

CURTAIN UP

Monday 20 –
Saturday 25
September 2021



Altrincham Garrick
PLAYHOUSE



Mon 4 – Sat 9 October

Tues 9 – Sun 14 November

Mon 15 – Sat 20 November

The Lady in the Van

Alan Bennett's delightfully entertaining play

Sponsored by

It is said that charity begins at home. For Alan Bennett, it began at the bottom of his drive with a custard yellow van inhabited by an irascible eccentric who refused to budge.

The Lady in the Van is the true story of Miss Shepherd, an offbeat woman of uncertain origins, who “temporarily” parked her broken-down van in writer Alan Bennett’s London driveway, and proceeded to live there for the next 15 years.

Miss Shepherd’s stay may have been a blight on Bennett’s front garden, but it eventually allowed him to unravel the fascinating story of her life - for which we are all eternally indebted.

THE STUDIO LAURISTON

Neil LaBute's **The Shape of Things**

Sponsored by **ALLEN MILLS HOWARD & Company**
Chartered Accountants & Statutory Auditors

How far would you go for love? For art? What would you be willing to change? Which price might you pay? Such are the painful questions explored by Neil LaBute.

A young student drifts into an ever-changing relationship with an art major while his best friends' engagement crumbles: so unleashing a drama that peels back the skin of two modernday relationships, exposing the raw meat and gristle that lie beneath.

Warning - this play contains strong adult language and explicit sexual references

A STREETCAR NAMED DESIRE

Tennessee Williams' raw and emotional American drama

After losing her Mississippi home to creditors, Blanche DuBois relocates to the New Orleans home of her younger sister and brother-in-law, Stella and Stanley Kowalski. Undermined by romantic illusions, Blanche is unable to cope with life's harsh realities. Though she finds a glimmer of hope while connecting with Stanley's gentlemanly friend, Mitch, Blanche cannot face the truth of her own troubled past and ultimately descends into madness.

Tennessee Williams' explosive and ground-breaking drama ranks as one of the greatest plays of the twentieth century.



WELCOME

We're thrilled to be launching a brand new season of productions to welcome back our audience and community to the Altrincham Garrick Playhouse, after such a difficult time for everyone. Since March 2020, we've been genuinely overwhelmed by the support our wider community has given to us, and we'd like to extend our deepest thanks to you all for this. Whether you generously donated the cost of your ticket or made a separate donation, became a part of our Friends Membership, or sent us kind words of support and encouragement, it has certainly made the road to this point an easier one, so thank you!



Of course, we have all been affected by the pandemic in one way or another. Whether it has been the tragic loss of family or friends, the changes to working life and in how we do things, the disruption to what we used to think of as 'normal life' has been considerable. Theatre and the arts is not alone in having paid a major price over the last few months, and it's been very sad to plan things, and want to get things moving, and then being stopped in our tracks by restrictions. Alongside all of the front-of-house teams, backstage crew, designers and production staff (including directors!), exceptionally talented performers - like those you will see on stage tonight - have been denied the opportunity in doing what they're simply brilliant at. So, it's great to be back!

Curtain Up marks the first full-scale production of a diverse and exciting Autumn / Winter season at the Garrick, filled with films, theatre productions, concerts, comedians - and so much more. As the recently-appointed team honoured with the privilege - and challenge - of guiding this cultural gem through a new era, our long-term aim is to evolve into a multi-arts centre for the whole community. With that aim in mind, we're incredibly excited to be launching new 'Family Productions' for the October and Easter Half-Terms, as well as establishing our new Altrincham Garrick Show Choir' - further details can be found later in the programme - and we hope to be announcing many other exhilarating events and activities with which you can become involved soon. Simultaneously, we're not losing sight of the fact that this theatre has been an integral part of what is now Trafford's vibrant and exciting arts scene for more than 100 years. We want the different voices of our season to be reflective of the community of Greater Manchester. And we certainly want to be able to offer something for everyone. Trafford has a large family demographic, and we look forward to welcoming different generations to the Garrick Playhouse.

Enjoy the show!

Joseph Meighan

Artistic Director, Altrincham Garrick Playhouse

Sarah Reilly

Operations Director, Altrincham Garrick Playhouse



**Altrincham Garrick
PLAYHOUSE**

Altrincham Garrick Playhouse.
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www.altrinchamgarrick.co.uk

Box Office Telephone

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Company Limited by Guarantee
Registered in England, No. 2899281



THE MUSICALS

Many of the numbers featured in tonight's show are from Musicals which will be incredibly familiar to most of the audience - shows including **The Sound of Music, Les Miserables, The Phantom of the Opera, Evita, Wicked, Chess and West Side Story.** However, there are some songs being performed tonight which come from musicals of which you may never have heard, or you've heard of the show but don't know any of the numbers. So, for those not-in-the-know, here is some background information on several of these musicals. Some, you may know...

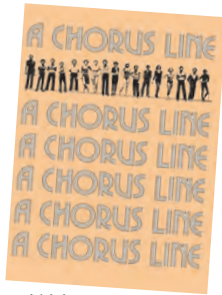


Pippin is a 1972 musical with music and lyrics by Stephen Schwartz and book by Roger O. Hirson. Bob Fosse, who directed the original Broadway production, also contributed to the libretto. The musical uses the premise of a mysterious performance troupe, led by the Leading Player, to tell the story of Pippin, a young prince on his search for meaning and significance. The 'fourth wall' is broken numerous times during most traditional productions. The protagonist, Pippin, and his father, Charlemagne, are characters derived from

two real-life individuals of the early Middle Ages, though the plot is fictional and presents no historical accuracy regarding either.

Ben Vereen and Patina Miller won Tony Awards for their portrayals of the Leading Player in the original Broadway production and the 2013 revival, respectively, making them the first actors to win Tonys for Best Leading Actor and Best Leading Actress in a Musical, for the same role. The show was partially financed by Motown Records

A Chorus Line In 1975, the dance musical A Chorus Line emerged from recorded group therapy-style sessions Michael Bennett conducted with "gypsies" - those who sing and dance in support of the leading players - from the Broadway community. From hundreds of hours of tapes, James Kirkwood Jr. and Nick Dante fashioned a book about an audition for a musical, incorporating many real-life stories from the sessions; some who attended the sessions eventually played variations of themselves or each other in the show. With



music by Marvin Hamlisch and lyrics by Edward Kleban, Directed by Michael Bennett and co-choreographed by Bennett and Bob Avian, A Chorus Line first opened off-Broadway at Joseph Papp's Public Theater in lower Manhattan. What initially had been planned as a limited engagement eventually moved to the Shubert Theatre on Broadway for a run of 6,137 performances, becoming the longest-running production in Broadway history up to that time. The musical received twelve Tony Award nominations and won nine, in addition to the 1976 Pulitzer Prize for Drama. A new production of this iconic musical is being staged in December 2021 at Leicester's Curve Theatre.



