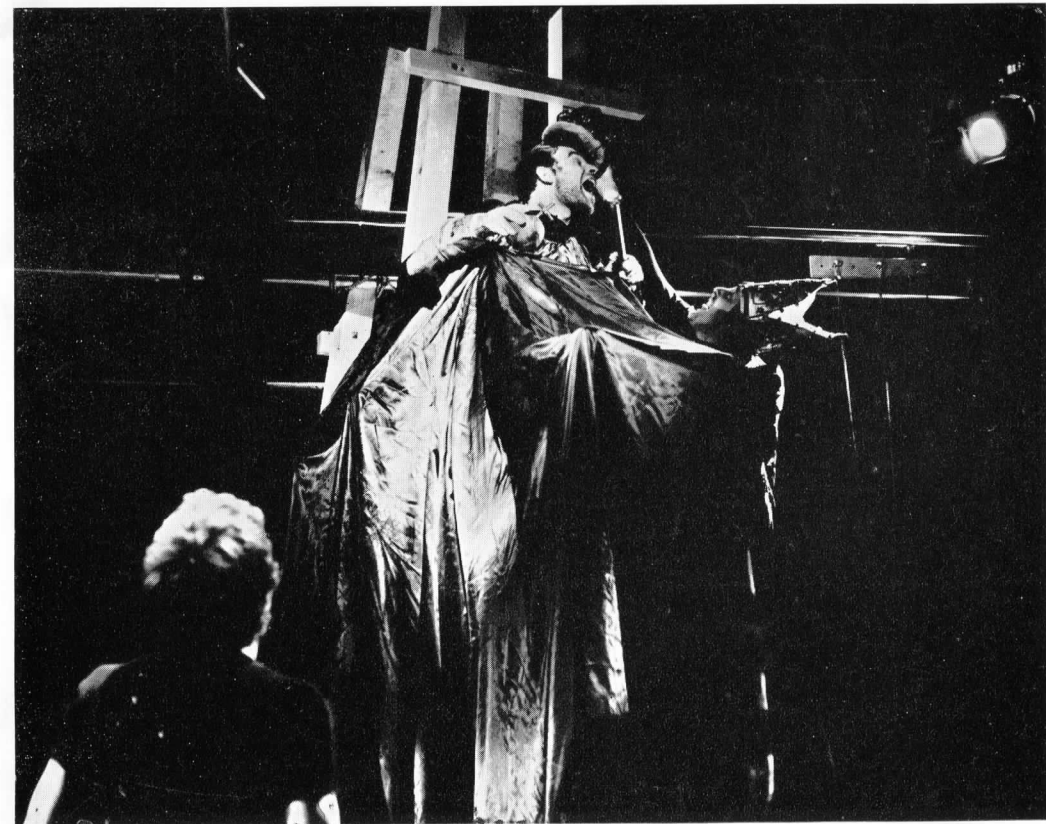
On Mondays the concerts of local performers, which have included many totally new groups, as well as performers such as the Scaffold, will continue. So too will the late-night shows every Friday and Saturday, which have included work by the People Show, Moving Being, Grass Eye, the Ken Campbell Road Show and many poets and musicians, as well as over 15 performances by the Stables Company.

It is hoped to start jazz evenings each Sunday and to redevelop the bar area, so that it can become a public forum for discussion on local and national topics.

It should not be forgotten that the work so far achieved has been created at the same time as all the artistic personnel were engaged in creating plays for national networking by Independent Television. The removal of this commitment, as well as the restricting control which Granada Television have naturally — as a major industrial company — had to exercise over the building, will be of great benefit to the working of the theatre organization.

The Stables will continue to function as an element of Manchester's public life, through discussions on theatrical and other matters of social importance, through its University workshop and its educational programme.

It is hoped to develop the remaining areas of the Stables' premises so as to make the building a complete social and artistic centre, by adding on an art gallery, restaurant, discotheque and rehearsal room. This area could also be used as a cinema club.



