



A Vicar of Dibley Christmas:



The Second Coming

Monday 18
– Saturday 23
November

altrincham
garrick
playhouse

"If I'd known about this sooner, I could have saved even more..!"

You may not know this, but old Ebenezer was a great lover of theatre. But he didn't like paying full price for his seats, especially with the current cost of living crisis, and Christmas (*Bah, Humbug!*) just around the corner...

So when he heard about the **Friends of the Garrick**, he was overcome with joy.

(OK, so we know that he doesn't look too thrilled, but he's just saved himself £££s on the price of his Garrick tickets!).

By investing **£30** and becoming a **GOLD** Friend, he can now get unlimited discounted priced tickets for every Garrick Playhouse and Studio show.

He even spent **£20** on a **SILVER** level membership, so that Bob Cratchit could get two discounted priced tickets per show.

And he even gave his nephew Fred a **25U** membership – for **FREE** – so that he could get one seat at a discounted price.

And that made him very happy...

He's now thinking that this would make a great Christmas present for his old friend Jacob...

friends of the
altrincham
garrick
playhouse

GOLD and SILVER discounts apply to all Altrincham Garrick Playhouse productions, and some visiting shows!

Garrick Friends (and Members) save £4 per ticket on Plays and the Pantomime, £3 per ticket on Musicals and Family Shows, and £2 per ticket on Garrick Studio productions. There are no other ticket discounts available.

Simply enrol online at www.altrinchamgarrick.co.uk or speak to our Box Office, either in person or by calling **0161-928 1677** to become a member of our of the Garrick audience loyalty scheme.

A blessed 'Welcome'

... to **Altrincham Garrick Playhouse**, and a heart-warming comedy packed with larger-than-life characters from a hugely popular sitcom.

Since it first graced television screens in 1994, *The Vicar of Dibley* has held a special place in British comedy, captivating audiences with its warm-hearted humour, whimsical characters, and irreverent yet affectionate take on rural English life. Created by the renowned writers Richard Curtis and Paul Mayhew-Archer, *The Vicar of Dibley* quickly became one of the UK's most beloved sitcoms, led by Dawn French's iconic portrayal of the Reverend Geraldine Granger, a strong-willed, joyful, and deeply empathetic woman assigned to the sleepy fictional village of Dibley. Despite only having a limited run of twenty episodes in total, the series' impact has been enduring, thanks to its memorable cast of quirky characters and its sensitive, often humorous, treatment of themes like community, faith, and friendship. As the show has evolved and been adapted for the stage, its universal appeal and charm have only grown. This is especially true for ***A Vicar of Dibley Christmas – The Second Coming***, an adaptation of the original Christmas episodes that brings to life Dibley's festive antics in all their colourful splendour.

The move from television to stage was not a simple process, nor one taken lightly. Ian Gower and Paul Carpenter faced the challenging task of translating a well-loved television show into a form that would both honour its original spirit and captivate live audiences. While the essence of the characters and the humour remained intact, Gower and Carpenter understood that live theatre demanded a new pacing and energy. The intimacy of a theatre setting allows the audience to feel closer to the characters, experiencing every quirk, expression, and humorous exchange first-hand. Gower and Carpenter effectively adapted the format to embrace these dynamics, ensuring that each character's personality shines through while preserving the show's heart-warming humour and relatability.

We were thrilled with both the critical and public responses to our staging of the original production in February-March this year, so it made complete sense to bring the company back together again for an encore – especially when there's

a ready-made script that takes the story forward from where it was left. I'm delighted that Pete Brassington agreed to again direct this follow-up, and that he has successfully gathered the same company of performers to (once again) breathe new life into their iconic characters. We've even managed to resurrect and adapt the set from our earlier staging, capturing the quaint English village atmosphere of Dibley.

A Vicar of Dibley Christmas – The Second Coming serves as both a nostalgic tribute and a fresh experience. For those who cherish the original series, this adaptation will rekindle fond memories while offering the joy of seeing beloved characters live. At the same time, the play welcomes newcomers who may not have encountered the television series, providing them with an opportunity to experience the whimsical characters, immense charm and deliciously funny stories of Dibley for the first time.

Later in the programme you can see all of the Garrick Playhouse productions that we have planned for the first half of next year. Tickets are already on sale for all of these shows, and we urge you to book early to avoid disappointment. And it's almost Panto time, too...

Many thanks for supporting us, have a safe journey home afterwards, and we look forward to welcoming you back here very soon!



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



/AltrinchamGarrick



@AltrinchamG



@altrinchamgarrick_playhouse/

Board of Trustees:

Hugh Everett (Chair)
David Beddy Charlie Tomlinson
David Mazurkiewicz-Citrine
April Walker Trevor McKie

Theatre Management Team:

Artistic Director Joseph Meighan
Operations Director Sarah Reilly

Front-of-House Management:

Front-of-House Manager Neill Walker
Deputy Front-of-House Manager /
Studio F-o-H Manager Eileen Smith

Theatre Administrators:

Finance Manager Siobhán Linnett
Diane White Patsy Newhouse
Judi Quirke Diane Ashton

Theatre Membership:

Secretary John Gibson

Productions:

Head of Stage Paul Simpson
Head of Lighting Geoff Scullard
Head of Sound Josh McMillan
Head of Wardrobe Mike Shaw
Head of Design Barry Purves
Head of Props Claire Eddleston-Rose
Workshop Manager and Maintenance Supervisor
..... Steve Cox
Scenic Artist Amanda Cooke

House Keepers:

Sandra Smith Janine Barratt

Garrick Academy of Performing Arts:

Principal Peter Birch
Principal Helen Lawrence
Senior Tutor Dean Sumner
Assistant Tutor / LAMDA Tutor Grace Gonet
Assistant Tutor Lottie Warburton
Assistant Tutor Olivia Walsh

Altrincham Garrick Society Limited is a Registered Charity. Registered in England, No: 1034690
Company Limited by Guarantee. Registered in England, No. 2899281

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**

Richard Curtis: The True Super-

For over forty years, writer, director and producer Richard Curtis has been one of the leading creative forces behind some of Britain's best loved television and movie moments.

Richard Whalley Anthony Curtis CBE was born in Wellington, New Zealand on 8 November 1956. His father, Anthony J. Curtis, was a Czechoslovakian refugee who moved to Australia when aged 13 and became an executive at Unilever. Curtis and his family lived in several different countries during his childhood, including Sweden and the Philippines, before moving to the United Kingdom when he was 11.

