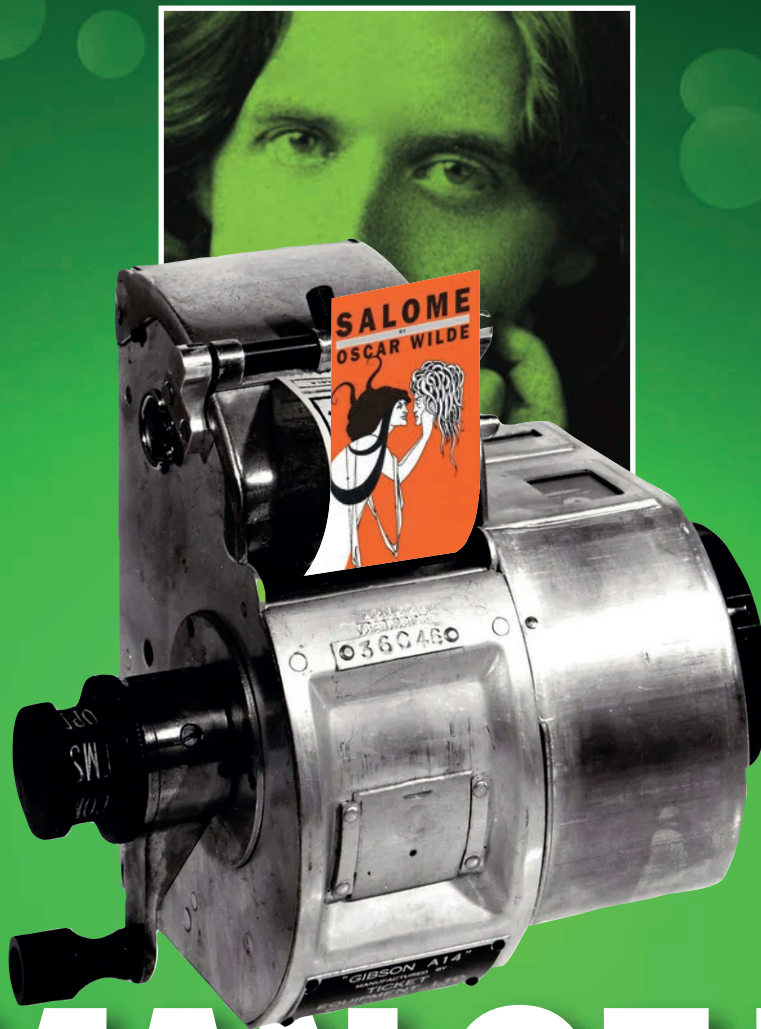




AMAN OF NO IMPORTANCE

Tuesday 25 –
Sunday 30
March 2025

altrincham
garrick
studio

Hello and Welcome

..to the Garrick Studio Theatre, and the second production in our season of Irish Drama. Four plays and one musical that either have an Irish theme, are written by Irish dramatists, or are set in the Ireland.

A Man Of No Importance is a heartfelt and poignant stage musical that celebrates the power of art, self-acceptance, and community. With a book by Terrence McNally, music by Stephen Flaherty, and lyrics by Lynn Ahrens – the acclaimed team behind **Ragtime** – the musical is based on the 1994 film of the same name. Set in 1960s Dublin, the story follows Alfie Byrne, a kind-hearted but closeted bus conductor with a passion for theatre. Alfie leads the St. Imelda's Players, a small amateur dramatic society, and dreams of staging Oscar Wilde's controversial play **Salome** at the local church hall. However, his ambitions face resistance from conservative forces within his community, and his own personal struggles come to the forefront as he grapples with his identity.

The musical beautifully explores themes of love, belonging, and the courage to be true to oneself. Flaherty and Ahrens' rich and evocative score blends Irish folk influences with heartfelt

ballads, bringing Alfie's journey to life with warmth and authenticity. At its core, **A Man of No Importance** is a story about the transformative power of art – not only as a means of expression but as a way to connect people, challenge societal norms, and foster compassion. Through moments of humour, heartbreak, and hope, the show paints a moving portrait of a man learning to embrace who he is, proving that no one is truly insignificant when they live with honesty and love.

Offering something for the whole family to enjoy over Easter, our next production on the Garrick's Main Stage is set in a school for witches... but it's not Harry Potter. Long before the boy who lived took on "he whose name cannot be spoken", a young female novice witch called Mildred Hubble was causing mayhem in Miss Cackle's Academy. Jill Murphy's hugely-loved book **The Worst Witch** has been brilliantly adapted for the stage into a hugely entertaining show for all the family - and it won the 2020 Olivier Award for **Best Family Show**. And that is just the first in a hugely exciting mix of shows that will challenge, entertain and inspire. Pick up one of our Season Brochures today to find out more.



