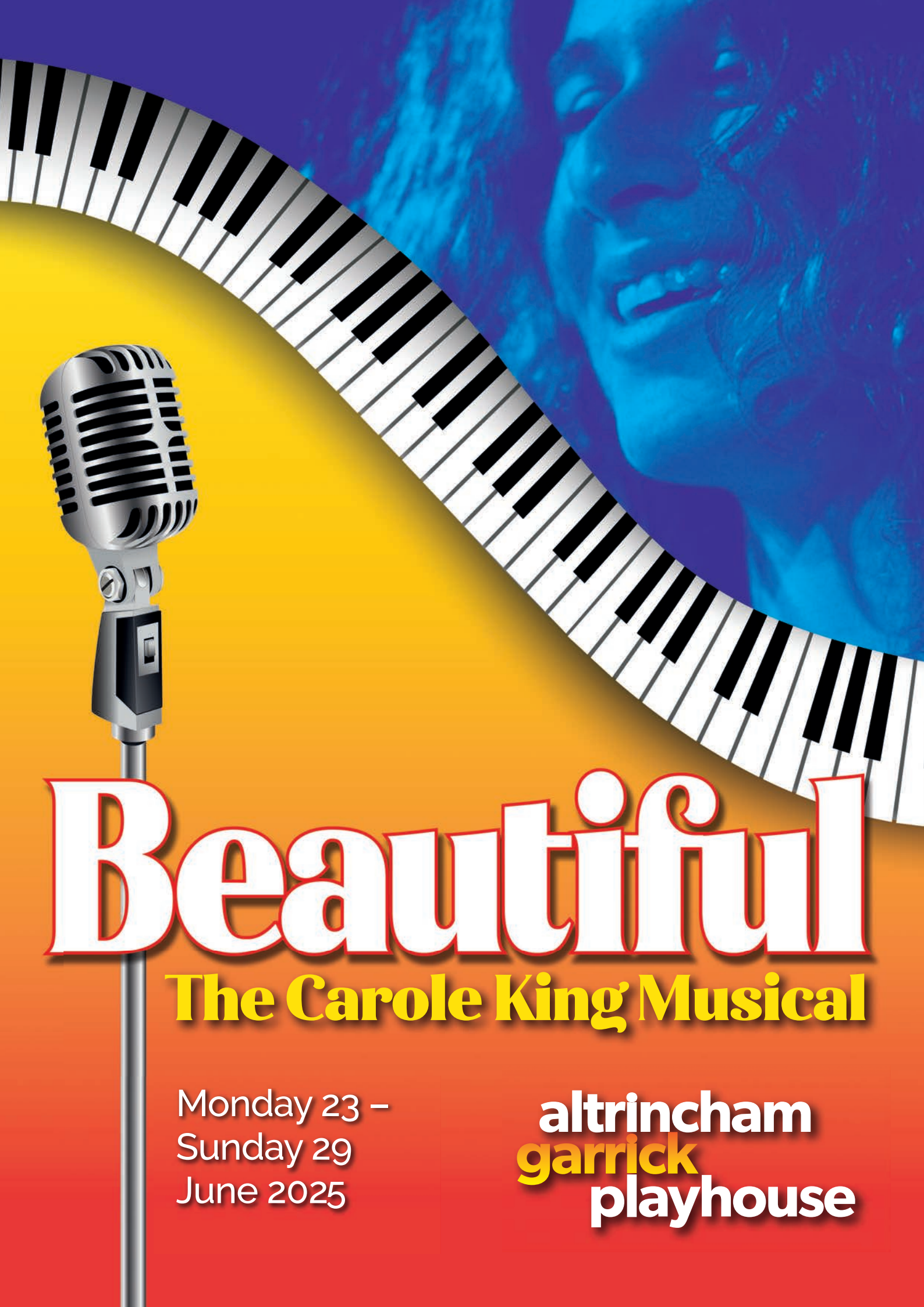




Beautiful

The Carole King Musical

Monday 23 –
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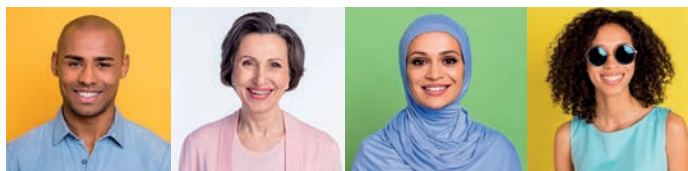
Our brilliant volunteers are vital members of the Altrincham Garrick Playhouse team. They share our love of theatre and generously give their time to support our performances in many ways.

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This season, we've partnered with Star Feedback to make it easy for you to share your opinions. Simply scan the QR code (right) and let us know what you think. Thank you for helping us create the best experience possible!

WE WANT TO HEAR FROM YOU!

Hello and Welcome

...to Altrincham Garrick Playhouse, and the ultimate production of our 2024-25 Season, the brilliantly entertaining 'jukebox' musical ***Beautiful – The Carole King Story***. A captivating journey through the life and career of Carole King, one of the most influential songwriters of the 20th century, this Tony Award-winning musical is a vibrant tribute to the power of music and the indomitable spirit of a woman who changed the landscape of popular music forever. Set against the backdrop of the 1950s, 60s and 70s, the show offers a nostalgic trip down memory lane, filled with iconic songs and a story that resonates with audiences of all ages.

The musical opens with a young Carole Klein, a prodigious piano player with a dream of making it big in the music industry. Growing up in Brooklyn, Carole's talent is evident from a young age, and she quickly rises through the ranks of the male-dominated music scene. Her partnership with Gerry Goffin, her husband and songwriting partner, forms the backbone of the story. Together, they create a string of hits for some of the biggest names in music, including The Drifters, The Shirelles, and Aretha Franklin. Songs like *"Will You Love Me Tomorrow," "Take Good Care of My Baby,"* and *"(You Make Me Feel Like) A Natural Woman"* become anthems of the era, showcasing the incredible songwriting prowess of King and Goffin.

As the story unfolds, Carole struggles with the demands of her personal life and her burgeoning career. The pressures of marriage, motherhood, and the music industry take a toll on her, leading to a period of self-discovery and empowerment. Carole's decision to go solo and perform her own songs marks a turning point in her career and personal life. Her album *"Tapestry,"* released in 1971, becomes a cultural phenomenon, spending 15 weeks at the top of the Billboard 200 and winning multiple Grammy Awards. The album features timeless classics like *"It's Too Late," "I Feel the Earth Move,"* and the title track, *"Tapestry,"* which have become synonymous with Carole King's legacy.

"Beautiful" is more than just a musical; it's a celebration of female empowerment and the enduring power of music. Carole King's journey from a shy, talented teenager to a confident, independent artist is a testament to her resilience and determination. The show highlights the challenges she faced as a woman in a male-dominated industry and her unwavering commitment to her craft. Through her music, Carole King has touched the lives of millions, and *"Beautiful"* ensures

that her story continues to inspire new generations. Whether you're a long-time fan or discovering her music for the first time, *"Beautiful"* promises an evening of pure magic and emotional resonance.

I'm thrilled to have been able to gather together a brilliant company for this production. Some of the faces you will recognise as Garrick regulars, others are returning after having achieved successes elsewhere, and several of the cast are making their debuts with us. I'm also indebted to both Mark Goggins and Louise Pettitt for having agreed to join in the fun (!) of putting this show together, and also to the unbelievably dedicated, talented corps of people that you don't actually see, but whose hard work and commitment to maintaining the quality of shows that we stage is simply invaluable. I'm proud that we are an organisation that is able to give opportunities to many talented people of all ages and backgrounds. Any theatrical organisation is only as good as the people it involves, and there's still room for you to join in! Whatever your experience or expertise, you'll be assured of a warm and friendly welcome. Whether it's singing with the **Altrincham Garrick Show Choir**, learning as a youngster with **GAPA**, joining in social events like our **Play-Reading Club**, or working behind the scenes or even on-stage in our huge variety of productions, we need you! Get in touch today.

On the back cover of this programme you'll see details of some of the hugely exciting productions that we have planned for our 2025-26 Season, and once again we are offering 'something for everyone', with contemporary and classic dramas, comedies, musicals, shows for all the family, and also a series of six productions in our Studio Theatre based around a 'Manchester Drama' theme. We would encourage you to book early for all of these productions – tickets are on sale now!

I sincerely hope that you enjoy tonight's production. Many thanks for supporting us, have a safe journey home afterwards, and we look forward to welcoming you back very soon!



Joe

Joseph Meighan

Artistic Director, Altrincham Garrick Playhouse.

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Programme written, designed and produced for the Altrincham Garrick Playhouse by **Nick Sample Creative Graphic Design 07950 332 645 njcsample1@mac.com www.nicksample.co.uk**

Some kind of Wonderful...

In the 1960s, before the Beatles made singer-songwriters fashionable, few people cared who wrote the songs they loved. The composers' names were just part of the small print on a 45 r.p.m. disc. And if people know the writer of the music behind such girl-group classics as *"Will You Love Me Tomorrow,"* *"One Fine Day"* and *"I'm Into Something Good,"* or The Drifters' *"Up on the Roof,"* or Aretha Franklin's *"(You Make Me Feel Like) A Natural Woman,"* it's probably because their composer, Carole King, eventually became a pop star. But her early, pre-*"Tapestry"* success is also due to her tumultuous partnership with the man who wrote the lyrics, Gerry Goffin.

Carol Joan Klein was born on February 9, 1942, in Manhattan, New York City. Raised in a Jewish household in Brooklyn, Carol's musical aptitude was evident early on. Her mother, Eugenia, a former teacher, introduced her to the piano at age four. Demonstrating perfect pitch, the young girl quickly developed a deep connection to music. By the time she reached James Madison High School in Brooklyn, she had formed a vocal quartet called the Co-Sines and had begun making demo records with her friend **Paul Simon**, earning \$25 per session.

Born in Brooklyn on February 11, 1939, and raised in Queens, **Gerald Goffin** wanted to write Broadway shows. But as a chemistry major at Queens College he met a freshman, Carol Klein, who was a budding composer in the pop idiom. (Her friend **Neil Sedaka** had written *"Oh Carol"* for her.) Goffin and Klein married in 1959, when she was 17 and pregnant with their first child, who would grow up to be singer-songwriter **Louise Goffin**. Klein, already a minor recording artist, took the stage name **Carole King**.

