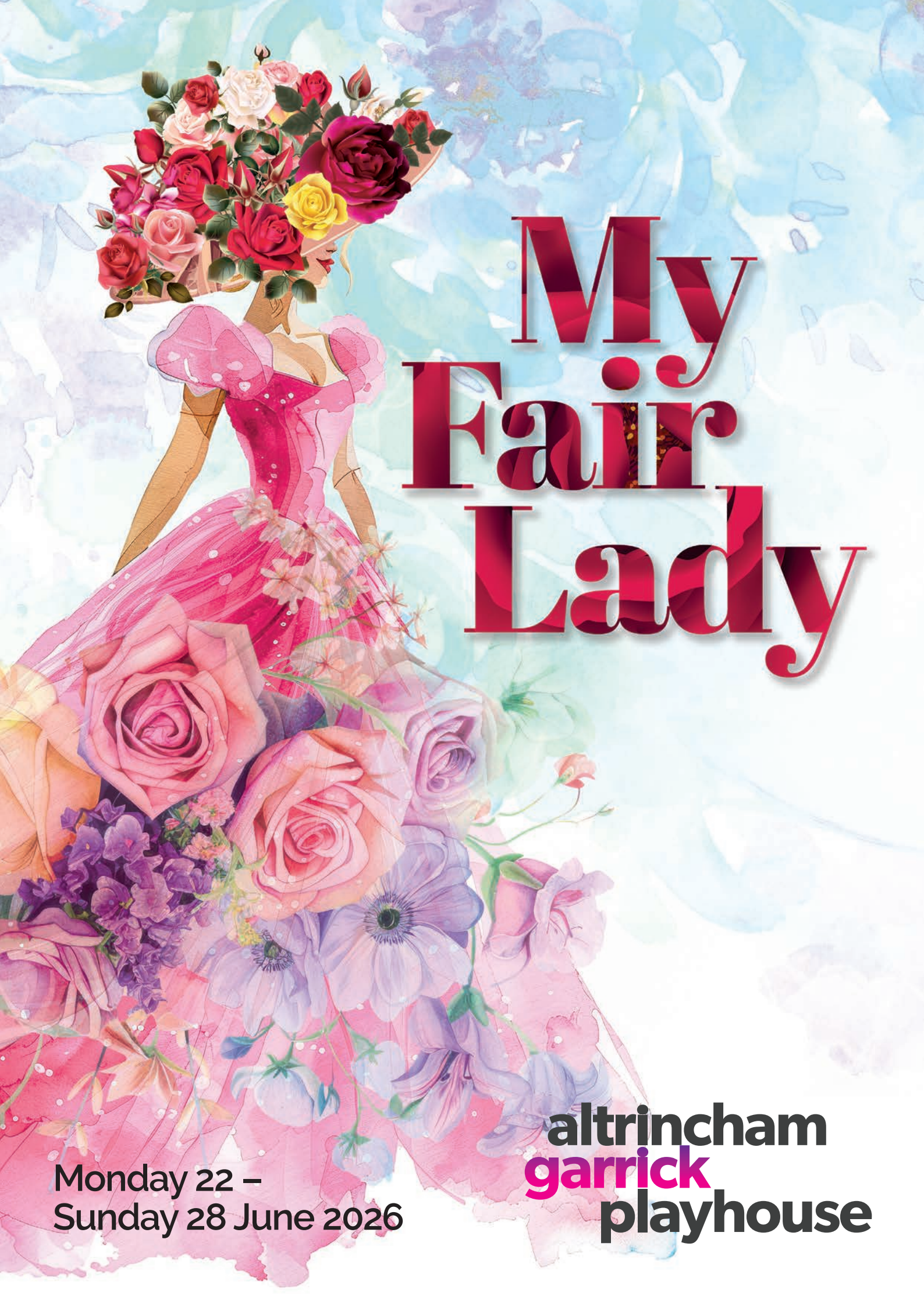




My Fair Lady

Monday 22 –
Sunday 28 June 2026

altrincham
garrick
playhouse

Sunday 5 July 11:00am – 4:00pm

OPEN DAY

So much to see, so much to do!
BE THERE!

Final details of events and attractions to be confirmed.
Keep visiting our website for more updates.
All proceeds to our CHILI Campaign

A fabulous, FREE fun-filled day where you can discover the magic of the Garrick by seeing behind the scenes at the theatre while also enjoying a huge variety of other attractions, including:

- ★ Behind-The-Scenes Tours & Displays
- ★ Kids "Get Creative" Stall
- ★ Tombola, Raffles & Prize Draws...
- ★ Main Stage Shows
Garrick Show Choir, GAPAs, Costumes Parade, Excerpts from shows...
- ★ Scripts, Costumes & Props Sales
- ★ Craft Stalls
- ★ Set Designs
- ★ Face Painting
- ★ Volunteering
- ★ Radio Alty
- ★ Refreshments

We need your help to get All Our Ducts In A Row!



Scan and Donate!

We welcome support from individuals, families, local and national businesses. As a Registered Charity which doesn't receive any public funding from any official organisation, regional or local council, we are extremely grateful for donations of any size.



DAVHVAC

Our theatre is embarking on an ambitious and vital project: installing a modern

Heating, Ventilation and Air Conditioning (HVAC) System

to ensure every audience member can enjoy performances in all-year-round comfort, with controllable temperatures, improved air quality and better ventilation, while also being energy-efficient and significantly reducing our carbon footprint.

Help us create a theatre where the only thing that takes your breath away is what's happening on the stage!



CHILI
COOL/HEAT IT, LOVE IT

Hello & Welcome!

...to the Altrincham Garrick Playhouse, and our final production in what has been a challenging, joyous, hugely rewarding 2025-26 Season. Whether this is the first show you've seen with us this year, or you're a regular patron, we're delighted that you've chosen to support us.

Throughout the last year, whilst the passage of time has seen us lose several Garrick stalwarts, whose contributions to our theatre over the years has been immense, it has also been great to welcome back a host of familiar faces alongside new recruits playing many roles – both onstage and behind the scenes – in our huge range of productions on both the main Playhouse stage and in the Studio Theatre. I'm proud that we are an organisation that is able to give opportunities to many talented people of all ages and backgrounds. Additionally, our community-based projects also continue to go from strength to strength. Whether it's the *Altrincham Garrick Show Choir* (don't miss their concert on Thursday 16th July), our *Play Reading Group*, our recently-established *Musical Theatre Dance Classes* or our renowned *Garrick Academy of Performing Arts (GAPA)*, I'm delighted that we are able to offer 'something for everyone' in all areas - including in our choice of productions for next season. With contemporary and classic dramas, comedies, musicals, shows for all the family, and a series of six productions in our Studio Theatre based around a theme of 'connection'. I would encourage you to book early for all of these productions - tickets are on sale now!

When *My Fair Lady* premiered seventy years ago, it was instantly hailed as "the perfect musical." The sweeping romance of Frederick Loewe's score, the razor-sharp wit of Alan Jay Lerner's lyrics, and the brilliant, biting social commentary of George Bernard Shaw's *Pygmalion* form a theatrical triumvirate that has captivated generations. We all know the songs, the iconic lines, and the glittering image of the Edwardian London Season.

To truly understand the power of this story, one must look back to its rich DNA. Long before it was a musical, it was George Bernard Shaw's masterful 1913 play, which itself was a radical reimagining of Ovid's ancient Greek myth. In the original mythology, *Pygmalion* is a sculptor who creates a statue of the "perfect woman" out of ivory, falls in love with his creation, and begs the goddess Aphrodite to bring her to life. Shaw took this ancient tale of male control and completely turned it on its head for the Edwardian stage. He realised that a living, breathing woman is not a blank canvas or a lump of clay to be possessed by her creator. By rooting our musical in Shaw's sharp, satirical vision, we bridge the gap between classical myth and modern reality.

As a director, the great joy – and the great challenge – of bringing this masterpiece to life in the modern day is navigating the delicate balance

between nostalgia and evolution. How do we remain fiercely faithful to the original piece that the world fell in love with, while ensuring it speaks directly and urgently to a modern audience?

The answer, for me, lies in reclaiming the beating heart of the story: Eliza Doolittle.

My Fair Lady is, at its core, a story about identity, autonomy, and the power of human voice. Eliza's journey from the cobblestones of Covent Garden to the grand floor of the Embassy Ball is not a passive transformation orchestrated by a wealthy man. It is a testament to her own grit, resilience, and fierce desire for self-determination. Henry Higgins may give her the tools of phonetics, but Eliza possesses the spirit.

In our production, we have sought to honour the grand, golden-age scale of the piece – bringing you all the opulence, the handmade beautiful costumes (and hats!), the stunning choreography, and the majestic company numbers you expect – while leaning into the brilliant, messy humanity of these characters. Higgins is not merely a caricature of Edwardian misogyny, but a complex, deeply flawed academic forced to confront his own isolation. Eliza is not a doll to be moulded, but an unstoppable force of nature who refuses to be mastered.

By grounding these characters in reality rather than fairytale, their triumphs become our triumphs. Hopefully, the humour bites a little sharper, the emotional stakes feel a little higher, and the timeless themes of class, privilege, and human connection become entirely universal.

And once again, the greatest joy of working alongside Mark Goggins and Louise Pettitt has been endlessly inspiring, fun, and harmonious.

Whether you are hearing these magnificent songs for the very first time or the hundredth, our hope tonight is that you see this story with fresh eyes. We have built this production with immense love, respect, and a desire to celebrate a woman who demands to be heard.

I have tried, with the fiercely brilliant talent and commitment of the entire company, to not only revive *My Fair Lady*, but to reclaim it for all those who experience this production.

Thank you for supporting live theatre, and the Altrincham Garrick Playhouse.



Joe

Joseph Meighan

Artistic Director, Altrincham Garrick Playhouse.