I sincerely hope that you enjoy tonight's production. At the Garrick we are ever thankful for you, our audience. With so many ways to entertain ourselves these days you've chosen to come and support local theatre. We literally could not do this without you. You are our lifeblood and we at the Garrick Playhouse are eternally grateful – thank you! Have a safe journey home afterwards, and we look forward to welcoming you back here very soon!

Joe

Joseph Meighan

Artistic Director, Altrincham Garrick Playhouse.

Introduction

Welcome to this beautiful chamber piece of a musical, which could not be more different from Stephen Flaherty and Lynn Ahrens' previous work, the epic Broadway show **Ragtime**. Staging a musical in this wonderfully intimate space has been a challenging joy, with layer upon layer being unpeeled, not unlike Salome's veils, and now it seems hard to imagine how it would work on a larger stage.

Amateur dramatics are an easy target but the writers have balanced the St Imelda's Players awkward antics with genuine aspirational wants, and warmth. This piece is not laughing at the follies of such a group but celebrating the comfort and acceptance that the theatrical family offers, especially when that acceptance is so lacking elsewhere. We all need a safe place where we matter – welcome to ours.

Barry Purves Director, "A Man Of No Importance", Altrincham Garrick Playhouse.



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

Oscar Wilde's Salome

A Study in Sensuality, Censorship, and Influence

Oscar Wilde's *Salome* is a play that has captivated audiences for over a century, drawing from biblical sources and transforming them into a work of decadent beauty and symbolic complexity. Written in 1891 and originally composed in French, *Salome* remains one of Wilde's most unique works, setting itself apart from his comedies of manners by delving into a world of obsession, eroticism, and doom. The play's history, its various interpretations in film, stage, and opera, as well as its lasting influence, including references in *A Man of No Importance*, make it a rich subject of study.

Origins and history of Salome

Salome is based on the biblical story of the titular princess, the step-daughter of King Herod, who demands the head of John the Baptist (Iokanaan in Wilde's version) as a reward for performing the mesmerising Dance of the Seven Veils. However, Wilde's treatment of the story diverges significantly from earlier versions, infusing it with the decadent aesthetic of the fin de siècle movement and the Symbolist style.

The play was originally written in French while Wilde was staying in Paris. At the time, the English theater establishment forbade the depiction of biblical characters on stage, leading to an official ban on *Salome* when Wilde attempted to have it performed in London. The first production of the play took place in Paris in 1896, while Wilde was imprisoned in England.

Despite the initial censorship, *Salome* was eventually translated into English, with Lord Alfred Douglas's version being the best known. Aubrey Beardsley's accompanying illustrations further solidified the play's association with decadent art. Over the years, *Salome* has become a fixture in literary and dramatic history, inspiring adaptations and reinterpretations across multiple media.

Salome on stage

Since its 1896 debut, *Salome* has been staged in many notable productions. One of the most famous early performances was by Sarah Bernhardt in 1896, though she was never able to stage it in London due to the continued ban on biblical dramatisations. The first authorised English-language performance finally took place in England in 1905.

Over the decades, *Salome* has been interpreted in various ways. Some productions highlight its decadent excess, while others emphasize its psychological complexity. One of the most famous 20th-century stagings was by Richard Strauss, who turned Wilde's play into an opera in 1905. His adaptation, also titled *Salome*, remains one of the most performed operas in the world, blending Wilde's themes of erotic obsession with intense, dramatic music.

More modern productions have taken bold approaches to *Salome*. In 1992, Steven Berkoff staged a visually striking version in London, emphasizing stylised movement and poetic dialogue. Al Pacino's 2003 adaptation, *Salomé*, saw him both direct and star as Herod, bringing a raw, filmic intensity to the play.

Salome in film and opera

The story of *Salome* has been adapted into several film versions, each interpreting Wilde's vision in different ways. One of the earliest was the

silent film *Salomé* (1923), starring Alla Nazimova. This film, heavily influenced by Art Nouveau, featured highly stylised costumes and sets inspired by Aubrey Beardsley's illustrations, bringing Wilde's decadent aesthetic to life on screen.

Another major adaptation was *Salome* (1953), starring Rita Hayworth. However, this version deviated significantly from Wilde's original, presenting *Salome* as a more sympathetic figure. While it retained some of the erotic charge of the original, it framed her as a repentant woman

rather than a femme fatale driven by desire.