Working in the cramped, smoky warrens of 1650 Broadway, up the block and across the street from the legendary Brill Building, Goffin



and King were one of a remarkable trio of young, Jewish, married songwriting teams. **Barry Mann** (born two days before Goffin) and **Cynthia Weil** (born October 18, 1940) would compose a flock of lasting hits: *"Here You Come Again"* for Dolly Parton, *"Just a Little Lovin' (Early in the Morning)"* for Dusty Springfield, *"On Broadway"* for The Drifters, *"We Gotta Get Out of This Place"* for The Animals and, for The Righteous Brothers, *"You've Lost That Lovin' Feelin',"* which received more airplay than any song from the 20th Century.

Another duo, **Jeff Barry** (born 1938) and **Ellie Greenwich** (born five days after Weil), composed a series of pile-driving classics for producer **Phil Spector** – *"Be My Baby,"* *"Da Doo Ron Ron,"* *"River Deep, Mountain High"* – plus *"Doo Wah Diddy Diddy,"* *"Chapel of Love"* and *"Leader of the Pack."* If kids in the early '60s had American songs running through their heads, they could thank these three teams of composers, who wrote so acutely about young love and loss because they were practically teens themselves.

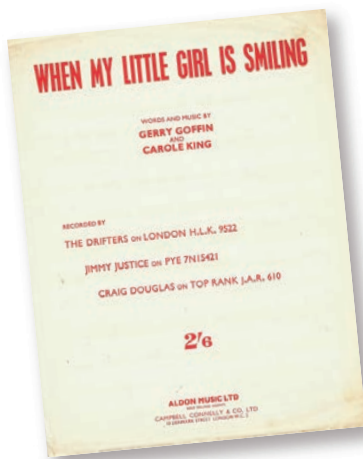
Working under **Don Kirshner** at Aldon Music, it was a time of intense creativity and competition. Songwriters would often work together, bouncing ideas off each other and collaborating on projects. This environment fostered a sense of camaraderie and mutual respect among the songwriters, despite the cut-throat nature of the industry. As a group, they crafted hits that captured the zeitgeist of the era.

Goffin and King's first hit is one of their immortals: the 1960 *"Will You Love Me Tomorrow"* for the Shirelles. A woman has just given herself to her boyfriend and, in the post-coital afterglow – or rather, in her gnawing unease – wonders if he'll stick around for love now that he's had the sex. A series of questions lingers between doubt and guilt: *"Is this a lasting treasure / Or just a moment's pleasure? / Can I believe the magic of your sighs? / Will you still love me tomorrow?"* The song went to No. 1.

For the men in Goffin's lyrics, women were often precocious temptresses: little girls with dangerous charms. The 1960 *"When My*



Above: Carol King (seated at piano), Cynthia Weil, Barry Mann and Gerry Goffin.
Top: An early publicity shot of Carole King, and (right) 1650 Broadway today.



Little Girl Is Smiling,” gorgeously produced by Jerry Leiber and Mike Stoller for Ben E. King and The Drifters, allows the hapless male to react with a smile and a shrug: “Why should I want to fight / When I can hold her tight? / I just don’t care who’s right or wrong.” The mild-sounding “Go Away, Little Girl” is really the whispered plea of a married man fighting the impulse of his attraction to a flirtatious young

female. “When you are near me like this, / You’re much too hard to resist. / So, go away, little girl, before I beg you to stay.” A number one single for balladeer Steve Lawrence in 1962, this creepy renunciation ballad went to the top of the pops nine years later for Donny Osmond.

In 1961, King and Goffin wrote “He Hit Me (It Felt Like a Kiss)” after Eva Boyd, the babysitter for Louise Goffin, told them that her boyfriend had beaten her and, when asked why she stayed with him, she explained that his fury proved his affection. Goffin expanded that plaint into a playlet of a woman betraying her man and doomed to savour the consequences: “He couldn’t stand to hear me say / That I’d been with someone new. / And when I told him I had been untrue / He hit me, and it felt like a kiss. / He hit me, and I knew he loved me. / If he didn’t care for me / I could have never made him mad. / But he hit me, and I was glad.” Now rarely played on the radio, the song was eventually disowned by King. Boyd, the babysitter, didn’t have to wait that long for validation. Goffin and King wrote the perkily droning, emotionally uncomplicated dance tune “The Loco-Motion” for her, and, as Little Eva, she took it to No. 1 in 1962.



Goffin could force himself to write angst-free lyrics, as he demonstrated in “The Loco-Motion” and “I’m into Something Good,” a modest 1964 success for The Cookies that became an international hit when covered by Herman’s Hermits the following year. But even the bright up-tempo numbers could hold a gloomy subtext. The Chiffons’ “One Fine Day,” which



Above: A publicity shot of The Shirelles, circa 1965 (clockwise from left): Doris Coley, Shirley Owens, Micki Harris and Beverly Lee.



Above: The classic line-up of The Drifters, circa 1960–1963 (clockwise from left): Charlie Thomas, Dock Green, Rudy Lewis and Tommy Evans.

bubbles along with a chirpy refrain and dooby-doo-wahs, is essentially the wistful prayer of a rejected girl: “One fine day, we’ll meet once more / And then you’ll want the love you threw away before / One fine day, you’re gonna want me for your girl.”

Sometimes a Goffin and King character can find happiness only by retreating into solitude. “Up on the Roof” – a kind of “answer” song to Mann and Weil’s “Uptown,” about a guy who’s a wage slave downtown but a romantic king when he comes home – imagines a man





Above: The songwriting partnerships of 1650 Broadway.

whose idea of Heaven is the top of his tenement: "On the roof it's peaceful as can be / And there the world below can't bother me." King provided an ethereal musical setting for Goffin's lyric of escape; and the song, performed by Rudy Lewis and the Drifters, hit the top five on the mainstream and R&B charts in 1962.

As pop stars started writing their own songs, Goffin and King turned from girl groups to divas as their interpreters. For Aretha Franklin, they wrote "(You Make Me Feel Like) A Natural Woman," a song of redemption from the depths: "When my soul was in the Lost and Found, / You came along to claim it. / I didn't know just what was wrong with me / 'Til your kiss helped me name it."

While King and Goffin's songwriting partnership was incredibly prolific, with their songs characterised by their catchy melodies and relatable lyrics which resonated with a wide audience, at the same time their personal relationship was tumultuous. Despite their creative

success, their marriage was strained by Goffin's infidelities and King's growing disillusionment with their songwriting factory lifestyle. By the time of their divorce in 1968, Carole King was ready to branch out on her own. Her move to Los Angeles in the same year marked the beginning of this new chapter in her career, giving her creative control over her own music and the opportunity to express herself as a solo artist.

King took up residence in Laurel Canyon, which at the time was a creative hub for musicians, and where, from the mid-1960s to the early 1970s, some of the most melodic, atmospheric, and subtly political American popular music was written. Residents, or those associated with Laurel Canyon, included Joni Mitchell, Neil Young, David Crosby, Stephen Stills, Graham Nash, Chris Hillman, Roger McGuinn, J. D. Souther, The Mamas and the Papas, The Eagles and many more. They made music together, playing songs for one another with acoustic guitars in all-night jam sessions in each other's houses. Many of those houses were cottages with stained-glass windows, and fireplaces that warmed the living rooms in the chilly L.A. nights.

King's early solo efforts were met with mixed reviews. Her first solo album, "Writer," released in 1970, showcased her songwriting skills but did not achieve commercial success. Undeterred, King continued to refine her sound and explore her artistic vision. The following year, she released her seminal album "Tapestry." The album was a

JETSETGO!



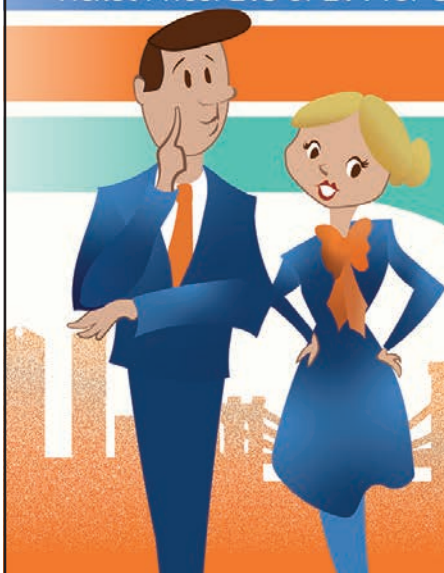
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JET SET GO! is witty, tongue-in-cheek and full of catchy tunes. It ran at Edinburgh Fringe before transferring for two sell-out seasons in London.

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Book and Lyrics by Jake Brunger Music and Lyrics by Pippa Cleary
JET SET GO! was first presented by Take Note Theatre at the Musical Theatre at George Square, Edinburgh in August 2008.
Originally directed and choreographed by Luke Sheppard.
This amateur production is presented by arrangement with Music Theatre International
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monumental success, spending 15 weeks at the top of the Billboard 200 and winning multiple Grammy Awards, including Album of the Year. *"Tapestry"* is widely regarded as one of the greatest albums in music history, featuring iconic songs such as *"It's Too Late," "I Feel the Earth Move,"* and the title track *"Tapestry."*

The album's success can be attributed to King's ability to blend personal lyrics with memorable melodies, creating a deeply emotional and relatable body of work. The album resonated with audiences on a profound level, solidifying King's status as a legendary artist. Following the success of *"Tapestry,"* King continued to release critically acclaimed and commercially successful albums. Her 1971 album *"Music"* and 1972's *"Rhymes and Reasons"* further cemented her place in the music industry. King's live performances, including her legendary concert at the Troubadour in Los Angeles, showcased her powerful stage presence and vocal prowess.

After he and King had parted both professionally and maritally, Gerry Goffin teamed up with Michael Masser and wrote songs which became poignant hits in the 1970s. Originally written for Marilyn McCoo and Billy Davis, and covered in an iconic 1985 top-10 version by Whitney Houston, *"Saving All My Love For You"* portrays a married man's mistress who dares to hope for fulfillment: *"A few stolen moments are all that we share. / You've got your family, and they need you there. / Oh, I've tried to resist being last on your list / But no other man's gonna do, / So I'm saving all my love for you."* Another Goffin dreamer, another lovelorn loser.