TOM PAINE
by Paul Foster

“..... a remarkable theatrical experience.”—Mike Kerrigan, *Daily Mirror*

Stables Theatre Company 1969-70



THE PEOPLE'S JACK
by Peter Wildeblood/Peter Greenwell

Katharine Barker
John Byron
Saam Dastoor
John Flanagan
John Fraser
Garrick Hagon
Zoe Hicks
John Horsley
Richard Howard
Richard Kane
Maureen Lipman
Robert Morris
David Markham
Maureen Pryor
Ann Rye
Sheila Scott-Wilkinson
John Shrapnel
William Simons
Brian Smith
Ewen Solon
Andre van Gysegghem
Fiona Walker
Paul Williamson
Richard Wilson

DIRECTORS

John Bowen
Barry Davis
Carey Harrison
Bill Hays
Gordon McDougall
Peter Plummer
Richard Wilson
Herbert Wise

DESIGNER

Jonathan Porter

PRODUCTION MANAGER

Keith Loveday

ROMEO AND JULIET

by William Shakespeare

"... sensitive and fine direction brims with vitality."—Roland Adburgham, *The Guardian*



Theatre Plays Performed 1969-70

IN A COTTAGE HOSPITAL	Carey Harrison
THE DISORDERLY WOMEN	John Bowen
GOD MADE THE LITTLE RED APPLE	Stuart Douglass
	Tony Russell
	David Wright
WOULD YOU LOOK AT THEM SMASHING	
ALL THE LOVELY WINDOWS	
(Edinburgh International Festival 1969)	
THE DWARFS	Harold Pinter
MINIATURES	David Cregan
26 EFFORTS AT PORNOGRAPHY	Carey Harrison
IT'S CALLED THE SUGAR-PLUM	Israel Horowitz
LOVERS	Carey Harrison
DISABLED	Peter Ransley
THE GIRAFFE	Tony Howarth
TOM PAINE	Paul Foster
PURITY	David Mowat
THE PEOPLE'S JACK	Peter Wildeblood
	Peter Greenwell
	Stanley Eveling
DEAR JANET ROSENBERG . . .	
DEAR MR. KOONING	Tony Parker
TO PROTECT THE PUBLIC	William Shakespeare
ROMEO AND JULIET	John Webster
THE WHITE DEVIL	Trevor Griffiths
THE WAGES OF THIN	Carey Harrison
SHAKESPEARE FAREWELL	August Strindberg
MISS JULIE	Lanford Wilson
THE GINGHAM DOG	Workshop Production
DRACULA	Workshop Production
ADRIFT	Bill Morrison
PLEASE DON'T SHOOT ME WHEN I'M DOWN	Peter Ransley
ELLEN	Stuart Douglass
I WANT TO MARRY A GOLDWYN GIRL	various
BLINK TWICE AND YOU'VE MISSED IT	Michel de Ghelderode
ESCURIAL	various
PROFESSIONS	Trevor Griffiths
OCCUPATIONS	Anton Chekov
THE CHERRY ORCHARD	Jack Marriott
THE 2ND MISTER JOPLIN	

What the papers say

"Since they began nearly two years ago, Stables Theatre Club productions have been maddening, incomprehensible, weird, or brilliant, but never ever dull. If a theatre is a place of visual and aural entertainment and intellectual stimulation, which is my definition, the club's Artistic Director, Gordon McDougall, who persuaded Granada TV to found it, has been enormously successful." — BERYL JONES, *Manchester Evening News*.

"... the finest acting company outside London." — ERIC SHORTER, *Daily Telegraph*.

"Last night was only a preview, but it had a speed, an urgency and a communication with the audience that certainly came in part from the flexibility of performance and staging allowed for at the theatre. The acting is superb." — SIMON HOGGART, *The Guardian*. (THE DISORDERLY WOMEN)

"Had I a head for heights I would have willingly scaled the Granada Television mast... to extol a musical I saw in Manchester last night." — GERALD DEMPSEY, *The Sun*. (GOD MADE THE LITTLE RED APPLE)

"The tale is superbly told, brilliantly staged by Director Gordon McDougall, and played by a talented cast. John Byron is magnificent." — JOHN STEVENSON, *Daily Mail*. (GOD MADE THE LITTLE RED APPLE)

"What a pleasure it is to see a 'Romeo and Juliet' which the cast so obviously enjoy for its romantic vigour and are so capable of fulfilling. Gordon McDougall's sensitive and fine direction at the Stables, Manchester (flickering with naked torches) brims with vitality, with never a hint of spilling into sentimentality." — ROLAND ADBURGHAM, *The Guardian*. (ROMEO AND JULIET)

"The White Devil" is rarely performed, and only a company as talented and close-knit as the Stables group could do it full justice. Watching it, you can see the greatest period of English drama dying before your eyes, but the corpse is magnificent in its phosphorescence." — BERYL JONES, *Manchester Evening News*. (THE WHITE DEVIL)

Dear JANET ROSENBERG Dear Mr. KOONING

"There appears to be no end to the string of thoroughbred plays and players produced by the Stables Theatre Club, Manchester.