Al Pacino's aforementioned *Salomé* (2013) is a hybrid of documentary and performance film, featuring Jessica Chastain in the lead role. This adaptation sought to bring Wilde's dialogue to the forefront while exploring the play's psychological intensity.

Richard Strauss's opera *Salome* (1905) remains one of the most famous adaptations, frequently performed in major opera houses worldwide. The opera is known for its intense vocal demands and its climactic, emotionally charged final scene in which *Salome*

kisses the severed head of Iokanaan before meeting her own tragic fate. Famous sopranos such as Birgit Nilsson, Maria Ewing, and Karita Mattila have left indelible marks on the role.

Salome's influence and cultural legacy

Salome has left a lasting impression on literature, theatre, and film, influencing later works that explore similar themes of eroticism, power, and destruction. One of the most direct references appears in *A Man of No Importance*, a 1994 film (later adapted into a stage musical in 2002) starring Albert Finney as a closeted bus conductor in 1960s Dublin. The protagonist, Alfie Byrne, is obsessed with Wilde's *Salome*, organising a production of the play despite societal pushback. The struggle to stage *Salome* serves as a metaphor for Alfie's own repression and longing, underlining how Wilde's work continues to resonate with themes of forbidden desire and societal constraint.

Beyond *A Man of No Importance*, *Salome* has also inspired modern dance, visual art, and literature. The Dance of the Seven Veils has become a cultural trope, often used in contexts far removed from Wilde's original intentions. Moreover, Wilde's depiction of *Salome* as both a victim of her desires and a symbol of destructive sensuality continues to inform feminist and queer readings of the text. Today, Oscar Wilde's *Salome* endures as a haunting and evocative masterpiece.



Above, top: Al Pacino and Marisa Tomei in his 2003 staging of Salome, which he later revisited in 2013, making a movie of the production. Below: The dancer Gertrude Hoffman as Salome – first performed in 1908, her extremely suggestive, scantily-clad Salome dance led to her arrest by local police on several occasions.

Songs

ACT ONE

<i>A Man of No Importance</i>	Alfie, Company
<i>The Burden of Life</i>	Lily
<i>Going Up</i>	Carney, The St. Imelda's Players
<i>Princess</i>	Adele
<i>First Rehearsal</i>	Alfie, The St. Imelda's Players
<i>The Streets of Dublin</i>	Robbie, Company
<i>Books</i>	Carney, Lily
<i>Man in the Mirror</i>	Alfie, Oscar Wilde
<i>The Burden of Life (Reprise)</i>	Lily
<i>Love Who You Love</i>	Alfie

ACT TWO

<i>Our Father</i>	Mrs. Patrick, Company
<i>Confession</i>	Alfie, Robbie, Father Kenny
<i>The Cuddles Mary Gave</i>	Baldy
<i>Art</i>	Alfie, St. Imelda's Players
<i>A Man of No Importance (Reprise)</i>	Mrs. Patrick, Breton Beret, Sully
<i>Confusing Times</i>	Carney
<i>Love Who You Love (Robbie's Reprise)</i>	Robbie
<i>Man in the Mirror (Reprise)</i>	Oscar Wilde, Robbie, Company
<i>Tell Me Why</i>	Lily
<i>A Man of No Importance (Reprise)</i>	Company
<i>Love Who You Love (Adele's Reprise)</i>	Adele
<i>Welcome to the World</i>	Alfie
<i>Poem</i>	Alfie
<i>Love's Never Lost</i>	Company

The Setting

The action takes place in a room at the St Imelda's Church Hall, in Dublin, 1964.

The Cast

<i>Robbie Fay /</i> <i>Sully O'Hara / Peter</i>	Tom Broughton
<i>Mrs Maureen Curtin /</i> <i>Carson</i>	Jill Chamberlain
<i>Alfie Byrne</i>	Conor Collins
<i>Lily Byrne / Mrs Patrick</i>	Annabel Fox
<i>Baldy / Breton Beret</i>	Luke O'Hara
<i>Adele Rice</i>	Madeleine Healey
<i>Rasher Flynn / Monsignor /</i> <i>Policeman</i>	Callum Johnson
<i>Miss Oona Crowe /</i> <i>Kitty Farrelly</i>	Sarah Kirk
<i>Ernie Lally /</i> <i>Father Kenney</i>	Patrick Lavers
<i>Mrs Maggie Grace</i>	Carmel Price
<i>William Carney /</i> <i>Oscar Wilde</i>	William Teller
<i>Passengers, Congregation, Pub goers</i> <i>all played by members of the Company.</i>	