Company is a 1970 musical comedy with music and lyrics by Stephen Sondheim and book by George Furth. The original production was nominated for a record-setting 14 Tony Awards, and won six.

Originally titled *Threes*, Company was among the first musicals to deal with adult themes and relationships. Its story revolves around Robert ('Bobby', a single man unable to commit fully to a steady relationship, let alone marriage), the five married couples who are his best friends, and his three girlfriends. Unlike most book musicals, which follow a clearly delineated plot,

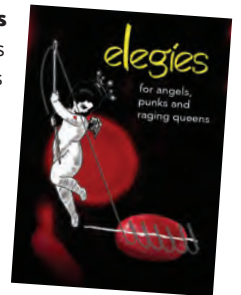
Company is a concept musical composed of short vignettes, presented in no particular chronological order, linked by a celebration for Robert's 35th birthday.

A West End revival/remake was staged at the Gielgud Theatre from September 26, 2018, and featured changes to the genders of several characters. The character of Bobby was changed to Bobbie, a female role, and was played by Rosalie Craig. Additionally, the production featured a same-sex couple for the first time, with Jonathan Bailey as cold-footed groom Jamie (originally written as the female character Amy) and Alex Gaumond as his devoted fiancé Paul. Sondheim

approved both changes and worked on revisions of the script with director Marianne Elliott. A Broadway transfer of the 2018 West End revival was originally slated to open March 22, 2020, coinciding with Sondheim's 90th birthday. After just nine preview performances, the show was suspended (along with all other Broadway shows) due to the coronavirus pandemic. Previews of the transfer are now set to re-start on November 15, 2021.

Elegies for Angels, Punks and Raging Queens

was written by Janet Hood (music) and Bill Russell (lyrics and book). The work features songs and monologues inspired by the NAMES Project AIDS Memorial Quilt and Edgar Lee Masters' Spoon River Anthology. Each of the monologues is written from the perspective of characters who've died from AIDS, and the songs represent the feelings of friends and family members dealing with the loss.



The piece was developed in the late 1980s and was originally titled "The Quilt." It was produced first at the Ohio Theatre in Soho in NYC in 1989, where the new title was adopted, and then again Off-off-Broadway in Manhattan's East Village in February 1990. In 1992, it was produced by Giacomo Capizzano at the King's Head Theatre in London, where it played for several months. In June 1993, the production was transferred by Mr Capizzano to the Criterion Theatre in London's West End, where it played until July of the same year. The London cast included Miquel Brown, Kim Criswell, Kwame Kwei-Armah, James Dreyfus, Simon Fanshawe and legendary drag queen Regina Fong.

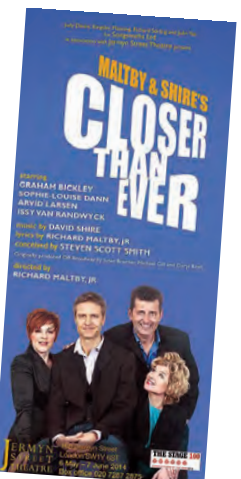


Little Shop Of Horrors Originally a low-budget 1960 black-comedy B-movie, Little Shop of Horrors follows a hapless florist shop worker who raises a plant that feeds on human blood and flesh. With lyrics and a book by Howard Ashman, Alan Menken's music - composed in the style of early 1960s rock and roll, doo-wop and early Motown - includes several well-known tunes, including the title song, "Skid Row (Downtown)", "Somewhere That's Green", and "Suddenly, Seymour".

The musical premiered Off-Off-Broadway in 1982 before moving to the Orpheum Theatre Off-Broadway, where it had a five-year run. It later received numerous productions in the U.S. and abroad, and a subsequent Broadway production. The musical was also made into a 1986 film of the same name, directed by Frank Oz, with a stellar cast including Rick Moranis, Ellen Greene, Steve Martin, Levi Stubbs, John Candy, Bill Murray and Miriam Margolyes.

Closer Than Ever is a musical revue in two acts, with words by Richard Maltby, Jr. and music by David Shire. The revue contains no dialogue, and Maltby and Shire have described this show as a "bookless book musical." The show was originally conceived by Steven Scott Smith as a one act revue entitled Next Time Now!, which was first given at the nightclub Eighty-Eights. This led to a much expanded production retitled Closer Than Ever which began its life at the Williamson Theatre Festival in Massachusetts during the summer of 1989. It then came to off-Broadway New York where it ran for 312 performances.

Closer Than Ever features self-contained songs which deal with such diverse topics as security, aging,



mid-life crisis, second marriages, working couples, and unrequited love. Maltby and Shire based many of the songs on real-life experiences of their friends, or told to them. The revue won the Outer Critics Circle Award for Best Off-Broadway Musical. An album of the revue was also recorded by the original New York cast.



Side Show is a musical based on the lives of Daisy and Violet Hilton, conjoined twins who became famous stage performers in the 1930s.

Written by Bill Russell (book and lyrics) and Henry Krieger (music, Side Show opened October 16, 1997, on Broadway; Robert Longbottom directed and choreographed, and the cast starred Emily Skinner as Daisy and Alice Ripley as Violet. Despite receiving some positive reviews, the show closed after 91 performances. A Broadway revival opened in November 2014, and closed after 56 performances.

It was nominated for four Tony Awards in 1998. Although Side Show won none of these awards, it was the first and only time that two actresses were co-nominated for Best Actress in a Musical as a team.

The musical made its UK premiere from October 21, 2016 to December 3, 2016 at the Southwark Playhouse in London. Directed by Hannah Chissick, the cast featured Louise Dearman (Daisy) and Laura Pitt-Pulford (Violet), with Dominic Hodson as Buddy Foster.

Dear Evan Hansen is a timely and timeless new musical about struggling to connect in a hyper-connected world from the songwriters of *The Greatest Showman*, and *La La Land*, Benj Pasek and Justin Paul, with a book by Steven Levenson.

