

QUIZ

A: COUGH

B: HACK

C: BARK

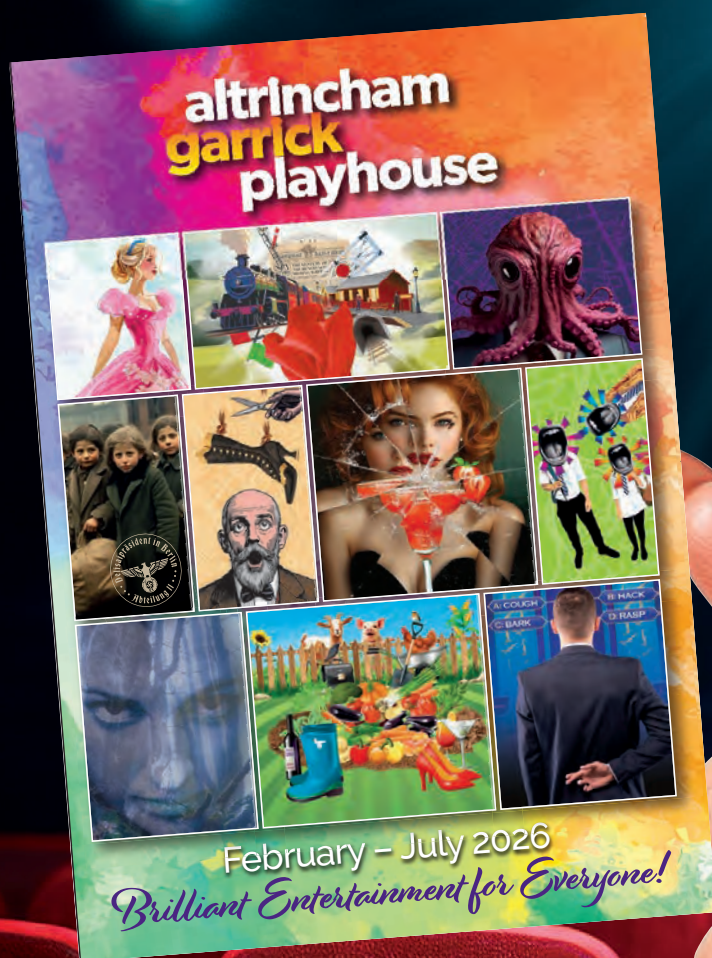
D: RASP

GARRICK
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Monday 2 –
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February 2026

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Welcome

... to the Altrincham Garrick Playhouse, and the first production in our Spring–Summer 2026 season. We're delighted to welcome you back to a programme that celebrates everything we love about theatre: its boldness, its imagination, and its ability to bring people together in the most unexpected ways...a season shaped by stories that challenge, entertain, and inspire.

Following close on the heels of tonight's production of James Graham's **Quiz** – see more below – comes a gripping thriller from Agatha Christie, a writer whose work continues to be rediscovered by new generations. **The Mirror Crack'd** is another tale full of glamour, psychological tension, and classic whodunnit twists.

The talented young performers of GAPA – The Garrick Academy of Performing Arts – return in March with a joyous enthusiasm for their annual major production, bringing a burst of magic and music with Disney's **Beauty and the Beast Jr.**

We also invite you on an Easter holiday journey through steam, countryside, and heart with **The Railway Children**. Lovingly adapted by Mike Kenny from the original novel by Edith Nesbit, this much-loved tale reminds us all of bravery, kindness, and the simple power of community. It's a story that never seems to lose its resonance.

In May we shift into more intense territory with Arthur Miller's **The Crucible**, a play that still grips with fierce contemporary relevance. Its exploration of fear, hysteria, and integrity feels vital in 2026, and promises to be a theatrical experience that will stay with you long after the final moment.

Jeremy Sams' wonderfully entertaining adaptation of the beloved BBC TV comedy series by John Esmonde and Bob Larbey, **The Good Life**, is a deliciously funny look at community, self-sufficiency, and the lengths we go to in pursuit of happiness.

And for our final main-stage musical of the season, we present **My Fair Lady**. This timeless story of transformation, language, and identity remains one of the greats of musical theatre. It promises to be a sparkling, heart-warming end to the season.