For Dear JANET ROSENBERG Dear Mr. KOONING, Stanley Eveling's gloriously-comic yet bitter-sweet encounter between an ageing author and an impressionable young admirer, paraded yet another actress of star quality last night."

PETER MOORHEAD,—*The Sun*

"... a hauntingly beautiful production." — MERETE BATES, *The Guardian*. (DRACULA 2)

"... very complex, very full and deeply moving... a fresh, delicately balanced and warm-hearted intelligence... go and see it." — *The Guardian*. (ELLEN)

"... fast and nerve-racking... exciting and moving drama... at times it is uproariously funny." — *Manchester Evening News*. (I WANT TO MARRY A GOLDWYN GIRL)

"Only a theatre club of the enterprise and ambition of the Stables would dare to offer us within three hours 16 mostly new plays." — ERIC SHORTER, *The Daily Telegraph*. (PROFESSIONS)

THE WHITE DEVIL

by John Webster

"The very understatement of the lines, by an almost faultless cast, reveals to us both the power and the beauty of Webster's writing." — Robin Thornber, *The Guardian*.





MISS JULIE
 by August Strindberg
"Firm, sensitive performances with just the right touch of bawdiness."—Maurice Weaver, The Telegraph

Budget

Granada Television will cease to support the Stables as from December 20 1970. However, they have agreed to donate the sum of £5,000 towards the costs of the proposed 1971 season.

The financial situation at present is as follows:—

Estimated deficit, December 20 1970 — April 5 1971	3,500
Estimated income, April 6 1971 — April 5 1972 (including Granada grant of £5,000)	26,620
Estimated expenditure, April 6 1971 — April 5 1972	51,800
Plus deficit, December 20 1970 — April 5 1971, as above	3,500
	<u>£55,300</u>

The necessary subsidy for the period December 20 1970 — April 5 1972 is therefore

55,300
<i>less</i> 26,620
<u>£28,680</u>

The budget is lower than the working budget for 1970, which in its turn was considerably lower than that for 1969. It should be noted that a number of essential services, such as duplication of scripts, access to sound tape libraries, computerised membership and addressograph, mailing and franking facilities, research assistance, relief directors, casting, script contracts, cheap staff canteen, film-editing, office accommodation and directors' secretaries, which have hitherto been provided by Granada, will no longer be available to the Stables. This will put a considerable strain on production budgets.



“THE GINGHAM DOG”

“ a horrifying account of what America is doing to Americans.”—Robin Thornber, *The Guardian*

Administration

In view of the withdrawal of Granada Television from the management of the theatre, it is proposed to form a group of trustees, who would be collectively called the Stables Theatre Trust. The great majority of subsidised theatres in Britain have adopted an administrative structure along these lines.

HOW YOU CAN HELP

Become a Trustee. For a contribution of £100 you can become a Trustee of the Stables. You may make this donation for one year only, but if you are willing to sign a Seven Year Deed of Covenant, your donation will be worth a great deal more to us.

