



# Show Report

Altrincham Little Theatre

## Trap For A Lonely Man

16 November 2025

## PRODUCTION INFORMATION

PRODUCTION	Trap For A Lonely Man
SOCIETY	Altrincham Little Theatre
VENUE	Altrincham Little Theatre
GENRE	Drama
CAST SIZE	7
DIRECTOR	Michael Russell
STAGE MANAGER	Martin Carrick
LIGHTING DESIGN / OPERATOR	Jan Taylor
SOUND DESIGN / OPERATOR	Jan Taylor
PROPERTIES	Martin Carrick
WARDROBE	Alt Theatre Wardrobe & Cast Members
CONTINUITY	Christine Heath
SET DESIGN	John Newman and Lisa Barker
SET BUILD	Alan Reidsma, Don Hines, John Howe, Andy Peate, John Newman, Martin Carrick & Paul Blackwell
SET BUILD ASSISTED BY	Pauline Glover, Stephen Glover & Lisa Barker

## CAST LIST

The Man	Paul Baston
The Police Inspector	Jonathan Black
The Priest	John Westbrook
The Woman	Laura Patterson
The Tramp	Chris Burton
The Nurse	Jane Newman
The Policeman	Martin Carrick

DATE OF PERFORMANCE	Sunday 16th November 2025
DATE REPORT PUBLISHED	Sunday 23rd November 2025 on request of the society
ADJUDICATOR ID	NSA0001
NSA LOGO ON POSTER	Yes
NSA IN PROGRAMME	No
PROGRAMME CLASS	Best Essential Information Design

## THE REVIEW

REVIEW WORD COUNT

1187

STRONGEST ELEMENTS

### Late cast addition

- **Paul Baston** joined the cast just two weeks prior to the performance and rose to such a challenge splendidly.

### Bold, Intelligent Direction and Structure

- Clues were kept under wraps, the stage was busy and thriving, chaotic scenes were controlled and the audience were gripped throughout.

### Striking and Cohesive Design Choices

- A bright, distressed set crafted to look authentic really set the tone for the production.

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As a devoted fan of thrillers, I found Altrincham Little Theatre's decision to stage this play as their second production of the season perfectly timed; on a dark, cold November evening, the audience was transported to 1960s France for this gripping psychological drama.

The curtain opened to reveal a striking set to whisk you back in time. The flats were painted to look like distressed panelling to symbolise the French chalet with the addition of deer heads, green leather sofas, a fireplace and at the centre - some french doors. The sheer amount of work that goes into these stagecrafts at Altrincham by their whole team is impressive and the design by **John Newman** and **Lisa Barker** was complimentary. It seems the team have great teamwork and passion for detail and design and the scene was enhanced with props sourced by **Martin Carrick**.

**Paul Baston**, played Daniel Corban 'The Man' was already sat in the chalet, shaking nervously, anxious as the audience prepared themselves for what was about to unfold. Paul made an impressive society debut, having joined the cast only two weeks before opening night. Stepping into the leading role of such a dialogue-heavy play at such short notice is no small achievement. Impressively, he was prompted only once - and I was watching opening night. I can only thank Paul for his effort, hard work and dedication as it was very impressive and commendable to watch. He reacted to every scene, had great diction and strong characterisation skills. Paul had thought about this character and had fitting posture, body language and acting control to symbolise Daniel waiting anxiously for the Police Inspector to arrive following the disappearance of his wife.

The Priest arrived at the chalet - He was being portrayed by **John Westbrook**. John played his character with innocence and charm. He had good projection, pace, timing and movement and was focused throughout.

Within moments, we met the Police Inspector who was played by **Jonathan Black**. He had an authoritative stance, strong projection and was completely authentic and believable in his portrayal. The character would walk into chaos frequently, take charge and was sympathetic to The Man. You really felt you could trust Jonathan's character, but how wrong I was.

The audience were then introduced to 'The Woman' named Elizabeth who claimed to be Daniel's wife - she was portrayed by newcomer **Laura Patterson** who had soft tones in her dialogue, strong projection and she commanded the stage as you would expect - It is her chalet after all - or was it as Daniel claimed he had never met this woman? Laura's acting was methodical, structured and executed robustly. Her reactions were genuine - she was motherly, caring and angelic and then we met her darker side when it became apparent she really wasn't Daniel's wife and was scheming with the Priest aiding her. Prior to this revelation, the audience were questioning whether Daniel needed psychiatric help as he appeared he was having a breakdown but the reveal then made the viewer sympathise with him. Laura's character was then seen as malicious, devilish as she continued to perform. There was one occasion where Laura spoke over the incidental scene change music and we couldn't hear her but she gave a dynamic performance throughout.