The Studio Theatre continues to host a collection of Manchester-themed plays celebrating the city's history, culture, and creativity. From new writing to revived classics, this season within a season is our love letter to the region that shapes us.

And of course, scattered throughout the coming months is a vibrant line-up of one-night-only events: concerts, comedy nights, visiting drama companies, and dance showcases. These evenings always bring an electric energy to the building – and they often become the surprise favourites of the season.

Whether you join us for one show or for all of them, thank you for supporting live theatre. This season is made for you, and we can't wait to share it together



Director's Introduction

Directing Quiz has been a thrilling dive into the strange intersection where truth, entertainment, and public opinion collide. On the surface, James Graham's play is about a coughing scandal on a television quiz show. But underneath, it interrogates something far more revealing: how we decide what we believe, and why.

What drew me to this piece is its restless, exhilarating theatricality. Graham doesn't simply ask us to watch a story; he invites us to participate in it. The audience becomes judge, jury, and – depending on your vote – co-conspirator. As a director, that means crafting not just a narrative, but an experience: one that shifts, argues, provokes, and constantly questions the notion of certainty.

Working with the cast, we've explored the fascinating tension between character and caricature, fact and interpretation. These events are recent

enough that many of us remember them, but distant enough that they've already become mythologised – absurd, iconic, and oddly poignant. Our challenge has been to honour the complexity of the real people while embracing the heightened world of media spectacle that surrounds them.

Quiz reminds us that modern storytelling – especially via screens – is slippery. A story becomes true when enough people decide it is. In an age of social media trials, headline judgements, and the relentless game show of public opinion, this feels more relevant than ever.

So tonight, as the lights go down and the action unfolds, you get to decide. Were they guilty? Innocent? Or is the truth somewhere in the crackling space between applause cues and camera angles?

Thank you for playing.

Joe **Joseph Meighan**
Artistic Director, Altrincham Garrick Playhouse.

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From Teapots to Televised

A brisk journey through the evolution of British

There was a time when winning a toaster on television was the height of glamour. Not a sports car. Not a cheque with more zeroes than you could count. Just a solid, dependable kitchen appliance – preferably in beige – proudly wheeled onstage to polite applause. British game shows have come a very long way since then, evolving from polite parlour entertainment into high-stakes, prime-time spectacles where a single answer can mean instant wealth.

Along the way, they've given us catchphrases, national obsessions, legendary hosts, bizarre prizes, and the occasional scandal. They've also reflected Britain's changing relationship with money, ambition, and television itself.

So how did we get from tea services to million-pound questions?

The earliest years: novelty, manners, and modest prizes

The roots of British TV game shows go back further than many people assume. One widely cited early example is *"Spelling Bee"* (1938), often referenced as the first television game show on British TV.

In those pre-war and immediate post-war decades, the medium was young and the country had endured austerity. Early quiz and game programming tended to be polite, compact, and low-stakes. A key milestone, noted in British television histories, is the emergence of prize-giving: not cash windfalls, but useful household items – the sort of things that signalled modern living and material progress. Screenonline (the BFI-affiliated resource) explicitly mentions early prize offerings like lamps and electric irons, which now feel quaint but were genuinely desirable at the time.

The point wasn't to make someone rich; it was to make them comfortable. In a Britain still rebuilding, "winning" often meant bringing something tangible and practical into the home.

ITV arrives and the cash era begins

The launch of ITV in the 1950s transformed the tone of popular entertainment. Commercial television needed formats that were instantly engaging, and game shows were perfect: cheap to produce, easy to understand, and irresistible to watch.

Two early ITV pillars captured this shift:

"Take Your Pick!" (first TV run beginning 23 September 1955) is widely credited as the first UK television game show to offer cash prizes. Fronted by the effortlessly charming Michael Miles, "Take Your Pick" introduced cash prizes and the irresistible drama of choice. The show's famous "Yes / No Interlude" – where contestants had to avoid saying either word – became a cultural catchphrase factory. Even more importantly, it introduced the idea that risk was entertaining. The show's structure leaned into the "temptation" element – keep your money, or gamble it for a mystery box that might contain something valuable (like a holiday or a washing machine) or something silly.