Opening on Broadway at the Music Box Theatre in December 2016, the musical has its origins in an incident that took place during Pasek's high school years at Friends' Central School. The musical "...takes the notion of a teenager, Platt's Evan Hansen, who invents an important role for himself in a tragedy that he did not earn." The winner of 3 Olivier Awards for Best New Musical, Best Original Score and Best Actor, Dear Evan Hansen has received critical acclaim, particularly for Ben Platt's leading performance, the lyrics, and the book, while the story has also provided and encouraged open dialogue about its themes of mental illness and youth suicide.



RENT In the 1990s, a new generation of theatrical composers emerged who began with productions off-Broadway. The most conspicuous success of these artists was Jonathan Larson's show RENT (1996), a rock musical (based on Puccini's Opera *La Bohème*) about a group of impoverished young artists struggling to survive and create a life in Lower Manhattan's East Village in the thriving days of bohemian Alphabet City, under the shadow of HIV/AIDS. While the cost of tickets to Broadway and West End musicals was escalating beyond the budget of many theatregoers,

RENT was marketed to increase the popularity of musicals among a younger audience. It featured a young cast and a heavily rock-influenced score; the musical became a hit. Its young fans, many of them students, calling themselves RENT-heads, camped out at the Nederlander Theatre in hopes of winning the lottery for \$20 front row tickets, and some saw the show dozens of times. Other shows on Broadway followed Rent's lead by offering heavily discounted day-of-performance or standing-room tickets, although often the discounts are offered only to students.

Tragically, Jonathan Larson died suddenly of an aortic dissection the night before the off-Broadway premiere. His creation went on to win the Pulitzer Prize for Drama and the TONY Award for Best Musical. The Broadway production closed after 12 years, having grossed over \$280 million.

Come From Away is a Canadian musical with book, music and lyrics by Irene Sankoff and David Hein. It is set in the week following the September 11 attacks and tells the true story of what transpired when 38 planes were ordered to land unexpectedly in the small town of Gander in the province of Newfoundland and Labrador, Canada as part of Operation Yellow Ribbon. The characters in the

musical are based on (and in most cases share the names of) real Gander residents as well as some of the 7,000 stranded travellers they housed and fed.



The musical has been received by audiences and critics as a cathartic reminder of the capacity for human kindness in even the darkest of times and the triumph of humanity over hate.

After being workshopped in 2012 and productions in Ontario, San Diego, Seattle (2015), Washington and Toronto (2016), it opened on Broadway at the Gerald Schoenfeld Theatre on March 12, 2017, and became a critical and box office success, routinely playing to standing-room-only audiences even during previews. In October 2018 *Come From Away* became the longest-running Canadian musical in Broadway history, surpassing *The Drowsy Chaperone's* previous record of 674 performances. A live recording of the production is now available on Apple TV, released on September 10, 2021, on the eve of the 20th anniversary of the attacks. Don't miss it!



Little Women is a musical with a book by Allan Knee, lyrics by Mindi Dickstein, and music by Jason Howland. Based on Louisa May Alcott's 1868–69 semi-autobiographical two-volume novel, the musical focuses on the four March sisters— traditional Meg, wild, aspiring writer Jo, timid Beth and romantic Amy,— and their beloved Marmee, at home in Concord, Massachusetts, while their father is away serving as a Union Army chaplain during the Civil War. Intercut with the vignettes in which their lives unfold are several recreations of the melodramatic short stories Jo

writes in her attic studio.

Following workshop productions in 2001 and 2004, the Broadway production, which featured Sutton Foster as Jo and Maureen McGovern as Marmee / The Hag, opened on January 23, 2005 but closed just four months later after 137 performances. The European Premiere was staged at the Hope Mill Theatre in Manchester in 2017, led by Amie Giselle-Ward in the role of Jo March.

Art isn't easy! **Sunday in the Park with George**

was inspired by the French pointillist painter Georges Seurat's painting *A Sunday Afternoon on the Island of La Grande Jatte*. The plot revolves around Georges, a fictionalized version of Seurat, who immerses himself deeply in painting his masterpiece, and his great-grandson George, a conflicted and cynical contemporary artist. With music and lyrics by Stephen Sondheim and book by James Lapine, the Broadway production opened in 1984 and subsequently won the 1985 Pulitzer Prize for Drama, two Tony Awards for design (and a nomination for Best Musical), numerous Drama Desk Awards, the 1991 Olivier Award for Best Musical and the 2007 Olivier Award for Outstanding Musical Production. It has enjoyed several major revivals, including the 2005–06 UK production first presented at the Menier Chocolate Factory.



Everybody's Talking About Jamie is a coming-of-age musical with music by Dan Gillespie Sells and book and lyrics by Tom MacRae. The musical is inspired by the 2011 television documentary *Jamie: Drag Queen at 16*, directed by Jenny Popplewell.

'Jamie New is a sixteen-year-old teenager and lives on a council estate in Sheffield. Jamie doesn't quite fit in. Jamie is terrified about the future. He is going to be a sensation. Supported by his brilliant loving mum and surrounded by his friends, Jamie overcomes prejudice, beats the bullies and steps out of the darkness, into the spotlight.'

The hotly-anticipated film adaptation of *Everybody's Talking About Jamie* launched worldwide on Amazon Prime Video on Friday 17 September.

Altrincham Garrick Playhouse are proud to be producing
the Northern Premiere of this Disney classic!

Disney THE LITTLE MERMAID

In a magical kingdom beneath the sea, the beautiful young mermaid Ariel longs to leave her ocean home to live in the world above. Ariel is fascinated with life on land. On one of her visits to the surface, which are forbidden by her controlling father, King Triton, she falls for a human Prince. Determined to be with her new love, Ariel makes a dangerous deal with the sea witch Ursula to become human for three days. But when plans go awry for the starcrossed lovers, a showdown begins between good and evil that only love can remedy.



Based on one of Hans Christian Andersen's most beloved stories and the classic animated 1989 film, Disney's The Little Mermaid is a hauntingly beautiful love story for the ages.

With music by eight-time Academy Award winner Alan Menken, lyrics by Howard Ashman and Glenn Slater, and a compelling book by Doug Wright, this fishy fable will capture your heart with its irresistible songs including "**Under the Sea**," "**Kiss the Girl**," and "**Part of Your World**."