Goffin wrote one of his most haunting lyrics for the 1975 Diana Ross film *Mahogany*. *"Do You Know Where You're Going To,"* another number 1 hit, raised the age bar from fretful teen to disillusioned adult, and the stakes from failed romance to existential chill. *"Now looking back at all we've planned / We let so many dreams just slip through*

our hands. / Why must we wait so long before we'll see / How sad the answers to those questions can be?"

Despite these hits, Gerry Goffin never achieved his ex-wife's renown. His triumph was almost private, although he did release two solo albums – two decades apart – after their split. Upon listening to *"It Ain't Exactly Entertainment"* (a double-album released in 1973), you'd probably never guess that it was recorded by a man who co-wrote more than fifty Top 40 hits. The album contains folk-rock similar to that of Bob Dylan, though Goffin's lyrics are more quirky. The album is inevitably dated by its politics, which concern Watergate (*"Cherokee Medicine," "Everything and Nothing"*) and Vietnam (*"Rainy Day Flying," "Honorable Peace"*). In spite of its sometimes time-specific lyrics, *It Ain't Exactly Entertainment* is very nearly a lost classic. It is recommended most highly to aficionados of Dylan-esque folk-rock.

"Back Room Blood", released in April 1996, was made with help from Bob Dylan and some of his side-men, and was filled with lyrics as embittered as any Dylan ever wrote. Goffin's voice was as hoarse and tuneless as Dylan's ever was, and the album's songs are a laundry list of concerns, from relationships to politics and religion, all in a tone of serious-as-death pessimism. But Goffin didn't leaven the vitriol with either humour or any of the pop elements he knew so well, which made the record an extremely sour message from a man with a demonstrated ability to be sweet.

Clearly, Carole King wasn't referencing either of these two works when she said in tribute to Goffin, following his death on June 19, 2014 at the age of 75, *"His words expressed what so many people were feeling but didn't know how to say."* Their songbook endures, in millions of memories and in *Beautiful: The Carole King Musical* – which is nearly as much the Gerry Goffin Musical.

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Writing a Beautiful Musical

"I was wary of writing the Carole King musical but she opened herself up completely" Douglas McGrath

The writer of *Beautiful* was once asked to write a biographical movie of a legendary ballet dancer. The subject was still alive, then in his senior years, and apparently was a person with a vivacious personality, a store of anecdotes and many dramatic events upon which to draw.

Douglas McGrath interviewed him at length for the project. However, as their meetings went on, the writer came to the conclusion that the dancer would not allow himself to be portrayed as anything less than perfect: a god in tights and toe shoes. Ballet dancers are all about perfection; they are somehow human and not human at all. Despite having the greatest admiration for this man, McGrath decided to abandon the project when it became clear that the subject did not want a portrayal that showed any struggle on his part.

So when the writer was asked many years later if he wanted to do a musical about Carole King, who was and is very much alive, he declined the offer, as he didn't want her hovering over his shoulder, airbrushing the struggle and pain out of her life. Luckily McGrath was talked out of this "moronic decision", and soon came to see that Carole King was the complete opposite of the ballet dancer: she has never pretended to be perfect or above the difficulties that trouble everyone.

"Carole King writes and sings openly about her struggles, heartbreaks, pains and joys. Part of her enormous and enduring appeal is that people think that she is just like them. Of all the great pop stars, she is the least diva-like – the one who most seems like a regular person."

But Carole is not a regular person – you could probably argue that she is America's first great female composer. She was the first woman to be awarded America's highest prize in music, the Gershwin prize. When she was writing songs in her bedroom in her parents' home in Brooklyn, and coming in on the subway to Times Square to try to sell them, there were no well-known female composers. Over the years the occasional female lyricist had risen up – the great Dorothy Fields comes to mind, and Betty Comden, and the brilliant Carolyn Leigh. But there were very few women composers, and none with a sustained series of hits.

Carole was also a hard worker. Her first dreams had been to be a wife and mother living in the suburbs, an escape from the "rat-race noise down in the streets" of Brooklyn. When she became pregnant at the age of 16, the suburbs were very far away. She and Gerry Goffin lived with her parents in her childhood home, and they had to work. So when she came into the office at 1650 Broadway, where she and Gerry were given a cubicle, she often had her baby with her, who slept or smiled or burped while Carole wrote the melodies for Gerry's lyrics.



And she had been born with a preternatural gift for melody. Nothing was going to stop her from writing and, when she marched into those Times Square offices to sell her songs, nobody cared that she was a woman (in fact, a girl) – they either liked the song or they didn't. If they thought it would sell, they bought it. More often than not, they bought it and more often than not, the record sold.

If Donny Kirshner told her he needed a song for the Shirelles by tomorrow, she and Gerry had a song by tomorrow. If the Shirelles said they would only sing the song if Carole would orchestrate it with strings, Carole went to the library, got a book on orchestrating with strings, and did it. Carole and Gerry always wanted to hit No. 1, and they did it more than most people, but they didn't stop long to savour it. They were always on to something new, adjusting as "the sound" changed. They composed *The Locomotion*, and a few years later *Natural Woman*. They kept growing".

Carole opened herself up to Douglas McGrath completely as he did his research for *Beautiful*, answering every question he asked her, and never asking him to soften or improve the events of her life. (She told him two stories she asked him not to use, not to protect herself but for

the privacy of the other people involved.) And she was insistent that the writer included her best friends and fellow songwriters, Barry Mann and Cynthia Weil, as central characters in the story. Without actually saying it, she was saying: "my story is not just me – it's all of us".

Adapted from an interview given by Douglas McGrath in 2018.





Musical Numbers

ACT ONE

<i>So Far Away</i> (Carole King)	Carole King
<i>Oh Carol</i> (Neil Sedaka & Howard Greenfield)	Neil Sedaka
<i>1650 Broadway Medley</i> (Arr. Roger Emerson. Featuring Songs from Jerry Lieber, Mike Stoller, Bobby Darin, Murray Kaufman, Howard Greenfield, Neil Sedaka, Benjamin Nelson, Lover Patterson & George Treadwell)	Ensemble
<i>It Might as Well Rain Until September</i> (Carole King & Gerry Goffin)	Carole King
<i>Be-Bop-A-Lula</i> (Gene Vincent, Donald Graves, Bill 'Sheriff Tex' Davis)	Ensemble
<i>Some Kind of Wonderful</i> (C.King & G.Goffin)	Carole King, Gerry Goffin & The Drifters
<i>Happy Days Are Here Again</i> (Milton Ager, Jack Yellen)	Cynthia Weil
<i>Take Good Care of My Baby</i> (Carole King & Gerry Goffin)	Gerry Goffin & Carole King
<i>Who Put the Bomp?</i> (Barry Mann, Gerry Goffin)	Barry Mann
<i>Will You Love Me Tomorrow</i> (Carole King & Gerry Goffin)	Carole King
<i>He's Sure the Boy I Love</i> (Barry Mann, Cynthia Weil)	Cynthia Weil & Barry Mann
<i>Will You Love Me Tomorrow</i> (Carole King & Gerry Goffin)	The Shirelles
<i>Up on the Roof</i> (Carole King & Gerry Goffin)	Gerry Goffin & The Drifters
<i>On Broadway</i> (Barry Mann, Cynthia Weil, Jerry Leiber, Mike Stoller)	The Drifters
<i>The Locomotion</i> (Carole King & Gerry Goffin)	Little Eva & Ensemble
<i>You've Lost That Lovin' Feeling</i> (Barry Mann, Cynthia Weil)	Barry Mann, The Righteous Bros. & Ensemble
<i>One Fine Day</i> (Carole King & Gerry Goffin)	Janelle & Ensemble

ACT TWO

<i>Chains</i> (Carole King & Gerry Goffin)	Carole King & Ensemble
<i>Walking In The Rain</i> (Barry Mann & Cynthia Weil)	Barry Mann & Cynthia Weil
<i>Pleasant Valley Sunday</i> (C.King & G.Goffin)	Marilyn Wald, Gerry Goffin & Ensemble
<i>We Gotta Get Out Of This Place</i> (Barry Mann & Cynthia Weil)	Barry Mann
<i>Will You Love Me Tomorrow (Reprise)</i> (Carole King & Gerry Goffin)	Carole King
<i>Uptown</i> (Barry Mann & Cynthia Weil)	"Uptown" Soloist & Ensemble
<i>It's Too Late</i> (Carole King & Toni Stern)	Carole King
<i>You've Got A Friend</i> (Carole King)	Carole King, Barry Mann, Cynthia Weil, Donny Kirschner
<i>(You Make Me Feel Like) A Natural Woman</i> (Carole King, Gerry Goffin, Jerry Wexler)	Carole King & Ensemble
<i>Beautiful</i> (Carole King)	Carole King & Ensemble
<i>I Feel The Earth Move</i> (Carole King)	Full Company

Book by **DOUGLAS MCGRATH**

Words and Music by **GERRY GOFFIN & CAROLE KING**
BARRY MANN & CYNTHIA WEIL

Music by arrangement with **SONY/ATV MUSIC PUBLISHING**

Orchestrations, Vocal and Incidental Music Arrangements **STEVE SIDWELL**

Originally Produced on Broadway by

PAUL BLAKE, SONY/ATV MUSIC PUBLISHING, MIKE BOSNER

Beautiful The Carole King Musical

This amateur production is presented by arrangement with **Music Theatre International**. All authorised performance materials are also supplied by MTI www.mtishows.co.uk