Curtis attended Papplewick School in Ascot, Berkshire (as did his younger brother Jamie). For a short period in the 1970s, he lived in Warrington, Cheshire, where he attended Appleton Grammar School (now Bridgewater High School). He lived at Merricourt on Windmill Lane, Appleton, during this time. He then won a scholarship to Harrow School, where he joined the editorial team of *The Harrovian*, the weekly school magazine, and this, he asserts, is "where I learned all the skills that made me a sketch writer. I did reviews, comment pieces and funny articles where I'd try to conjure something out of nothing." While at Harrow, Curtis directed a school performance of Joe Orton's play *The Erpingham Camp*; this controversial choice was given the 'green light' by his classics master, James Morwood. Later, Curtis commented that Morwood's support had helped him understand that it was all right "to push boundaries and to be funny". Curtis did not approve of fagging at the school, and at 18, when he became head of his house, he banned it.

He achieved a first-class Bachelor of Arts in English Language and Literature at Christ Church, Oxford. At the University of Oxford, he met and began working with Rowan Atkinson, after they both joined the scriptwriting team of the *Etceteras* revue, part of the *Experimental Theatre Club*. He appeared in the company's "After Eights" at the Oxford Playhouse in May 1976.

Early writing career

Collaborating with Rowan Atkinson in The Oxford Revue, he appeared alongside him at his breakthrough Edinburgh Fringe show. As a result, he was commissioned to co-write the BBC Radio 3 series *The Atkinson People* with Atkinson in 1978, which was broadcast in 1979. He then began to write comedy for film and TV. He was a regular writer on the BBC comedy series *Not the Nine O'Clock News*, where he wrote many of the show's satirical sketches, often with Rowan Atkinson. Curtis co-wrote with Philip Pope for The Bee Gees' song "Meaningless Songs (In Very High Voices)", released in 1980, to parody the style of a series of The Bee Gees' disco hits. In 1984 and 1985, Curtis wrote material for ITV's satirical puppet show *Spitting Image*.

First with Atkinson and later with Ben Elton, Curtis then wrote the *Blackadder* series from 1983 to 1989, each season focusing on a



different era in British history. Atkinson played the lead throughout, but Curtis was the only writer who participated in every episode of *Blackadder*. The pair continued their collaboration with the comedy series *Mr. Bean*, which ran from 1990 to 1995.

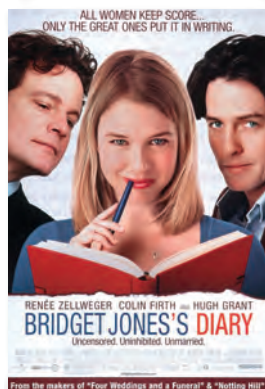
Curtis had by then already begun writing feature films. His first was *The Tall Guy* (1989), a romantic comedy starring Jeff Goldblum, Emma Thompson and Rowan Atkinson and produced by Working Title films. The TV movie *Bernard and the Genie* followed in 1991.

In 1994, Curtis created and co-wrote *The Vicar of Dibley* for Dawn French, which was a great success. In an online poll conducted in 2004 Britain's Best Sitcom, it was voted the third-best sitcom in British history and *Blackadder* the second-best, making Curtis the only screenwriter to create two shows in the poll's top 10 programmes.

Film career

Curtis achieved his breakthrough success with the romantic comedy *Four Weddings and a Funeral*. The 1994 film, starring Hugh Grant and Andie MacDowell and directed by Mike Newell proved to be the top-grossing British film in history at that time. It made an international star of Grant, and Curtis' Oscar nomination for the script catapulted him to prominence (though the Oscar went to Quentin Tarantino and Roger Avary for *Pulp Fiction*). The film was also nominated for Best Picture, but lost to *Forrest Gump*.

Curtis' next film was 1997's *Bean* which brought Mr. Bean to the big screen and was a huge hit around the world. He continued his association with Working Title writing the 1999 romantic comedy



hero of Comedy and Campaigning

Notting Hill, starring Hugh Grant and Julia Roberts, which broke the record set by *Four Weddings and a Funeral* to become the top-grossing British film.

Curtis next co-wrote the screen adaptation of the international bestseller **Bridget Jones's Diary**. Curtis knew the novel's writer Helen Fielding. Indeed, he has credited her with saying that his original script for *Four Weddings and a Funeral* was too upbeat and needed the addition of the titular funeral.

Two years later, Curtis wrote and directed **Love Actually**. Curtis has said in interviews that the sprawling, multi-character structure of *Love Actually* owes a debt to his favourite film, Robert Altman's *Nashville*. *Love Actually*'s regular festive screening has seen it become arguably a modern-day Christmas staple.

Curtis followed this in 2004 with work as co-writer on **Bridget Jones: The Edge of Reason**, the sequel to *Bridget Jones's Diary*. Curtis then wrote the screenplay to *The Girl in the Café*, a television film produced by the BBC and HBO as part of the Make Poverty History campaign's Live 8 efforts in 2005. It received three Emmy Awards in 2006 including a **Primetime Emmy Award for Outstanding Writing for a Miniseries, Movie or a Dramatic Special** trophy for Curtis himself.

In May 2007, he received the BAFTA Fellowship at the British Academy Television Awards in recognition of his successful career in film and television and his charity efforts. Curtis next co-wrote with Anthony Minghella an adaptation of Alexander McCall Smith's novel, *The No. 1 Ladies' Detective Agency*, which Minghella shot in mid-2007 in Botswana. It premiered on the BBC on 23 March 2008, just days after Minghella's death.

His second film as writer/director, **The Boat That Rocked**, was released in 2009 and starred Philip Seymour Hoffman, Bill Nighy, Nick Frost, Rhys Ifans, Gemma Arterton and Kenneth Branagh. The film was a commercial and critical disappointment in the UK. He followed that with **War Horse**, which he rewrote for director Steven Spielberg based on an earlier script by playwright Lee Hall.

Curtis then wrote **Mary and Martha**, a BBC/HBO television film directed by Phillip Noyce. The film starred Hilary Swank and Brenda Blethyn as two women who bond after they both lose their sons to malaria. The film was broadcast in the UK on 1 March 2013. He next wrote and directed **About Time**, a romantic comedy/drama about time travel and family love. It starred Rachel McAdams, Domhnall Gleeson, Bill Nighy, Tom Hollander, Margot Robbie, Lydia Wilson and Vanessa Kirby. It was released in the UK on 4 September 2013. Soon after the film came out, Curtis delivered a screenwriting lecture as part of the BAFTA and BFI Screenwriters' Lecture Series. He followed that with **Trash**, which he adapted from the novel by Andy Mulligan for director Stephen Daldry. With three unknown Brazilian children in the lead roles, the film co-starred Wagner Moura, Rooney Mara and Martin Sheen.

Following his adaptation of Roald Dahl's **Esio Trot**, in 2015, his next film, **Yesterday**, was directed by Danny Boyle and



starred Lily James and Himesh Patel. It follows a young man who discovers that the entire world except for him has no memory of the Beatles, allowing him to become a global pop star by performing their songs as his own. It was released on 28 June 2019.