The Production Team

<i>Director & Designer</i>	Barry Purves
<i>Choreography</i>	Antonia Whitehead
<i>Musical Director</i>	Ceri Graves
<i>Dance Captain</i>	Madeleine Healey
<i>Lighting</i>	Ian Kitney
<i>Graphics</i>	Alan Jones
<i>Props</i>	Claire Eddleston-Rose
<i>'Earnest' Poster</i>	Holly Cooper
<i>Costumes</i>	Mike Shaw & Team
<i>With special thanks to</i> Paul Simpson & Team	

Information believed to be correct at time of going to press...

**TELL US
WHAT
YOU
THINK!**

We value your feedback and invite you to share your thoughts about the Altrincham Garrick Playhouse. Have you enjoyed a recent performance, or perhaps there's something we could improve? Are there specific plays, musicals, or shows you'd love to see on our stage? Any visiting acts you'd like to recommend? 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
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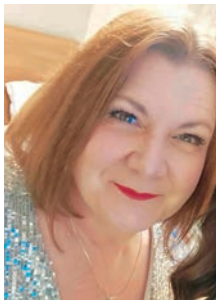
The Company



Tom Broughton

Robbie Fay / Sully O'Hara / Peter

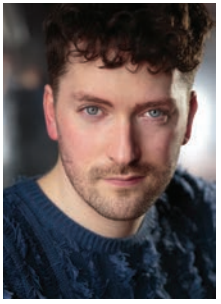
Tom is delighted to be returning to the Studio for another musical, two years after his first performance in this venue when he played Yves Montand in *Piaf*. Tom has a string of Altrincham Garrick credits, including *Franklin Shepard* in *Merrily We Roll Along*, *Andy Dufresne* in *The Shawshank Redemption*, *Leonard Vole* in *Witness for the Prosecution*, *Lord Wessex* in *Shakespeare in Love*, *Chris Keller* in *All My Sons*, *Doctor Spivey* in *One Flew Over the Cuckoo's Nest* as well as roles in *Blue Stockings*, *House of Ghosts*, *A Streetcar Named Desire*, and musical revue show *Curtain Up*.



Jill Chamberlain

Mrs Maureen Curtin / Carson

Being in this special show marks Jill's return to the Garrick after 30 years! In her 20's she played *Sarah Brown* in *Guys and Dolls* and in *A Funny Thing Happened On The Way To The Forum*, after stepping into *Overtures and Beginners* with 2 days to rehearse!! Jill has been a member of many local societies and her favourite roles to date have been *Little Red Riding Hood* in *Into the Woods*, *Sally Bowles* in *Cabaret*, *Pop* in *Chicago*, *Johanna* in *Sweeney Todd*, *Margot Frank* in *Yours Anne*, *Monica* in *The Prime of Miss Jean Brodie* and *Mrs Johnstone* in *Blood Brothers*, to name but a few. She is delighted to be in this production and thanks the whole cast for warmly welcoming her back. Thank you all for your support. Enjoy!



Conor Collins

Alfie Byrne

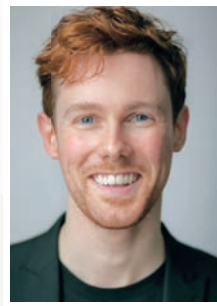
Conor trained in acting at the National Youth Theatre and as an Operatic Tenor at the Royal Northern College of Music. He has performed in roles including *Sextus* in *Julius Caesar* (RNCM), *Morales* in *Carmen* (Longborough Opera), *Grantaire* in *Les Misérables* (Longborough Opera), *Guy* in *Whipping it Up* (Tip Top Theatre) and was awarded the Prize for *Best Supporting Actor* for his role of *Hutton* in *What's wrong with Angry?* (Manchester International Festival). At Altrincham Garrick Conor has appeared as *Perce* in *Queers*, *King Rat* in *Dick Whittington*, and *Carabosse* in *Sleeping Beauty*. Since graduating from RNCM Conor has pursued a career in visual art and has appeared TIME Magazine and been shortlisted for New Light Art Prize, the Celeste Art Prize, and the Emerald Art Prize. Collectors of Conor's work include Stephen Fry, Ian McKellen and Giorgio Armani.