The Cast

Carole King	.....	Madeleine Healey
Gerry Goffin	.....	Ronan Pilkington
Cynthia Weil	.....	Rachel Jacquest
Barry Mann	.....	Aidan Burgess
Donny Kirshner	.....	Jonathan Barker
The Drifters:		
Rudy Lewis	.....	Lewis Sewell
Dock Green	.....	Dean Chaudhri
Charlie Thomas	.....	Matthew Spilsbury
Tommy Evans	.....	Fola Olakunbi
Shirley Owens	.....	Janice Brown
Beverley Lee	.....	Chardai Shaw
Doris Coley	.....	Nandi Nhawari
Micki Harris	.....	Anaya Richards
	.....	Chardai Shaw
	.....	Nandi Nhawari
	.....	Steph Niland
	.....	Jenny Dixon
	.....	Myles Ryan
The Righteous Bros.:		
Bill Medley	.....	Josh Crook
Bobby Hatfield	.....	Myles Ryan
	.....	Faye Alexandra
	.....	Lauren Brown
	.....	Josh Crook
	.....	Mark Watkins
	.....	Lorna Shakespeare-Smyth
	.....	Faye Alexandra
	.....	Lauren Brown
	.....	Eleanor Callear
	.....	Dean Chaudhri
	.....	Natalie Clarke
	.....	Josh Crook
	.....	Megan Sorrel
	.....	Ashley Foster
	.....	Eleanor Herdson
	.....	Max Lawrence
	.....	Fola Olakunbi
	.....	Louise Pettitt
	.....	Megan Preece
	.....	Myles Ryan
	.....	Lewis Sewell
	.....	Sukanya Shivarajan
	.....	Lorna Shakespeare-Smyth
	.....	Matthew Spilsbury
	.....	Mark Watkins

The Beautiful Band

Keys 1 / MD	.....	Mark Goggins	Reed 1	.....	Simon Murray
Keys 2	.....	Dave Dossett	Reed 2	.....	Mel Waddington
Keys 3	.....	Roger Foxcroft	Trumpet	.....	Seb Williman
Bass	.....	Simon Chaplin	Trombone	.....	Matt Corrigan
Drums	.....	Dan Bennett	Guitar 1	.....	Paul Thornton
Percussion	.....	Andrew Saunders	Guitar 2	.....	Dan Smith





The Creative Team

Director	Joseph Meighan
Musical Director	Mark Goggins
Choreographer	Louise Pettitt
Head of Stage	Paul Simpson
Stage Manager	Paul Downham
Assistant Stage Managers	Carol Gibson Sue Duffy
Stage Crew	Alistair Duffy
Rehearsal Prompt	Alison Davis
Set Design	Trevor McKie
Lighting Design & Operation	James Merrington & Team
Sound Design & Operation	Josh McMillan & Team
Properties	Claire Eddleston-Rose Christine Chrystal Claire Corneill
Costumes	Mike Shaw & the Garrick Wardrobe Team: Stella Blackburn Julie Shaw Betty Farmer Lynne Saleh Catherine Phillips Helen Phillips Sarah Steer Noel Watson Jen McEvoy
Production Carpenter	Steve Cox
Assisted by	Trevor McKie
Scenic Artist	Mandy Cooke
Assisted by	Barry Purves Trevor McKie Jane Milner Charlotte Leigh Rob Robinson Ruth Stocks Holly Cooper Nick Sample
Set Construction	Paul Simpson Steve Cox Trevor McKie Alan Jones Barry Borgen Mark McEwan Nick McKie John Murphy Andy McHugh John Ross Cliff Mills Dave Bailey Bob Green Drew Lightfoot Alistair Duffy
Rehearsal & Production Photography	Martin Ogden
Publicity & Programme Design	Nick Sample

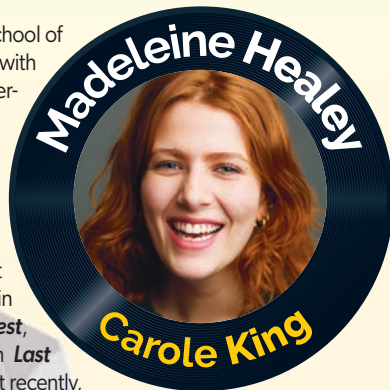
Without our incredibly dedicated, enthusiastic team of **Volunteers** and **Staff**, whose sheer hard work often goes unnoticed, Altrincham Garrick Playhouse would simply be unable to continue providing such a range of top quality productions for you to enjoy. *With their continuous commitment to excellence, we owe them a huge debt of gratitude. Thank-you everyone!*

The Company

Madeleine trained at Manchester School of Acting, and subsequently graduated with a BA (Hons) in Drama from the University of Manchester.

Credits include *Sally Bowles* in *Cabaret*, *Nickie* in *Sweet Charity*, *Morticia* in *The Addams Family – the Musical*, *Amy March* in *Little Women the Musical*, and, at Altrincham Garrick, *Nurse Ratched* in *One Flew Over the Cuckoo's Nest*, *Carolyn* in *Blue Stockings*, *Eva* in *Last Summer at Bluefish Cove* and, most recently, *Adele* in *A Man of No Importance*.

Madeleine is living a dream come true playing Carole King, one of her heroes and an artist she has loved since childhood. Knowing how much Carole's music means to the people here tonight, her family and also to herself, Madeleine wants to express her gratitude to Joe and the creative team for granting her the honour of bringing Carole's story to life, as well as the talented cast for making this experience one she will remember forever. Madeleine would like to dedicate her performance as Carole King to her Dad, Mike—a life-long Carole fan and talented musician, who has always encouraged her love of music and inspired her to sing.



Following his well-received Garrick debut as *The Scarecrow* in *The Wizard of Oz*, Ronan is thrilled to return to the stage as lyricist *Gerry Goffin*. He has especially valued the chance to delve into Gerry's complex journey and portray his legendary song-writing partnership with Carole King. Ronan has thoroughly enjoyed collaborating with such a talented cast and creative team and hopes Carole's story leaves audiences with a renewed appreciation for her extraordinary talent!

Ronan's recent theatrical highlights include *Seymour* (*Little Shop of Horrors* – regional tour), *Dr Frederick Frankenstein* (*Young Frankenstein*) and *Robbie Hart* (*The Wedding Singer*). He has received multiple acting nominations and is a multi-time NODA Award winner, including "Best Male Lead in a Musical", "Best Male Comedy" and "Best Leading Youth Performer".

Other notable roles include: *Emmett* (*Legally Blonde*), *Riff* (*West Side Story*), *Danny* (*Calendar Girls*), *Princeton* (*Avenue Q*), *Bobby Strong* (*Urinetown*), *Rapunzel's Prince* (*Into the Woods*), *Johnny* (*American Idiot*), *Chip* (*The 25th Annual Putnam County Spelling Bee*), *Lonny* (*Rock of Ages*), *Edward* (*Blood Brothers*), *Tom* (*The Glass Menagerie*), *George* (*Who's Afraid of Virginia Woolf?*), *The Phantom* (*The Phantom of the Opera*) and *Oliver* (*Oliver!*).

His directing credits include *The Addams Family* and *Sister Act*, alongside producing work on *Avenue Q*. Ronan has performed in musical theatre concerts and charity events across the UK and has previously worked with Svnteen Entertainment and Just Imagine UK. Outside of rehearsals, Ronan works as a doctor and is currently completing his GP specialty training.

This is Rachel's fourth production at the Altrincham Garrick Playhouse, after appearing most recently as *Judy* in the Garrick Ensemble's unforgettable staging of *The Curious Incident of the Dog in the Night-time* (2025), as *Evelyn* and part of the Ensemble in *Merrily We Roll Along* (2024), and as *Amy* in *Pronoun* (2023).

Rachel studied theatre at Lancaster University, where she performed in numerous productions. Since graduating,



Rachel has appeared in *The Winter's Tale* and *Into the Silence* at the Bear Pit Theatre, Stratford-upon-Avon, and in productions of *Little Shop of Horrors* with Whitefield AODS and Farnworth PAC, most recently as *Ronette* in 2022. She has also appeared in Stephen Sondheim's *Sweeney Todd*.

She is delighted to be back at the Garrick, working with such a talented and welcoming company in this iconic musical.



Mancunian born and bred, Aidan is an Actor, Director & Writer, who trained at Mountview Academy of Theatre Arts and East 15 Acting School. Aidan graduated from East 15 in July 2024 with a BA (Hons) in Acting First Class and is represented by Beccy Kilgariff at VSA.

Credits whilst in training include *Barry* in *Motor Town*, *Frank* in *All My Sons*, *Firs* in *The Cherry Orchard*, *Leonato* in *Much Ado About Nothing*, *Barry* in *Saved* and *Timothy West* in the premiere production of *O'Toole's Macbeth*.

Aidan first began his time at the Garrick back in 2014 as a member of the cast in *Oh, What A Lovely War!* Other credits at the Garrick include: *Philip* in *Orphans* (2017), *Beadle Bamford* in *Sweeney Todd* (2016), *Abram* in *Romeo and Juliet* (2016), *The Secret Garden* (2017) and *Joseph Buquet* in *The Phantom of the Opera* (2014) and, more recently, *Bob Serber* in *Oppenheimer* (2025) and *Whit* in *Of Mice And Men* (2025).

Aidan is due to be directing & playing *Macbeth* from 3rd-5th February 2026 at The Kings Arms, Salford, with his production company Coolcat Productions.

Aidan would like to thank his family and friends for their never ending support and also to Joe, Mark, Louise and everyone behind the scenes for making this show a possibility.

This is Jonathan's seventh production with the Altrincham Garrick Playhouse company having previously appeared in *House of Ghosts*, *The Laramie Project* (Studio), *Witness for the Prosecution*, *The Girl on The Train*, *Chitty Chitty Bang Bang* and *Merrily We Roll Along*. Jonathan appeared most recently as *Peter* in *Company* at Altrincham Little Theatre with SAMT.



Jonathan trained at Guildford School of Acting and at the London Studio Centre. As an actor, singer and dancer he has performed in London's West End in the musicals *A Chorus Line* and *Nine* and features on the original London concert cast recording of *Nine*. Other musical theatre credits include *Barnum*, *Fiddler On The Roof*, *Guys And Dolls* (Bristol Hippodrome), *Seven Brides for Seven Brothers* (Bristol Old Vic), *La Cage Aux Folles* (Wimbledon Theatre), *Chicago*, *The Good Companions*, *Oklahoma!*, *Brigadoon*, *Calamity Jane*, *Camelot* and *Follies* among many others. Jonathan's acting roles include *Theseus* and *Lysander* in *A Midsummer Night's Dream* at Guildford Castle, and performances in *A Doll's House*, *The Rimmers Of Eldrich*, *La Ronde*, *Absurd Person Singular*, *When We Are Married*, *Last Tango In Whitby*, *Watch It*, *Sailor!* and *Martha, Josie and the Chinese Elvis*. On screen he has appeared in the film *Dead Gorgeous* and the independent film *Exhilaration*.