"Double Your Money" (also debuting in 1955) helped define the classic quiz-show

ladder. Contestants started small – £1, doubling up to £32 – which sounds tiny now but mattered in the context of the period.

Here, the prize structure itself created drama: each step up was a decision about risk, nerve, and self-control. In many ways, the modern "cash-builder" and "ladder" formats still owe a debt to this era. It's impossible to overstate how influential this format became – it's the great-grandparent of everything from *Who Wants to Be a Millionaire?* to *The Chase*.

What's striking is how the prizes map onto post-war Britain's consumer trajectory. When a washing machine could be the dream prize, it wasn't because producers lacked imagination – it was because the audience knew exactly what that meant: time saved, labour reduced, status raised. Simultaneously, winning money on television was no longer unusual. It was exciting, relatable, and aspirational.



Colour TV, bigger audiences, and the spectacle of stuff

By the 1970s and 1980s, British game shows became brighter, louder, more physical, and occasionally ridiculous. Formats increasingly mixed quizzes with variety entertainment: comedy, stunts, celebrity guests, and audience participation. This was also the era in which prizes became part of the set dressing – literally displayed on stage like trophies of modern life.

Few programmes capture the spirit of the era better than *"The Generation Game"*. Originally hosted by Bruce Forsyth, assisted by Anthea Redfern, the show was essentially a celebration of abundance.

Contestants were showered with prizes – food hampers, cuddly toys, garden furniture, televisions and occasionally something baffling like



Millions:

TV Game Shows



a ceramic duck or a garden gnome. The famous conveyor belt finale, where contestants tried to remember everything that passed by, became iconic. It didn't matter if you forgot half of it – the audience loved the chaos. And crucially, this felt generous. You didn't win one thing; you won everything.

Then came Bullseye, a show so British it almost feels like satire. Darts, trivia, pub energy, and prizes that made absolutely no geographical sense.

The legend of the speedboat prize – awarded to contestants who often lived nowhere near water – became a running joke that has outlived the show itself. But it perfectly captured the spirit of the time: prizes were impressive, slightly absurd, and chosen for spectacle rather than practicality.

Building on the long-running popularity of Anglia TV's "Sale of the Century", hosted by the legendary Nicholas Parsons, if one show embodied consumer culture, it was "The Price Is Right". Hosted by Leslie Crowther, it invited contestants to guess the price of everyday items — and then rewarded them with the very things they'd just priced up. Washing machines, cookers, cars, holidays: it was a catalogue come to life.



It also quietly trained a generation of viewers in the art of consumer awareness. Everyone became an armchair expert on the cost of a tin of beans.

The 1990s and the million-pound question: game shows become life-changing

If earlier decades made winners comfortable, the late 1990s made them potentially wealthy.

The single biggest cultural turning point was "**Who Wants to Be a Millionaire?**". It wasn't the first serious quiz show, but it reframed what a television prize could be in the public imagination. The format was pure theatre – a rising prize ladder, dramatic lighting, music that sounded like a heartbeat, and lifelines that invited the viewer to play along – turned quiz tension into prime-time theatrical drama.

And then there was the number itself: £1,000,000. Suddenly, a game show didn't just buy you a new kitchen. It could buy you a completely different life. Suddenly, game shows weren't just about fun – they were about nerve. Contestants sweated. Audiences held their breath. People at home argued with the screen. And then came the scandal.

Cheating the million: Major Charles Ingram

In 2001, Major Charles Ingram appeared to win the £1 million top prize. But something wasn't right.

Ingram appeared on the ITV show in September 2001 – the day before 9/11 – and, on paper, achieved the dream: he answered all the way to the top and "won" £1 million. But the win was never paid out. Viewers noticed odd coughing noises in the background, seemingly timed to indicate correct answers. An investigation followed, and the result was one of the most famous court cases in British TV history.

The case went to court. In April 2003, Ingram, his wife Diana, and Tecwen Whittock were found guilty of procuring a valuable security by deception (in essence, cheating to obtain the million-pound cheque). Sentences were suspended, and fines and costs were imposed. The scandal became part of British pop culture, spawning documentaries, books, and a major ITV drama – and tonight's play – decades later.