**altrincham
garrick
playhouse**

Barrington Rd, Altrincham WA14 1HZ
www.altrinchamgarrick.co.uk
Box Office Phone: 0161-928 1677



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The genesis of My Fair Lady:

How Shaw's Pygmalion Became the World's Most Beloved Musical

Few musicals have enjoyed the enduring success and affection accorded to *My Fair Lady*. Since its Broadway premiere in 1956, it has become one of the defining works of the American musical theatre, celebrated for its elegant score, witty lyrics, memorable characters and sophisticated storytelling. Yet its journey to the stage was anything but straightforward. The path from George Bernard Shaw's *Pygmalion* to Lerner and Loewe's masterpiece was marked by decades of resistance, failed attempts, artistic doubts and the formidable shadow of Shaw himself. Indeed, the greatest obstacle facing anyone wishing to adapt *Pygmalion* was the playwright who created it.

Shaw and Pygmalion

When George Bernard Shaw wrote *Pygmalion* in 1912, he intended it as a social satire rather than a romance. Inspired by the classical Greek myth of Pygmalion – the sculptor who falls in love with a statue he has created – Shaw's version centres on Professor Henry Higgins, an expert in phonetics, who wagers that he can transform a Cockney flower seller, Eliza Doolittle, into a lady of society simply by teaching her to speak “properly.”

The play was first produced in Vienna in 1913 and in London the following year. It quickly became one of Shaw's most popular works, combining sparkling wit with pointed commentary on class distinctions, social mobility and the arbitrary nature of status in British society.

Unlike many audiences who encountered the story later through *My Fair Lady*, Shaw never intended the relationship between Higgins and Eliza to culminate in romance. In fact, he spent considerable effort explaining that Eliza's future lay elsewhere. In essays, prefaces and correspondence, Shaw insisted that Eliza ultimately marries the amiable but rather ineffective Freddy Eynsford-Hill rather than becoming Higgins's companion.

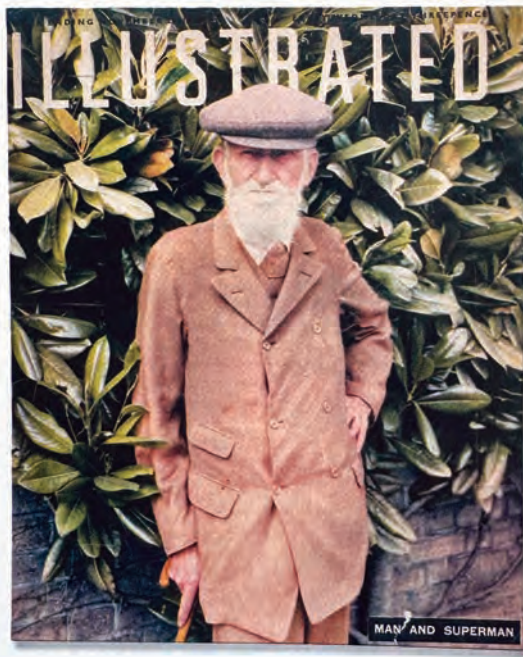
This determination to preserve his intellectual intentions would later create significant complications for adapters.

Shaw's Distrust of Adaptations

George Bernard Shaw was famously protective of his work. Although he eventually embraced cinema more than many of his contemporaries, he was deeply suspicious of commercial adaptations that might dilute his ideas.

His relationship with film was particularly complex. Early in his career he dismissed cinema as an artistic novelty. Over time, however, he recognised its potential. Even so, he remained adamant that any adaptation should preserve the integrity of his writing.

The 1938 film version of *Pygmalion* became a notable exception. Shaw collaborated extensively on the screenplay alongside



producers and writers, helping shape the final product. The film starred Leslie Howard as Higgins and Wendy Hiller as Eliza, and proved both a critical and commercial success.

Remarkably, Shaw won an Academy Award for his contribution to the screenplay, making him the first person to receive both a Nobel Prize and an Oscar. Yet even in this adaptation, Shaw fought to preserve his intentions. He objected to any overt romantic ending and remained resistant to interpretations that softened the social critique at the heart of the story.

When Shaw died in 1950, these concerns did not disappear. His estate inherited both his literary legacy and his caution regarding adaptations.

The Success of Pygmalion and the Search for a Musical

By the mid-twentieth century, *Pygmalion* seemed an obvious candidate for musical treatment. The story contained vivid characters, comic situations and emotional development. Eliza's transformation appeared ideally suited to song. Alfred P. Doolittle's exuberant personality practically demanded a musical showcase. Higgins's verbal fireworks seemed capable of inspiring sophisticated lyrics.

Yet many experienced theatre professionals concluded that the very qualities that made *Pygmalion* a brilliant play rendered it unsuitable for musicalisation.



The central problem was Henry Higgins himself. Unlike traditional musical heroes, Higgins is abrasive, arrogant, emotionally detached and frequently unpleasant. He does not undergo a conventional transformation, nor does he sing naturally in the way audiences expected leading men to sing in Broadway musicals of the era.

Furthermore, Shaw's intellectual dialogue carried much of the play's appeal. How could lengthy discussions about phonetics and class distinctions be transformed into entertaining musical numbers?

For years, producers wrestled with these questions without finding satisfactory answers.

Broadway composing teams take a look...

One of the first major teams approached to adapt *Pygmalion* was the celebrated writing partnership of Betty Comden and Adolph Green. They had already established themselves as among Broadway's finest librettists and lyricists, contributing to works such as *On the Town*, *Wonderful Town* and numerous Hollywood musicals.

Together with composer Leonard Bernstein, they studied the play carefully. A screening of the 1938 film version was arranged, and Lenny, Betty and Adolph trooped in. Two hours later, they trooped out, determined to leave it alone. Despite their admiration for Shaw's work, the obstacles appeared overwhelming. Higgins lacked warmth, Eliza's journey was primarily intellectual rather than emotional, and much of the drama depended upon verbal exchanges that seemed resistant to musical treatment. Their decision reflected a broader consensus within the theatre industry. *Pygmalion* was considered brilliant – but not musical.

Perhaps the most significant rejection came from Broadway's most successful musical team: Richard Rodgers and Oscar Hammerstein II. By the early 1950s, Rodgers and Hammerstein had revolutionised musical theatre with works such as *Oklahoma!*, *Carousel*, *South Pacific* and *The King and I*. If anyone could solve the *Pygmalion* puzzle, it seemed likely to be them...

They explored the possibility but ultimately decided against proceeding. Part of the problem was that Hammerstein had already addressed similar themes in *Cinderella* and *The King and I*. More importantly, the pair recognised that Shaw's material resisted the emotional structure upon which their musicals typically relied. The team concluded that the adaptation would be more trouble than it was worth, and moved on to other projects. Their rejection further reinforced the notion that *Pygmalion* simply could not sing.

Enter Alan Jay Lerner and Frederick Loewe

The breakthrough came through the partnership of Alan Jay Lerner and Frederick Loewe. By the early 1950s, Lerner and Loewe had enjoyed success with *Brigadoon* and *Paint Your Wagon*. They possessed a unique blend of literary sophistication and melodic elegance that made them particularly suited to adapting Shaw.

When producer Herman Levin approached them about the project in 1952, initially they reacted much as others had. However, by that time, the musical play pioneered by Rodgers and Hammerstein was beginning to replace the conventional musical comedy, and audiences were no longer content with lightweight, romantic fantasies. *The Pajama Game*, produced in 1954, was actually set in a pajama factory and concerned an industrial strike, but it was one of the most successful musicals of the year. Lerner and Loewe thus found to their surprise that many of the self-same reasons that had made *Pygmalion* seem impossible two years earlier were now in its favour, and they went back to work on it with relish.

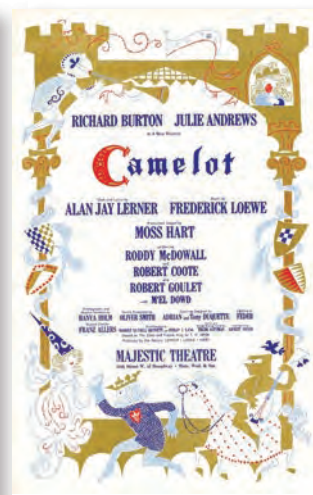


Frederick Loewe was born in Vienna in 1901 and at the age of 15 wrote a Mittel European million-seller called 'Katrina'. It was to be his last hit song for over 30 years. His parents brought him to America, where he became a cowboy, a gold prospector and then a prizefighter. Musically speaking, Loewe's heart lay firmly in Old Vienna. In the 1920s and 30s, jazz, swing and musical comedy passed him by, and it wasn't until the mid-1940s that the Rodgers and Hammerstein school of musical plays created a more hospitable climate for Loewe's talents.

In 1942, looking for the men's room at the Lambs Club in New York, he bumped into Alan Jay Lerner, a moneyed young man struggling to break into show-business despite the crippling burdens of having been educated at Bedales in England and then, back in America, at Choate, where his classmates included John F Kennedy. Lerner and Loewe had very little in common except that both had a tendency to address one as 'dear boy'. Otherwise, they were opposites: Loewe wrote fast, musical ideas dashed off almost effortlessly. When Lerner suggested a musical elocution lesson built around the phrase "The Rain in Spain", Loewe said "Good. I'll write a tango" – and played the main theme there and then.

Lerner, on the other hand, sweated over every phrase. He wore white gloves when he wrote. Otherwise he'd gnaw his fingers to the bone. He had a special desk so that he could write standing up: if he sat down, he focused so hard on the lyric that he'd go into a trance.

Shaw himself could hardly have found any objection to Lerner's masterly adaptation. Indeed, he stuck so closely to Shaw's original dialogue that it was less an adaptation than a straightforward treatment which became one of the wittiest, most elegant, literary books ever to grace a Broadway musical. The same can be said for the lyrics, which seem to rise spontaneously from the dialogue and situations.



Top right: Frederick Loewe (seated) and Alan Jay Lerner. Above: Posters from some of their greatest musical collaborations.

As for Frederick Loewe's glorious score, it not only marked the high-point of his own career but remains after over seventy years as one of the most memorable achievements in American musical theatre. It is perfectly tailored to the characterisation, especially in the case of Eliza, ranging as it does from the Cockney "*Wouldn't it be Luverly?*" through the angry "*Just You Wait*" to the refinement of "*I Could Have Danced All Night*" and the final independence of "*Without You*".