Annabel Fox

Lily Byrne / Mrs Patrick

Annabel has been performing since youth and was a member of the Contact Youth Theatre, Manchester and studied at the Arts Educational School, London. Some of her favourite previous musical-theatre roles include both *Maria Rainer* and *Baroness Elsa Schraeder* in *The Sound of Music*, *Eliza Doolittle* in *My Fair Lady*, *Annie Oakley* in *Annie Get Your Gun*, *Reno Sweeney* in *Anything Goes*, and *Nancy* in *Oliver*. At the Garrick, Annabel played *Celia* in *Calendar Girls - The Musical*, *Sister Berthe* in *The Sound of Music*, the *Diva Zoe Struthers* in *Bombshells* and, last year, gave a brilliant performance as *Margaret Thatcher* in *The Audience*. Outside performing, Annabel is a busy mum and an artist/designer. She wishes to thank her mum for her incredible love and support. Annabel is delighted to be back, and working with such a great company. She hopes you have a great time watching *A Man Of No Importance*.



Luke O'Hara

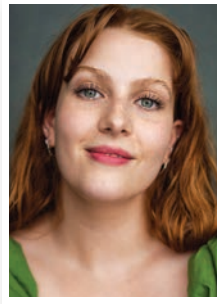
Baldy / Breton Beret

Luke is a Manchester based actor who is delighted to be returning to the Garrick, having previously performed in *The Shawshank Redemption* (2023), the Garrick Ensemble's 2024 production of *Let The Right One In* (2024) and, most recently, as *Scripps* in *The History Boys* last September.

Luke's credits beyond the Garrick Playhouse include Richard Bean's *One Man Two Guvnors*, Tristan Bernays' *Boudica* and Timberlake Wertenbaker's *Our Country's Good*.

He previously earned an MA in English Literature and Theatre Studies from the University of Glasgow, and currently acts weekly with Manchester Television Workshops under the mentorship of practitioner Anthony Crank.

Luke would like to thank the whole cast and creative team for their enthusiasm and commitment in bringing this under-performed musical to life!

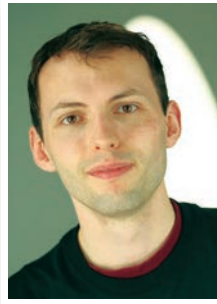


Madeleine Healey

Adele Rice

Madeleine graduated in 2023 from the University of Manchester with a BA (Hons) in Drama. Some credits include, *Sally Bowles* in *Cabaret*, *Nickie* in *Sweet Charity* at the RNCM Manchester, *Morticia* in in *The Addams Family the Musical*, *Amy March* in *Little Women the Musical*, *The Protagonist* in *The Yellow Wallpaper* at the Greater Manchester and Edinburgh Fringe Festivals, *Pearl* in *These Shining Lives* and *Mabel* in *Ladies Unleashed* at

Wilmslow Green Room. Credits at the Altrincham Garrick include *Nurse Ratched* in *One Flew Over the Cuckoo's Nest*, *Carolyn* in *Blue Stockings* and *Eva* in *Last Summer at Bluefish Cove*. Madeleine has felt such pride being involved in this beautiful musical with such a kind and talented cast, as well as taking on the rewarding challenge of being dance captain. She dedicates her performance to her Grandma Madeline who was a proud North Dubliner!



Callum Johnson

Rasher Flynn / Monsignor / Policeman

Callum has been a regular performer at Altrincham Garrick Playhouse in recent years. His appearances include: *Shakespeare in Love* (2023), *The Jungle Book* (2023), *Chitty Chitty Bang Bang* (2023), *Let The Right One In* (2024), and most recently, *The Curious Incident of the Dog in the Night Time* (2025). Callum notably made an appearance as a *Lost Boy* in The Lowry Theatre's production of *Peter Pan* (2010-11) and regularly performed on stage

whilst at University. Since graduating, Callum has acted with several companies in the Greater Manchester area. Other performances include *George Hollins* in *The Unreturning* (2022) at the Harlequin Theatre, Northwich; and *Tom Wingfield* in *The Glass Menagerie* (2022) with NK Theatre Arts. He is thrilled to be joining the cast of *A Man of No Importance* in what will be his debut appearance in the Altrincham Garrick Studio.



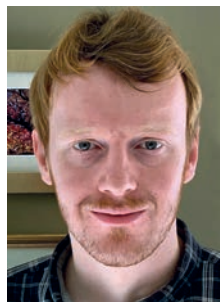
Sarah Kirk

Miss Oona Crowe / Kitty Farrelly

A hugely experienced performer in all forms of theatre, Sarah's musical credits have included *Tzeitel* in *Fiddler on the Roof*, *Scrooge the Musical*, *Laurey* in *Oklahoma*, *Katie Brown* in *Calamity Jane*, *Guinevere* in *Camelot*, *Nancy* in *Oliver!*, *Anna* in *The King and I*, *Sarah Brown* in *Guys and Dolls*, *Nellie Forbush* in *South Pacific* and *Sally Durant* in *Follies*.