It also left a lasting legacy on production practices: tighter security, greater scrutiny of unusual patterns, and a heightened awareness that "play-along" isn't just a fun extra – it can be a vulnerability.

Continued on page 7...

Opposite page, bottom left: The cover of TV Times from 1958, featuring Michael Miles, host of "Take Your Pick".

Opposite page, centre: Anne Aston, Bob Monkhouse and Wei-Wei Wong in a publicity photo for ITV's iconic 1970s show "The Golden Shot".

Top, left to right: The host and hostesses (that's what they were called) of Sale of the Century and Play Your Cards Right. Anne Robinson, the original Queen of Mean on "The Weakest Link".

Above left: Bruce Forsyth and Anthea Redfern - later husband and wife - on BBC TV's "The Generation Game". Jim Bowen, host of "Bullseye" with the give-away "Bully" mascots.



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When “cheating” isn’t the contestant: phone-ins, Ofcom, and rigged interactions

Not all game-show scandals are about contestants trying to beat the questions. In the 2000s, Britain saw a wave of controversy around premium-rate phone-ins and viewer competitions – cases where audiences paid to enter, but procedures weren’t always fair.

One example frequently cited is “*Gameshow Marathon*” (an Ant & Dec vehicle), which was fined after issues including selecting finalists before lines were properly closed and other rule breaches. A major report described a £1.2 million fine connected to such offences.

This kind of malpractice flips the usual cheating story on its head: instead of a contestant trying to steal a prize, the broadcaster’s processes effectively deprived viewers of a fair chance. And unlike on-set cheating, it strikes at the basic trust relationship that makes game shows work at all: the belief that anyone could win, if they play by the rules.

The 2000s and 2010s: the psychology of risk – and the era of “one big decision”

As the genre matured, British television embraced formats built around a single, nerve-shredding choice. None embodied that more than “*Deal or No Deal*”. While not a traditional quiz, the show removed knowledge entirely and replaced it with psychology. Watching ordinary people wrestle with greed, fear, and superstition became compulsive viewing. The £250,000 top prize felt enormous for a daytime show – and sometimes devastating when someone walked away with pennies instead.



During these decades, the prize escalation wasn’t just about the headline maximum. It was also about normalising five-figure wins as plausible – turning amounts that once felt extraordinary into something that could happen on a weekday afternoon.

Today’s richest prizes: million-pound wins and record-breaking jackpots

Modern British game shows live in a world where audiences have seen millionaires made on TV. Seven-figure prizes now exist not just as a theoretical maximum, but as something that can actually be won. Two examples capture the current top end:

- “*Ant & Dec’s Limitless Win*” is explicitly designed around the allure of a near-limitless ladder, and ITV has celebrated £1,000,000 winners.
- “*Red or Black?*” produced one of the most eye-watering UK game-show outcomes: a record £1.5 million prize win is noted in mainstream coverage and summaries of the programme’s run.



That’s a staggering arc when you remember where the genre began: from electric irons and lamps, to a million-pound chair, to prizes that can reach into seven figures with a single correct call.



Why game shows still matter:

Despite streaming, social media, and on-demand everything, game shows endure for a simple reason:

They’re about us.

They reflect:

- what we value
- what we want
- how much risk we’re willing to take
- how we react under pressure

From the polite applause of early quiz shows to the gasps of a million-pound decision, the evolution of British game shows mirrors the evolution of Britain itself.

We’ve gone from winning kettles to winning houses.

From quiet studios to global formats.

From innocent fun to high-stakes drama.

And yet the core appeal hasn’t changed at all.

Somebody steps forward.

The lights come on.

A question is asked.

And for a moment, anything feels possible.

Above left: Noel Edmonds, original host of “Deal or No Deal”, with a jackpot-winning contestant.

Top right: A publicity shot of Ant and Dec for the latest series of “Limitless Win”, and (right) the duo in an homage to Kraftwerk, publicising “Red or Black?”.

James Graham

James Graham was born on 8 July 1982 and grew up in Kirkby-in-Ashfield, Nottinghamshire. He was educated at Ashfield School, Kirkby-in-Ashfield and the University of Hull, where he studied drama.