**Monday 25 –
Sunday 31
October**

**Matinées on Saturday
and Sunday**



Based on the
Hans Christian Andersen story
and the Disney film produced by
Howard Ashman & John Musker
and written & directed by
John Musker and Ron Clements
Originally Produced by Disney Theatrical Productions



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), “People”, “Priscilla: Queen of the Desert”, “Annie”, “Romeo & Juliet”, “The Phantom of the Opera”, “The Crucible” and “The Secret Garden” (Altrincham Garrick Playhouse), “Our Town”, “Anne Boleyn”, “Into The Woods” (Kingsley Theatre, Pendleton), “Guys & Dolls”, “Scrooge! The Musical”, “The Phantom of the Opera”, “Les Misérables” (Eccleston Theatre, Pendleton), “Parade”, “A Chorus Line”, “GHOST”, “Chicago” (Waterside Arts) and many more.

Joseph is the Founder and Artistic Director of MYT Productions in Manchester, and was the Associate Theatre Director for three seasons at Pendleton School of Theatre. He also has a keen interest in Choral Music and was the Choral Company Manager for a number of Choirs for several years, where he would annually produce Concerts in Cambridge.

Joseph trained as an actor and his theatre credits whilst training include *Craig* in “Fanatical - A New Musical” (Workshop and Karamel Club), *Reverend Parris* in “The Crucible” (Arcola Theatre, London). After graduating, he appeared as *Ian* in “Might Never Happen” (UK Tour).

He also regularly works as an acting coach and for the past few years he has trained actors at different stages of their careers.



Neil G Bennett – Musical Director

Neil gained organ and choral scholarships at Chetham’s School of Music and Cambridge University. As an organist, he was one of the youngest FRCOs in the country - at just 17 - performing major recitals whilst still a schoolboy at Chester Cathedral, St George’s Hall, Liverpool and Liverpool Cathedral. After university he was the School Organist and Choirmaster at Christ’s Hospital School in Horsham, West Sussex. He then began a professional career as a conductor of

choirs and orchestras and was musical director at The Players’ Theatre in London’s West End (producers of “The Good Old Days” for the BBC).

As Conductor, Composer, Arranger and Music Supervisor for the American Musical Company of New York and the Broadway Musical Company, he lived in New York and arranged and conducted musicals for productions in the USA and Europe. He was Associate Conductor to Colm Wilkinson (*Jean Valjean*) for “Les Misérables” at The Point Theatre, Dublin during its residency there.

Nowadays, Neil prefers to live and work in Manchester and over the past few years has renewed his interest in composition by composing several works for theatre, ballet and church; a new set of Choral Responses he composed has recently been performed by Dr Ralph Allwood and the Choir of Trinity Laban in London. He has a Master’s Degree from the University of Cambridge and is also a Fellow of the Royal College of Organists.

Neil is the Head of Centre of Excellence for The School Of Theatre at Pendleton College. The progression rates from Pendleton to drama schools, dance academies and the world of film, theatre and television are unrivalled throughout The North West. He has a black and white springer spaniel called Rio.

The Band

Neil G Bennett

Musical Director / Keyboards

Nathan Jarvis

Keyboards

Dave Dossett

Keyboards

Ken Heggie

Bass

Andrew Saunders

Kit / Percussion

The Team

Directed by Joseph Meighan

Musical Direction Neil G Bennett

Designed by Barry Purves

Stage Manager Phil Gleave

Assistant Stage Managers

..... Sue & Alistair Duffy

Lighting Design James Merrington

Sound Design Ari Levy

Deputy Stage Manager

..... Val Watkinson

Properties Supervisor

..... David Ades

Production Carpenter

..... Steve Cox

Scenic Artist Mandy Cooke

Assisted by Charlotte Lee

Set Construction Phil Gleave

..... Paul Simpson Trevor McKie

..... Marcus McKie Mark McEwan

..... Steve Cox John Murphy

..... Bob Green Amy McHugh

..... Steve Rigg Paul Downham

..... Dave Bailey

Wardrobe Mike Shaw & Team

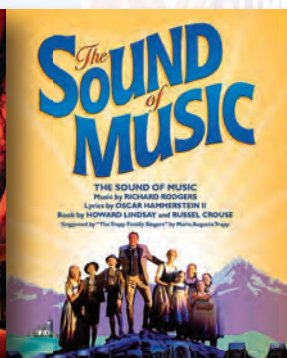
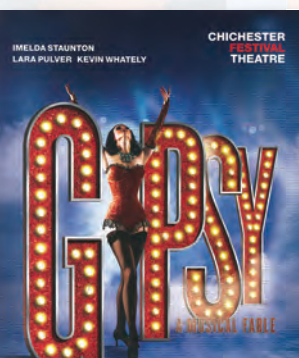
Rehearsal and Production Photography

..... Martin Ogden

Altrincham Garrick Playhouse would like to extend our sincere thanks to all of our **volunteers** and **staff** who continuously strive for excellence, and have worked hard to bring you our new Season of entertainment.

CURTAIN UP

<i>Musical Number</i>	<i>Performed by</i>	<i>From the Show</i>
Everything's Coming Up Roses	The Company	Gypsy
Magic To Do	The Company	Pippin
At The Ballet	Kat Rawling, Caitlin Wineyard and Steevie-Leigh Crossley	A Chorus Line
The Wizard And I	Lauren Whiteley	Wicked
Being Alive	The Company	Company
The Sound of Music	Courtney Bate	The Sound Of Music
Stars	Wayne Holt	Les Miserables
You Could Drive A Person Crazy	Amy Bagley, Steevie-Leigh Crossley, Lauren Whiteley	Company
And The Rain Keeps Falling Down	Ashley Ball	Elegies for Angels, Punks and Raging Queens
Suddenly Seymour	Steevie-Leigh Crossley, Tom Broughton & Company	Little Shop Of Horrors
For Good	Gemma Sales and Hannah Davis	Wicked
Another Suitcase In Another Hall	Kat Rawling and Company	Evita
The Music of the Night	Lewis Sewell	The Phantom Of The Opera
Feed The Birds	Sarah Kirk, Caitlin Wineyard, Courtney Bate, Emily Leeland & Company	Mary Poppins
Closer Than Ever	Colin Rice, Hannah Davis, Tom Broughton and Company	Closer Than Ever
Who Will Love Me As I Am?	Emily Leeland and Lottie Warburton	Side Show
You Will Be Found	The Company	Dear Evan Hansen