The title *My Fair Lady* was not an immediate choice. The original choice was *Liza*, which soon became *Lady Liza*, which was in turn replaced by *Come to the Ball*. For some time it then became *Fanfaroon*, a rarely used word meaning a braggart.

Frederick Loewe came across it when he and Lerner were researching background material in London and he clung to it tenaciously until they hit upon the more mellifluous *My Fair Lady*.

Putting the pieces and people in place

Before the show went into production there was one serious obstacle to overcome. The musical rights to *Pygmalion* belonged to the estate of Gabriel Pascal, a motion picture producer who had secured the rights to a number of Shaw's plays, which was already being fought over by Pascal's wife and his mistress. MGM were also after them, but after lengthy court proceedings in New York and London they were transferred to Lerner and Loewe and their producer, Herman Levin.

The role of *Higgins* was offered to Rex Harrison, who was appearing in *Bell, Book and Candle* at the time of Lerner and Loewe's visit to London. At first he demurred, partly because he didn't like the songs so far written for *Higgins* (which were in fact later scrapped), and partly because of his inability to sing. He was, however, instinctively musical and if his singing voice was weak, Loewe solved the problem by capitalising on his rich speaking voice and devising a type of speech-song which was later much imitated by others.

In mid-February 1955 Lerner and Loewe returned to New York, complete with Shaw's rights and commitments from Harrison, Stanley Holloway (*Alfred Dolittle*) and Cecil Beaton. Persuading Beaton to do the costumes was a minor triumph as he generally preferred to design an entire show, but Oliver Smith, one of the most distinguished designers in America, had already been contracted to design the sets. Fortunately, Beaton had the greatest admiration and respect for Smith and readily agreed to work with him.

As work proceeded on *My Fair Lady* with two of the leading roles already cast, the question arose of who was to play *Eliza*. Mary Martin showed some interest, but in spite of her undoubted star-quality and many talents she was hardly anyone's idea of an eighteen year old Cockney flower seller.

In the autumn of 1954 Sandy Wilson's *The Boyfriend* was playing at Broadway's Royale Theatre. *Polly Browne* was played by a young English actress making her Broadway debut and becoming the toast of the town. She was, of course, Julie Andrews, who captivated Lerner and Loewe just as she had captivated everyone who saw the show. She was offered the part of *Eliza* and accepted it even before the rights were acquired, keeping herself available until they were.

Moss Hart was engaged as director and *My Fair Lady* went into official rehearsals on January 3rd 1956. After a two-week try-out at New Haven and Philadelphia it opened in New York at the Mark Hellinger Theater on March 15th. It was a theatre with a long history of failures, but *My Fair Lady* changed all that with a record-breaking run of 2,717 performances.

In London no musical was ever awaited with more anticipation, an appetite whetted by black market copies of the American original cast album. It finally reached Drury Lane on April 30th 1960, where it settled down for a run of 2,281 performances and where Julie Andrews, Rex Harrison, Stanley Holloway and Robert Coote repeated their Broadway success.

Top right: Rex Harrison and Julie Andrews in the Original Broadway production.

Right: A poster for the 1964 film, with Audrey Hepburn having replaced Julie Andrews.



More than seventy years after its premiere, *My Fair Lady* remains a testament to the persistence of artists willing to tackle seemingly impossible challenges. What other composers and lyricists admired but respectfully passed over, Lerner and Loewe transformed into one of the crown jewels of musical theatre. And in doing so, they achieved something rare: they created a musical that would almost certainly have earned even George Bernard Shaw's grudging respect.



The Art behind the curtain:

Celebrating Mike Shaw and the Garrick's Wardrobe Team

When the curtain rises at Altrincham Garrick Playhouse, audiences are immediately transported into another world. Whether it is the elegance of Regency England, the glamour of a Broadway musical, the grit of a wartime drama, or the fantasy of a fairy-tale Panto kingdom, the visual impact of a production is often breathtaking. While actors, directors and musicians rightly receive applause for their contributions, there is another group of theatre-makers whose artistry is woven into every performance: Mike Shaw and the dedicated Wardrobe Team.

For many years, Mike and his talented volunteers have been responsible for creating some of the most memorable costumes seen on the Garrick stage. Their work has, in its time, been honoured with NODA awards, but no award can fully capture the extraordinary blend of creativity, craftsmanship, historical knowledge, technical expertise and sheer determination required to produce costumes of such consistently high quality.

Theatre costume design is one of the most demanding artistic disciplines. Unlike fashion design, costumes must do far more than simply look attractive. They must tell a story. Every stitch, fabric choice, colour palette and accessory contributes to the audience's understanding of a character and the world they inhabit.

A costume designer begins by immersing themselves in the script. Who are these people? What social class do they belong to? How do they see themselves? What do they want others to think about them? The answers to these questions are often expressed visually long before a character speaks a single line.

For Mike and his team, this process starts with understanding the vision of the director. Every production has its own unique artistic identity, and costumes must support and enhance that vision. Sometimes this means painstaking historical accuracy. At other times it may require a more imaginative interpretation, creating designs that suggest an era rather than reproduce it exactly. Whatever the approach, the challenge remains the same: costumes must help bring the director's concept to life.

The range of productions presented at the Garrick makes this task particularly remarkable. One season might include a classic Shakespearean drama, a contemporary comedy, a lavish musical and a period thriller. Each demands an entirely different visual language.

A musical may require dozens of costume changes, elaborate ensembles and eye-catching showpieces designed to dazzle under stage lighting. A serious drama may call for subtle authenticity, where the audience hardly notices the costumes because they so perfectly fit the world of the play. Both approaches require enormous skill.

Research is often the first major step. Historical productions demand



Mike Shaw (back row, left) and his Golden Girls – the amazingly talented wardrobe team of Altrincham Garrick Playhouse.

careful study of clothing styles, fabrics, tailoring techniques and social customs. The team must understand not only how garments looked, but how they were worn and what they communicated about the wearer. A Victorian gentleman, an Edwardian lady, a 1940s soldier and a 1920s socialite each require a different level of expertise and attention to detail.

Then comes the practical challenge of making the designs work on stage. Theatre costumes must withstand repeated performances, quick changes backstage, energetic dance routines and the occasional theatrical mishap. They need to be durable, comfortable and functional, while still appearing effortless to the audience.

This is where the Wardrobe Team's remarkable craftsmanship comes into its own.

Creating a costume can involve pattern cutting, sewing, tailoring, embroidery, millinery, dyeing, alterations and repairs. Some garments are built entirely from scratch. Others are adapted from existing stock. Many productions require creative problem-solving when budgets are limited but artistic ambitions remain high.

The audience may see a magnificent eighteenth-century gown, a military uniform or a dazzling musical theatre costume. What they may not realise is the hundreds of hours of skilled work that have gone into

its creation. Every hem, button, braid and embellishment represents countless decisions and an extraordinary level of care.

What makes the achievements of Mike Shaw and his team even more impressive is the fact that they accomplish all this as volunteers.

In an age when professional costume departments command significant budgets and employ full-time staff, the Garrick's Wardrobe Team demonstrates what can be achieved through passion, dedication and love of theatre.

These volunteers give freely of their time and expertise. They spend evenings and weekends researching designs, sourcing materials, sewing garments, carrying out fittings and making last-minute adjustments. Their work continues long after rehearsals have finished and often begins months before an audience takes their seats.

They do not do it for financial reward. They do it because they care deeply about the theatre and take pride in contributing to productions of the highest possible standard.

The spirit of volunteerism has always been at the heart of community theatre, but the Wardrobe Team exemplifies it in its purest form. Their contribution is not simply practical; it is artistic. They are collaborators in the storytelling process, helping to create the magic that audiences experience.

Perhaps the greatest testament to their success is that audiences rarely think about the costumes once a production is underway. Instead, they see characters, not costumes. They believe in the world on stage because every visual element feels authentic and complete. That seamless illusion is the result of exceptional skill.



Yet there are moments when costume design takes centre stage. The collective gasp that greets a spectacular ballroom scene. The admiration for a beautifully recreated historical costume. The delight of seeing a beloved musical brought vividly to life through colour and style. These moments remind us just how powerful costume can be as a storytelling tool.

Behind every one of those moments stands Mike Shaw and his remarkable team.

Their work enriches every production they touch. They transform fabric into character, thread into storytelling and imagination into reality. Through their creativity, expertise and tireless commitment, they help ensure that Altrincham Garrick Playhouse continues to produce theatre of a quality that rivals many professional venues.

In the world of theatre, audiences often applaud what they can see. Yet some of the most important artistry happens behind the scenes, away from the spotlight.

Mike Shaw and the Wardrobe Team may not take centre stage, but their contribution is woven into the fabric of every successful production. Their award-winning costumes are visible evidence of extraordinary talent, but perhaps their greatest achievement is the passion and generosity that make such work possible.

They remind us that theatre is, above all, a collaborative art form. And thanks to their creative genius, technical mastery and unwavering dedication, generations of Garrick audiences have been transported to countless times, places and worlds – one costume at a time.



*Left and above:
Three of the
costumes created
for this production
of My Fair Lady,
and (right) a
close-up photo
showing the
detail that goes
into creating a
rose on a
costume...*



Scenes & Musical Numbers

ACT 1

- Scene 1** Covent Garden – March 1912, Evening
Why Can't the English? Higgins
Wouldn't It Be Lovely? Eliza and Costermongers
- Scene 2** "The Nell of Old Drury" Pub, Drury Lane – Later the same evening
With A Little Bit Of Luck Alfred Doolittle, Harry and Jamie
- Scene 3** The study of Henry Higgins' house at 27a Wimpole Street – The next day, early afternoon
I'm An Ordinary Man Higgins
- Scene 4** "The Nell of Old Drury" Pub, Drury Lane – Several weeks later
With A Little Bit Of Luck (Reprise) Alfred Doolittle and Cockneys
- Scene 5** Higgins' study – later that afternoon – And the subsequent three months
Just You Wait... Eliza
The Servants' Chorus The Servants
The Rain In Spain Higgins, Eliza & Pickering
I Could Have Danced All Night Eliza, Mrs Pearce & Maids
- Scene 6** Outside Ascot – Several weeks later, late morning
- Scene 7** Ascot – The Race Meeting – Later that afternoon
Ascot Gavotte Spectators at the Race
- Scene 8** Outside 27a Wimpole Street – later that day
On The Street Where You Live Freddy Eynsford-Hill
- Scene 9** Higgins' Study – Several weeks later, the evening of The Embassy Ball.