Writing for Theatre

Graham's first professional play, *Albert's Boy*, was produced by the Finborough Theatre in west London in 2005, where he became playwright-in-residence. His early plays include *Sons of York* (2008), *Tory Boyz* (2008), *A History of Falling Things* (2009), *The Whisky Taster* (2010) and *Basset* (2010, NT Connections), before his first major play *This House* (2012) was commissioned by the Royal National Theatre, where it was critically and commercially acclaimed, transferred to the larger Olivier Theatre, and was nominated for the Olivier Award for Best New Play. *This House* was revived in 2016 and ran for two years, first in the West End and then on a national tour. In 2018, Graham won his first Olivier Award, for *Labour of Love* as *Best New Comedy* (his other play *Ink* was nominated for an Olivier in the same year).

In 2022, it was announced that Graham had written the book for a new musical about the life of televangelist Tammy Faye Messner, with Elton John and Jake Shears writing the music. *Tammy Faye* opened at the Almeida Theatre in October 2022, and was nominated for four Olivier Awards, winning two. *Tammy Faye* transferred to Broadway in October 2024 and closed two months later.

James' plays have been staged on Broadway five times. He wrote the books for Broadway musical *Finding Neverland* (2014) and for the aforementioned *Tammy Faye*. His play *Punch* was produced by the Manhattan Theatre Club and opened at Broadway's Samuel

J. Friedman Theatre in September 2025, following Broadway transfers of his plays *Privacy* and *Ink* (for which he received his first Tony Award nomination).

In 2023, as well as adapting Alan Bleasdale's iconic TV drama *Boys From The Black Stuff* for the stage, he wrote *Dear England* – a portrait of England footballer and team manager Gareth Southgate – for the National Theatre. Starring Joseph Fiennes, *Dear England* transferred to the West End before embarking on a national tour that

has only just concluded. *Dear England* deservedly won James his second Olivier Award, for *Best New Play*, in 2024.

Last year, his play *Make It Happen* was performed at the Dundee Rep Theatre and the Edinburgh International Festival, starring Sandy Grierson as Fred Goodwin, former CEO of the Royal Bank of Scotland, and Brian Cox as Adam Smith.

Writing for the Screen

Graham's debut feature film *X+Y* premiered in 2015. He has written numerous TV dramas, including the TV films *Coalition* (which won the Royal Television Society award for Best Single Film) and *Brexit: The Uncivil War* for Channel 4. In 2019, Graham wrote "Tywysog Cymru", series 3 episode 6 of *The Crown*, and in the same year he wrote and executive produced a three-part TV adaptation of *Quiz*, which aired in 2020. His other series for television include the crime drama series *Sherwood* (2022) for BBC1, *The Way*, a dystopian drama series also for BBC1 (2024), and *Brian and Maggie*, a drama about Brian Walden and Margaret Thatcher (2025).

Recognition and Honours

In June 2018, James Graham was elected Fellow of the Royal Society of Literature in its "40 Under 40" initiative. Early the following year, Graham's life and work was the subject of an in-depth BBC One documentary as part of the Imagine series. In May 2019, his play *This House* was voted *Play of the Decade* in Bloomsbury Publishing's "60 Years of Modern Plays" public vote.

He was appointed Officer of the Order of the British Empire (O.B.E.) in the 2020 New Year Honours for services to drama and young people in British theatre.

James Graham gave the James MacTaggart Memorial Lecture at the 2024 Edinburgh TV Festival. He criticised the lack of opportunities for people from working class backgrounds in the British television industry, citing that only 8% of people in the industry are from a working class background. His lecture led to the development of the *Class and Social Equality Working Group*, consisting of TV professionals from across the industry that are dedicated to finding practical actions to redress the class balance in the TV industry.