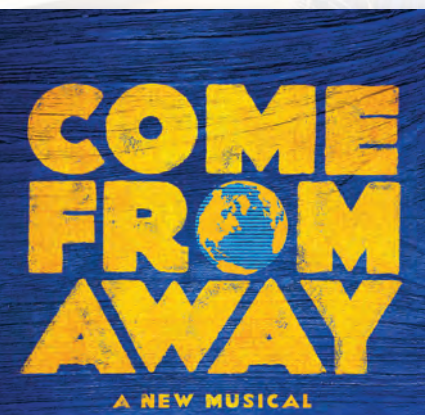


Musical Number

Performed by

From the Show

Seasons Of Love	The Company	RENT
Stop The World	Sarah Kirk, Mark Watkins and Company	Come From Away
Some Things Are Meant To Be	Caitlin Wineyard and Emily Leeland	Little Women
Three Friends	Amy Bagley, Gemma Sales and Hannah Davis	Closer Than Ever
Edelweiss	Ivor Farley and Company	The Sound Of Music
My Brother Lived in San Francisco	Gemma Sales	Elegies for Angels, Punks and Raging Queens
Sunday	The Company	Sunday In The Park With George
I Know Him So Well	Steevie-Leigh Crossley and Lauren Whiteley	Chess
The Wall In My Head	Ryan Coxon and Company	Everybody's Talking About Jamie
Send In The Clowns	Sarah Kirk	A Little Night Music
Somewhere	Caitlin Wineyard and Company	West Side Story
I Dreamed A Dream	Amy Bagley	Les Miserables
All I Ask Of You	Lottie Warburton and Lewis Sewell	The Phantom Of The Opera
What I Did For Love	Emily Leeland and Company	A Chorus Line
Bring Him Home	The Company	Les Miserables
One Day More	The Company	Les Miserables

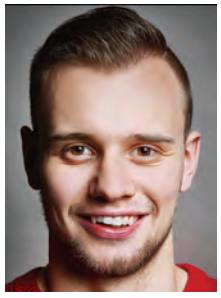


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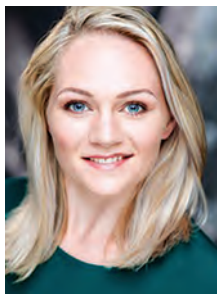
Amy Bagley

Manchester grown, Pendleton College Musical Theatre class of 2011 and Vocal Performance student at Tech Music School in London until 2015. Lead amateur theatre credits include *Miss Adelaide* - *Guys and Dolls*, *Scaramouche* - *We Will Rock You*, *Gertrude* - *Seussical the Musical*, *Tracy Turnblad* - *Hairspray* and *Mabel* - *FAME*. Supporting cast and company credits (amateur) include *High School Musical*, *Little Shop of Horrors*, *Carousel* and *Footloose*.



Ashley Ball

Ashley trained at UCLan achieving a BA Honours in Musical Theatre. He then went on to study MA Acting at Guildford School of Acting. Ashley's first show was the pantomime *Cinderella* at the age of 17. He has done several shows at the Garrick including *Love On The Dole*, *Footloose*, *Les Miserables* and also *Grease* playing *Kenickie*. Professionally, Ashley has done several adverts including *Burger King* and *EE*. He has also toured Germany with the Pantomime *Cinderella*, and worked at The Colourhouse Theatre in London performing in *Aladdin* and *Robin Hood*.



Courtney Bate

Courtney studied at Millennium Performing Arts and then with University of Creative Arts achieving a 1st Class BA (Hons) in Musical Theatre. She was involved with Greenwich and Lewisham Young People's Theatre as a drama tutor and is currently an assistant at GAPA, the Garrick's Performing Arts Academy. Courtney is looking forwards to choreographing GAPA's upcoming production of *Alice in Wonderland Jr*. She has performed at the Altrincham Garrick previously as a member of GAPA however, this will be her debut as a performer in

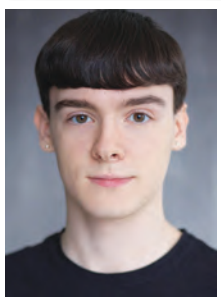
an adult production and she is thrilled to be part of the **Curtain Up** company.



Tom Broughton

Tom Broughton is delighted to be making his debut at the Altrincham Garrick Playhouse in **Curtain Up**, returning to the stage after more than a decade away from performing. Tom last appeared on stage whilst taking Theatre Studies at Knutsford Sixth Form, where his theatrical credits included playing *Tom Collins* in *Rent* and *Billy* in Shelagh Stephenson's *Five Kinds of Silence*. Prior to that, Tom has also been involved in numerous stage productions at Manchester's Contact Theatre, including leading a stage adaptation of Xue Xinran's non-fiction

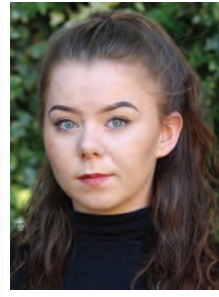
epic *Sky Burial*. Since 2010, Tom has taken time away from performing due to his work as a technology consultant, but has now returned to Manchester as a Project Manager for BBC Sport, where he and his team run the BBC Sport App from MediaCity in Salford. He is extremely excited to help bring **Curtain Up** to you and looks forward to being involved at the Altrincham Garrick for years to come.



Ryan Coxon

Ryan is currently studying Musical Theatre on a HNC Course at Pendleton School of Theatre after completing his 2-year BTEC Musical Theatre course. Some of his previous credits include *Sky Masterson* in *Guys & Dolls*, *Goody* in *Fame* and *Knuckles* in *Bugsy Malone*. This is Ryan's debut at the Altrincham Garrick and he is thrilled to be given the opportunity to perform again after such a long time away. He will also be playing *Flounder* in the upcoming production of *The Little Mermaid*. Ryan wishes you all enjoy the show as much as he does.

THE COMPANY



Steevie-Leigh Crossley

Steevie has been performing for as long as she can remember and now holds a first-class degree in Musical Theatre. Along the way, she has attained theatre credits such as: *Jo March* in *Little Women*, *The Bakers Wife* in *Into The Woods* and *Dorothy* in *The Wizard of Oz*. Steevie is now a Primary School teacher in Bolton but could not keep away from the stage. This led her to performing in **Curtain Up** - her debut performance here at the Garrick Playhouse.



Hannah Davis

Hannah trained at The North Cheshire Theatre College and The Arden School of Theatre.