Campaigning

Curtis together with Lenny Henry are co-founders and co-creators of **Comic Relief**. Curtis is also a founder of **Make Poverty History**. He organised the **Live 8** concerts with Bob Geldof to publicise poverty, particularly in Africa, and pressure G8 leaders to adopt his proposals for ending it.

Curtis helped spearhead the launch of the **Robin Hood tax campaign** in 2010. The campaign fights for a 0.05% tax levied on each bank trade ranging from shares to foreign exchange and derivatives that could generate \$700bn worldwide and be spent on measures to combat domestic and international poverty as well as fight climate change.

In October 2010, a short film created by Curtis titled **No Pressure** was released by the **10:10 campaign** in Britain to promote climate change politics. The film depicted a series of scenes in which people were asked if they were going to participate in the 10:10 campaign, told there was "no pressure" to do so, but if they did not, they were blown up at the press of a red button. Reaction was mixed, but the video was swiftly removed from the organisation's website.

He talked the producer of **American Idol** into doing a show wherein celebrities journeyed into Africa and experienced the level of poverty for themselves. It was called **American Idol: Idol Gives Back**. In 2014, Curtis publicly backed **"Hacked Off"** and its campaign in support of UK press self-regulation by **"safeguarding the press from political interference while also giving vital protection to the vulnerable."**

In 2020, Curtis co-founded the climate finance campaign **Make My Money Matter**. According

to Campaign Director David Hayman the campaign **"is all about helping people understand the impact of their money and how helping them think that if they are saving for retirement, what kind of retirement is their money saving for? What kind of world is it building?"**

In 2021, he joined the **Rewriting Extinction Campaign** to fight the climate and biodiversity crisis through comics. He wrote a comic story in collaboration with *War and Peas* named **"Woke"**. It was printed in the book **The Most Important Comic Book on Earth: Stories to Save the World** which was released on 28 October 2021 by Dorling Kindersley.

Personal Life

Curtis lives in Notting Hill and has a country house in Suffolk with broadcaster Emma Freud, who he finally married in September 2023. They have four children. He had previously dated Anne Strutt, now Baroness Jenkin of Kennington, before her marriage to Sir Bernard Jenkin, a Member of Parliament (MP). Curtis has named numerous characters in his writing Bernard (reputedly after Bernard Jenkin). It is claimed he used the Jenkins' wedding as inspiration for *Four Weddings and a Funeral*.



Handsworth
care home
in Altrincham

*A warm seasons greeting from all
at Handsworth*

We understand that finding the right care home can be a confusing time. Our care team at Handsworth will be ready to support you and your family, every step of the way.

To enhance the comfort and independence of older people and surround them with a like-minded community and a caring team that simply won't compromise on the quality of their support.

Take the first step



01615 094289



handsworth@mha.org.uk



We are here for you at Handsworth

Residential care • Short care breaks

Director's Intro- duction



A very warm and Christmassy welcome to the Garrick Playhouse, and thank you for supporting us by coming to see this production of **A Vicar of Dibley Christmas - The Second Coming!** A big welcome back if you were with us for the production of "The Vicar of Dibley" in February and March earlier this year, thanks for coming to join us on another silly ride!

When I first discussed directing the initial "Vicar of Dibley" production with the theatre's Artistic Director Joe Meighan, I wondered whether this British institution was something we would be able to get close to doing justice to. It is beloved by a huge audience (attracting almost 13 million people for the finale), and in the same way film-watchers can be nervous when a favourite book of theirs is adapted for the big screen, being a big fan of The Vicar of Dibley television show myself I didn't want to put the production on unless the script was of a very high quality, keeping some of the funniest moments whilst having that warm-hearted element to it. Richard Curtis and Paul Mayhew-Archer are such brilliant writers, is that something that could work in a theatrical setting on stage? After reading the initial adapted script by Ian Gower and Paul Carpenter, and the Christmas script for this performance, the answer is unequivocally yes on both counts, and I hope you agree tonight!

As a British comedy enthusiast, I had seen the show a few times prior to being approached to direct, but it was an absolute joy to go back and re-watch the original series, especially the Christmas specials for this production! There's no question that The Vicar of Dibley has gone on to inspire many situational comedies we see on our screens today. With the unique small-town feel, strongly developed memorable characters and an extremely talented cast, to call The Vicar of Dibley a televisual "hit" would be an understatement. What sets it apart for me is the strong political and socio-economic messaging throughout, elevating its status as a comedy that not only holds up today, but can be considered well ahead of its time in the mid 1990's. It's a beautiful reminder to never judge a book by its cover, to always be open-minded, and to form your own genuine opinions. In a world of social media and extreme politics, it's a reminder that being kind can make such a difference, even in the smallest of ways.

We have had an absolute ball in rehearsals putting this play together, I think we've laughed together in the rehearsal room even more than last time! For me, the most important part of putting this production together was to build each of the characters step-by-step, so that they could each shine with their unique comedic elements both individually, and as an ensemble. There's a fine balance between a direct impression, and making them your own whilst keeping the essence of the original character and actor portrayal. I have to say I think we've struck that balance, and I'm absolutely thrilled at how this production has turned out!

I want to say a personal heart-felt thank you to all of the cast and crew for their hard-work and incredible talent throughout this process. I'd also like to say a big thank you to Joe Meighan, for supporting and believing in me to direct on the main stage last season, something I will forever be grateful for, and to be able to follow that up now.

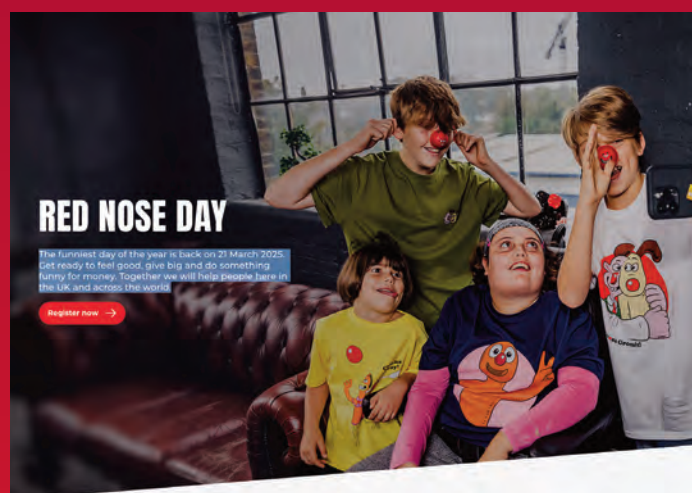
I hope you have a brilliant evening, and that you leave the theatre tonight with a spring in your step, a smile on your face and a reminiscent chuckle for the next few days!