QUIZ

The Cast

<i>Charles Ingram</i>	Tom Broughton
<i>Diana Ingram</i>	Melanie Beswick
<i>Chris Tarrant</i>	Ben Walsh
<i>Warm Up / Adrian Pollock / Jim Bowen / Des O'Connor / Leslie Crowther</i>	Dan Ellis
<i>Sonia Woodley Q.C.</i>	Ella Muscroft
<i>Nicholas Hilliard Q.C.</i>	Jay Wise-Martin
<i>Paul Smith / Paddy Spooner / Adrian Woolfe</i>	Jamie King
<i>Tecwen Whittock / Major General Roberts / David Briggs</i>	Callum Johnson
<i>Quizmaster / John de Mol / Elsie Tanner / Police Constable</i>	Charles McDowell
<i>Mark Burnett / Hilda Ogden / Contestant / Reporter</i>	Charlie Gallagher
<i>Judge Rivlin</i>	Patrick Lavers
<i>David Liddiment / D.S. Williamson</i>	Ben Mashiter
<i>Production Manager / Claudia Rosencrantz / Ruth Settle / Alyn Morice / Rachel de Costa</i>	Megan Preece

Written by James Graham

Based on the book

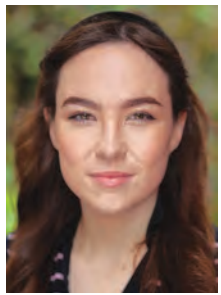
"Bad Show: The Quiz, the Cough, the Millionaire Major"

by Bob Woffinden and James Plaskett.

This amateur production of "Quiz" is presented by arrangement with Concord Theatricals Ltd. on behalf of Samuel French Ltd.

www.concordtheatricals.co.uk

The Company

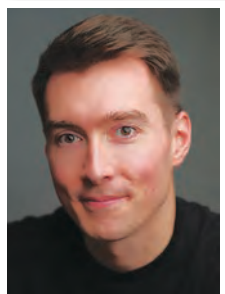


Melanie Beswick

Diana Ingram

"I've been acting at Altrincham Garrick now since joining in 2022 for *The Sound of Music*. Since then, I've appeared in multiple shows here, including *The Laramie Project* (2023), *Last Summer at Bluefish Cove* (2023), *Pennyroyal* (2024) and most recently, playing *Jane Eyre* in *Jane Eyre* (2024)! I've also acted at multiple other local theatres, including CHADS Theatre, Stockport Garrick and Wilmslow Green Room. I also regularly gig as a musician around the Stockport/Manchester acoustic live music scene.

It's great to be involved in such an exciting piece as part of this year's Ensemble production. I have wanted to work with the Ensemble company for a long time, so this was such a special opportunity. I've loved working with such talented, lovely and genuinely hilarious people. I have to say, my favourite quiz show has got to be *The 1% Club*... but don't tell Chris Tarrant!"



Tom Broughton

Charles Ingram

Tom is delighted to be returning to the Altrincham Garrick main stage for the first time since playing *Franklin Shepard* in *Merrily We Roll Along* in June 2024. Tom has a string of other Altrincham Garrick credits including *Andy Dufresne* in *The Shawshank Redemption*, *Leonard Vole* in *Witness for the Prosecution*, *Lord Wessex* in *Shakespeare in Love*, *Chris Keller* in *All My Sons*,

Doctor Spivey in *One Flew Over the Cuckoo's Nest* as well as roles in *Translations*, *A Man of No Importance*, *Blue Stockings*, *House of Ghosts*, *A Streetcar Named Desire*, and musical revue show *Curtain Up*. Credits away from Altrincham include George Orwell's *1984* and *Dick Barton & The Curse of the Pharaoh's Tomb*, for which Tom received his first NODA nomination.



Daniel Ellis

Warm Up / Adrian Pollock / Jim Bowen / Des O'Connor / Leslie Crowther

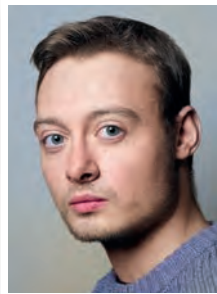
Daniel studied drama at Liverpool John Moores University and has continued to act and direct since graduating in 2011. He has previously performed with Altrincham Garrick in *Queers*, *The History Boys*, *Peter Pan*, *Jumpers for Goalposts*, *Shakespeare in Love*, as *Idle Jack* in our 2022

panto *Dick Whittington* and as *Chester the Jester* in 2023's *Sleeping Beauty*—both of which he also directed! In 2024, Daniel played *Silly Simon* in the Garrick's *Jack and the Beanstalk*, and clearly he's found his panto niche by having just played *Silly Billy* in 2025's *Goldilocks and the Three Bears*.