I N T E R V A L

ACT 2

- Scene 1** The Embassy Ball – Later that evening
The Embassy Waltz Eliza and Guests
- Scene 2** Higgins' Study – After the Ball, 3:00 am the following morning
You Did It Pickering, Higgins, Mrs Pearce and Servants
Just You Wait (Reprise) Eliza
- Scene 3** Outside Higgins' house, 27a Wimpole Street – immediately following
On The Street Where You Live (Reprise) Freddy Eynsford-Hill
Show Me Eliza & Freddy Eynsford-Hill
- Scene 4** Covent Garden Flower Market, 5.00 am that morning
The Flower Market / Wouldn't It Be Luverly? (Reprise) Eliza and Costermongers
Get Me To The Church On Time Alfred Doolittle, Harry, Jamie and Costermongers
- Scene 5** Upstairs Hall of Higgins' House – 11.00 am on the same morning
A Hymn to Him Higgins and Pickering
- Scene 6** The garden of Mrs Higgins' house – Later that day
Without You Eliza and Higgins
- Scene 7** Higgins' House – the same evening
I've Grown Accustomed to Her Face Higgins

The Cast

Eliza Doolittle	Pippa Lane
Professor Henry Higgins	Jonathan Black
Colonel Hugh Pickering	Jonathan Barker
Alfred P. Doolittle	Ivor Farley
Freddy Eynsford-Hill	Connor J Ryan
Mrs Higgins	Angela Wetherill
Mrs Eynsford-Hill	Lyndsey Florin
Mrs Pearce	Christine Perry
Harry	Mark Watkins

The Ensemble:

Landlord / Servant / Lord Boxington / Ensemble	Colin Rice
Costermonger William / Ensemble	Alexander Day
Costermonger Robert / Servant / Ensemble	Max Lawrence
Costermonger James / Ensemble	Jacob Smith
Costermonger Joe / Servant / Ensemble	Tom Broughton
Suffragette / Ensemble	Patti Linnett
Suffragette / Servant / Ensemble	Izzy Broughton
Suffragette / Maid / Ensemble	Jenny Dixon
Suffragette / Lady Boxington / Ensemble	Jane Holdship
Suffragette / Ensemble	Claire O'Brien
Servant / Flower Girl Helen / Ensemble	Brodie Andrews
Servant / Ensemble	Natalie Clarke
Opera Guest / Ensemble	Emma Drewe-Smith
Opera Guest / Ensemble	Di Boyer
Opera Guest / Ensemble	Patsy Newhouse
Opera Guest / Ensemble	Mandy White
Flower Girl Mary / Ensemble	Kim Armston
Flower Girl Dorothy / Ensemble	Jill Stewart
Servant / Flower Girl Ruth / Ensemble	Rebecca Allmark

The Orchestra

Keyboard / MD	Mark Goggins	Violin A	Matthew Chadbond
Reed 1	Simon Murray	Violin B	Lucy Thomson
Reed 2	Mel Waddington	Violin C	Julia Taylor
Reed 3	Sue Goffee	Cello	Andrew Harsley
Trumpet 1	Jonathan Thomson	Double Bass	Simon Chaplin
Trumpet 1	Robbie Richardson	Percussion	Andrew Saunders
Trombone	Matt Corrigan		

This is not a recording...
The Orchestra are playing LIVE from the Studio Theatre



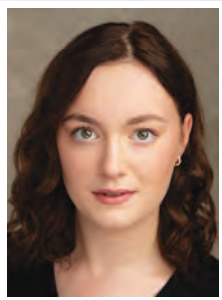


The Creative Team

Director	Joseph Meighan	
Musical Director	Mark Goggins	
Choreographer	Louise Pettitt	
Set Design	Trevor McKie	
Lighting Design & Operation	James Merrington & Team	
Sound Design & Operation	Josh McMillan & Team	
Costume Design	Mike Shaw	
Heads of Stage	Paul Simpson	Mark McEwan
Stage Managers	Jo Myers	Alan Jones
Assistant Stage Managers	Sue Duffy	
	Danielle Hird Garcia	Portia Dodds
	Elfin Hackl-Berry	
Stage Crew	Alistair Duffy	
Rehearsal Prompt	Alison Davis	
Properties	Claire Eddleston-Rose	
	Christine Chrystal	Evie Tinsley
Costume Production	The Garrick Wardrobe Team:	
	Mike Shaw	Julie Shaw
	Stella Blackburn	Ella Dutton
	Betty Farmer	Jen McEvoy
	Catherine Phillips	Sarah Steer
	Sue Stephan	Noel Watson
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 Hetherington
	Holly Cooper	Elfin Hackl-Berry
Set Construction	Paul Simpson	Steve Cox
	Trevor McKie	Alan Jones
	Barry Borgen	Mark McEwan
	Nick McKie	John Murphy
	Andy McHugh	Alistair Duffy
	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



Pippa Lane
Eliza Doolittle

Pippa is delighted to return to the Altrincham Garrick Playhouse to play *Eliza Doolittle*, one of musical theatre's most beloved leading roles, following her debut as *Tess Moffatt* in *Blue Stockings*.

Pippa recently completed an MA in Musical Theatre and a Licentiate in Vocal Teaching (LRAM) at the Royal Academy of Music, where she had the opportunity to work with renowned artists

including Claude-Michel Schönberg, Imelda Staunton, John Caird, Martin Lowe and Kate Graham. Prior to this, she graduated with a BA (Hons) in Music Theatre from the University of Central Lancashire, where she was awarded the Connie Fisher Award for Music Theatre.

Credits whilst training include *Sara Jane Moore/Emma Goldman/Dance Captain (Assassins)*, *Lily Byrne/Mrs Patrick/Dance Captain (A Man of No Importance)*, *Featured Performer/Dance Captain (The Last Twenty-Five Years)* at RAM, *Stella (The Tales of Hoffmann)*, *Joyce Chilvers (Betty Blue Eyes)*, *the Baker's Wife (Into the Woods)*, and *Nola/Zanth (Weird Romance)*. She also provided the voice for UCLan's We See You advertising campaign (2023–24).

Alongside performing, Pippa has worked as Assistant Director on *The Tales of Hoffmann* and *Eugene Onegin*, and as Publicity Manager for Preston Opera. She also holds vocational qualifications in Tap, Ballet, Contemporary, Modern Theatre, Jazz and Classical Singing.

Pippa would like to dedicate this performance to her late friend, Sonia Brett, who was always "bloomin' lovely."



Jonathan Barker
Colonel Hugh Pickering

Jonathan is thrilled to be playing *Colonel Pickering* in this spectacular production of *My Fair Lady*. He has been acting at the Altrincham Garrick Playhouse for six years and has appeared in *Inspector Morse: House of Ghosts*, *The Laramie Project* in the Lauriston Studio, *Witness for the Prosecution*, *The Girl On The Train*, *Chitty Chitty Bang Bang*, *Merrily We Roll Along*, *Beautiful: The Carole King*

Musical and *It's A Wonderful Life*. Jonathan trained professionally as an actor, singer and dancer at Guildford School of Acting and at the London Studio Centre. Musical performances include *Nine* (with Jonathan Pryce at the Royal Festival Hall), and a Royal Gala performance of *A Chorus Line* in London. Musicals around the UK include *Barnum*, *Fiddler On The Roof*, *Guys & Dolls* (all at Bristol Hippodrome), *Seven Brides for Seven Brothers* (Bristol Old Vic), *La Cage Aux Folles* (Wimbledon Theatre), *Company*, *Chicago*, *The Good Companions*, *Oklahoma!*, *Brigadoon*, *Calamity Jane*, *Joseph and the Amazing Technicolor Dreamcoat*, *Follies* plus many more. Acting roles include *Theseus* and *Lysander* in *A Midsummer Night's Dream* at Guildford Castle as well as in productions of *A Doll's House*, *The Rimers Of Eldrich*, *La Ronde*, *When We Are Married*, *Last Tango In Whitby* and *Watch It, Sailor!* On TV he appeared in the comedy thriller film *Dead Gorgeous* which starred Fay Ripley and Helen McCrory,

Jonathan recently directed the Altrincham Garrick production of *The Railway Children* and is soon to be directing *The Son* in the studio. Previous directing experience elsewhere 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* and *Biloxi Blues* amongst many others.

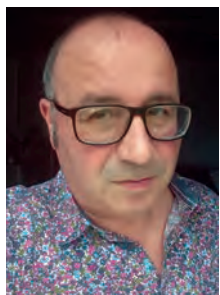


Jonathan Black
Prof. Henry Higgins

Jonathan started his Garrick journey back in 1981 appearing in *Privates On Parade*. Through the years other appearances have included *Juno and The Paycock*, *A View from The Bridge*, *Whipping It Up*, *Out of Order*, *Shady Business*, *Anne of A Thousand Days*, *Pack of Lies*, *Run For Your Wife*, *And Then There Were None*, *Noises Off*, *Two into One*, *Gaslight*, *It Runs in the Family*, *Wolf Hall*, *Business Affairs*, *The Lady In The Van*, *House of Ghosts*, *A Christmas Carol – A Ghost Story* and *The Audience*. Most recently, Jonathan made his Garrick Studio debut last year as *Captain Lancey* in *Translations*, and he has just finished a run as *Chief Inspector Craddock* in Mike Shaw's production of *The Mirror Crack'd*. Most recently, Jonathan appeared as *Father/Doctor Forrest MD/Railway Worker* in *The Railway Children*.