Peter **Peter Brassington**
Director, A Vicar of Dibley Christmas - The Second Coming

COMIC RELIEF

RED NOSE DAY 2025

The funniest day of the year is back on 21 March 2025. Get ready to feel good, give big and do something funny for money. Together we will help people here in the UK and across the world.



The impact of poverty, conflict and climate change continues to be felt further and wider – and we need your support more than ever.

YOUR DONATIONS WILL CHANGE LIVES

Use this slider to see the difference your donation could make today. Make an impact in the UK and around the world.

A donation of £20 could help pay for:



Red Nose Day typically includes a telethon and a fundraising drive centred around the sales of the red noses, with proceeds going to a selection of charities. 2023's Red Nose Day raised £42.8 million.

Don't worry, it's not too late to pay in your fundraising money from Red Nose Day 2024! Every penny counts, no matter when it was raised, helping people who are facing the toughest times of their lives, both here in the UK and around the world. Thank you.

Next year, the event will take place on Friday 21 March and money raised will be put towards supporting people through the cost-of-living crisis and tackling issues such as homelessness, mental health and food poverty.

We are delighted to be able to support this amazing charity, as proceeds from this production of A Vicar of Dibley Christmas will be donated to Comic Relief.

www.comicrelief.com

The Creative Team

Director	Pete Brassington
Set Design	Barry Borgen
Head of Stage	Paul Simpson
Stage Manager	Cliff Mills
Asst. Stage Managers	Tracy Mitchell
	Eve Butler-Smith
Rehearsal Prompt	Anne O'Reilly
Lighting Design	Pete Brassington
Sound Design	Pete Brassington
Lighting & Sound Operation	Geoff Scullard
'Radio Dibley' Set-Up & SFX	Mark Goggins
Properties	Claire Eddleston-Rose
Costume Production	Mike Shaw
Assisted by	Stella Blackburn
	Julie Shaw
	Betty Farmer
	Lynne Saleh
	Catherine Phillips
	Helen Phillips
	Sarah Steer
	Noel Watson
	Jen McEvoy
Production Carpenter	Steve Cox
Scenic Artist	Mandy Cooke
Assisted by	Barry Purves
	Trevor McKie
	Jane Milner
	Charlotte Leigh
	Rob Robinson
	Ruth Stocks
	Holly Cooper
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
Rehearsal & Production Photography	
	Martin Ogden
Publicity & Programme Design	Nick Sample

All information was believed to be correct at the time of going to press.
Some names or designations in the Creative Team may have since changed.

Synopsis of Scenes

ACT ONE

Scene 1	The Parish Hall	
Scene 2	The Vicarage	<i>The same evening</i>
Scene 3	The Parish Hall	<i>A week later</i>
Scene 4	The Vicarage	<i>A few days later</i>
Scene 5	The Parish Hall	<i>A few weeks later</i>
Scene 6	The Vicarage	<i>The following day</i>
Scene 7	The Parish Hall	<i>The following week</i>
Scene 8	The Vicarage	<i>A few days later</i>
Scene 9	The Parish Hall	<i>A week later</i>
Scene 10	The Parish Hall	<i>A day later</i>
Scene 11	The Vicarage	<i>The same evening</i>
Scene 12	The Parish Hall	<i>A little later</i>
Scene 13	The Vestry	<i>Later that evening</i>
Scene 14	The Parish Hall	<i>A little later</i>
Scene 15	The Vicarage	<i>The next morning</i>
Scene 16	The Parish Hall	<i>The following evening</i>

I N T E R V A L

ACT TWO

Scene 1	The Parish Hall	<i>Some months later</i>
Scene 2	The Vicarage	<i>The following day</i>
Scene 3	The Parish Hall	<i>The day of the auditions</i>
Scene 4	The Vestry	<i>A few days later</i>
Scene 5	The Parish Hall	<i>A week later</i>
Scene 6	The Vicarage	<i>A week later</i>
Scene 7	The Parish Hall	<i>Christmas is even closer now</i>
Scene 8	The Vestry	
Scene 9	The Night of the Nativity	

Thank You
VERY MUCH

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

The Cast

Geraldine Granger
Meg Brassington

David Horton
Hugh Everett

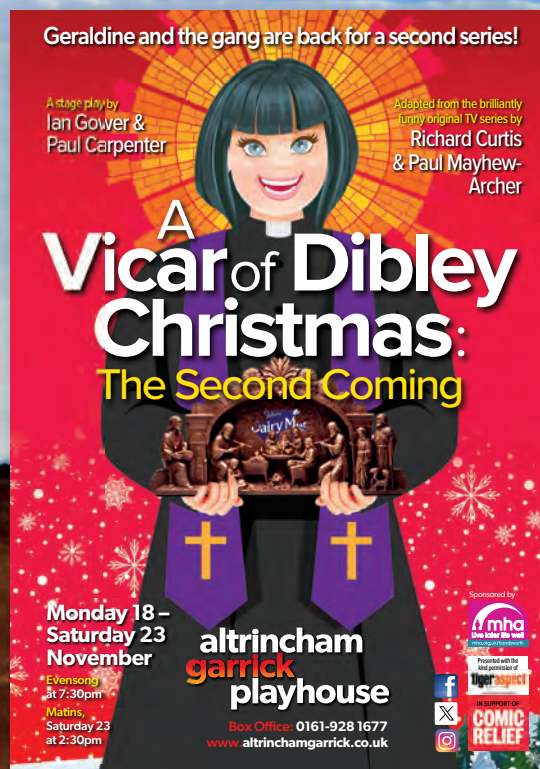
Hugo Horton
Dan Ellis
Alice Tinker
Helen Swain

Letitia Cropley
Christine Perry

Jim Trott
Ivor Farley

Frank Pickle
Bill Platt

Owen Newitt
Andrew Higson



Vet
Tracy Mitchell
Angel #1
Noah
Charlton-Jones

Angel #2
Maddie
Charlton-Jones

Angel #3
Della Boardman

We would like to politely remind you to switch off all mobile phones for the duration of the performance, and that the taking of photographs, or any kind of filming or recording of the production is strictly prohibited. Thankyou.

The Company



Meg Brassington *Geraldine Granger*

Meg has been a member of the Garrick since joining GAPA at the age of 11 and has been involved with a number of productions over the last twenty years; working both on the Main Stage and in the Lauriston Studio.

Since graduating university with a BA Acting degree in 2014, Meg's Altrincham Garrick Playhouse credits include *Dick Whittington*, *The*

Madness of George III, *Nightmare*, *Stags and Hens*, *Playhouse Creatures*, *My Mother Said I Never Should*, *Shakespeare in Love*, *Last Summer at Bluefish Cove*, *Chitty Chitty Bang Bang* and *Mary Flynn in Merrily We Roll Along*.

Outside of the Garrick, Meg had an ensemble role in *The Skriker* at the Royal Exchange as part of the Manchester International Festival and appeared in *These Shining Lives* at the Wilmslow Green Room Theatre earlier this year.

