



Curated by Mark Gatiss

Queers.

Eight Monologues

One Hundred Years
~
Eight People
~
One Pub



www.criteriontheatre.co.uk

Berkeley Road South, Earlsdon
Coventry CV5 6EF

September 2020

Tuesday 29th..... 7:30pm
Wednesday 30th..... 7:30pm

October 2020

Thursday 1st..... 7:30pm
Friday 2nd..... 7:30pm
Saturday 3rd..... 7:30pm

(There will be an interval of 15 minutes)

Exclusive Online

Streamed Performance

Sunday 4th..... 7:30pm

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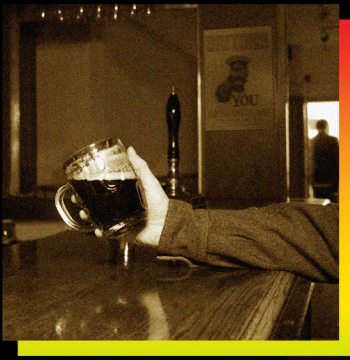
Queers.

Eight Monologues

This amateur production of *Queers* is presented by special arrangement with Nick Hern Books.

Crew:

- Directed by..... Gennie Holmes
- Stage Manager..... Frances Dixon
- Sound Design..... Steve Withers, Becky Bartlett, Andy Knight
- Lighting Design..... Karl Stafford, Paul Harrison
- Technical Operations..... Karl Stafford
- Wardrobe..... Pam Coleman
- Props..... Sally Patalong, Erica Young
- Set Build..... Simon Sharpe, Frances Dixon, Terry Rahilly, Mike Waterson
- Set Painting..... Paul Chokran, Judy Talbot
- Filmed & Edited (Online Performance).... Steve Brown
- Audio Recording (Online Performance)... Paul Forey
- Artwork Design & Photography..... Léigh Bartlam



'The Man On The Platform'

- by Mark Gatiss

1917 | *Perce* played by Léigh Bartlam

Queers. marks Léigh's return to the Criterion's stage for the first time since our 2003 production of *The Crucible* (dir. Helen Withers), before relocating to London in 2005 to pursue a colourful career within the music industry. Now an established record label manager (Bit-Phalanx Music) and Tour / Festival producer, Léigh has kept a toe in performing with occasional select ventures in stage & film, including an additional production of *The Crucible* in 2008 for West London theatre company, Magic Hat, a role in *Stockroom* (2013) - a short-film by iconic drag artist Juno Birch, and co-producer & performer in the forthcoming feature film *Ghostdriver* - the directorial debut by acclaimed recording artist, singer & former Sneaker Pimps frontwoman, Kelli Ali, due for release in early 2021. [Instagram: @onelittlespaceman](#) | [Twitter: @onelilspaceman](#)



'The Perfect Gentleman'

- by Jackie Clune

1929 | *Bobby* played by Georgia Kelly

Georgia returns to the Criterion stage for *Queers.* - her ninth stage role in total with us since her debut in 2013's *All The Timing* (dir. Gennie Holmes), and her first since 2017's *Picnic At Hanging Rock* (dir. Lucy Hayton).

Over the last few years, Georgia's additional credits have included a professional double Shakespeare feature at The Attic Theatre, Stratford-Upon-Avon, in addition to founding her own emerging theatre company, Blindspot Theatre.

In 2019, Georgia debuted her own one-woman show, *SICK*, at the acclaimed LGBTQ+ Shout Festival, as part of their 'Queer & Now' showcase of emerging talent at the Birmingham Rep theatre. [Instagram](#) | [Twitter: @georgialoukelly](#) / [@bspottheatre](#)



'Safest Spot In Town'

- by Keith Jarrett

1941 | *Frederick* played by Lewis Goode

Lewis, a newbie to the theatre scene, steps on to the stage for the first time at the Criterion Theatre. As a spoken word artist he has performed in London and around the city and will appear in an upcoming show for Coventry City of Culture.