Jonathan has also been lucky enough to experience working in TV productions such as the *The Falklands Play*, *Brookside*, *Emmerdale*, *Hollyoaks*, *Coronation Street*, *Cold Feet*, *Clocking Off* and *A Touch of Frost*. Jonathan lives in Hale with his wife and children, who are regular supporters and sometimes performers at The Garrick Playhouse.

Jonathan is achieving a lifetime's ambition in playing the role of *Professor Henry Higgins*, and he's thrilled to be working with such a talented, dedicated company and production team in bringing this fabulous musical to the Garrick's stage.



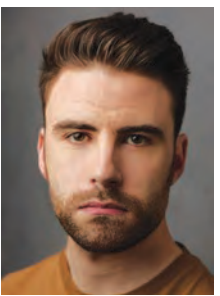
Ivor Farley
Alfred P. Doolittle

Ivor is delighted to be continuing his ten year association with Altrincham Garrick after having first played the part of *Wilbur Turnblad* in *Hairspray* in 2016.

Other notable roles he has performed for us include *Grandpa Joe* in our 2025 production of *Charlie and the Chocolate Factory*, *Grandpa Potts* in our sold-out 2023 production of *Chitty Chitty Bang Bang*, and *Hector* in Alan Bennett's *The History Boys* in 2024.

Further Garrick appearances for Ivor include principal roles in *The Little Mermaid* in 2021, *Calendar Girls – The Musical* in 2022, *Priscilla Queen of the Desert* in 2018, not forgetting our highly successful and critically acclaimed 2023/24 season opening production of *The Shawshank Redemption*.

Ivor is thrilled to have been cast as *Alfred P Doolittle* in *My Fair Lady* which just happens to be a role that he has already played twice before for other theatre groups in Greater Manchester, and which is definitely one of his all time favourites! Ivor has particularly enjoyed the rehearsal process and working alongside this highly talented cast of all ages....



Connor J Ryan
Freddy Eynsford-Hill

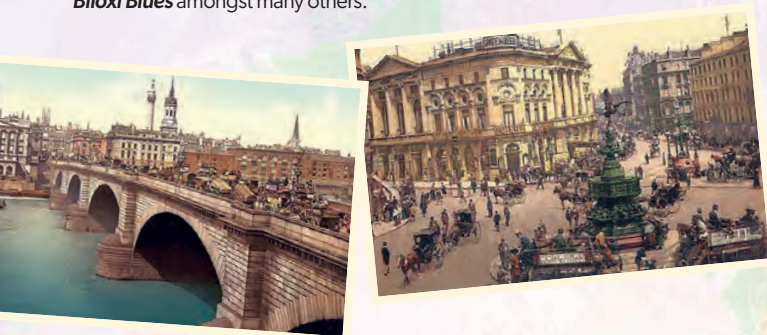
This is Connor's ninth production with Altrincham Garrick following his performances in *The Wizard of Oz*, *Let The Right One In*, *Into The Woods*, *Shakespeare in Love*, *The Sound of Music*, *One Flew Over The Cuckoos Nest*, *The Little Mermaid* and most recently as *Al DeLuca* in *A Chorus Line*.

Previous theatre credits include *Galileo* in *We Will Rock You* (TMTC), *Anthony Hope* in *Sweeney Todd* (SAMT/TMTC), *Laurie Lawrence* in *Little Women* (SMAOS), *Lucas Beineke* in *The Addams Family* (MMY Grads), *Ally* in *Sunshine on Leith* (MCMTTC), *Danny Zuko* in *Grease* (SMAOS/TMTC) and *Dennis* in *All Shook Up* (TMTC).

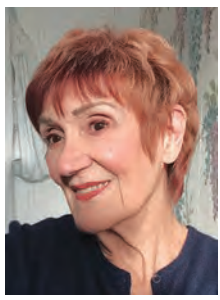
He also portrayed *Marius* in *Les Misérables* at the Liverpool Empire as part of the "Let The People Sing" project celebrating the 40th anniversary of the show.

Connor is a multi-award winning performer having been previously recognised by NODA North West as "Best Supporting Male in a Musical" in 2019 and The Association of Community Theatre as "Most Accomplished Actor" in 2022.

He most notably appeared on *Britain's Got Talent* in 2010, where he reached the final as part of boyband *Connected*.



London Bridge (far left) and Piccadilly Circus (left) in the 1900s



Angela Wetherill

Mrs Higgins

Angela/ Anj has been with the Garrick, since the mid 1970s with a break in 2012 whilst living in Cornwall for nine years. She rejoined the Garrick when she came back. She has loved being with this wonderful theatre, and has played many roles over the years! Some of her favourites have been *Sally Bowles* in *Cabaret*, *Roxie Hart* in *Chicago*, *Lady Macbeth* in *Macbeth*, *Rita* in *Educating Rita*, *Helena* in *A Midsummer Night's Dream*, *Beatrice*

in *Much ado about nothing*, and dozens more.

She has directed many plays and shows too, including *A Funny Thing Happened on the way to the Forum*, *Private Lives*, *Cabaret*, *Misery*, *Betrayal* and *Entertaining Angels*. And now Anj is delighted to be playing *Mrs Higgins* in this fabulous musical, with a wonderful cast... she feels so lucky to still be a part of a theatre which goes from strength to strength!



Lyndsey Florin

Mrs Enysford-Hill

Lyndsey made her debut at the Garrick Playhouse last year in *Charlie and the Chocolate Factory*, and is thrilled to be back on this stage. Lyndsey began her training at the Pauline Warham Dance School before continuing at the Midlands Academy of Dance and Drama. A seasoned performer since the age of 14, her previous credits including *Sally in Me and My Girl*, *Julie* in *Carousel*, *Grace* in *Annie* and *Adeline* in *Guys and Dolls*. Her professional

experience includes *The Witches* (Birmingham Rep) and *Summer Holiday*. Lyndsey would like to thank her family and friends for their unwavering support and is honoured to be part of this wonderful show.



Christine Perry

Mrs Pearce

Christine has been a member of the Garrick since 2009, her first play having been *The Shell Seekers*, and over the years she has appeared in numerous plays, pantomimes and musicals with the Garrick along with other local amateur societies. Favourite roles include *Mrs Cropley* in *The Vicar of Dibley*, *Mum* in *George's Marvellous Medicine*, *Grandma Georgina* in the brilliantly fun musical *Charlie and the Chocolate Factory*, *A Pack Wolf*, *Taak* and *A*

Village Woman in the imaginative production of *The Jungle Book*, *Frau von Schreiber* in 2003's staging of *The Sound of Music*, and roles in *Two Into One*, *When We Are Married*, *Stepping Out*, *A Murder Has Been Arranged* and *Chitty Chitty Bang Bang*.

Christine enjoys singing, was a member of a Gospel Choir and is currently in the Altrincham Garrick Show Choir. She has thoroughly enjoyed being part of this wonderful, iconic production and working alongside such a talented cast.



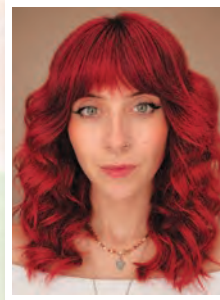
Mark Watkins

Harry

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 *Caiphaz* 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*, *The Wizard of Oz*, *Beautiful: The Carole King Musical*, and as *Mr Salt* in *Charlie and the Chocolate Factory*. Mark has recently finished a run in his debut performance in the Garrick's Studio Theatre, where he played *Jim Heeler* in *Hobson's Choice*.

Hyde Park Comer (right) and Cheapside, London (far right) in the 1900s



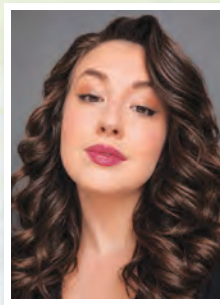
Rebecca Allmark

Servant/Flower Girl Ruth/Ensemble

Rebecca is thrilled to be back on the Altrincham Garrick stage for a third time this season, after appearing in *A Chorus Line* and *Charlie and the Chocolate Factory*. She trained at the Blackpool School of Creative Arts, earning a degree in Musical Theatre, through which her favourite performance credits include *Lois Lane* in *Kiss Me Kate*, *Helene* in *Sweet Charity*, one of *Reno's*

Angels in *Anything Goes*, and featured dancer roles in *Carousel*, *West Side Story*, and *The Pajama Game*.

After a long break, she made a comeback to the world of performing in Hope Mill Theatre's *9 to 5* as a featured dancer, and has since been so grateful to the Garrick team for the wonderful opportunities to perform. Rebecca has greatly enjoyed working with such a talented cast and creative team on this production and is delighted to be part of bringing this timeless classic to the Garrick stage. She hopes you have a lovely evening and enjoy the show.



Brodie Andrews

Servant/Flower Girl Helen/Ensemble

My Fair Lady is Brodie's Garrick debut, and she has had a wonderful time working with such a talented cast. Previous credits include a professional production of *Beauty and the Beast* and a variety of concerts and performances across the North West. She is looking forward to continuing her journey with the Garrick in future productions.

Offstage, Brodie can usually be found teaching singing lessons, reading an endless stream of books, crocheting, and being supervised by her two wonderful cats.



Kim Armston

Flower Girl Mary / Ensemble

Kim has appeared in several productions at the Garrick, but *My Fair Lady* marks her first musical with the theatre. She was most recently seen in the Garrick Studio as *Helen* in *A Taste of Honey*.

Her previous Garrick roles include *Theresa* in *Bombshells*, *Raquel* in *Corrie*, *Rose* in *Business Affairs*, and *Ava* in *Absurd Person Singular*.

Kim has also performed at a number of theatres across the North West, including Wilmslow Green Room and Bolton Little Theatre. Favourite roles to date include *Bet* in *April in Paris*, *Lynette* in *Frame 312*, *Becca* in *Rabbit Hole*, *Julia* in *Dead Guilty*, *Sian* in *Dinner*, and *Chick* in *Crimes of the Heart*.