His extensive directing work includes the European premiere of Mark Twain's *Is He Dead?* as well as productions of *The Comedy of Errors*, *Coram Boy*, *A Few Good Men*, *Our Country's Good*, *The Laramie Project*, *Judgment Day*, *Arthur & George*, *Hot Mikado*, *The Front Page*, *Privates On Parade*, *Sweeney Todd*, *Biloxi Blues* and new works written for Eton College. His creative contributions also include choreography, musical direction, répétiteur work and lighting design.



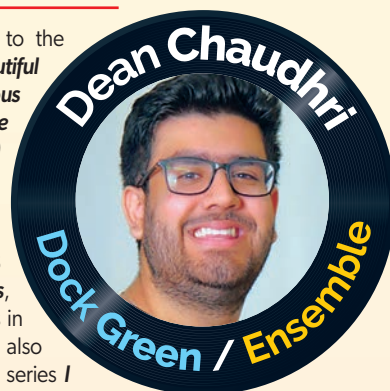
Matt has been performing for just over a decade, playing roles such as *Little John* in *Babes in the Wood*, *The Giant* in *Jack and the Beanstalk*, *Gary Coleman* in *Avenue Q* as well as a number of ensemble parts along the way. He has been performing at Altrincham Garrick Playhouse for a number of years, but is mainly known for his performances as *The Genie* in *Aladdin*, *Chief Bromden* in the Garrick Ensemble's *One Flew Over The Cuckoo's Nest*, *Baloo* in *The Jungle Book*, *Rico Rodriguez* in *The Shawshank Redemption*, *Boris*

in *Chitty Chitty Bang Bang*, *Panto Dame Queen Doreen* in *Sleeping Beauty*, *Jimmy* in *Let The Right One In*, *Ru* in *Merrily We Roll Along* and, most recently, *The Cowardly Lion* in *The Wizard of Oz*.

Having had no training in theatre Matt has had to learn everything from his experiences in rehearsals and on stage, with the help of great directors and fantastic casts.

Dean is thrilled to be returning to the Altrincham Garrick Playhouse in *Beautiful* after making his debut in *The Curious Incident of the Dog in the Night-Time* earlier this year as *Roger (Mr Shears)* and others. Previously, he was a member of Imperial College Musical Theatre Society, where he originated the role of *Dipper* in the 2023 musical production of *Gravity Rises*, alongside studying for his Masters in Theoretical Physics. Dean has also appeared as part of the CBBC TV series *I Want My Own Room*, and was also the musical director of the A-Cappella group *Logarithmics* (formerly *Surcery*).

He has had so much fun being a *Drifter* and working with such an incredible cast and crew. He hopes you enjoy the show!



Lewis has had an impressive career in both theatre and music. Starting at NWTAC (formerly known as Abraham Moss Theatre) in Manchester and later training at Pendleton College and the Arden School, he has played notable roles in productions like *Les Misérables*, *West Side Story*, and *The Phantom of the Opera*. At Altrincham Garrick Playhouse, Lewis played *Scanlon* in *One Flew Over The Cuckoo's Nest*, *Beardy Geoff* in *Jumpers For Goalposts* and *Ellis Boyd 'Red' Redding* in *The Shawshank Redemption*, which was "the biggest privilege of my life and will keep close to my heart forever". In addition to his theatre work, he's also a talented musician who has performed at various gigs and festivals, including Glastonbury. His screen career includes appearances in *Coronation Street* and in commercials for *Shell Energy*, *Sky Bet* and (currently running) *Lending Stream*.

Fola made his stage debut in *Parade*, for which he was honoured with a Best Supporting Actor Award, and is delighted to return to the world of theatre. When not performing, Fola works in web development, hosts a podcast diving into the themes of *Mad Men*, and occasionally plays live acoustic sets at open mic nights. He's a big fan of storytelling – whether on stage, screen, or through song.



Janice trained at the North Cheshire Theatre School in Stockport between 1997 and 2000. During her time there, she appeared in productions including *Hair*, *Les Misérables*, *Blood Brothers* and *Miss Saigon*. Most notably, she played the role of *Colombia* in *The Rocky Horror Show*. After leaving North Cheshire, Janice took a lengthy break from the stage before joining a local choir in 2015.

In 2022, she performed in the ensemble of *Kinky Boots* for Sale Nomads Theatre Club, and in *From Page To Stage* for Sale & Altrincham Musical Theatre. She returned to Sale Nomads in 2024 for their revue show *Showtime*, and in 2025 as ensemble in *Priscilla, Queen of the Desert*. Janice is very excited to be making her Altrincham Garrick Playhouse debut.

Chardai graduated from UCLan in 2021 and in that same year made her Garrick debut as *Sebastian* in *The Little Mermaid*. In 2024 she played *Ronnelle* in the co-production of *Little Shop of Horrors* (Bolton Octagon Theatre, Hull Truck Theatre, Theatre by the Lake, Keswick and New Wolsey Theatre, Ipswich).

Chardai is thrilled to be back at the Garrick for *Beautiful: The Carole King Musical*.



Nandi is thrilled to be making her debut performance at the Altrincham Garrick Playhouse. She is currently training in Musical Theatre at Shockout Arts, and is embracing this exciting new chapter in her performance journey. Although this is her first time performing on a stage like this, Nandi has previously taken part in several amateur productions during her time at secondary school, which sparked her love for the stage and left a lasting impact. Having missed the joy and adrenaline of performing, she is incredibly grateful for the opportunity to return to what she loves most. Nandi is passionate, driven, and eager to grow, and she looks forward to sharing her energy and enthusiasm with audiences.

Anaya is currently training in Musical Theatre in Manchester. Anaya began dancing at the age of four however was quickly recognised for her vocal and acting abilities, which led her to pursue musical theatre. She has performed in local productions and on the main stage at *Move It*, one of the UK's leading dance conventions. Anaya is now looking forward to her debut performance at Altrincham Garrick Playhouse.



Growing up, Steph was surrounded by music and creativity, so it was no surprise when she embarked on such an enduring hobby, at the tender age of 10. This hobby has seen her treading the boards in many guises from *Principal Boy* to *Mary Queen of Scots*, from *German spy* to *Mama Morton*. Her favourite roles include *Amneris* in *Aida*, *Angela* in *Abigail's Party*, *Marta* in *Company*, *Desiree Armfeldt* in *A Little Night Music* and *Mrs Lovett* in *Sweeney Todd*. Alongside the on-stage work, she has directed, designed and stage managed an assortment of plays, musicals and pantomimes. Her love for the performing and creative arts lead her to pursue it educationally and she has dipped her toe into the professional world of acting a few times and loved every moment! She has worked her way through many professions and is currently a Drama and Music practitioner working in many different educational and non-educational establishments; teaching, directing and helping students through IAMD examinations, tutoring, and examining. She also managed a couple of beautiful and wonderful personal productions...2 sons! Causing an amazing, parenting hiatus from the Garrick Playhouse, but she was delighted to venture back *Into the Woods* with them recently and is delighted to be involved in this *Beautiful* show.



Jenny studied Drama at University and for several years worked as part of the tutor team for GAPA (Garrick Academy of Performing Arts). More recently she has been involved backstage and as a performer at the Garrick since 2022, having worked as an Assistant Stage Manager for many shows including *Frankenstein*, *Blue Stockings*, *Chitty Chitty Bang Bang* and *Merrily We Roll Along*. Jenny made a return to acting as *Red Ruth* in *Treasure Island* last year. This season, Jenny has enjoyed having the chance to sing too, in the ensemble for *The Wizard of Oz* and as part of Altrincham Garrick Show Choir.

This is Myles' fifth show with Altrincham Garrick, and he is incredibly excited to be a part of this fantastic Musical. Myles has previously starred in Garrick productions as *Flotsam* in *The Little Mermaid* (2021), *Sam* in *Shakespeare in Love*, *Mowgli* in *The Jungle Book*, *Rapunzel's Prince* in *Into The Woods* (2023) and, most recently, as *Posner* in *The History Boys* (2024). He has also performed in a number of shows in the North West over the years, in roles such as *Eugene* in *Grease* (KMTC, 2019), *Dean Hyde* in *All Shook Up* (KMTC, 2018), *Seymour Krelbourn* in *Little Shop of Horrors* (FPAC, 2022), *Jack* in *Into The Woods* (All Saints, 2019) for which he was nominated for Best Leading Actor at the final Manchester Musical Awards, and *Davy* in *Sunshine on Leith* (Mid Cheshire Musical Theatre, 2021), for which he received the Act Award in 2022 for Most Accomplisher Actor.

Myles has gained several years of theatre experience from a young age as part of Stagecoach, performing in shows such as *A Christmas Carol*, *The Wiz* and *The Jungle Book*. He was thrust into the limelight in 2010 as he appeared in the 4th series of *Britain's Got Talent* as part of boyband *Connected*, making it to that year's final. Along with twin brother Connor, he has also performed at events such as the Blackpool Illumination Switch On and the Bury Olympic torch relay event. Myles has also presented and produced his own panel show 'Student Speak' on local TV station That's TV.

Myles wants to thank the entire cast, crew and production team for their hard work and is really excited to be a part of this *Beautiful* show.



Josh trained at the University of Central Lancashire in Music Theatre. Josh is delighted to return to Altrincham Garrick Playhouse after a gap of a couple of years for what will be his 7th production with the company. Josh's previous Garrick credits include appearances in the ensembles of *Annie*, *The Secret Garden*, *Sweeney Todd* and *The Sound Of Music*, while he also played *Lawrence* in *Calendar Girls: The Musical*, and *Robin*, *Frees* and *Catling* in *Shakespeare In Love* with the Garrick Ensemble.



Originally from Bury St Edmunds, Faye trained in musical theatre at Conservatoire East and then went on to the three year BA Acting course at East 15 Acting School. Faye has since appeared in Harlan Coben's *Missing You* on Netflix, and has additional credits in theatre, short films and advertisements as well as writing, recording and releasing her own music. In 2024, Faye wrote, directed and acted in her own original work, *Mrs Smith*, with Heirloom Theatre Company.