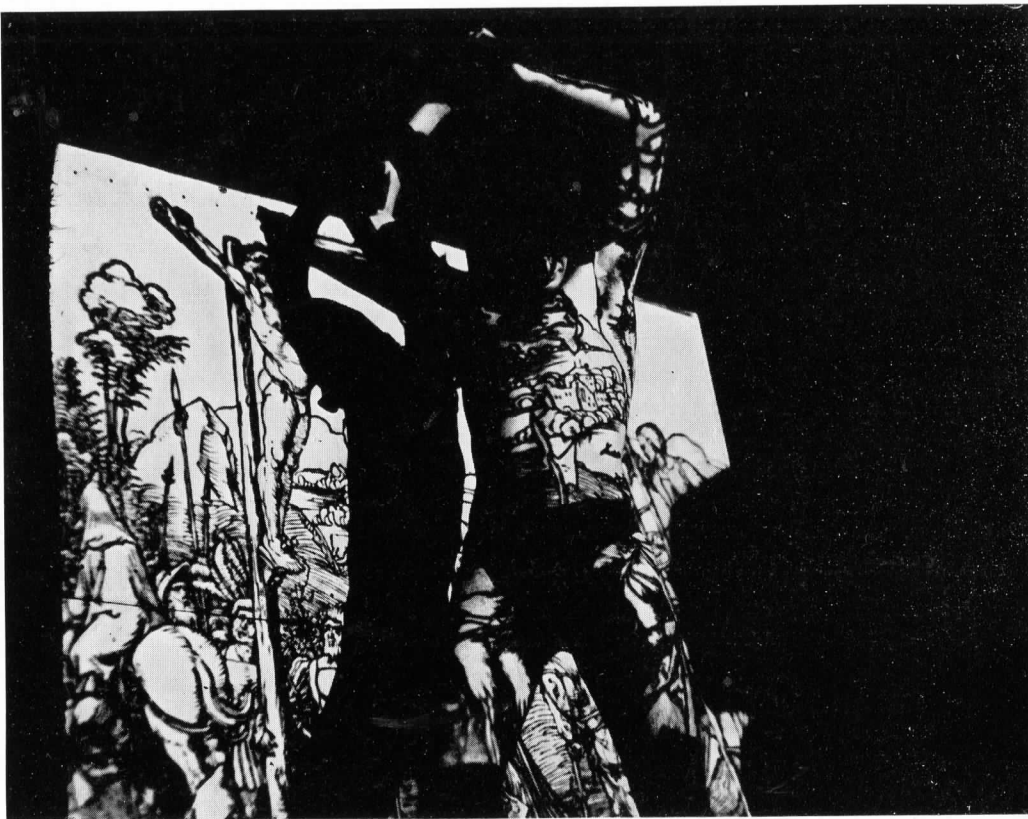
We are intending to register the Stables as a charity. The Deed of Covenant scheme enables us to receive the benefits of very considerable income tax concessions. For instance, a subscription of £100 would, in real terms, be worth £170 to the Stables as a result of recovered tax.

Make a donation. If you do not wish to be a Trustee, amounts of less than £100 can still be donated under this scheme; for example, £1 1s 0d would be worth £1 15s 9d, £5 would actually yield £8 10s 0d, £10 would become £17, and so on. And if you don't want to tie your voluntary subscriptions to the Club for the full seven year period, arrangements can be made to divert the money to other charities of your choice whenever you like.

Each £100 donated on a covenant basis would pay the salary of a Stables actor or actress to rehearse and perform in one play (normally a period of seven weeks). So your donation would subsidise a performance, and we would write and tell you which artist and which performance your contribution has made possible.

We intend to make the Stables a viable commercial proposition within the next eighteen months.

If you are interested in helping the Stables financially, whether as a Trustee or an ordinary member, you will find the appropriate forms in this booklet.



DRACULA 2
(workshop production)

“... stunning effect I much admire Gordon McDougall’s combination of expressive physical imagery with respect for literary values.”—Michael Billington, *The Times*.

STABLES THEATRE CLUB Grape Street Manchester 3

Application for Membership

(Block Capitals please)

Name

Address

Telephone

1970 membership number (if any).....

I enclose.....as my membership fee
(current membership fees are available from the Box Office 061-834 5000)

I enclose.....as a donation towards Stables running costs
Please make cheques etc. payable to Stables Theatre Trust Ltd.

Signed

Occupation

For office use only

Voluntary Subscription form

I wish to make donations to the Stables Theatre Club under a Seven Year Deed of Covenant.

Please send me further details and a Covenant Form.

I wish/do not* wish to become a Trustee.

* *Delete where not applicable.*

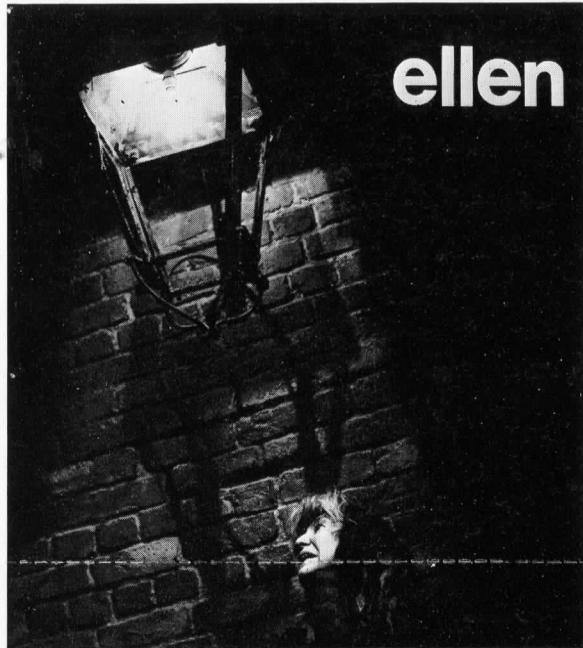
Signature

Address

Telephone No.