Di Boyer

Opera Guest/Ensemble

Di originally joined Stage 2 at the Garrick in 1987 and has been involved in numerous productions of plays, musicals and pantomimes since then. Some of her favourites include *Grease*, *La Cage Aux Folles*, *Chicago*, *Guys & Dolls*, *A Midsummer Night's Dream*, *Brassed Off*, *Equus*, *Hobson's Choice* (mid-1990s), and *Noises Off*.

In 1992 Di was also involved in the Garrick's first Playathon production, *The Boyfriend*, which involved members meeting on a Friday evening, rehearsing all weekend and performing on a Sunday evening!

Di is thrilled to be back on the Garrick's main stage, having recently completed a run in the Studio playing *Ada Figgins* and *Mrs Hepworth* in *Hobson's Choice*.





Izzy Broughton

Suffragette/Servant/Ensemble

Izzy is excited to be performing in her first auditioned role at the Altrincham Garrick, having previously performed on the main stage in concerts as part of the *Altrincham Garrick Show Choir*. Additional credits include supporting roles in *It's a Wonderful Life* and *A Christmas Carol*. Izzy is also a member of the *Northern Community Choir*, through which she has featured in *ITV Christmas Carols with Jane McDonald*. Recently,

Izzy has been filming as a supporting artist for season three of BBC drama, *Sherwood*, to be screened in the autumn of 2026.



Tom Broughton

Costermonger Joe/Servant/Ensemble

Tom is delighted to be returning to the Altrincham Garrick main stage, after playing 'coughing Major' *Charles Ingram* in *Quiz* in February. Tom has amassed an impressive collection of Altrincham Garrick credits since his debut in 2021; roles include *Franklin Shepard* in *Merrily We Roll Along*, *Andy Dufresne* in *The Shawshank Redemption*,

Leonard Vole in *Witness for the Prosecution*, *Lord Wessex* in *Shakespeare in Love*, *Chris Keller* in *All My Sons*, *Doctor Spivey* in *One Flew Over the Cuckoo's Nest* as well as roles in *Translations*, *A Man of No Importance*, *Blue Stockings*, *Piaf*, *House of Ghosts*, *A Streetcar Named Desire*, and musical revue show *Curtain Up*. Credits away from Altrincham include George Orwell's *1984* at Stockport Garrick, and *Dick Barton & The Curse of the Pharaoh's Tomb* at Wilmslow Green Room Theatre last year, for which Tom received his first NODA nomination.

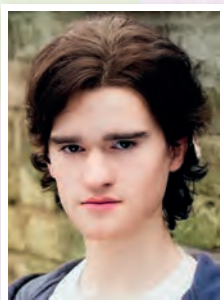


Natalie Clarke

Servant/Ensemble

Natalie is delighted to be appearing in another Altrincham Garrick Playhouse production, having previously appeared in *Beautiful: The Carole King Musical*, *Merrily We Roll Along* and *The Sound of Music*. Her musical theatre credits include *Claire* in *Ordinary Days*, *Nancy* in *Oliver!* and *Mrs Mushnik* in *Little Shop of Horrors*. Most recently, she performed in *Revenge Party: A Musical Showcase*.

This is Natalie's fourth production at the Altrincham Garrick Playhouse. She is excited to be part of the ensemble in *My Fair Lady* and has loved working with such a talented company and creative team.



Alexander Day

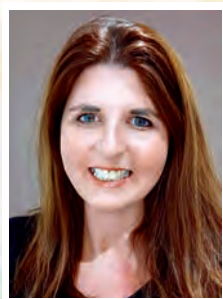
Costermonger William/Ensemble

Since returning to the stage in 2023, Alexander has performed in a number of productions at Altrincham Garrick Playhouse. His credits include playing *Wally Webb* in *Our Town*, *Goran* in *Chitty Chitty Bang Bang*, *Torkel/Ensemble* in *Let The Right One In*, and *Jim* in *The Railway Children*.

As a child, Alexander was a member of GAPA and he enjoyed playing roles such as *Gollum* in *The*

Lauriston Studio Monologues, *Nathan Detroit* in *Guys & Dolls* and *The Sergeant of Police* in *The Pirates of Penzance*. Having performed in the *Children's Ensemble* in 2010's *Dick Whittington and his Wonderful Cat* and in 2024's *Jack and the Beanstalk* as *Jack*! Trott, Alexander was thrilled to return to the traditional Garrick pantomime last year, and turning to the dark side as *Ringmaster Heinkel* and *Snot* in *Goldilocks and the Three Bears*.

A talented musician in his own right – he was guitarist in the band of the original production of *SIX!* – Alexander made his debut as part of the production team at the Garrick when he composed an original score for *The Mirror Crack'd*. Previous scores by Alexander include the detective web series *Wenlock & Jones* and the short films *Swan Song* and *Twenty Nothing*. Soundtrack albums for these are available on music streaming platforms.



Jenny Dixon

Suffragette/Maid/Ensemble

My Fair Lady is Jenny's third Garrick musical, having previously been part of the ensemble for *The Wizard of Oz* and appearing as *Lucille* in *Beautiful: The Carole King Musical*. Jenny has also performed in the main stage plays *Treasure Island*, as *Red Ruth*, and *It's A Wonderful Life*, as *Mrs Thompson*. In addition to acting, Jenny has worked as Assistant Stage Manager on many shows including *Frankenstein*, *Let The Right One In*,

Merrily We Roll Along and *Quiz*. Jenny studied Drama at University and for several years worked as part of the tutor team for GAPA (The Garrick Academy of Performing Arts).



Emma Drewe-Smith

Opera Guest/Ensemble

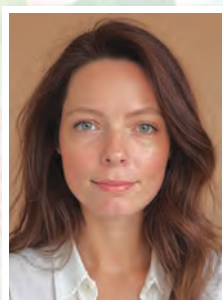
My Fair Lady marks Emma's debut on the Altrincham Garrick stage, after having recently leaving sixth form where she studied theatre.

However, Emma is no stranger to the stage. Previous roles include *Snow White* in *Snow White the Pantomime*, *Vi Moore* in *Footloose* and *Di* in *Di, Viv and Rose*, as well as ensemble performances in *West Side Story* and *Grease*. She has

also stage-managed multiple productions, including *High School Musical!*, *Matilda*, and *Lord of the Flies*.

Outside of theatre, Emma is a member of Thelwall Community Choir, where she is currently a featured soloist. And during October, she also works as a scare actor.

Emma is thrilled to be part of such a talented cast and hopes to return to the Garrick stage again soon.

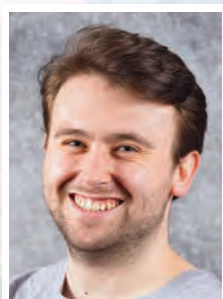


Jane Holdship

Suffragette/Lady Boxington/Ensemble

Jane is delighted to be returning to the Garrick's main stage in *My Fair Lady*, having made her debut with the company as *Mother* in Easter 2026's staging of *The Railway Children*. Jane has worked in education for over 20 years, specialising in Performing Arts and supporting young people in developing their theatrical and storytelling skills.

Although her career has focused on teaching, Jane's love of theatre has always been central to her work, and she would like to thank the brilliantly talented cast and creative team for their warmth and support – and her family for always encouraging her to say yes to new adventures.



Max Lawrence

Costermonger Robert/Servant/Ensemble

No stranger to musical theatre productions, Max made his debut at the Garrick Playhouse in 2024 in *The Wizard of Oz*, and was part of the Ensemble for *Beautiful - The Carole King Musical* last year. His two most recent appearances with the Garrick have been as *Bobby Mills* in September 2025's *A Chorus Line*, and the following month Max gave

an unforgettable portrayal of *Mike Teavee* in *Charlie and the Chocolate Factory*. While a member of *Manchester Musical Youth*, as well as being in the Ensemble for *Guys and Dolls* he played *Malcolm* in *13*, *Chitterlow* in *Half A Sixpence* and *Fagin* in *Oliver!*

Subsequently, with the *Manchester Musical Youth Graduates*, Max's roles have included *Pugsley* in *The Addams Family* and *Josh* in *9 to 5*, and he's also been part of the Ensembles for their productions of *RENT* and *Made In Dagenham*. Max also took on the role of *Roger* in *Grease* at Hope Mill Theatre.

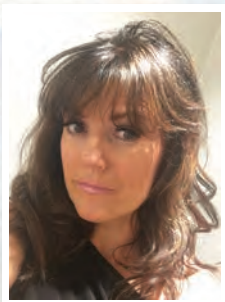


Patti Linnett

Suffragette/Ensemble

My Fair Lady marks Patti's first foray into musical theatre at the Garrick since her first appearance on the main stage in the 2023 Garrick Ensemble production of **Shakespeare In Love**. A graduate in History from Leeds University, it seems that period drama is a running theme for Patti, having originally caught the acting bug at school when taking a turn as **Oberon** in **A Midsummer Night's Dream**. Since

returning to live and work in Manchester, as well as being a member of Altrincham Garrick Show Choir, Patti's acting credits at the Garrick have included the gold-digging **Donna** in **Last Summer at Bluefish Cove**, **Joan the Goat** in **Treasure Island**, and last year she gave a memorable performance in the Studio as the mute **Sarah** in **Translations**.

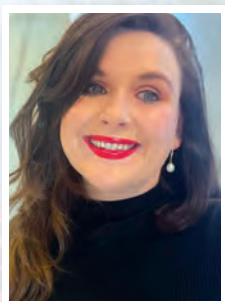


Patsy Newhouse

Opera Guest/Ensemble

Patsy has been a member of the Altrincham Garrick now for over 35 years (yikes!) and has had the privilege to have been involved in various productions over the years including **Guys & Dolls**, **La Cage aux Folles**, **Chicago**, **Me and My Girl**, **High Society**, **Aida**, **Priscilla Queen of the Desert**, and her last appearance was in **The Sound of Music** in 2022.