Theatre credits include: *Maria* in *The Sound of Music*, *Amy* in *Company*, *Doralee Rhodes* in *9 to 5*, *Miss Pennywise* in *Urinetown*, *Susan* in *[Title of Show]*, *Rona Peretti* in *The 25th Annual Putnam County Spelling Bee*, *Sara-Jane Moore* in *Assassins*, *Rapunzel* in *Into the Woods*, *Mabel* in *Pirates of Penzance*, *Johanna* in *Sweeney Todd*, *Marta* in *Company*, *Emma Carew* in *Jekyll and Hyde*,

Kathy Seldon in *Singin' in the Rain*, *Laurey Williams* in *Oklahoma*, *Lin* in *The Great American Trailer Park Musical*, *Sarah Brown* in *Guys and Dolls*, *Gloria* in *Thoroughly Modern Millie*, *Beatrice* in *The Best Little Whorehouse in Texas*, *Lucy* in *Avenue Q*, *Hope Harcourt* in *Anything Goes*, and multiple characters in *Elegies for Angels, Punks and Raging Queens*, and *I Love You, You're Perfect, Now Change*. Hannah has also choreographed productions of *Thoroughly Modern Millie*, *The Producers*, *The Drowsy Chaperone*, *Our House*, *Sister Act*, *Bonnie and Clyde*, *Spamalot*, *The Sound of Music*, *Urinetown*, *Spelling Bee* and the upcoming production of *Sweet Charity* at the Lowry in 2022.

Hannah now teaches singing and musical theatre, and also co-runs *Side By Side Productions* - a fringe theatre company producing lesser known Off-Broadway musical comedies. Hannah makes her debut with the Altrincham Garrick Theatre this evening.



Ivor Farley

Ivor is delighted to be doing his third musical show with Altrincham Garrick after having played the part of *Wilbur* in *Hairspray* in 2016 and *Bob* (the mechanic) in our hugely successful production of *Priscilla Queen of the Desert* in 2018.

Ivor has particularly enjoyed the rehearsal process for **Curtain Up** and working with this large group of incredibly talented singers of all ages... Ivor will also be playing the part of *Chef Louis* in our October production of Disney's *The Little Mermaid*...



Wayne Holt

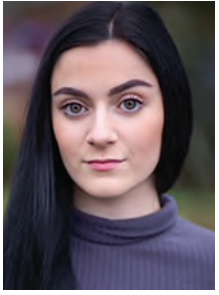
After the enforced absence that all involved in the Garrick and theatregoers alike have endured, Wayne is delighted to be returning to the stage not only for **Curtain Up** but also as *King Triton* in *The Little Mermaid* and as *Captain Hook* in *Peter Pan* later in the year. Previous roles at the Garrick include *Abanazer* in *Aladdin*, *Old Deuteronomy* in *Cats*, *Sweeney* in *Sweeney Todd*, *Count Carl Magnus* in *A Little Night Music*, *Miles Gloriosus* in *A Funny Thing Happened On The Way To The Forum*, *Jabez Clegg* in

The Manchester Man, *Captain Tempest* in *Return to the Forbidden Planet* and *Bob Cratchett* in *Scrooge*. Other roles have included *Javert* in *Les Miserables*, and in Opera (*Escamillo* in *Carmen*, *Papageno* in *The Magic Flute*, *Zaccariah* in *Nabucco*, *Belcore* in *The Elixir Of Love* and *Amonasro* in *Aida*) and *G & S* (*Koko* in *The Mikado*, *The Sergeant* in *Pirates Of Penzance*, *The Bosun* in *HMS Pinafore*, *Lord Mountarrarat* in *Iolanthe*).



Sarah Kirk

Sarah has appeared with many theatre companies across Manchester, her favourite roles include *Laurie* in *Oklahoma*, *Anna* in *the King and I*, *Nancy* in *Oliver*, *Nellie Forbush* in *South Pacific*, *Sally Durant* in *Follies*, *Lydia* in *A Praise of Love*, *Hester* in *The Deep Blue Sea*, and *Bette Davis* in *Bette and Joan*, for which she won the Association of Community Theatre Award for Best Actress. She is thrilled to be returning to the Garrick after having played *Deirdre* in *Corrie!*



Emily Leeland

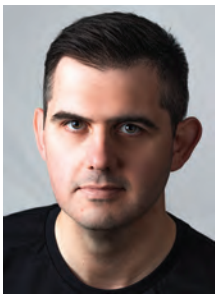
Emily has just finished her BTEC in Musical Theatre at the Pendleton School of Theatre and will be beginning her third year on the HNC course this September also studying Musical Theatre. Previous credits include Ensemble in *Urinetown*, *Heather/Ensemble* in *Our House* and *Ursula March* in *Sweet Charity* at the RNCM. This is Emily's debut at the Altrincham Garrick and is immensely excited to be performing again! Similarly, she will be playing *Ariel* in the upcoming *The Little Mermaid* which she cannot wait to get started on! Being a part of

Curtain Up has been such a privilege, and she is extremely grateful for this opportunity.



Kat Rawling

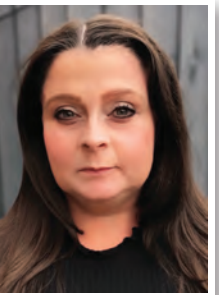
"It is lovely to return to Altrincham Garrick after making my debut in Meighan Youth Theatre's *An Evening of Musical Theatre* in 2016. I started acting in 2015 at the age of 17, when I played *Hodel* in a local production of *Fiddler On The Roof*. I have since played principal roles at many different theatres, including *principal boy/girl* in numerous pantomimes, *Sandy* in *Grease* and *Nancy* in *Oliver!* I have performed as keyboard player/singer in various professional and charity gigs, and I was the onstage musician (singer/guitarist) in the play *Sarah* at the Lowry in 2019."



Colin Rice

Colin was proudly born and raised in Liverpool and has been acting for over 13 years, having trained at the Liverpool Media Academy. On stage, Colin has taken on many varied and challenging roles, including as *John Williamson* in David Mamet's *Glengarry Glen Ross* and an acclaimed turn as *Mike O'Rourke* in Joe Orton's dark comedy *The Ruffian On The Stair*. He has both starred and featured in several short films, most notably as a villain in the pilot of science-fiction web series, *The Sleeper Effect*. He also appeared in the post-apocalyptic drama

Drifter, starring (*EastEnders'* and *The Bill's*) Billy Murray. *Curtain Up* marks both his musical debut and his first appearance on the prestigious Altrincham Garrick Playhouse stage.