Meg has been a huge fan of *The Vicar of Dibley* and of Dawn French for as long as she can remember, and – following our hugely popular production of *The Vicar of Dibley* earlier this year – she's thrilled to be returning for a second opportunity of portraying the iconic role of *Geraldine Granger*!



Hugh Everett *David Horton*

Hugh has been a member of the Garrick, mainly in acting roles, since moving to Cheshire from the south in 1987. He first appeared as *third barrow-boy from the left* in *Oliver!*; as a result he was soon afterwards offered a title role, in *Corpse*. He has performed on our stage regularly since then, with only a brief hiatus a few years ago to start a family. Some of his favourite appearances have been in *Noises Off*, *Jeffrey Bernard is Unwell*, *Neville's*

Island, *Blackadder the Third*, *Blackadder Goes Forth*, *Frankenstein* and *A Christmas Carol*. Hugh was most recently on the Garrick stage as *Gordon Brown* in *The Audience*, in May.

Hugh was in the Garrick's first production of *A Vicar Of Dibley*, playing *Hugo Horton* in 2013. "That show was great fun, but I obviously had to age myself a lot to be *David Horton* in our reprise of that, in February this year," he says. "We're all really pleased that we were then invited to get back together again for this Christmas special. Each actor is not trying simply to mimic what was shown on television, but to bring their own interpretation to the role as well. We've hardly stopped giggling in rehearsals, and I wish I could see this show from the auditorium myself. I know that our audiences, even people who've never heard of the original TV series, will like this stage version."

Hugh adds, "I love acting at the Garrick, mainly because of the huge support and involvement of so many other volunteers. It's a great venue for all sorts of stage entertainment, with a fabulous mixture of non-professional shows like this one, theatrical screenings and many visiting professional productions."

Hugh has recently retired after nearly 40 decades working for IBM, and is looking forward to decades more of involvement at the Garrick.



Dan Ellis *Hugo Horton*

Daniel studied drama at Liverpool John Moores University and has continued to act and direct since graduating in 2011. He has previously performed with Altrincham Garrick in *Queers*, *The History Boys*, *Peter Pan*, *Jumpers for Goalposts*, *Shakespeare in Love* and directed the previous two Altrincham Garrick pantomimes, *Dick Whittington* and *Sleeping Beauty*, in which he also performed as *Idle Jack* and *Chester the Jester*.

Daniel is the Co-Artistic Director of Green Carnation Company, a theatre company specialising in LGBTQ+ productions which he co-founded in 2018. Through Green Carnation, Daniel has co-directed *Vincent River*, a tour of *My Night With Reg*, *The Pride* and a number of short films created during lockdown and released online.

Elsewhere he has also directed *The 39 Steps*, *Whipping It Up*, *The Weekend* and *The Complete Works of Shakespeare (Abridged)*.



Helen Swain *Alice Tinker*

After a very long and busy break away from the theatre, Helen revived her passion for acting by giving her debut performance at The Garrick Playhouse in 2022 in the production of *Calendar Girls - The Musical*, playing the role of *Cora*.

Helen has since performed in 4 more productions at the Garrick, playing the roles of *Baroness Schroeder* in *The Sound of Music*, *The Baker's Wife* in *Into The Woods*, *Alice Tinker* in *The Vicar of Dibley* and most recently *K.T.* in *Merrily We Roll Along*.

Helen is delighted to be back once again playing the wonderful role of *Alice Horton (nee Tinker!)* in '*A Vicar of Dibley Christmas: The Second Coming*' and would like to thank her gorgeous little family for their constant love, support and encouragement.



Bill Platt *Frank Pickle*

Bill has been a member of the Garrick for over 33 years and has appeared in numerous productions as well as directing on eight occasions. Recent appearances include the role of *W. H. Auden* in *The Habit of Art*, *Alderman Fitzwarren* in *Dick Whittington*, and appearances in the companies of *Queers* and *The Laramie Project* in the Garrick Studio, all offering up a definite variety of roles. Prior to playing *Frank Pickle* in *The Vicar of Dibley* earlier

this year, Bill's last appearance on the Garrick's main stage was in September 2023's memorable production of *The Shawshank Redemption*.

Bill is also President of Northenden Players, and has a weekly community radio programme on Wythenshawe FM all about theatre in Greater Manchester. When not involved with rehearsals and productions he enjoys the occasional (!) holiday.

Bill is thrilled to be back doing comedy once again, playing the role of *Frank Pickle* in '*A Vicar of Dibley Christmas: The Second Coming*' and hopes that everyone has a hugely enjoyable time seeing this production.

TELL US WHAT YOU THINK! WE WANT TO HEAR FROM YOU!

We value your feedback, and would like to invite you to share your thoughts about the Altrincham Garrick Playhouse. Have you enjoyed a recent performance, or didn't enjoy it for some reason? Perhaps there's something we could improve on? Are there specific plays, musicals, or shows you'd love to see on our stage? Any visiting acts you'd like to recommend? What do you think of this

programme? How did you find out about what you came to see? We would love to receive your reviews and suggestions.

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!



STARFEEDBACK
BY REVIEW MANAGEMENT MADE SIMPLE



Christine Perry

Letitia Cropley

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. Christine enjoys singing, was a member of a Gospel Choir and is currently in the Garrick Show Choir. Having played *Frau von Schreiber* in 2002's staging of *The Sound of Music*, and shown her versatility in the

roles of *A Pack Wolf*, *Taak* and *A Village Woman* in Easter 2003's imaginative production of *The Jungle Book*, Christine also appeared in *Chitty Chitty Bang Bang* in October 2023.

Having enjoyed playing the role of *Letitia Cropley* so much in the Garrick's production of *The Vicar of Dibley* earlier this year, Christine is thrilled to be reunited with such a great company again in *A Vicar of Dibley Christmas – The Second Coming*. She hopes that you enjoy the production as much as the company have thoroughly enjoyed putting it on!



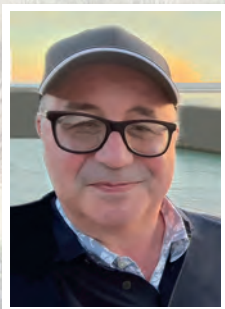
Andrew Higson

Owen Newitt

Andrew has been a member of the Garrick Playhouse since 1995 and appeared in numerous productions on main stage. Favourites include *The Vicar of Dibley*, *Abigail's Party*, *The Ritz*, *Return to the Forbidden Planet*, *La Cage aux Folles*, *Bronte* and *Jeeves and Wooster*. And in the Lauriston Studio, plays include *Greek* by Steven Berkoff and *The Visitor*. Andrew's most recent appearance on our main stage was as Chief Inspector Morse's

partner, *Detective Sergeant Lewis* in 2022's *House of Ghosts* and the *Narrator* in June 2023's *Into The Woods* by Stephen Sondheim. Andrew was also one of the first to perform in *JB Shorts*, now established as a major highlight of acting entertainment in Manchester.