Patsy is also a member of various local choirs and was therefore delighted to be given this opportunity to get back on stage with a lovely and very talented group of people in one of the all time classics, **My Fair Lady**. She hopes you enjoy the show just as much as she and the incredible cast have loved every second of creating it for you.



Claire O'Brien

Servant/Ensemble

From Lymm, Clare enjoys singing in her spare time. Gaining Grade 8 in Classical Singing at the age of 15, Clare was also a member of **Liverpool Metropolitan Cathedral Choir** and can sometimes even be found on the karaoke mic after an Aperol Spritz!

Clare is a big fan of musical theatre and is very excited to be making her debut at the Altrincham

Garrick Playhouse. She would like to thank the whole team for having her on board and hopes you all enjoy the show!



Colin Rice

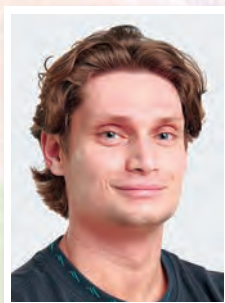
Landlord/Servant/ Lord Boxington/Ensemble

Following what has turned out to be far too long a break, Colin is delighted to be returning to the Garrick in **My Fair Lady**. His last appearance with the company was in the multiple roles of **Sid / Inventor / Vulgarian Soldier** and **Ensemble** in Autumn 2023's **Chitty Chitty Bang Bang**, which followed hot on the heels of a career-highlight role

as the **The Baker** in our 2023 staging of Stephen Sondheim's of **Into The Woods**.

A proud Liverpool native and versatile theatre and film actor, Colin made his Garrick debut in 2021's celebration of musical theatre, **Curtain Up**. This was followed by appearances in 2022's **The Sound of Music** and Arthur Miller's seminal **All My Sons**, where he played the world-weary **Dr. Jim Bayliss**. In his Garrick Studio debut, Colin performed multiple roles in the moving ensemble drama **The Laramie Project**, which remains one of his proudest stage experiences. Other favourite roles include **John Williamson** in David Mamet's electric drama **Glengarry Glen Ross**, and **Mike O'Rourke** in Joe Orton's dark comedy, **The Ruffian On The Stair**.

Recent film work includes playing **PC Rice** in a feature adaptation of Sophie Hannah's murder musical, **The Mystery of Mr. E..** Colin also appears in the BFI sponsored short, **Slow Burn**, directed by the award-winning Tommy Gillard.

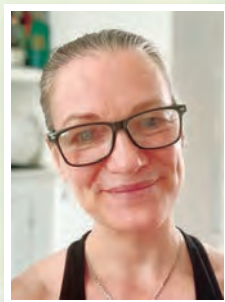


Jacob D Smith

Costermonger James/Ensemble

Jacob made his Garrick debut in the **Ensemble** of **Charlie and the Chocolate Factory** last October, and is delighted to be back as part of another huge musical, and is looking forward to many more.

Jacob has also performed as **Dwayne** in **9 to 5** and **Ernie** in **Sister Act** at the Hope Mill Theatre. Prior to this he has also written and performed stand up comedy around Manchester.



Jill Stewart

Flower Girl Dorothy/Ensemble

Jill is delighted to be making her debut at the Garrick in the ensemble of **My Fair Lady**.

Having studied contemporary dance at The Laban Centre in the past, she has come to musical theatre much later in life and is loving every second.

This is her 4th show, previous credits being **Priscilla Queen of the Desert**, **Cinderella** and **Showcase** with Sale Nomads.

Jill also takes musical theatre dance classes every Tuesday at the Garrick with this show's choreographer, Louise Pettit.



Mandy White

Opera Guest/Ensemble

Mandy has been a proud member of the Altrincham Garrick family since making her debut in the musical **Marilyn** in 1982 and she hasn't stopped since. Over more than four decades she has appeared in a wide range of productions here, from the glitz of **Cabaret**, **Chicago**, **La Cage Aux Folles**, **High Society** and **Camelot** to the laughs of **'Allo 'Allo!**, **The Odd Couple**, **Two into One** and **The Full Monty**, as well as **The Audience**, **House of Ghosts** and, of course, **Panto**.

She is grateful to everyone at Altrincham Garrick for so many wonderful memories on and off stage.

Away from the theatre, Mandy is a passionate competitive Latin and Ballroom dancer and is an All England Champion.



Covent Garden Market, early 1900s.



The Production Team



Joseph Meighan
Director

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*, *Of Mice And Men*, *Beautiful: The Carole King Musical*, *A Chorus Line*, *Charlie and the Chocolate Factory*, *Goldilocks and the Three Bears*, *Quiz* and *The Crucible*.

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 credits whilst training include Craig in *Fanatical - A New Musical*, *Reverend Parris* in *The Crucible* (Arcola Theatre, London) and *Tim Bunty* in *Singer*. After graduating, he appeared as *Ian* in *Might Never Happen* (UK Tour) before concentrating on his career as a Theatre Director, and subsequently as Artistic Director of Altrincham Garrick Playhouse, where he has appeared as *George Deever* in *All My Sons* and as *Zach Wilson* in *A Chorus Line*. He has also previously appeared in several pantomimes here – performances that were both planned and unplanned!

In November 2025, Joseph was admitted into The Director's Studio at Shakespeare's Globe, London.



Mark Goggins
Musical Director

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*, *Merrily We Roll Along*, *Beautiful: The Carole King Musical* and *A Chorus Line*.

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*, *The Curious Incident of the Dog in the Night-time* and, more recently, he composed music and creative soundtracks for *Quiz*, *The Railway Children* and *The Crucible*. Last year he was Sound Designer for *Glorious!* at The Hope Mill Theatre, Manchester. Mark also was Musical Director on *Life Class*, a new work by Richard Taylor (*Flowers for Mrs Harris*, *The Go-Between*) which was commissioned by Bradford City of Culture 2025 and 509 Arts.

Mark directed *The Beauty Queen of Leenane*, the opening show of 2025-26's Irish Season in the Studio, and recently finished directing a staging of *Pomona* also in the Studio. Following *My Fair Lady* Mark will next have his Musical Director's baton back in his hand for *Come From Away* in September... the man never stops!



Louise Pettitt
Choreographer

Louise trained at the Northern School of Contemporary Dance, graduating with a degree in dance and the performing arts. She also holds a Master's Degree in Creative Practice and Education and a Post Graduate Certificate in Education. Louise has held prestigious roles as a Senior Lecturer and Programme Leader for leading Higher Education institutions.

Her extensive professional performance credits include *Cats* (UK, Italy and Portugal Tours), understudying *Belle* in *Beauty and the Beast* (UK Tour), and understudying *Pearl* in *Starlight Express* (Bochum, Germany). Further credits include *Verve* (UK Tour), *Aura Dance Company* (UK) and *Cinemagique* (Costa Cruises). Her screen and recording work include *Casualty 1909* (BBC), *Nightmare in Suburbia*, and the *Starlight Express New Songs* for Universal Music.

As a choreographer, Louise has worked on numerous productions for leading vocational colleges and events such as *Move it*, *Sadler's Wells Making Moves* and *Rambert Elements*. *Chicago* (MYT, Waterside Arts), *A Chorus Line*, *Guys and Dolls*, *The Phantom of the Opera* and *Scrooge! The Musical* (Ecclestone Theatre, Pendleton). For the Altrincham Garrick Playhouse, her choreography credits include *A Chorus Line*, *Beautiful: The Carole King Musical*, *Merrily We Roll Along*, *Chitty Chitty Bang Bang*, *The Sound of Music* and *Priscilla, Queen of the Desert*.

Louise is currently a member of the teaching faculty at Cadmans Dance Centre, Sale. She is also proud to be joining the Royal Academy of Dance (RAD) team to work on their brand-new Musical Theatre Syllabus.

Passionate about community engagement, Louise runs the Adult Musical Theatre Dance Classes at the Garrick. These classes are open to all levels, and everyone is welcome to come along!



Right: Covent Garden Flower Girls, pictured in the early 1900s.

Celebrating a century of songs that still shine!

**altrincham
garrick
show choir**

Musical Director **Dan McDwyer** presents

Featuring



100 YEARS OF BROADWAY

Tickets £16

Thursday 16 July at 7.30pm

**altrincham
garrick
cinema**

Wednesday 8 July 7:30pm

Written by **Christopher Hampton**
Based upon the novel by **Pierre Choderlos de Laclos**
Directed by **Marianne Elliott**

BAFTA and TONY® Award-winner (*Oedipus*) and Oscar® Best Actress nominee (*The Phantom Thread*) **Lesley Manville** joins **Aidan Turner** (*Poldark*, *The Rivals*) in a striking new staging of Christopher Hampton's celebrated adaptation of the classic novel, where among the glittering salons of the super-rich, one misstep can mean ruin.

Marquise de Merteuil is a master in the art of survival. Alongside the magnetic Vicomte de Valmont, they turn seduction into strategy and weaponise desire. But when their alliance collapses into rivalry, the battle between them threatens to destroy everyone in their path.

Filmed live on stage at the National Theatre, **Marianne Elliott** (*Angels in America*) directs this thrilling game of love, lies, and social warfare.



**altrincham
garrick
playhouse**

MUSICAL THEATRE DANCING CLASSES

Tuesday Evenings

Led by Choreographer Louise Pettitt

**Move, Dance and Have Fun with our
Musical Theatre Dance Classes.**

Perfect for anyone aged 18+ who wants to learn, improve, or simply enjoy the joy of dance.

Whether you're taking your first dance steps or looking to brush up your skills, there's a place for you!



- ★ **Level 1** Musical Theatre Movers Session
5:00pm – 6:00pm
- ★ **Level 2** Beginners / Improver Session
6:00pm – 7:00pm
- ★ **Level 3** Intermediate / Advanced Session
7:00pm – 8:00pm

Come move, dance, and discover your rhythm!

Pay as you go at just £12 per week – or contact our Box Office directly to book a block of 6 classes for £60 (£10 per class). **Spaces are limited, so secure your place now!**

Garrick For All!



altrincham
garrick
academy of
performing
arts

The Garrick Academy of Performing Arts (**GAPA**) is a theatre company looking to welcome any young person, aged from 5 to 18, who is interested in any aspect of the theatre, or performing arts (on or off stage), and who wants to take part in a **FUN** activity!