Please send me details of the Covenant Scheme enabling me to make donations to other charities of my choice in later years

(Tick if required)



ELLEN

by Peter Ransley

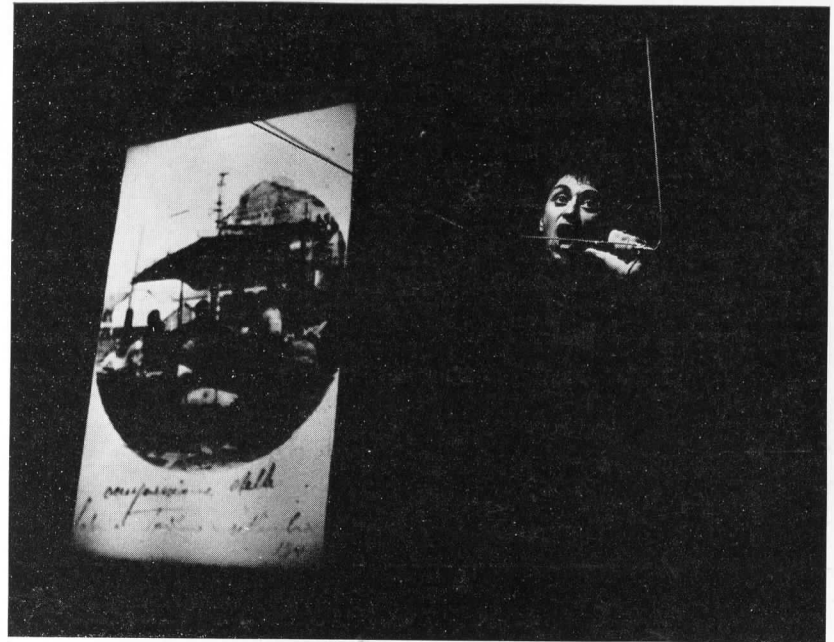
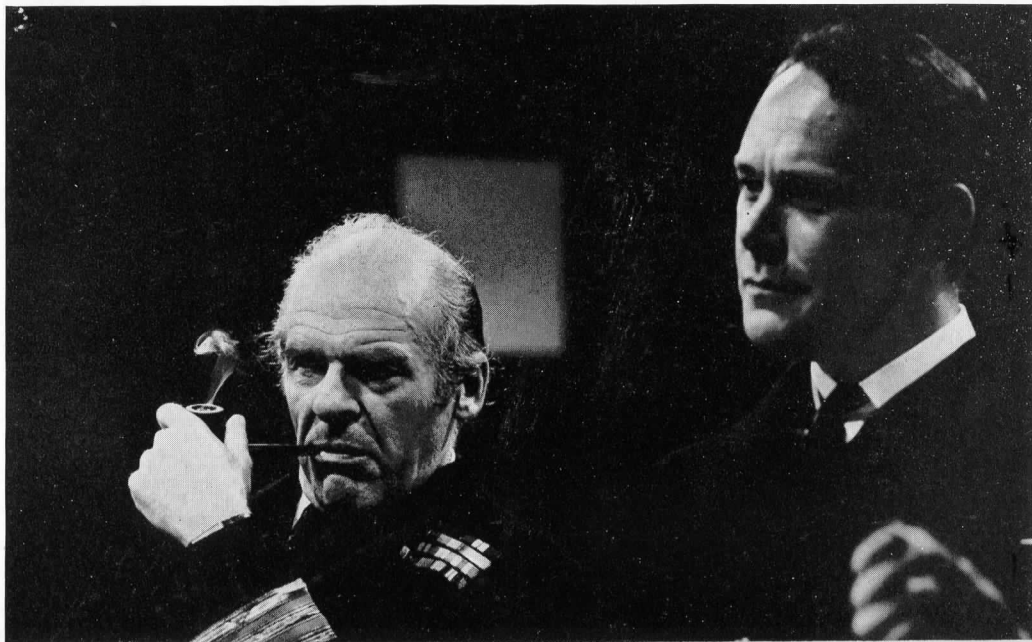
"... it certainly is a remarkable play from a remarkable new author."

—Manchester Evening News

"I WANT TO MARRY A GOLDWYN GIRL"

"... has an unmistakable ring of authenticity... compelling performances."

—The Stage



OCCUPATIONS

by Trevor Griffiths

"... wealth of imagery and compelling dialogue... the Stables has found a major talent."

Robin Thornber, *The Guardian*.

"One theatre with a thousand seats is totalitarianism; ten theatres with a hundred seats is democracy."
Jerzy Grotowski.