He is looking forward to reprising the role of *Owen Newitt* for the third time on the Garrick Playhouse stage, in this latest production of *A Vicar of Dibley Christmas*.



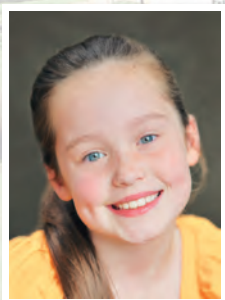
Ivor Farley

Jim Trott

This will be Ivor's 10th production with the Garrick company after having made his debut here as *Wilbur* in *Hairspray* in 2016, and then as *Bob (the mechanic)* in *Priscilla, Queen of the Desert* in 2018. Other Garrick appearances include principal roles in *The Little Mermaid* in 2021 and *Calendar Girls - The Musical* in 2022. Ivor's most recent appearances at the Garrick have been as *Jordan Dawkins* in *The Shawshank Redemption*,

Grandpa Potts in *Chitty Chitty Bang Bang* and *Hector* in *The History Boys*.

Having had such a blast with our staging of *The Vicar of Dibley* earlier this year, Ivor is delighted to be playing *Jim Trott* again in this follow-up production!



Della Boardman

Angel #3

Della is 8 years old and lives in Mobberley. She has trained with Stagecoach Wilmslow since she was four and has a particular love for singing and musical theatre. She also trains with Stagebox, and is represented by Stagebox Management. Della's previous roles have included *Mary Poppins* in a school production, and *Mrs Sheinkopf* in *School of Rock* at the Evans Theatre, Wilmslow. Della is very

excited to perform at the Garrick for the second time, and being back on stage with the same team from *A Vicar of Dibley* earlier this year.



Tracy Mitchell

Vet

Tracy has been involved with the Garrick for the last 3 seasons. She joined as an Assistant Stage Manager working on the Garrick's productions of *George's Marvellous Medicine*, *House of Ghosts*, *The Sound of Music* and *Dick Whittington*. The March 2023 sell-out production of *The Laramie Project* in the Studio Theatre marked Tracy's first ever production actually treading the boards at the Garrick, and she made her main stage debut in

Mike Shaw's production of *Witness for the Prosecution* as *The Clerk of the Court* in May 2023. Since then, she's also appeared in *Chitty Chitty Bang Bang* before appearing as *Margaret 'Bobo' Macdonald*, the Queen's childhood nanny, in Mike Shaw's unforgettable production of *The Audience* earlier this year.

Between those two previous shows, Tracy worked behind the scenes as an A.S.M. on our staging of *The Vicar of Dibley* in April, and she's delighted to be back with the same team again in this follow-up production, as well as actually being in it this time. She really hopes you enjoy the show!



Noah Charlton-Jones

Angel #1

Noah is delighted to be back on stage at the Garrick and working with the amazing cast and crew of *A Vicar of Dibley Christmas*. No stranger to this stage, Noah performed here as part of the ensemble with *Matilda* for GAPA (The Garrick Academy of Performing Arts), as *Jeremy Potts* in *Chitty Chitty Bang Bang* and as the *Fairy Godfather* in the GAPA panto of *Cinderella*! Noah

is grateful and excited to be a part of this wonderful production!



Maddie Charlton-Jones

Angel N#2

Maddie is thrilled to be a part of the cast of *A Vicar of Dibley Christmas* in her second appearance at the Garrick Playhouse! Maddie enjoys acting and drama and in addition, she is a keen dancer, attending street and hip hop classes. Maddie's dream role is to star in *SIX*! Maddie would like to thank the full cast and crew for their warmth and support and for such an amazing experience!



Pete Brassington

Director / Lighting & Sound Design

Pete graduated from Trinity with a BA in Acting, and after moving to Manchester he made his Garrick debut in 2016 playing the over-the-top *Prince Regent* in *The Madness of George III*. Further notable main stage performances include *The History Boys* (Rudge), *Nightmare* (Raymond), *Dick Whittington* (Idle Jack), *The Sound of Music* (Herr Zeller), *Shakespeare in Love* (Hugh Fennyman)

and the recent productions of *The Shawshank Redemption* (Boggs Diamond) and *Chitty Chitty Bang Bang* (Lord Scrumptious/Baron Bomburst). Pete has also performed in some brilliant plays in the Garrick Studio including *Orphans* (Treat), *The Truth About Blokes* (Gary) and *Edith in the Dark* (Mr Guasto).

Pete previously directed *Constellations* in 2022 and *Pronoun* in 2023 in the Garrick Studio, as well as his main stage directorial debut last season with *The Vicar of Dibley*. Now he's back directing the Christmas Special! Pete has also acted and directed at MADS (Macclesfields Amateur Dramatic Society) and is a member there. When not on stage or directing, Pete works as a Technical Consultant for a Cyber Security company.

He would like to say a huge thank you to all of the cast and crew for their hard work in putting this show together! Pete would also like to say a massive thank you to each of you for coming to support your local theatre, he hopes you have brilliant fun and a good laugh watching tonight!

altrincham garrick cinema

Grab your seat for
some absolutely
brilliant Musical
Theatre shows and
Christmas movies,
showing on our big screen!

▶ Sunday 24 November 7:30pm



▶ Tuesday 10 December 7:30pm



▶ Tuesday 17 December 7:30pm



Look out for more sensational premières being announced soon!

The Writers

Paul Mayhew-Archer

Paul William Mayhew-Archer M.B.E. was born on 6 January 1953, as Paul William Archer; he attended Eastbourne College and went on to study English at St Catharine's College, Cambridge. He spent his spare time at school writing plays. While at Cambridge, he was a scriptwriter and performer with Andy Hamilton in the Cambridge University Light Entertainment Society.



Following a brief career in teaching, during which he organised a school trip and got left behind, Paul worked in radio as a producer of comedy programmes including *I'm Sorry I Haven't a Clue*, before becoming a script editor for the BBC. He has now been making audiences laugh for over 45 years.

With **Richard Curtis** he co-wrote the multi-award-winning and much-loved sitcom *The Vicar Of Dibley*, and he subsequently worked with Richard again to adapt Roald Dahl's *Esio Trot*, starring Judi Dench and Dustin Hoffman.

Fourteen years ago, Paul was told he had Parkinson's and he decided to carry on laughing. He started doing jokes about his condition at fundraising events at The Royal Albert Hall and London's Comedy Store. Later he made a BBC Documentary *Parkinson's: The Funny Side* and won the Grierson Award for Best Documentary Presenter of The Year. Then in 2023 he and five friends with Parkinson's - the presenters Jeremy Paxman, Rory Cellan-Jones, Mark Mardell and Gillian Lacey-Solymar, and the Judge Nick Mostyn - got together to make a podcast called *Movers and Shakers* which has become more popular and influential than any of them thought possible, and won the Broadcasting Press Guild's Podcast of The Year Award.