A lover of words, wisdom and the stories that we use to share these, Lewis is the Arts & Culture Co-Editor for IGBI Magazine, which aims to diversify the way in which young Afro-Caribbean people are depicted around the world. He is thrilled to be playing Fredrick in *Queers*. and hopes to force us all to challenge the way in which we see our worlds; putting the social, economic and political under a microscope.

Instagram: [@_lew.g_](#)



'Missing Alice'

- by Jon Bradfield

1957 | *Alice* played by Anne-marie Greene

The last time that Anne-marie was on stage was as Ratty in our 2018 production of *Wind in the Willows* (dir. Bill Butler). Since then she has directed *Holes* in 2019 and *Glorious!* in 2020. She is extremely proud to be a part of *Queers*. and being able to make live theatre even in the "new normal" and something that has such an important message.

Anne-marie took over as Artistic Director of the theatre in July 2019 so it certainly has been an exciting time!

Twitter: [@ProfAMGreene](#)



'I Miss The War'

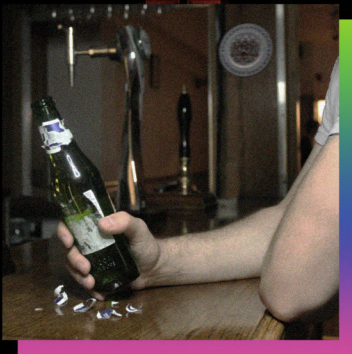
- by Matthew Baldwin

1967 | *Jack* played by Mark Jefferies

This is Mark's first time on the Criterion Theatre's stage after almost 5 years away from performing. He has been performing for many years (first time on stage was in 1975 in a show called the *Card*) in musicals, plays and dancing. Mark is a local dance teacher running Dancing Feet, Coventry, teaching Ballroom, Latin & Argentine Tango.

Mark has really enjoyed being part of *Queers*. in these difficult times as the cast & crew navigate their way around the challenges of assembling and rehearsing amidst Corona Virus restrictions and social distancing. But Mark is excited to back on stage in such a poignant production which looks at Queer history through very different times.

Twitter: @DancingFeetMark



'More Anger'

- by Brian Fillis

1987 | *Phil* played by Ted McGowan

Since 2015 Ted has become familiar face and emerging talent at the Criterion, first taking the stage in our 2018 production of *Flare Path* (dir. Richard Warren). Following with notable roles in *The Wind in the Willows* (dir. Bill Butler), 2019's *The Railway Children* (dir. Helen Withers) and *It's A Wonderful Life : A Live Radio Play* (dir. Richard Warren).

As the events of 2020 forced the Criterion to explore new means of performance, Ted featured in our first ever online streamed production of *Pressure* (dir. Bill Butler) back in August. However, Ted is relieved, excited and grateful to finally get back onstage at the Criterion for *Queers*.



'A Grand Day Out'

- by Michael Dennis

1994 | *Andrew* played by Paul Forey

Still reeling after moving from backstage to the boards, Paul is delighted to be back on stage for *Queers*. after his last performance in our production of *The Pillowman* (dir. Steve Brown) only back in February 2020. Having joined the Criterion in 2012, Paul has contributed to sound design & operation on many productions, with highlights including *Grace* in 2015 (dir. Jordan Jackson) and *Let The Right One In* in 2016 (dir. Anne-marie Greene).

His most recent sound work for *Holes*, 2019 (dir. Anne-marie Greene) included the impressive feat of replicating the sound of the end of the world through a radio. Paul's additional stage credits include *Goodnight Mr Tom*, 2017 (dir. Helen Withers), *Nell Gwynn*, 2018 (dir. Keith Railton) and *Much Ado About Nothing*, 2019 (dir. Pete Bagley). **Twitter:** @PaulForey



'Something Borrowed'

- by Gareth McLean

2016 | *Steve* played by Gareth Cooper

Queers. marks Gareth's overdue return to the Criterion, having not tread our boards since his lead role in our production of *The Talented Mr Ripley* in 2010 (dir. Wendy Anderson). Gareth's prior credits with us also include *Blue Hills Remembered*, 2009 (dir. Geoff Bennett), *Holy Ghosts*, 2007 (dir. Geoff Bennett), *Russian In The Woods*, 2007 (dir. Matt Sweatman) and *Brassed Off!*, 2006 (dir. Keith Railton).