Sarah has appeared in numerous productions at the Garrick, including *Corrie!*, as *Annie* in *Calendar Girls - The Musical*, *The Habit of Art*, *Queers*, *Lady Bracknell* in *The Importance of Being Earnest*, *The Laramie Project*, *Into the Woods*, *A Christmas Carol - A Ghost Story*, *Treasure Island*, *Merrily We Roll Along*, and most recently she gave a brilliant performance as *Mag Folan* in *The Beauty Queen of Leenane* in the Studio last year. Sarah is thrilled to be working alongside such a brilliant company in a musical that she's never been in before!

The Company



Patrick Lavers

Ernie Lally / Father Kenney

A stalwart of the Altrincham Garrick Show Choir, Patrick is delighted to be making his Garrick Studio debut in *A Man Of No Importance*. Patrick first appeared on the Garrick's main stage as *The Belligerent Man* in *Our Town*, since when he has appeared as *The Shanty Singer* in the theatre's production of *Treasure Island* and has been a member of the ensemble in *The Wizard of Oz*. Most recently, Patrick also appeared as a *Free-mason* in the newly-released Netflix mini series *Toxic Town*.

In his spare time Patrick loves to pursue his hobby of automotive photography. His photos are available for viewing on both his Instagram and Facebook pages *cheshireautomotive* and you can also check out his Youtube vlog *Cheshire Automotive*.

Patrick has revelled in the opportunity to get back on the stage, to work with a cast and crew of friendly faces and looks forward to appearing in many more Garrick productions in the future.



Carmel Price

Mrs Maggie Grace

From *soubrette* to Stephen Sondheim's *Follies*, Carmel has had extensive involvement in theatre productions in the Manchester area for many years.

Theatre credits include *Fiona* in *Brigadoon*, *Eurydice* in *Orpheus in the Underworld*, *Valencienne* in *The Merry Widow*, *Hodel* in *Fiddler on the Roof*, *Ellie* in *Showboat*, *Babe Williams* in *The Pajama Game*, *Lady Jacqueline* in *Me and My*

Girl, *Ruth* in *The Pirates of Penzance*, *Dolly Levy* in *Hello Dolly*, *Widow Corney* in *Oliver*, *Morgan le Fey* in *Camelot* and *Carlotta* in *Follies*.

Productions at Altrincham Garrick Playhouse have included the title role in *Cinderella*, *The Murder Game*, *Corrie* and *La Cage Aux Folles*, whilst the Rodgers and Hammerstein productions in which she's appeared have included some of Carmel's favourite roles – *Anna* in *The King and I*, *Nellie* in *South Pacific*, *Ado Annie* and *Aunt Ella* in *Oklahoma*, and *Cousin Nettie* in *Carousel*. Most recently, she was thrilled to play the *Mother Abbess* in one of her favourite shows, *The Sound of Music* in our Autumn 2022 production.

Carmel is excited to be appearing in *A Man of No Importance*.



Will Teller

William Carney / Oscar Wilde

Having joined the Garrick to be part of the *Ensemble* for *Merrily We Roll Along* last summer, William made a swift return to appear as *The Headmaster* in last September's production of *The History Boys*. Other drama productions in William's portfolio include the thriller *The Business of Murder*, *Rumours*, *Salt of the Earth*, *Rattle of a Simple Man* and *Sidney Buel* in *Deathtrap*.

William's musical experience includes *South Pacific* in 2004 for Preston Musical Comedy. This was quickly followed by *Godspell*, *Kiss Me Kate* and *Oklahoma*. William has played some featured roles such as *Francis*, the stage manager, in *La Cage Aux Folles*, the stern *Captain Von Trapp* in *The Sound Of Music* and *John Wilkes Booth* in Stephen Sondheim's *Assassins*. Other productions include *Sweet Charity*, *The Pirates of Penzance* and *The Producers*.

The Director

Barry Purves



Barry is usually to be found directing and designing at the Garrick, most recently with *A Christmas Carol*, and *Love! Valour! Compassion!*. The auditorium still echoes with the chills from his *Frankenstein*, from 2022. He has loved directing this lovely musical *A Man of No Importance* in the studio, which is the third of Terrence McNally's texts he has had fun with, the others being the outrageous *The Ritz*, and *Love! Valour! Compassion!*. Favourite previous productions at The Garrick include *Glorious*, *Playhouse Creatures*, *Bronte*, *Frankenstein*, *Quartet*, *Breaking the Code* and *Hitchcock Blonde*. He's not certain, not being great with numbers, but Barry thinks this might be the 60th production he's been involved at the Garrick.