Paul also travels around the country performing his one-man show *Incurable Optimist*. It's show that's full of funny stories about his career and his condition and he does it to raise awareness of Parkinson's, to raise money for local Parkies and because he absolutely loves hearing people laugh.

The Adaptors

Ian Gower & Paul Carpenter

Ian Gower and Paul Carpenter are British comedy writers and performers known for their work in television and radio, and subsequently for their stage adaptations of classic BBC TV sitcoms. They first met and worked together as part of the writing team creating the humorous sketches, witty banter, and comedic scenarios for the legendary comedy duo Morecambe and Wise.



Ian (pictured right) has been involved in all aspects of the theatre from an early age, after he got the bug for the stage as a young follow spot operator.

Now the Artistic Director at the Court Theatre at Pendley, Tring, Ian was fortunate enough to work with some of the greats of British comedy while adapting *Dad's Army* for the stage, by kind permission of Jimmy Perry and David Croft. With Paul Carpenter, he subsequently adapted a second *Dad's Army - The Lost Episodes*, followed by a stage adaptation of *It Ain't Half Hot Mum*, which premiered in 2005. The following year, with permission from Dick Clement and Ian La Frenais, he produced the first stage version of *Porridge* at The Court Theatre. Gower and Carpenter continued their successful collaboration with their stage adaptation of Perry and Croft's *Hi De Hi!*.

Their stage adaptation of *A Vicar of Dibley Christmas - The Second Coming* features a plot and scenes sourced primarily from *Dibley Live*, the second episode of Series 2, first broadcast on 8 January 1998, and *Winter*, the Christmas Day 1999 seasonal special - the second of four episodes that were broadcast between Christmas Eve 1999 and New Year's Day 2000.

Religions on British screens

The programme for our production of “*The Vicar of Dibley*” earlier this year featured an article looking at the evolution of British TV sitcoms set in and around the Church of England. This follow-up article expands upon that theme to explore the portrayal of a number of different religions in U.K. films and television over the last fifty years...

While Christianity has been both criticised for institutional failings and celebrated for its community values, Hinduism and Buddhism have often been portrayed with a mix of fascination and oversimplification, though recent works have shown a growing respect for authentic representations. Islam has moved from stereotypical portrayals toward complex, humanised narrative.

Christianity: Critique, Satire, and Scandal.

The Church of England has long been an influential force in British society, and its relationship with media has shifted in response to changes in cultural attitudes. During the early 20th century, the Church was cautious in its engagement with film, wary of cinema’s potential to influence moral standards, particularly with regard to depictions of violence, sexuality, and religious themes. Films that explored or depicted religious themes were often scrutinized, and church leaders at times acted as moral arbiters, issuing statements regarding the appropriateness of certain films.

This reserved attitude continued through much of the mid-20th century. However, by the 1960s and 1970s, as British society became more secular and permissive, the Church of England adopted a more complex stance. Recognising that cinema and television were powerful platforms for reaching the public, church leaders began to view film as a potential medium for spreading moral teachings or encouraging reflection on religious themes. Nevertheless, as films increasingly tackled religious subjects in unconventional or critical ways, tensions often flared.

One of the most famous examples of this tension is the reaction of the Church of England to *Monty Python’s Life of Brian* (1979), a satirical film that follows the story of Brian Cohen, a man born on the same day as Jesus Christ and who is mistakenly believed to be the Messiah. The film’s irreverent tone and its perceived lampooning of Christianity led to significant backlash from various Christian groups, including representatives of the Church of England.



Church leaders argued that the film was blasphemous, accusing it of mocking the life and teachings of Jesus. The satirical treatment of sacred themes, especially the depiction of misguided messianic fervour and hypocrisy within organised religion, was seen as crossing a line. Leading figures in the Church of England joined public protests, called for boycotts, and condemned the film’s irreverence, suggesting it trivialised important aspects of the Christian faith. At the same time, the controversy around *Life of Brian* spurred debate on censorship, freedom of expression, and the role of religious institutions in influencing public art.

Dave Allen, an Irish comedian whose career flourished in the 1970s and 1980s, was known for his satirical treatment of the Roman Catholic Church, especially in the context of Ireland. His comedy, aired in the U.K. through the BBC, addressed many religious issues head-on, often drawing ire from devout Catholics. Allen’s comedy exposed what he saw as the hypocrisy within the Church, often commenting on the rigid and authoritarian nature of religious leaders and their perceived disconnect from the lay population. His humour was both biting and insightful, using satire as a means to critique the Catholic Church’s power in Ireland, particularly in the way it controlled educational and health institutions.



Allen’s monologues often depicted priests and nuns as strict, humourless figures enforcing a rigid moral code. In one recurring bit, he questioned the Church’s obsession with the afterlife, joking that it placed more emphasis on the next world than the present one. His jokes about confession, the fear of sin, and the priesthood were controversial but tapped into a wider dissatisfaction in Ireland and the U.K. with the Church’s perceived dogmatism. In Allen’s view, the Church’s influence was as much political as it was spiritual, a view that was also emerging in media across the U.K. as the Catholic Church became more embroiled in scandals.

The film *Spotlight*, while set in Boston, USA, and not a U.K. production, had a significant impact in Britain, where it was both acclaimed and widely discussed. The film follows the Boston Globe’s investigative team as they uncover widespread child abuse by Catholic priests and the systematic cover-up by Church leaders. While not directly targeting British institutions, the movie was particularly resonant for U.K. audiences due to similar abuses that had come to light involving the Catholic Church in Ireland and the Anglican Church in England.



The film’s portrayal of the Church as an institution willing to go to great lengths to protect itself at the expense of vulnerable children tapped into a deep scepticism toward organized religion that was already present in the U.K. by the time of its release. The widespread critical acclaim of *Spotlight* contributed to ongoing discussions about the accountability of religious institutions and

the rights of victims, influencing perceptions of the Catholic Church within the U.K. and encouraging audiences to question institutional power.

Hinduism: From Exoticism to Realism

For much of British television history, Hinduism, like other South Asian religions, was rarely represented in mainstream media. Early depictions of Hinduism often exoticised its practices and rituals, framing it as foreign and mystical. However, with the advent of multi-cultural storylines in long-running soap operas like *EastEnders*, Hindu characters and themes began to appear more realistically. Characters such as the Masood family, though primarily Muslim, and the Panesar family bring aspects of South Asian culture and religion to the forefront, reflecting the diversity within British Asian communities. Although not always the central focus, these portrayals provide a window into how religious identity intertwines with cultural traditions in British Asian households.