Beautiful is her second show at the Garrick, having earlier this year played *Kitty* in *Oppenheimer*. In 2026, as well as designing the set and costumes, Faye will be playing *Lady Macbeth* in *Macbeth* in association with Cool Cat Productions.

Lauren is a recent graduate of Shockout Arts, having trained on their Musical Theatre degree course. She began dancing at the age of 4 and found her passion for Musical Theatre and Acting during high school.



Her previous performance credits at Altrincham Garrick include *Jim Hawkins* in *Treasure Island*, *Ensemble/ News Presenter* in *Merrily We Roll Along*, *Ensemble/Dancer/The Jitterbug* in *The Wizard of Oz* as well as *Ensemble/Dancer* in *Chitty Chitty Bang Bang*.

Earlier this year she played *Siobhan* in the Garrick Ensemble's memorable staging of *The Curious Incident of the Dog in the Night-time*, and she has just finished a run as *Coleen Rooney* in *Vardy v Rooney: The Wagatha Christie Trial*.

Other Theatre Credits include *Lily St. Regis* in *Annie*, *A Christmas Carol* and *Fame*, and most recently she appeared in *Opening Up! A Musical Showcase*.

Lauren has also danced around the country at many prestigious venues including Her Majesty's Theatre, London, The Empire Theatre, Liverpool and The Lowry, Salford, and last year performed at *Move It*.



A lifelong passion for music led to Mark's musical theatre debut in *The Pirates of Penzance* in the late 90s. Over the next few years he enjoyed being in a number of shows with societies in the North West and made his Altrincham Garrick Playhouse debut in 2004 playing *Little John* in *Babes in the Wood*. His next time on the main stage was as *Lord Savage* in *Jekyll and Hyde* in 2006.

After a 13 year hiatus he returned to the stage as *Caiaphas* in *Jesus Christ Superstar* and, having caught the bug again, he appeared in the 2021/2022 Garrick productions of *Curtain Up!* and *Calendar Girls - The Musical*. More recently he has appeared in *The Sound of Music*, *The Importance of Being Earnest*, *The Shawshank Redemption* and *The Wizard of Oz*.

Lorna trained at the University of Central Lancashire graduating with a degree in Music Theatre. She has been involved in many amateur productions across the North West including most recently for Sale Nomads, playing *Peggy* in *The Ghost Train*, *Elvira* in *Blithe Spirit* and *Nicola* in *Kinky Boots*.

Lorna has recently directed *Shrek the Musical Jr* and *Sister Act Jr* school productions and she is looking forward to performing back on the Garrick stage.



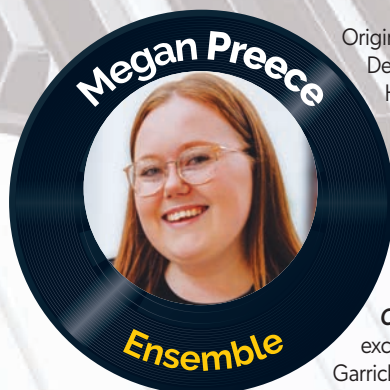
Eleanor graduated from the University of Exeter with a BA in Drama in 2022. Alongside her studies, Eleanor produced *Company* for the Northcott Theatre in Exeter. Eleanor has previously performed with the Royal Northern College of Music in Manchester, in *Singing in the Rain*, *On the Town*, and *Cabaret*. In her younger years, Eleanor was a member of the Garrick Academy of Performing Arts where her love for performing began.

Most recently at the Garrick, she played the role of *Di* in *Di and Viv and Rose* in the Studio

Theatre. Eleanor is extremely proud to be part of *Beautiful*, and to be back performing on the Garrick main stage.

Outside of performing, Eleanor works in TV production management, enjoys scriptwriting, and has singing lessons at The Music Place in Altrincham.

Ashley is making her return to the Garrick stage after a ten-year break. She has previously appeared as *Young Penelope* in *The Shell Seekers* and *Alice* in *Hobson's Choice*. Since her last performances she has been singing regularly with a local rock band, and is excited to be back in the world of musical theatre.



Originally from York, Meg holds a Music Degree from the University of Huddersfield, where highlights included performing at the Leeds O2 Academy and leading a summer choir project in a high-security prison! Prior to the Garrick, Meg performed in a range of regional productions, including *Julia* in *The Wedding Singer*, *Ado Annie* in *Oklahoma!*, and *Roz* in *9 to 5*. Meg is excited to be returning to the Altrincham Garrick Playhouse, where previous appearances include *Milky White* in *Into the Woods*, the ensemble in *The Wizard of Oz*, and multiple roles in *The Curious Incident of the Dog in the Night-Time*.

She's hoping this show makes you feel the earth move...under your seat!



Eleanor is super grateful and excited to be making her Garrick debut! She has grown up loving musicals and watching as many as possible in London and Manchester and now can't wait to finally be the one on the stage. She has enjoyed every minute in rehearsals and the extremely talented cast she is working with, she is sure you will love this show!

Max made his Garrick Playhouse debut in *The Wizard of Oz* last year. While a member of *Manchester Musical Youth*, as well as being in the *Ensembles* for *Guys And Dolls*, *RENT* and *Made in Dagenham*, he played *Malcolm* in *13*, *Chitterlow* in *Half A Sixpence*, *Fagin* in *Oliver!*, *Pugsley* in *The Addams Family* and *Josh* in *9 to 5*. Max also took on the role of *Roger* in *Grease* at Hope Mill Theatre.



Megan recently made her debut appearance at the Garrick as *Mildred Hubble* in *The Worst Witch*, and is delighted to be back so soon!

Megan studied at Portsmouth University where she graduated with a BA in Musical Theatre. She then went on to train in Musical Theatre Performance at Associated Studios London from where she graduated in 2023. Outside of the Garrick Megan has played *Jack* in *Into The Woods* (Playground Theatre), *Eurydice* in *Orpheus in The Underworld* (New Theatre Royal) and *Angie* in *Top Girls* (Bush Theatre).

Other credits include: *Jan* in *Grease*, *Patrice* in *13: The Musical*, Rodgers and Hammerstein's *Cinderella*, and *Beauty and The Beast*.

Sukanya is excited to be back at the Garrick for her second production on-stage with *Beautiful*, having appeared in last summer's production of *Merrily We Roll Along*. Sukanya is a part of the Altrincham Garrick Show Choir and enjoyed being a part of the show concert last winter. She has also previously worked as an ASM backstage for the *Calendar Girls - The Musical* and the super hit play *Shakespeare In Love*. Sukanya has really enjoyed working with the entire cast, crew and creative team for this production and would like to thank them all for making this a memorable experience and hopes you enjoy this production!



This is Natalie's third production at Altrincham Garrick Playhouse, having previously performed in *The Sound of Music* in 2022 and as *Meg* in last summer's production of *Merrily We Roll Along*. Her musical theatre credits include *Claire* in *Ordinary Days*, *Nancy* in *Oliver!* and *Mrs Mushnik* in *Little Shop of Horrors*. Natalie is excited to be back at the Garrick and has thoroughly enjoyed working with such a talented cast and production team.

The Creatives



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), *Parade*, *A Chorus Line*, *The Addams Family*, *GHOST*, *Chicago* (Waterside Arts), *The Wizard of Oz*, *Betrayal* (Z-Arts), *Our Town*, *Anne Boleyn*, *Into The Woods*, *Guys & Dolls*, *Scrooge! The Musical*, *The Phantom of the Opera*, *Les Misérables* 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*, *One Flew Over the Cuckoo's Nest*, *Jumpers for Goalposts*, *Calendar Girls: The Musical*, *The Sound of Music*, *Shakespeare In Love*, *The Laramie Project*, *Our Town*, *Into The Woods*, *The Shawshank Redemption*, *Chitty Chitty Bang Bang*, *Let The Right One In*, *Treasure Island*, *Merrily We Roll Along*, *The Wizard of Oz*, *Jack and the Beanstalk*, *The Curious Incident of the Dog in the Night-Time* and *Of Mice And Men*.

Joseph was the Founder and Artistic Director of MYT Productions in Manchester for ten years. He also regularly works as an acting coach and for the past few years he has trained actors at different stages of their careers.

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) and *Tim Bunty* in *Singer* (Bernie Grant Arts Centre, London). After graduating, he appeared as *Ian* in *Might Never Happen* (UK Tour) before concentrating on his career as a Theatre Director... Although, most recently, owing to the indisposition of one of the company, Joe had to step into the role of *Dame Trott* in our 2024-25 pantomime, *Jack and the Beanstalk*. And he absolutely loved it!



Mark held the position of Reader in Music Theatre at The University of Central Lancashire until 2024. There he led the BA (Hons) Music Theatre programme, which he set up in 2003, as well as conducting the award-winning University Chamber Choir.

His professional musical theatre work includes the UK tours of *Beauty and the Beast*, *Starlight Express*, *Cats*, *The Producers*, *Chitty Chitty Bang Bang*, *The Sound of Music*, *Shrek*, *Wicked* and *The Lion King*, as well as Hope Mill Theatre's 2024/25 production of *A Christmas Carol* at The Lowry.

Mark has conducted at many of the leading UK concert venues including The Royal Festival Hall, Birmingham Symphony Hall and The Bridgewater Hall, Manchester, where he has performed with the Hallé Orchestra.

Previous credits with the Garrick Playhouse as Musical Director include *La Cage aux Folles*, *A Little Night Music*, *Follies*, *Cabaret*, *West Side Story*, *Sweeney Todd*, *Cats*, *The Secret Garden*, *The Little Mermaid*, *Calendar Girls - The Musical*, *Chitty Chitty Bang Bang* and *Merrily We Roll Along*.

Mark also works as a Sound Designer and Composer, with credits here at The Playhouse including *Shakespeare in Love*, *Blue Stockings*, *Let The Right One In*, *Jane Eyre*, *The History Boys*, *The Audience* and *The Curious Incident of the Dog in the Night-time*. Earlier this year he was Sound Designer for *Glorious!* At The Hope Mill Theatre, Manchester.

Mark directed *The Beauty Queen of Leenane*, the opening show of this year's Irish Season in the Studio and is looking forward to directing again next season. As ever, he has thoroughly enjoyed MD-ing this production and has loved working with the company of *Beautiful: The Carole King Musical*.