Away from the theatre Barry is an award winning and Oscar and BAFTA nominated short film maker, mainly working with animation. Animation has taken him to festivals, studios and universities around the world, and earned him ten Lifetime achievement awards. He is also one of the regular presenters on Radio Alty.

Barry has the smallest of personal links with this piece as its' original *Alfie Byrne*, Roger Rees, provided the voice for one of his animated films.

The Musical Director

Ceri Graves

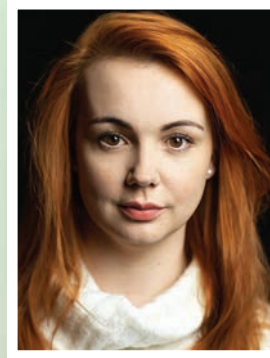


This is Ceri's first time Musical Directing at Altrincham Garrick, having previously performed on the main stage in *Priscilla*, *Queen of the Desert*, *The Little Mermaid* and *Calendar Girls – The Musical*. Previous MD credits include shows such as *Shrek*, *The School of Rock* (District 1 NODA winner), *Rock of Ages* and one of the North West premieres of *SIX-teen* (for which she won both the District 1 and Regional NODA's) all for NK Theatre Arts, *Dogfight* for SMAOS and *Elf the Musical* for Urmston Musical Theatre, to name but a few.

Ceri has thoroughly enjoyed the challenge of watching the cast work hard and develop each week to conquer the Irish score in such a short rehearsal period, and hopes you enjoy the show!

The Choreographer

Antonia Whitehead



Antonia made her choreographical debut at the Garrick with Barry Purves' production of *A Christmas Carol*, and is thrilled to be involved in one of his shows again.

No stranger to the main stage, Antonia has appeared in several Garrick productions such as *The Importance of Being Earnest* (2023), *Witness For the Prosecution* (2023) and *Fatal Attraction* (2020) as well as working on *Constellations* (2022) in the Studio.

With a passion for musical theatre and a love of dance; Antonia's musical theatre credits include *Top Hat* (2022), *Sweet Charity* (2022), *Grease* (2022) and *Chicago* (2019) as well as working as a Director on the pantomime *Beauty and the Beast* (2021). Antonia trains and works regularly with Both Feet Actor Training – professional theatre experience includes *Celia* in *As You Like It*, *Hamlet*, *Macbeth* and *The Roundheads* by Aphra Behn.

The Writers

Terrence McNally *Book*

Terrence McNally (1938-2020) was the recipient of the 2019 Tony Award for Lifetime Achievement, the 2019 Dramatist Guild Lifetime Achievement Award, and the 2019 Lucille Lortel Lifetime Achievement Award. In 2018, he was inducted into the American Academy of Arts and Letters.

He won four Tony Awards, for his plays *Love! Valour! Compassion!* and *Master Class* and his musical books for *Kiss of the Spider Woman* (music and lyrics by John Kander & Fred Ebb) and *Ragtime* (music and lyrics by Lynn Ahrens & Stephen Flaherty). Prior to *Anastasia*, he also collaborated with Ahrens & Flaherty on the award-winning musical *A Man of No Importance*.

Broadway credits include the book for *The Visit* (with Kander & Ebb); *Mothers & Sons* starring Tyne Daly; *Deuce* starring Angela Lansbury; *The Full Monty* (music and lyrics by David Yazbek); *The Ritz* and *Frankie and Johnny in the Clair de Lune* (most recently revived in 2019 with Audra McDonald and Michael Shannon).

His other plays include *Corpus Christi*; *A Perfect Ganesh*; *Lips Together, Teeth Apart*; *Golden Age*; *The Lisbon Traviata* and *It's Only a Play*, all of which began at the Manhattan Theatre Club. Additional stage works include *Bad Habits*; *Where Has Tommy Flowers Gone?*; *Things That Go Bump in the Night*; *Next* and the book for the musical *The Rink* (Kander & Ebb).

McNally wrote a number of television scripts, including *Andre's Mother*, for which he won an Emmy Award. He received two Guggenheim Fellowships, a Rockefeller Grant, a Lucille Lortel Award, and a citation from the American Academy of Arts and Letters. From 1970 to 2020, he was a member of the Dramatists Guild; he served as the Vice President of its council for 17 years.