Daniel has also appeared with the Garrick as *Hugo Horton* in the sell-out stagings of *The Vicar of Dibley* and *A Vicar of Dibley Christmas – The Second Coming*, and most recently for the Garrick he directed *Vardy v Rooney: The Wagatha Christie Trial*. He's looking forward to directing our June 2026 staging of the classic BBC TV comedy *The Good Life*.

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)*.

Dan's favourite quiz show is *Only Connect* (although he says he's "rubbish at it")...



Ben Walsh

Chris Tarrant

This is Ben's fourth show at the Altrincham Garrick Playhouse, having previously appeared as *Owen* in *Translations*, *Irwin* in *The History Boys* and *Young Scrooge / Ensemble* in *A Christmas Carol: A Ghost Story*. Previous roles include *Victor* in Nick Dear's *Frankenstein*, *Ferdinand* in *The Duchess of Malfi*, *Dysart* in *Equus*, *Rupert* in *Rope*, *Fred* in *Saved*, *Private Gar* in *Philadelphia, Here I Come* (ADC Theatre, Cambridge); *Antigonus* in *The Winter's Tale* (OSO Arts Centre / Brighton Fringe) and touring productions across Europe (*Twelfth Night*) and the USA (*As You Like It*).

He is hoping not to be *The Weakest Link* in this production.



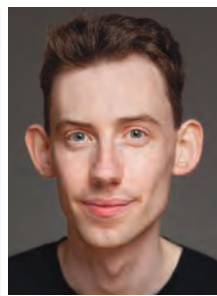
Charlie Gallagher

Mark Burnett / Hilda Ogden / Contestant / Reporter

Charlie's most recent appearance on the Garrick's Main Stage will remain in the memory of everyone who witnessed it for a very long time... a truly brilliant performance in the role of *Christopher Boone* in 2025's Garrick Ensemble production of *The Curious Incident of the Dog in the Night Time*.

Some of Charlie's previous Altrincham Garrick Playhouse appearances include roles in *The Laramie Project*, *Shakespeare In Love*, *Billy Bibbit* in *One Flew Over the Cuckoo's Nest*, *The Lieutenant Of Inishmore*, *Beautiful Thing*, *Corrie*, *Blackadder Goes Forth*, and in 2023 he made his musical theatre debut as *An Inventor* and a *Vulgarian Soldier* in *Chitty Chitty Bang Bang*, before giving another unforgettably compelling performance as *Oskar* in the Garrick Ensemble's 2024 staging of *Let The Right One In*. Most recently, Charlie appeared as *Doalty* in *Translations* in the Garrick Studio last June.

Charlie has loved the whole process working on this amazing play with such a talented Cast, Director & Crew. He hopes you enjoy the show!



Jamie King

Paul Smith / Paddy Spooner / Adrian Woolfe

Jamie has previously appeared at the Garrick Playhouse in *Queers*, *Dick Whittington*, *Shakespeare in Love*, *Our Town*, *A Christmas Carol*, *Sleeping Beauty*, *Let the Right One In*, *Jane Eyre*, *Jack and the Beanstalk*, *Waiting for Godot*, *A Taste of Honey*, *Voices of Manchester* and *Goldilocks and the Three Bears*.

They studied Creative Writing at the University of Bangor, where they appeared in *Romeo and Juliet*, *Macbeth*, *The Crucible*, *The Importance of Being Earnest*, *A Midsummer Night's Dream* (excerpt), *The Tempest* (excerpt), *A Doll's House*, *This is a Play* and *Blackadder the Third*. Other theatre includes: *Suddenly Last Summer*, *High School Musical* (Pontio Arts), *Hindle Wakes*, *The Two Gentlemen of Verona*, *Dancing at Lughnasa* (Wilmslow Green Room Theatre), *A Midsummer Night's Dream* (Antimatter Productions), *Amalgamations Vol. 6: Bloom* (Niamos), *QL: Queer Improv* (Hoopla Improv Theatre), and workshops of *Clothes Swap* (Green Carnation Company) and *Sunny Girl* (HER Productions/New Adelphi Theatre).