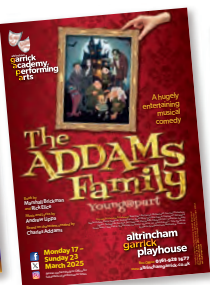
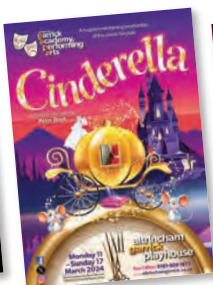
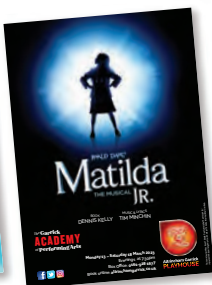
Every Saturday we run sessions for students, including workshops, exercises and rehearsals. We introduce our pupils to a range of stage skills that will enable them to take part in, and contribute to, our main productions.

Each student will learn, develop, gain confidence, and select the disciplines they wish to focus on. There are also other opportunities for students to perform at the Garrick Playhouse, and work behind the scenes.

If students want to pursue a career in the Performing Arts our trained, qualified staff can provide them with a solid foundation that they can build on in their theatrical future; if students want to have fun and meet their friends, then GAPA is also the perfect place to come, too!

Join us now by booking your place with our Box Office, or email us at

academy@altrinchamgarrick.co.uk



Summer Schools

Join us during the holidays to enjoy theatrical fun: combining music, movement, monologues and much more!

We will be working toward producing a production which we will showcase the family and friends of the students on stage on Friday afternoon. Each week will be a different production, so sign up for:

Summer School Week 1 (full 5 days)

27th July - 31st July 2026

www.altrinchamgarrick.co.uk/shows/gapasummer1

Summer School Week 2 (full 5 days)

3rd - 7th August 2026

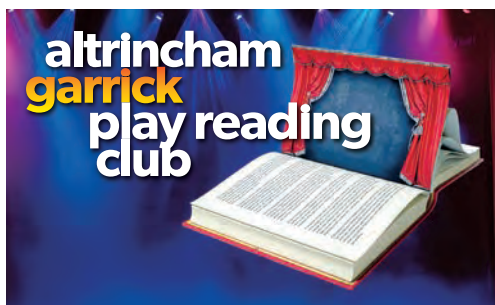
www.altrinchamgarrick.co.uk/shows/gapasummer2

10:00 am - 4:00 pm

Cost £185 per week



it's
great
amazing
positive
active



If you like theatre... no, if you love theatre, drama, comedy, musical theatre, play reading, poetry and much more and would relish the opportunity to meet new people, then the **Altrincham Garrick Play Reading Club** is for you.

The event is all about relaxed, no-pressure reading and the best way to read a play is to do it out loud, so join us and give it a go! Play readings take place once a month in the Garrick Bar. The titles we will be reading in 2026 are:

Friday 3rd July

Witness for the Prosecution
by Agatha Christie

Friday 4th September

The Importance of Being Earnest by Oscar Wilde

Friday 2nd October

The Laramie Project
by Moises Kaufman

Friday 6th November

Blue Stockings by Jessica Swale

Friday 4th December

The Good Life by Jeremy Sams

Refreshments from 12:00 Noon.

Reading starts 12:30pm.

Duration: Approx 3 hours.

Age Guidance: 16+ Tickets: £7.00

RADIOALTY

The local radio station at the heart and soul of Altrincham

Based upstairs inside the Garrick Playhouse, Radio Alty is committed to celebrating the community, showcasing local events and featuring local artists. Radio Alty's outside broadcast teams transmit live shows from various local events like 10k runs, marathons and music festivals throughout the year.

Deeply rooted in the Altrincham community, Radio Alty also provides a platform for local musicians and performers. The station is the official broadcast partner for Altrincham F.C.

The station is a Community Interest Company which is run by volunteers and relies on donations and support from the community to operate.

Radio Alty is accessible 24/7 online, both through apps, and via platforms like Alexa and Streema.

a season of plays about CONNECTION

2026-27 Season in the Studio

"What's bred in the bone will not go out of the flesh"

The Son

by Florian Zeller
Translated by Christopher Hampton

Directed by Jonathan Barker

Tuesday 22 – Sunday 27
September 2026

Evenings at 7:30pm
Matinee 2:30pm, Sat 27 Sept

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

A raw, touching and funny portrait of a 21st Century marriage

Middle

by David Eldridge

Directed by Lou Kershaw

Tuesday 24 – Sunday 29
November 2026

Evenings at 7:30pm
Matinee 2:30pm, Sat 28 Nov

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

Four lives intertwine in a powerful drama of seduction, deceit and desire

Closer

by Patrick Marber

Directed by Pete Brassington

Tuesday 19 – Sunday 24
January 2027

Evenings at 7:30pm
Matinee 2:30pm, Sat 23 Jan

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

An engrossing, gripping and often funny story of drama, dark secrets and Vatican skulduggery

The Pope

by Anthony McCarten

Screenwriter of The Theory of Everything, Darkest Hour and Bohemian Rhapsody

Directed by John Cunningham

Tuesday 2 – Sunday 7
March 2027

Evenings at 7:30pm
Matinee 2:30pm, Sat 6 March

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

Tiny games. Big heartbreak. A comedy of secrets.

Circle Mirror Transformation

by Annie Baker

Directed by Barry Purves

Tuesday 20 – Sunday 25
April 2027

Evenings at 7:30pm
Matinee 2:30pm, Sat 24 April

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

A blisteringly funny play about intimacy, identity... and the courage it takes to be who you really are

The Pride

by Alexi Kaye Campbell

Directed by Dan Ellis

Tuesday 1 – Sunday 6
June 2027

Evenings at 7:30pm
Matinee 2:30pm, Saturday 5 June

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

2026-27 AT THE PLAYHOUSE - TICKETS ON SALE NOW!

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

Evenings at 8.00pm, except Sun 13 September
No performances Mon 14 & Sun 15 September
Matinee at 3.00pm, Sat 12 & Sat 19 September
Matinee at 4.00pm, Sun 13 September

altrincham garrick playhouse

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

The classic love story of manners, morality and marriage

Pride and Prejudice

by Andrew Davies
Based on the novel by Jane Austen

Directed by Carole Carr

Monday 28 September – Sunday 4 October 2026

Evenings at 7.30pm, except Sunday 4 October
Matinee at 2.30pm, Saturday 3 October
Evenings at 8.00pm, Sunday 4 October

altrincham garrick playhouse

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

An amateur production presented by arrangement with The Really Useful Group Ltd.

The wonderfully entertaining smash-hit family musical

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

Lyrics by Tim Rice Music by Andrew Lloyd Webber

Directed by Joseph Meighan

Thursday 22 October – Sunday 1 November

Evenings at 7.30pm, except Sunday 25 Oct & 1 Nov
No performances, Monday 26 & Tuesday 27 October
Sunday 25 October
Matinee at 1.30pm & Evening at 6.30pm
Matinee at 2.30pm, Saturday 24 & Sunday 25 October
Matinee at 4.00pm, Sunday 1 November

altrincham garrick playhouse

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

BLACKADDER GOES FORTH

A stage adaptation based on the original BBC Television series created by Richard Curtis, Rowan Atkinson, Ben Elton and John Lloyd

Directed by Charlie Tomlinson

Monday 16 – Sunday 22 November 2026

Evenings at 7.30pm, except Sunday 22 Nov
Matinee at 2.30pm, Saturday 21 November
Evening at 8.00pm, Sunday 22 November

altrincham garrick playhouse

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

Be part of a friendly, talented Theatre Company!

JOIN US!

PERFORMANCE STAGE MANAGEMENT DIRECTING LIGHTING ACTING BACKSTAGE PROMPT FRONT-OF-HOUSE SET DESIGN SCENIC CONSTRUCTION SOUND

The Merry Panto Adventure that really hits the bulls-eye!

Robin Hood

Written by Tom Whalley

Directed by Joseph Meighan

Friday 4 December 2026 – Sunday 3 January 2027

Performances times vary – contact Box Office for full details

altrincham garrick playhouse

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

A dead funny murder mystery

CLUEDO

Based upon the screenplay by Jonathan Lynn
Written by Sandy Rustin

Additional material by Hunter Foster and Eric Price
With additional material by Mark Bell

Directed by Nick Sample

Monday 1 – Sunday 7 February 2027

Evenings at 7.30pm, except Sunday 7 February
Matinee at 2.30pm, Saturday 6 February
Evening at 8.00pm, Sunday 7 February

altrincham garrick playhouse

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

An enormously entertaining adventure for the whole family

JAMES AND THE GIANT PEACH

by David Wood

Adapted from the classic children's story by Roald Dahl

Directed by May Brassington

Thursday 25 March – Sunday 4 April 2027

Evenings at 7.30pm
Matinee at 1.30pm & 3.30pm, Saturday 27 March, Saturday 3 April and Sunday 4 April
Matinee at 2.30pm, Sunday 28 March
No performances Friday 28 March and Sunday 28 March

altrincham garrick playhouse

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

Only an act of true love can thaw a frozen heart...

FROZEN

THE WEST END MUSICAL

Music and Lyrics by Kristen Andersen-Lopez and Robert Lopez
Book by Jennifer Lee

Originally Directed on Broadway by Michael Grecco
Based on the Disney film written by Jennifer Lee and directed by Chris Buck and Eugene Lee
Originally Produced on Broadway by Disney Theatrical Productions

Directed by Joseph Meighan
Musical Direction by Mark Giggins
Choreography by Louise Pettitt

Thursday 17 – Saturday 26 June 2027

Evenings at 7.30pm, except Sunday 20 June
No performances, Monday 21 & Tuesday 22 June
Matinee at 2.30pm, Saturday 19 & Saturday 26 June
Matinee at 4.00pm, Sunday 20 June

altrincham garrick playhouse

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