Gareth's more recent credits include *King Lear* and *A View from the Bridge* at Rugby Theatre, and *Hangmen* at the Loft Theatre, Leamington Spa.

Gareth hopes you all enjoy *Queers*. and being (safely) back at the theatre.

Director's Notes

There are a multitude of thanks I could give with these directors notes – the opportunity to put on the first live performance since lockdown and the untimely hiatus of our production of *Lovesong*; the support and patience of the cast and crew, as well as the Board in ensuring the process is Covid secure; the enormous task of keeping audience members safe and their confidence in returning to the theatre. All of that has been an undertaking and a privilege for which I am thankful. But what I want to focus on is the piece itself and where it is leading the Criterion artistically.

Although the choice to perform monologues was made for us by the Covid-19 restrictions, this piece in particular resonated. Sometimes theatre can become a mirror, we only see ourselves and our own communities reflected on stage, and for the Criterion this is, on the whole, white, middle-class and straight. Not only does this perpetuate an inward-looking focus, it can be exclusive to those who don't identify with those characteristics.

This collection of monologues enables us to present the voices of people who haven't always had access to be heard, especially not over the last 100 years that these monologues cover.

The pieces were curated to celebrate the 50th anniversary of the decriminalisation of homosexuality in 1967, covering 50 years before and 50 years after. A lot of progress has been made. But this does not mean true equality has been achieved – prejudice and discrimination still exist, even with the protection of the law. The LGBTQ+ community still face exclusion and ignorance. One way to address this is through visibility - challenging stereotypes and institutional bias.

The eight characters presented on stage provide stories of love - unrequited love; the reminiscence of a first love; love at first sight; meeting, falling in love and marrying. They are also an insight into the effects of society's attitude to gay people, of having to hide your true self, the fear and shame it can bring, but also the pride and protection of belonging to a community.

The aspiration of this production will not be a one off, it marks the beginning of an ambitious programme of change, led by the Artistic Director, towards more inclusive seasons, a more diverse company and audience and an organisation where equality is not just a policy filed on a shelf or web page. The first step is our Anti-racism Reflective Statement. Please take time to read it.

As a final plea, I wanted to highlight the fact that homosexuality is still illegal in 72 countries. Campaigning, awareness and support must continue. Please support the organisations who do this. Some suggestions are:

Terrance Higgins Trust - www.tht.org.uk

Switchboard LGBT+ Helpline - www.switchboard.lgbt

Coventry Pride - www.coventrypride.org.uk

Gennie Holmes
Love is Love

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Ordering your refreshments during your time at The Criterion...

You can access the bar app at

www.criteriontheatre.co.uk/bar

Where possible, please order for both pre-show and interval BEFORE 6.30PM ON THE NIGHT OF THE PRODUCTION YOU ARE ATTENDING.

Due to social distancing regulations, we may potentially have only one person behind the bar at one time. It helps if you can order your drink in good time. Any drinks ordered after this time may not be ready for you.

If you have any problems using the app, please contact webmaster@criteriontheatre.co.uk

If you have any comments about your experience at The Criterion Theatre, please email us at: customerexperience@criteriontheatre.co.uk

Video and/or audio recording of performances by any means whatsoever are strictly prohibited.

The Criterion is a non-smoking theatre.

Registered Charity 1161430



**DIVERSE
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FOR EVERYONE**

We believe that it is important as an organisation that serves the people of Coventry to speak out against racial injustice and prejudice.

We want to be clear – Black Lives Matter.

We are listening, and we are learning about how we can serve our communities better together.

**WE'RE PART OF
COVENTRY'S
STORY**



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