Douglas Geoffrey McGrath (February 12, 1958 – November 3, 2022) was an American screenwriter, film director, and actor. McGrath began his career writing for *Saturday Night Live* in 1980. He later received an Oscar nomination in 1995 for co-writing the screenplay for *Bullets Over Broadway* working with Woody Allen. He also made appearances as an actor in several of Allen's movies including *Celebrity*, *Small Time Crooks* and *Café Society*.

He also acted as writer and director for the 1996 adaptation of *Emma*, starring Gwyneth Paltrow, 2002's adaptation of *Nicholas Nickleby*, starring Charlie Hunnam and the Truman Capote drama *Infamous* in 2006, starring Toby Jones. During this time he appeared in the dramas *The Insider* (1999), *Michael Clayton* (2007), and *Solitary Man* (2009). He also appeared in multiple episodes of HBO's *Girls* as *Principal Toby Cook*.

McGrath received a Tony nomination for writing the book for *Beautiful: The Carole King Musical* on Broadway. McGrath was also known for his documentaries including *His Way* which profiled film producer and talent manager *Jerry Weintraub*, and for *Becoming Mike Nichols* (2016). In 2022, he wrote his autobiographical one-man show, *Everything's Fine* which was directed by John Lithgow and premiered Off-Broadway at the Daryl Roth Theatre. In the middle of the production's planned run, McGrath suffered a fatal heart attack in his New York office.



Louise trained at the Northern School of Contemporary Dance, graduating with a degree in dance and the performing arts. Louise has also gained her MA in Creative Practice and Education and her PACE.

Professional theatre credits: *Cats* (UK, Italy and Portugal Tours), *Beauty and the Beast* understudy *Belle* (UK Tour), *Starlight Express* understudy *Pearl* (Bochum, Germany), *Verve* (UK Tour), *Aura Dance Company* (UK), *Cinematheque* (Costa Cruises).

Television and recording credits: *Casualty 1909* (BBC), *Nightmare in Suburbia* (Nine Lives Media), *Holland's Meat Pies Commercial* (MT), *Starlight Express New Songs* (Universal Music, GAMBA).

Choreography credits: Numerous shows and musicals for leading vocational dance and performing arts colleges, including events such as *Move it* and *CMDR*, *Sadler's Wells Making Moves*, *Rambert Elements* (Lowry, Salford), *Chicago* (Waterside Arts), *A Chorus Line*, *Guys and Dolls*, *The Phantom of the Opera* and *Scrooge! The Musical* (Eccleston Theatre, Pendleton).

Louise is currently a lecturer in dance, musical theatre, choreography and Post Graduate studies at Shockout Arts, Manchester. She is thrilled to be back choreographing at the Garrick; previous credits include *Chitty Chitty Bang Bang*, *The Sound of Music*, *Priscilla, Queen of the Desert* and *Merrily We Roll Along*.



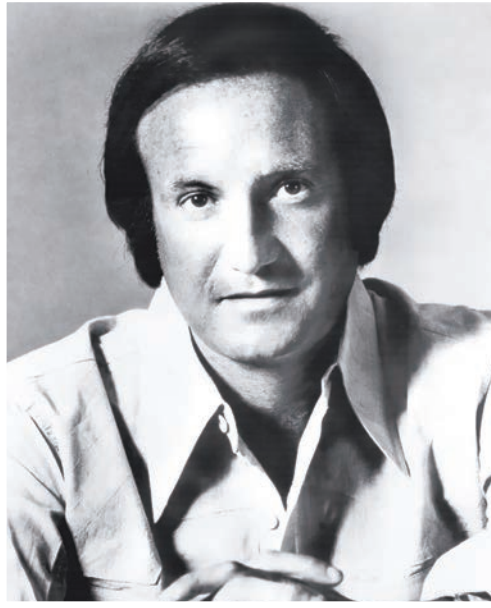
"The man with the Golden Ear"

In the 1960s and 1970s, New York was a centre of excellence for a group of now-legendary producers who had a huge influence on the music of the period. But none was more influential than the man behind Aldon Music...

While Philadelphia and Detroit (Motown) often get recognised for their unified "sounds," New York's influence on popular music in the 1960s and 70s was more decentralised and diverse – driven by songwriters, savvy producers, and cultural cross-pollination. The producers included the likes of **Phil Spector** with his "Wall of Sound", a dense, echo-heavy style that influenced generations; **Jerry Wexler**, the legendary soul/R&B producer who signed and produced **Aretha Franklin**, **Wilson Pickett**, and **Ray Charles** and who helped birth "Uptown Soul", the New York counterpart to Motown and Stax; **Ahmut Ertegun**, co-founder of Atlantic Records who helped bridge jazz, R&B, and rock from NYC to a national audience; **Bert Berns**, who wrote and produced hits like "Twist and Shout," "Piece of My Heart," and "Here Comes the Night", and who merged Latin rhythms, R&B, and raw emotionality, key to NYC's multicultural sound; **Shadow Morton**, who produced **The Shangri-Las** ("Leader of the Pack"), and was known for theatrical, melodramatic teenage pop; And **Arif Mardin**, arranger/producer for Atlantic who was known for his sophisticated, jazz-informed arrangements, and worked with **Aretha Franklin**, **Roberta Flack**, **Bette Midler**, and **Chaka Khan**. But one of the masterminds of that system, helping define not just what pop music sounded like, but how it was created, packaged, and consumed, was **Don Kirshner**.

Born on April 17, 1934, in the Bronx, New York, Kirshner was a legendary music publisher, songwriter, and producer who changed the music landscape of the latter half of the 20th century. After attending Upsala College in New Jersey, Don aspired to become a songwriter and looked for an opportunity to break into the music industry. That opportunity came in the mid-1950s when Don met a young singer named **Robert Cassotto** in a Washington Heights candy store. Both boys had grown up in the same neighbourhood and attended the Bronx High School of Science. The two became partners working together on jingles and songs for commercials.

Taking the advice given to him by singer **Frankie Laine** when Kirshner was working part-time as a bellhop at the Long Island Surf Club, the young lyricist took to recording demos of songs he co-wrote with Cassotto. About six months later, the pair had their first song published; a collaboration named "Bubblegum Pop." In 1958, Cassotto, under his new stage name **Bobby Darin**, scored a hit with "Splish Splash," and his career began to take off. With Bobby Darin



quickly developing into a highly successful recording star, the Kirshner/Cassotto partnership came to an end. Don Kirshner then approached **Al Nevins**, a founding member of **The Three Suns**, about starting a music publishing company.

In 1958, the two founded **Aldon Music** in an office building just north of Times Square at 1650 Broadway. Some of Kirshner's earliest signings to Aldon Music were such talents as **Neil Sedaka**, **Howard Greenfield**, and **Connie Francis**. With Francis' release of the Sedaka-penned "Stupid Cupid," Aldon Music leaped into the limelight. Soon, hits poured from Kirshner's group of writers, including material for **The Drifters**, **Little Eva**, **The Crystals**, **The Shangri-Las**, and **The Ronettes**. By 1962, Aldon Music had hundreds of hits on the radio penned by a team of 18 writers that included **Carole King**, **Gerry Goffin**, **Barry Mann**, **Jack Keller**, and **Cynthia Weil**. Specialising in music aimed at young listeners, Aldon helped shape the sound which was responsible for some of the biggest hits of the 1950s and 1960s.

In 1963, Columbia Records purchased Aldon, and Kirshner moved to the next phase of his career as president of Columbia's song publishing division, **Screen Gems**. Kirshner, who had supervised the music for the sitcoms "I Dream of Jeannie" and "Bewitched," was hired by the producers of **The Monkees** (1966–1968) to provide catchy tunes for the group's television programme. The resulting songs, such as "Last Train to Clarksville," "Pleasant Valley Sunday" and **Neil Diamond's** "I'm a Believer", made **The Monkees** one of the top pop acts of the mid-late 1960s. Kirshner used

professional songwriters and studio musicians (like **The Wrecking Crew**) to control creative output, anticipating modern "boy band" models. This caused backlash from **The Monkees**, who wanted to play their own instruments – a blazing row that ultimately led to Kirshner's dismissal. Still, the show had changed how music and television were integrated.

Kirshner moved on and replicated his formula with the animated series "The Archies," a virtual band (from the Archie comics). Their song "Sugar, Sugar" (1969) was a massive hit, solidifying the bubblegum pop genre: catchy, simple, and made for mass consumption.

In Autumn 1972, Don Kirshner served as an executive producer for ABC Television's "In Concert" series. A year later he ventured off to produce his own syndicated weekly rock programme, "Don Kirshner's Rock Concert." Unlike "American Bandstand" and other TV rock shows, where performers lip-synched in a studio, "Don Kirshner's Rock Concert" featured raw, uncensored, full-length performances in a live concert setting. Over the show's run from 1973 to 1981, "Don Kirshner's Rock Concert" included legendary acts such as **The Rolling Stones**, **Led Zeppelin**, **Black Sabbath**, **B.B. King**, **The Sex Pistols**, **Paul McCartney**, **Elton John**, **Sly & the Family Stone**, **Van Morrison**, **Bruce Springsteen**, **Pink Floyd**, **KISS**, **The Police**, **The Ramones**, **Aerosmith**, **Steely Dan**, **The Eagles**, **ABBA**, **Prince**, **Bob Marley**, **Alice Cooper**, **Lynyrd Skynyrd**, **The Allman Brothers**, **David Bowie** and countless others. The show also included a comedy segment that promoted the careers of many legendary comics including **Steve Martin**, **Arsenio Hall**, **Jay Leno**, **Billy Crystal** and **David Letterman**.

In 2012, Don Kirshner was inducted into the Rock & Roll Hall of Fame in the **Ahmet Ertegun Award** category, for his contribution to Rock 'n' Roll as a non-performer.

Don Kirshner was a tireless rock-and-roll publisher and all-around impresario. He shaped pop in the days when Tin Pan Alley began to blend with the rhythms of rock. A pioneering musical matchmaker, Don Kirshner discovered the best songwriters and paired them with the top artists to consistently turn out hit after hit. Over the course of his career, these talents earned him the title of "The Man with the Golden Ear."