Gemma Sales

Gemma has been acting since the age of 12 and very quickly fell in love with being on stage. After finishing high school, she went on to study Musical Theatre at Shena Simon (now City College Manchester). Gemma then moved to Stoke-on-Trent where she worked on the Entertainment Team at Alton Towers. On returning to Manchester, Gemma made her television debut working with Peter Kay in *Britain's Got The Pop Factor*. Since then, Gemma has worked with lots of theatre companies and performed in many musicals across the area. Credits

include *Little Red Riding Hood* in *Into the Woods*, *Linda* in *Blood Brothers*, *Holly* in *The Wedding Singer*, *Tracy Turnblad* in *Hairspray*, *Little Sally* in *Urinetown*, *Jeannie Garstecki* in *The Great American Trailer Park Musical* and *Denny Blood* in *Bad Girls, The Musical*. Gemma currently works at a local primary school as the Performing Arts Subject Leader.

This will be Gemma's debut at the Garrick and she is incredibly excited to be working with Joseph Meighan, Neil G Bennett, and the wonderfully talented cast of *Curtain Up!*



Lewis Sewell

Lewis began training as a performer when he was 13 years and started off at The Abraham Moss Theatre in Manchester, playing roles in *Kiss Me Kate*, *Little Shop of Horrors* and *Robin Hood the Musical*, to name a few. He then trained at Pendleton College in Salford and studied under Neil G Bennett. Within the first few weeks he was cast as *Javert* in *Les Miserables*, which is a very big role to say the least! He was also cast in *West Side Story* and *Side by Side by Sondheim*. Lewis went on to study acting at The Arden School. He is also a musician who can play

the drums and guitar, and for the past 12 years he has played at countless gigs and festivals all around the country, the most prestigious being Glastonbury. As he has not done anything theatre-wise for a number of years, he is now ready to get back on the stage and perform his heart out. He hopes that this will lead to big things!



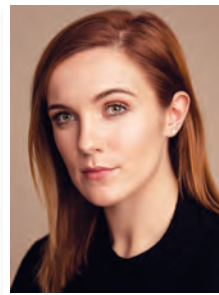
Lottie Warburton

Lottie is currently in her second year training at the Hammond School studying musical theatre and has been involved in the Altrincham Garrick since she was 11 years old. Previous credits at the Garrick include: *Annie (Ensemble)*, *Cats (Ensemble)*, Sarah Lou in *Corriel* and Sally in *Cleo, Camping, Emmanuelle and Dick*. She is extremely excited to be back after such a long period of time and will soon be appearing as *Tinkerbell* in this year's panto *Peter Pan!*



Mark Watkins

"Having had a lifelong passion for music, it was my musical theatre debut in *The Pirates of Penzance* in the late 90s that introduced me to stage performing. I spent the next few years in a number of shows with societies in the North West - my favourite role being *Jud Fry* in *Oklahoma!* I thoroughly enjoyed being in the Garrick Panto in 2004, and my last show on the Garrick stage was *Jekyll and Hyde* in 2006. I'm excited to be back on stage here with such a talented group of people."



Lauren Whiteley

Lauren trained at The University of Central Lancashire gaining a 1st Class BA honours degree in Music Theatre and receiving the Connie Fisher Award for outstanding achievement in Musical Theatre. She then went on to train at the London School of Musical Theatre, graduating in 2019. Previous credits whilst training include *Anna* in *Lend Me a Tenor* at the Bridewell theatre, *Katherine* in *Hope* and *Sarah-Jane* in *Extra-Ordinary*. Lauren is thrilled to be back at the Garrick for her first performance back after the pandemic having previously played a *Diva* in *Priscilla,*

Queen of the Desert and been involved in *Annie* and *The Secret Garden*. Being back in a rehearsal room with such incredible creatives and performers has been an extremely special time so she hopes you enjoy the show.



Caitlin Wineyard

Caitlin graduated with a degree in Musical Theatre from Performance Preparation Academy in 2019. Shortly after this, she landed a contract as a *Lead Vocalist* in the show company onboard the *MS Black Watch*. During the global pandemic, Caitlin decided to let her other passion take lead - which is teaching. She is currently working at Reddish Hall School and wishes to progress her career within the education sector. Caitlin is very excited to be back at the Garrick Theatre, as she has performed here in the past with the company MYT in shows such as *Grease*, *Thank You for the Musicals* and *Footloose!*



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THE FUTURE IS BRIGHT

It's almost astonishing to think that it's actually 78 years ago that Richard Rodgers and Oscar Hammerstein II's Oklahoma! opened on Broadway, and changed the face of Musical Theatre.

Here was the first 'play, with music', rather than the customary show with a thin plot that marketed new songs. The duo would go on to dominate Musical Theatre output for the next quarter of a century, before pop culture started spreading to the West End stage.

If you became aware of Musical Theatre in the 1970s, then you would have lived through the era of 'Rock Musicals' which flourished after the success of the hippie-era's *Hair*. *Jesus Christ Superstar*, *Godspell*, and *The Rocky Horror Show*, for example. Some of those began as "concept albums" which were then adapted to the stage, while others had no dialogue or were otherwise reminiscent of opera, with dramatic, emotional themes. At the same time, craftsmen like Stephen Sondheim were also finding success, and there was still room for John Kander and Fred Ebb to come up with (amongst others) *Cabaret* and *Chicago*, and for Michael Bennett to create *A Chorus Line*.

If you grew up in the 1980s, 'mega-musicals' were all the rage - notably *Cats*, *Starlight Express*, *The Phantom Of The Opera*, *Miss Saigon* and *Les Miserables*. These megamusicals' huge budgets redefined expectations for financial success on Broadway and in the West End. In earlier years, it was possible for a show to be considered a hit after a run of several hundred performances, but with multi-million-pound production costs, a show had to run for years simply to turn a profit. Megamusicals were also reproduced in productions around the world, multiplying their profit potential while expanding the global audience for musical theatre.

Refreshingly, the 1990s did witness a new generation of theatrical composers emerging, notably Jason Robert Brown, who began with productions off-Broadway. The most conspicuous success of these artists was Jonathan Larson's show *RENT*. However, simultaneously big businesses were getting in on the act. At the forefront was Disney Theatrical Productions, which began adapting some of Disney's animated film musicals for the stage, starting with *Beauty and the Beast* (1994), *The Lion King* (1997) and *Aida* (2000), the latter two with music by Elton John. *The Lion King* is the highest-grossing musical in Broadway history.

In the 21st Century, familiarity has been embraced by producers and investors anxious to guarantee that they recoup their considerable investments. Some took (usually modest-budget) chances on new and creative material, such as *Urinetown*, *Avenue Q*, *Spring Awakening*, *In the Heights*, *American Idiot* and *The Book of Mormon*. Lin Manuel Miranda's *Hamilton* transformed "under-dramatised American history" into an unusual hip-hop inflected hit. In 2011, Stephen Sondheim argued that of all forms of "contemporary pop music", rap was "the closest to traditional musical theatre" and was "one pathway to the future."