Goodness Gracious Me, a comedy sketch show starring a cast of British-Asian comedians, brilliantly portrayed Hindu practices and cultural nuances in a relatable way. The show's sketches often tackled cultural stereotypes and misunderstandings, including those related to Hinduism, and helped break down barriers by allowing audiences to laugh at misunderstandings and appreciate the diversity within Hindu and other South Asian communities.

Based on the memoir by Sathnam Sanghera, *The Boy with the Topknot* is a BBC drama that explores a Sikh family navigating generational and cultural divides. Although it focuses on Sikhism rather than Hinduism, the film offers a perspective on South Asian religious life in Britain. It explores how young British Asians often grapple with balancing familial religious traditions and societal expectations, which applies to many second-generation British Hindus as well. The film highlights how complex religious identity can be within immigrant families, resonating with audiences across the U.K. who may have struggled with similar cultural and generational conflicts.

Buddhism: Perceptions of Peace & Mysticism

British representations of Buddhism have often emphasized its philosophical elements rather than its religious practices. Bernardo Bertolucci's film *The Little Buddha* gained attention in Britain for its portrayal of Tibetan Buddhism. The story follows a young American



Heavenly Humour – A Divine Comedy

The evolution of British TV sitcoms set in and around the Church of England

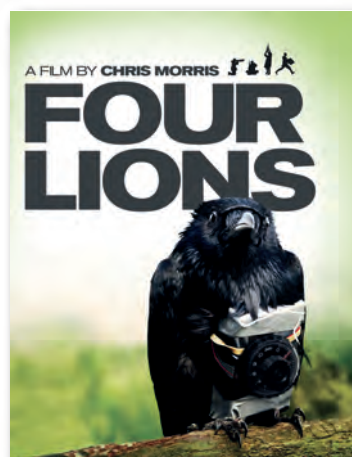


Above: The related article from the programme for our production of *The Vicar of Dibley* earlier this year.

boy who may be the reincarnation of a deceased Tibetan Lama. Its emphasis on themes of reincarnation, meditation, and enlightenment reflected popular Western perceptions of Buddhism as a peaceful, introspective philosophy.

Islam: A Journey from Stereotypes to Complex Narratives

In the U.K., portrayals of Islam have evolved from stereotypical representations to more nuanced and diverse depictions. *Four Lions*, a British dark comedy directed by Chris Morris, is one example of this evolution. The film follows a group of incompetent British Muslim jihadists who aspire to commit an act of terrorism but fail spectacularly. By using humour, *Four Lions* humanises its characters and provides a critical take on radicalisation without demonising Islam as a whole. The film was praised for its bold approach, though it also sparked debate about whether comedy was an appropriate vehicle for discussing such sensitive topics.



Citizen Khan is a British sitcom centred on a Pakistani-Muslim family in Birmingham. The show, while comedic, explored themes such as religious identity, generational divides, and the clash between traditional values and modern British life. *Citizen Khan* provided a glimpse into the everyday lives of British Muslims, breaking away from one-dimensional portrayals of Islam and presenting a variety of Muslim perspectives within a family setting. However, the show also faced criticism from some in the British Muslim community, who argued that it reinforced certain stereotypes and did not always reflect the diversity within British Islam.

The U.K.'s diverse population and complex religious landscape continue to inspire stories that engage with faith, identity, and ethical questions, challenging audiences to think critically about the role of religion in modern society.

Monday 3 – Saturday 8 February at 7:30pm Sat. Matinee 2:30pm

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

An uplifting, touching and occasionally very funny play that will leave audiences inspired

Based on the International best-selling novel by **Mark Haddon**
Adapted for the stage by **Simon Stephens**

Winner of 5 TONY Awards

altrincham garrick playhouse

Monday 17 – Sat 23 March

The ADDAMS Family

Young@part

The hugely entertaining musical comedy

Book by Marshall Brickman and Rick Elice
Music and Lyrics by Andrew Lipa Based on characters created by Charles Addams

altrincham academy performing arts

Thursday 8 – Sunday 18 May

of **mice and men**

by John Steinbeck

Evenings at 7:30pm (except Sunday 11 & Sunday 18 May)
No performances Monday 12 & Tuesday 13 May
Matinees, Saturday 10 May at 2:30pm
Sunday 11 and Sunday 18 May at 4:00pm

The affecting, Pulitzer Prize-winning story of enduring friendship and the crumbling of the American dream

altrincham garrick playhouse

Mon 23 – Sun 29 June

Beautiful

The Carole King Musical

The story that inspired the soundtrack of a generation!

Book by Douglas McGrath
Words & Music by Gerry Goffin & Carole King
Barry Mann & Cynthia Weil

altrincham garrick playhouse

altrincham garrick playhouse

Just Announced!
JAN – JUNE 2025
Tickets on Sale NOW!

Mon 24 Feb - Sat 1 March at 7:30pm Sat. Matinee 2:30pm

OPPENHEIMER

by Tom Morton-Smith

Win the race. Find the answer. Win the war. Meet the father of the Atomic Bomb...

altrincham garrick playhouse

Friday 4 – Thursday 17 April ...Mildred Hubble **spells** trouble!

THE WORST WITCH

Based on the original books by **Jill Murphy**
Adapted for the stage by **Emma Reeves** with music by **Luke Potter**

altrincham garrick playhouse

SCOUSETRAP! IT'S THE

Mon 2 – Sat 7 June Evenings at 7:30pm

VARDY V ROONEY

SPAT OF THE DECADE...

A biting funny play based on the court transcript of the WAGS at war trial. Adap. by Liv Hennessy

THE WAGATHA CHRISTIE TRIAL

altrincham garrick playhouse

Tues 21 – Sun 26 January Samuel Beckett's

WAITING FOR GODOT

Tues 25 – Sun 30 March

A MAN OF NO IMPORTANCE

Music by Stephen Flaherty
Lyrics by Lynn Ahrens
Book by Terrence McNally

Tues 29 April – Sun 4 May Elaine Murphy's

LITTLE GEM

Tues 10 – Sun 15 June Brian Friel's

TRANSLATIONS

An unmissable season of **Irish Drama**

altrincham garrick studio

It's the panto adventure you've BEAN waiting for!

Laughter, songs, music,
dance, special effects,
dazzling costumes,
stunning sets,
magic beans
and, of course,
bundles of
audience
participation!

Jack and the Beanstalk

The giant
pantomime that's
**FEE-FIE-FOE-
FUN!**

Directed by **Joseph Meighan**

Musical Direction by **Peter England** Choreography by **Gemma Sales**

Sponsored by



**Friday 6
December 2024 -
Sunday 5
January 2025**

Performance times vary –
contact Box Office for details

**altrincham
garrick
playhouse**

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