Lynn Ahrens & Stephen Flaherty

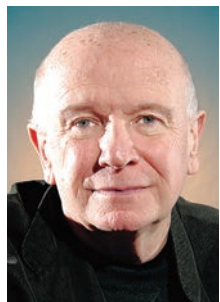
Music and Lyrics

Lynn Ahrens and Stephen Flaherty are considered the foremost theatrical song-writing team of their generation. They won Broadway's triple crown – Tony Award, Drama Desk Award and Outer Critics Circle Award – as well as two Grammy nominations for their score of the Broadway musical *Ragtime*. They received two Academy Award nominations and two Golden Globe nominations for the songs and score of Twentieth Century Fox's animated feature film, *Anastasia*, which they also adapted into Broadway's hit musical, *Anastasia*. In 2014 they received the Oscar Hammerstein Award for Lifetime Achievement, and in 2015 they were inducted into the Theater Hall of Fame.

Their musical *Once On This Island* won London's Olivier Award and Broadway's 2018 Tony Award for Best Revival of a Musical. Other theatre credits include *Seussical The Musical* (one of the most produced shows in America); *Rocky, My Favorite Year*, *Chita Rivera – The Dancer's Life*, *Dessa Rose*, *A Man Of No Importance*, *The Glorious Ones*, *Lucky Stiff*, *Knoxville* and *Little Dancer*.

A print anthology of their music, *The Ahrens and Flaherty Songbook*, is published by Alfred Music, and a live double CD of their work titled *Nice Fighting You* is available on Broadway Records.

www.AhrensAndFlaherty.com



Tuesday 29 April – Sunday 4 May

Love, sex, birth and salsa classes.
Three generations of women.
One extraordinary year.

LITTLE GEM



by **Elaine Murphy**

Directed by **Meg Brassington**

Happy-go-lucky Amber, fresh out of school, is high on life, double sambucas and boyfriend Paul. That is until the fierce indigestion starts. Lorraine attacks a customer and her boss wants her to see a psychiatrist. She is told to do one nice thing for herself each week, so she starts by signing up for Salsa classes. Meanwhile, Kay is finding life on the wrong side of sixty frustrating. Ailing husband Gem doesn't like the neighbours coming in to "mind" him, and she's missing more than just his conversation. And if all that wasn't bad enough, Little Gem makes his presence felt and – well – life is never the same again.

Hilarious and poignant, Elaine Murphy's award-winning play **Little Gem** was first staged by Guna Nua and Civic Theatre, Tallaght, in 2008, then at the Traverse Theatre, Edinburgh, in 2009. It won the Carol Tambor Best of Edinburgh Award, the BBC Northern Ireland Drama Award in Association with the Stewart Parker Trust, and the Fishamble Award for Best New Irish Writing.

"Delightful... a play that, like its characters, gurgles and giggles with life even in the face of death" (*The Guardian*)

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Our Next Production on the Main Stage

THE WORST WITCH

Mildred Hubble
spells
trouble!



Based on the original books by **Jill Murphy**

Adapted for the stage by **Emma Reeves**

With music by **Luke Potter**

Directed by **Kay Valentine**

Musical Direction by **Peter England**

Olivier Awards 2020
BEST FAMILY SHOW

Age Guidance: 7 +

Before Harry Potter exploded onto the scene there was another seemingly ordinary child, Mildred Hubble, who wound up in the most extraordinary of places... A school for witches!

Now it's time for you to join the world of magic and mayhem at Altrincham Garrick Playhouse next Easter Holiday!

Currently in her final year at Miss Cackle's Academy, accident prone Mildred and her fellow pupils are about to embark on their biggest adventure yet...

When Mildred and her friends decide to put on a play about their experiences as witches in training, mayhem inevitably ensues. Jealous Ethel Hallow is always out to spoil Mildred's fun. Stern Miss Hardbroom is opposed to all fun in general. Worst of all, an old enemy returns with a plan for revenge that could threaten not just the Academy, but the whole world.

Featuring all of Jill Murphy's beloved characters, this action-packed stage adaptation by Emma Reeves includes original music, magic and a dose of Mildred's unique brand of utter pandemonium!

**Friday 4 – Thursday 17
April 2025**



Evenings 7:30pm, except Sat 5 & 12, Sun 6 & 13
Matinées, 1:30pm & 5:30pm, Sat 5 & 12, Sun 6 & 13
No performances Mon 14 & Tues 15.
Relaxed Performance, Sunday 13 at 5:30pm

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