However, most major-market 21st-century productions have taken a safe route, with revivals of familiar fare, such as *Fiddler on the Roof*, *A Chorus Line*, *South Pacific*, *Gypsy*, *Hair*, *West Side Story* and *Grease*, or with adaptations of other proven material, such as literature (*The Scarlet Pimpernel*, *Wicked* and *Fun Home*), hoping that the shows would have a built-in audience as a result. This trend is especially persistent with film adaptations, including *The Producers*, *Spamalot*, *Hairspray*, *Legally Blonde*, *The Color Purple*, *Xanadu*, *Billy Elliot*, *Shrek*, *Waitress* and *Groundhog Day*. Some critics have argued that the reuse of film plots, especially those from Disney (such as *Mary Poppins*), equate the Broadway and West End musical to a tourist attraction, rather than a creative outlet.

Today, it is less likely that a sole producer, such as David Merrick or Cameron Mackintosh, backs a production. Often, alliances have to be formed between corporate sponsors to stage a musical, which would probably require an investment of £10 million or more. In 2002, the credits for *Thoroughly Modern Millie* listed ten producers, and among those names were entities composed of several individuals. Typically, the development of new musicals has increasingly taken place outside of New York and London, or in smaller venues. For example, *Spring Awakening*, *Fun Home* and *Hamilton* were developed off-Broadway before being launched on Broadway.

The musical adaptations of *Lord of the Rings* (2007), *Gone with the Wind* (2008) and the ill-fated *Spider-Man: Turn Off the Dark* (2011) all tried to recapture the 1980's era of mega-musicals. However, more often than not they involved songwriters with little theatrical experience, and the expensive productions generally lost money. A lot of money. Conversely, smaller-scale productions of shows like *The Drowsy Chaperone*, *Avenue Q*, *The 25th Annual Putnam County Spelling Bee*, *Xanadu* and *Fun Home*, amongst others, enjoyed financial success, if not long runs.

Another trend of the 21st Century has been to create a minimal plot to fit a collection of songs that have already been hits - a style of show that has become known as 'The Jukebox Musical'. Following the earlier success of *Buddy - The Buddy Holly Story*, these have included *Movin' Out* (based on the tunes of Billy Joel), *Jersey Boys* (The Four Seasons), *Rock of Ages* (featuring classic rock of the 1980s) and many more recent others. Similar but more plot-driven musicals have been built around the canon of a particular pop group including *Mamma Mia!* (based on the songs of ABBA), *Our House* (the songs of Madness), *We Will Rock You* (Queen), *Tina!* (Tina Turner), and the forthcoming *The Drifters' Girl* (based, unsurprisingly, on the songs of The Drifters).

In the middle of all of these musicals which are either "re-selling a product that people have liked before", or revivals of classic musicals from years gone by which are guaranteed to give an audience a familiar, warm, safe evening's entertainment - the recent revivals of *Anything Goes* in London, or *Oklahoma!* in New York, for example - there is still space for new composers to thrive, new stars to be born, and opportunities for new musicals to go up against the big boys and make their mark. On our side of the pond, the RSC is still making a mint from Dennis Kelly's adaptation of, and Tim Minchin's music and lyrics for Roald Dahl's book *Matilda*, while (before the pandemic brought everything grinding to a halt) both *Six the Musical* - the six wives of Henry VIII taking to the mic to tell their tales, remixing five hundred years of historical heartbreak into a 75-minute celebration of 21st-century girl power - and *Everyone's Talking About Jamie* (see elsewhere in this programme) were enjoying sell-out tours and glowing reviews. On the other side of the Atlantic, alongside the ongoing successes of *Hamilton*, *The Book Of Mormon* (the funniest musical comedy since *The Producers*) and *Come From Away*, shows including *Once*, *The Bridges of Madison County*, *Bloody Bloody Andrew Jackson*, *Dear Evan Hansen* (again, please read the rest of the programme!), *Bandstand*, *Hadestown* and *Waitress* have all enjoyed runs of varying length and critical success on Broadway. Possibly even more importantly for the future, the Joe Iconis musical *Be More Chill* made it to Broadway in 2019 on the back of a young audience following it on Tumblr and a huge number of digital downloads and listens to the cast recording. While *Be More Chill* did not end up as a huge commercial success, it did get theatre owners and producers to pay attention to a new demographic of theatregoers - those under the age of 18 - and to seriously consider digital platforms as worthy metrics of audience desire.

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Conducted by **Dan McDwyer**

Dan is an RNCM graduate and established Musical Director, arranger and vocal coach working across the UK. He currently holds the position of Musical Director for Manchester Lesbian and Gay Chorus, The RNCM Northern Session Choir, Deloitte Staff Choir, and is the founder of The Choir Project and Manchester Mental Health Choir (Bee Vocal). He has worked as Musical Director for shows in both London and Manchester as well as several shows at the Altrincham Garrick Playhouse including The Phantom of the Opera, Hairspray and Romeo & Juliet.

Dan has appeared on several TV shows across BBC, ITV and Channel 5 including Children in Need, One Love Manchester, Songs of Praise and the prestigious Royal Variety Performance as well as working with and arranging for artists including... Ariana Grande, Emeli Sandè, The Script, Katherine Jenkins, Lulu, Jane McDonald, Kerry Ellis and many more.

Dan is passionate about singing for well-being and a strong believer that everyone can sing and should be given the opportunity to use their voice.



Designed and produced for the Altrincham Garrick Playhouse by:

Nick Sample Freelance Creative Graphic Design and Art Direction

8 Fairways, Appleton, Warrington, Cheshire WA4 5HA

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THE MUSICAL

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and The Shubert Organisation

Based on the play
CALENDAR GIRLS
written by Tim Firth
and on the motion picture
CALENDAR GIRLS

Written by Tim Firth and Juliette Towhidi

The death of a much loved husband prompts a group of ordinary women in a small Yorkshire Women's Institute to do an extraordinary thing. Blasting away all preconceptions of what it is to be in a Women's Institute, they decide to do an artistic nude calendar to raise money for charity. Upturning preconceptions is a dangerous business and none of them expect the emotional and personal ramifications, but gradually the making of the fabulous and funny calendar brings each woman unexpectedly into flower.

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