**Chris Burton** took on the role of 'The Tramp', and as an artist in the play - he was flamboyant, entertaining, and full of charisma. Although the character is relatively small within the drama, Chris understood exactly what was required and delivered it with confidence. While I would have liked to see heavier makeup to give him a grittier, dirtier appearance in line with his dialogue, I thoroughly enjoyed his performance.

The inspector summoned the local nurse to verify the identity of Elizabeth. This role was adopted by **Jane Newman** who was very uplifting and entertaining. Jane glided across the stage, light on her feet and delivered her dialogue with a well controlled and maintained accent. She had put a lot of thought into her character and ensured she maintained fitting posture, mannerisms and characterisation. Jane emphasised syllables, gave her character a stiff upper lip when she had to be firm and executed her delivery with intention and impressive diction.

Our last cast member on stage was 'The Policeman' who was portrayed by **Martin Carrick** who made his stage debut. Martin has supported the society backstage for a long time and got the confidence to tread the boards in front of the spotlight. The character was tiny but Martin was focused and executed his part as intended. He spoke with good projection and diction and I cannot wait to see what he has planned in the future on his new stage venture.

The wardrobe was sourced by members and the cast and featured casual clothing, trenchcoats, vicars robes, Police uniform and a lovely navy uniform for Jane which was very fitting to the era.

The sound and lighting were designed and operated by **Jan Taylor**, who is becoming a notable talent at Altrincham Little Theatre. She created a warm, strong white coverage for the chalet, made excellent use of the LED bar to suggest the outdoors behind the central doors, and executed her lighting cues with perfect timing. When the cast switched on the chalet lights, Jan's decision to increase intensity instantly—without a fade—made the scene feel authentic and lived-in. The sound effects were equally precise: the car's arrival, phone rings that cut off when lifted, and French accordion music for scene transitions all added to the atmosphere. She also managed microphones at the back of the stage so that characters "outside the chalet" were clearly audible. Since stepping into tech last season, Jan has truly flourished, adding subtle touches and attention to detail that elevate the production.

I won't spoil any surprises, but the ending had the audience twisting and turning, growing emotional, even frustrated, as we tried to piece the story together and decide who to believe. Seeds of doubt were sown throughout, and the final revelation—delivered as the cast closed in, tightening the pressure—left the audience audibly gasping. The play as a whole was gripping, layered, and relentlessly paced, keeping us constantly engaged and thinking. Much of that credit goes to Director **Michael Russell**, whose energy and creative vision were spot on. He nurtured his cast with care and brought every element together beautifully with lots of detail.

Thank you to everyone at Altrincham Little Theatre, cast and crew, for delivering such an enchanting and captivating drama. I had a wonderful evening, and I'm especially grateful to Steve, the Chairman, for his kind hospitality.

The theatre continues to provide fantastic volunteer opportunities for anyone in the area with spare time who wants to support local performing arts. What truly stands out is the caring, passionate, and supportive team behind the scenes; their sense of community is flourishing, and it's something I would wholeheartedly encourage others to be part of.

Thank you once again for a memorable night. I genuinely cannot wait to return and see what you have planned for the next production.

## PHOTOGRAPHS





## PROGRAMME



A gripping  
psychological thriller  
by Robert Thomas  
translated by  
Lucienne Hill & John Sutro

ALTRINCHAM LITTLE  
THEATRE

Oxford Road  
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# TRAP FOR A LONELY MAN

WHO DO YOU BELIEVE WHEN A MISSING WIFE RETURNS  
BUT HER HUSBAND DOESN'T RECOGNISE HER?

## 16-22 Nov 2025

Curtain up 7.40pm

Tickets £12  
Tel: 0161 928 1113  
[ct.tickets@gmail.com](mailto:ct.tickets@gmail.com)



Charity Registration No: 617914 Amateur production by arrangement with Music Theatre International on behalf of Josef Weimberger