Don Kirshner died on January 17, 2011, in Boca Raton, Florida.

Beyond Beautiful

While the musical follows Carole King's story up to and including her recording of her seminal album "Tapestry", life for her since then has continued to be full of achievement...

Carole's 1971 solo album, *Tapestry*, took her to the pinnacle. While she was recording *Tapestry*, James Taylor recorded King's "You've Got A Friend," taking the song all the way to number one. In a first for a female writer/artist, *Tapestry* spawned four GRAMMY Awards® — Record, Song and Album of the Year as well as Best Pop Vocal Performance, Female honours for Carole. With more than 30 million units sold worldwide, *Tapestry* remained the best-selling album by a female artist for a quarter century, and Carole went on to amass three other platinum and eight gold albums. *Tapestry* was inducted into the GRAMMY Hall Of Fame® in 1998.

In 1987 Carole was inducted into the Songwriters Hall of Fame, and, a year later, Goffin and King were awarded the National Academy of Songwriters' Lifetime Achievement Award. In 1990 the duo was inducted into the Rock and Roll Hall of Fame, and in 2002, Carole was honoured with the prestigious Johnny Mercer Award from the Songwriters Hall of Fame. Two years later, Goffin and King received the Trustees Award from The Recording Academy®.

Carole's many late-career achievements include a 50th anniversary Troubadour reunion run with James Taylor that resulted in a hugely popular recording, *Live At The Troubadour*, and inspired the pair's 60-concert Troubadour Reunion world tour in 2010.

Carole published her memoir, *A Natural Woman*, in 2012, which debuted on The New York Times bestseller list at number six and prompted Vanity Fair to say, "America is having a Carole King moment."

In 2013 Carole received The Recording Academy Lifetime Achievement Award, and she became the first woman to be awarded The Library of Congress Gershwin Prize for Popular Song, presented by



President Barack Obama at an all-star White House gala.

On January 12, 2014, *Beautiful: The Carole King Musical* opened on Broadway. Audiences were amazed by her deep musical catalogue, and captivated by her life story. The show became the hit of the season and won a GRAMMY® for Best Musical Theatre Album and two Tony® awards. The musical still continues to tour

across America. In 2015, it made its international debut at the Adelphi Theatre in London's West End, where it garnered two Olivier Awards, and after wrapping up in London, toured throughout the UK. In 2017, *Beautiful* opened new shows in Japan and Australia.

In January 2014, Carole was honoured as MusiCares Person of the Year, and a special gala was held at the Los Angeles Convention Centre in which several of today's most popular artists, including Lady Gaga, Alicia Keys, and Kacey Musgraves, performed many of her classics. To end the night, Carole herself came out to perform "Home Again," "Jazzman," and "Sweet Seasons" / "Hey Girl" with James Taylor; after all these years, she proved that she could still captivate an entire audience.

On December 6, 2015, Carole was introduced as a Kennedy Centre Honouree for her lifetime contributions to American culture through her music. Aretha Franklin, James Taylor, Sara Bareilles and Janelle Monae performed Carole's music at the ceremony to pay tribute to her indelible music.



On July 3, 2016, Carole returned to the UK stage for the first time in 27 years to perform *Tapestry* in full at a sold-out performance at London's Hyde Park during the BST Festival. The 65,000+ audience spanned multiple generations and showed the power and timelessness of Carole's music.



In 2021, Carole was inducted into the Rock and Roll Hall of Fame a second time, becoming the first person to be inducted separately as a songwriter and a performing artist.

In 2021, Carole wrote a new song, "Here I Am (Singing My Way Home)" with Jennifer Hudson and Jamie Hartman for Hudson's star turn as Aretha Franklin in the biopic *Respect*. The film also includes Hudson's bravura performance of the Goffin/King song "(You Make Me Feel) Like



a *Natural Woman*," the 1967 hit credited as cementing Franklin's status as a superstar.

Throughout her solo career, King remained an active participant in social and political causes. She was a vocal advocate for women's rights, environmental conservation, and various charitable organisations. Her activism added depth to her public persona, earning her respect and admiration from fans and peers alike.

King married her second husband, Charles Larkey, in 1963, but the marriage ended in divorce in 1969. In 1970, she married Rick Evers, a session musician, but that marriage also ended in divorce in 1976. King found lasting love with her third husband, Rick Sasso, whom she married in 1992. They remain together to this day.

Opposite page:

A poster from the 50th Anniversary Troubadour Concert.

President Barack Obama and First Lady Michelle Obama host a concert honouring singer-songwriter Carole King in the East Room of the White House May 22, 2013 in Washington, DC. President Obama presented King with the 2013 Library of Congress Gershwin Prize for Popular Song during the event.

A poster for the London production of "Beautiful".

The LP from Carole King's Tapestry Concert in Hyde Park in 2015, where she was joined for the finale by Cassidy Janson, who was playing the role of Carole King in 'Beautiful' in London at the time.

A season of Manchester Drama

2025-26 Season in the Studio

A stunning portrayal of the complex bond between mother and daughter

a taste of honey

by Shelagh Delaney

Directed by Carole Carr

Tuesday 23 – Sunday 28 September 2025
Evenings at 7:30pm

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Box Office: 0161-928 1677
www.altrinchamgarrick.co.uk

Six tales from our city... A new play

voices of manchester

by Duncan Battman

Commissioned by Joseph Meighan
Directed by Duncan Battman

Tuesday 11 – Sunday 16 November 2025
Evenings at 7:30pm

altrincham garrick studio
Box Office: 0161-928 1677
www.altrinchamgarrick.co.uk

A modern classic about one woman's struggle to come to terms with her past

kinder transport

by Diane Samuels

Directed by Celia Bonner

Tuesday 20 – Tuesday 27 January 2026
Evenings at 7:30pm

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A nightmareish, unforgettable deep dive into the dark underbelly of Manchester's subculture

pomona

by Alastair McDowall

Directed by Mark Groggin

Tuesday 24 – Sunday 29 March 2026
Evenings at 7:30pm

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An uproarious classic Northern comedy

hobson's choice

by Harold Brighouse

Directed by Ros Greenwood

Tuesday 28 April – Sunday 3 May 2026
Evenings at 7:30pm

altrincham garrick studio
Box Office: 0161-928 1677
www.altrinchamgarrick.co.uk

"Intelligent, articulated and f****d"

punk rock

by Simon Stephens

Directed by Meg Brassington

Tuesday 9 – Sunday 14 June 2026
Evenings at 7:30pm

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a chorus line

The legendary musical

Conceived and originally Directed & Choreographed by Michael Bennett
Book by James Kirkwood & Nicholas Dante
Lyrics by Edward Kleban
Music by Marvin Hamlisch
Co-choreographed by Bob Avian

Original Broadway production produced by the New York Shakespeare Festival, Joseph Papp Producer in association with Play Productions Inc.

Directed by Joseph Meighan
Musical Direction: Mark Goggins
Choreography: Louise Pettitt

Monday 8 – Sunday 14 September 2025

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Evenings at 7:30pm, except Sun 14 Sept
Matinee at 2:30pm, Sat 13 Sept
Matinee at 6:00pm, Sun 14 Sept

A hilariously funny parody on the works of Charles Dickens

Bleak Expectations

Written for the stage by Mark Evans
Based upon the award-winning BBC Radio 4 comedy series
Directed by Pete Brassington

Mon 29 September – Sat 4 October 2025

altrincham garrick playhouse

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Evenings at 7:30pm
Matinee at 2:30pm, Sat 4 October

Escape to a world of pure imagination!

ROALD DAHL

CHARLIE AND THE CHOCOLATE FACTORY

Music by Marc Shaiman
Lyrics by Scott Whitman & Marc Shaiman
Book by David Greig
Based on the novel by Roald Dahl and the Warner Bros. film

Directed by Joseph Meighan
Musical Direction: Simon Mercer-Murray

Thurs 23 – Sun 26 October & Weds 29 October – Sun 2 November 2025

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Box Office: 0161-928 1677
www.altrinchamgarrick.co.uk

Evenings: 7:30pm (except Sunday 26, Sunday 27)
Sunday 26 October at 6:30pm
Saturday 25 October at 2:30pm
Sunday 26 October at 1:30pm
Saturday 1 November at 2:30pm
Sunday 2 November at 4:00pm

A heart-warming story of love, hope and community.

It's a Wonderful Life

Written for the stage by Mary Elliott Nelson
Based upon the classic Christmas movie by Frank Capra

Directed by Barry Purves

Monday 17 – Sunday 23 November 2025

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Box Office: 0161-928 1677
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Evenings at 7:30pm, except Sunday 23 Nov
Matinee at 2:30pm, Sat 22 Nov
Matinee at 6:00pm, Sun 23 Nov

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The Sunday Times

QUIZ

by James Graham

A: COUGH B: HACK
C: BARK D: RASP

Based on the book "Bad Show: The Quiz, the Cough, the Millionaire Major" by Bob Woffinden and James Plasket.

Directed by Joseph Meighan

Monday 2 – Sunday 7 February 2026

altrincham garrick playhouse

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Evenings at 7:30pm
Matinee at 2:30pm, Sunday 7 February

A smashing, positively dashing, simply lovely musical

My Fair Lady

Adapted from George Bernard Shaw's play and Gabriel Pascal's motion picture "Pygmalion"

Book and Lyrics by Alan Jay Lerner
Music by Frederick Loewe
Original production directed and staged by Moss Hart

Director: Joseph Meighan
Musical Direction: Mark Goggins
Choreography: Louise Pettitt

Monday 22 – Sunday 28 June 2026

altrincham garrick playhouse

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Evenings at 7:30pm, except Sunday 28 June
Matinee at 2:30pm, Sat 27 June
Matinee at 4:00pm, Sun 28 June

When the world stopped, their stories moved us all

COME FROM AWAY

Book, Music and Lyrics by Irene Sankoff and David Hein

Directed by Joseph Meighan

Thursday 10 – Saturday 19 September 2026

altrincham garrick playhouse

Box Office: 0161-928 1677
www.altrinchamgarrick.co.uk

Evenings at 8:00pm, except Sun 13 September
Matinee at 3:00pm, Sat 12 & Sat 19 September
Matinee at 4:00pm, Sun 13 September