They have co-directed *Talking Heads* (Bangor University), wrote and co-directed *The Peace Talks* (short film), co-wrote *12 Scenes of Christmas* (Liberty Rep), and wrote *The Resignation Speech* (Questors Theatre and Etcetera Theatre).

Jamie has long been an avid fan of James Graham's writing, so performing *Quiz* with this lovely group of people is a dream come true!

Favourite quiz show: *University Challenge*.



Callum Johnson

*Tecwen Whittock /
Major General Roberts /
David Briggs*

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), *The Curious Incident of the Dog in the Night Time* (2025) and most recently *A Man of No Importance* (2025) and *It's A Wonderful Life* (2025).

Callum notably made an appearance as a *lost boy* in The Lowry Theatre's production of *Peter Pan* (2010-11) and has also acted with several companies in the Greater Manchester area. His other performances include *George Hollins* in *The Unreturning* (2022) at the Harlequin Theatre, Northwich, *Tom Wingfield* in *The Glass Menagerie* (2022) with NK Theatre Arts and *John Dashwood* in *Sense and Sensibility* (2025) at Cheadle Hulme Amateur Dramatic Society.

He is thrilled to be returning for another Garrick Ensemble production, in what promises to be a thrilling blend of drama, comedy, intrigue and lots of quizzing.

Callum's favourite TV quiz show is BBC1's *Pointless*, hosted by Alexander Armstrong and Richard Osman.



Patrick Lavers

Judge Rivlin

A stalwart of the Altrincham Garrick Show Choir, Patrick is delighted to be returning to the Garrick stage and making his Garrick Ensemble debut in *Quiz*. Patrick first appeared with the Garrick as the *Belligerent Man* in *Our Town* and has since gone on to appear as the *Shanty Singer* in the theatre's production of *Treasure Island*, has been in the ensemble for *The Wizard Of Oz* and *Charlie and the Chocolate Factory*, starred as *Ernie Lally* and *Father Kenny* in the Studio production of *A Man of No Importance* and most recently appeared as *Marty* in the mainstage production of *It's A Wonderful Life*. Additionally he made an appearance as a *Freemason* in the Netflix mini series *Toxic Town*.

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.

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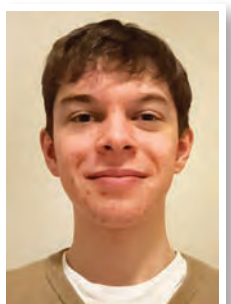
Ben Mashiter

David Liddiment / D.S. Williamson

Ben is thrilled to be returning to Altrincham Garrick, playing *David Liddiment / D.S. Williamson*. This is Ben's second show at the Altrincham Garrick Playhouse after making his Garrick debut as *Jerry Jubilee* in *Charlie and the Chocolate Factory* as his first show. Ben has previously been in local productions in his hometown of Crawley, having played *Noah Claypole* in

Oliver!, and *Grantaire* in *Les Misérables*. Ben studied Drama at the University Of Huddersfield and during this time his highlight was playing *Brian* in the zombie apocalypse comedy *The Scary Question*.

Ben hopes you enjoy the show and his favourite game show is *Bullseye*.



Charles McDowell

*Quizmaster / John de Mol /
Elsie Tanner / Police Constable*

Charlie is currently on a year out, during which he has applied to study BA Acting. He is thoroughly enjoying being part of this production and gaining practical experience on stage. This play marks his Altrincham Garrick Theatre debut. His favourite game show is *Tipping Point*.



Ella Muscroft

Sonia Woodley Q.C.

Ella Muscroft is a writer, filmmaker and theatre producer whose work explores intimacy, identity, power and the quiet tensions that sit beneath everyday relationships.

This is her second show at the Altrincham Garrick after appearing as *Pippa Bin* in *Bleak Expectations* back in October. She is delighted to be back in another show working with an incredible cast.

Alongside her writing and her full time job as a special education needs teacher, Ella leads independent theatre and film projects through her production platforms, developing new work that is ambitious, collaborative and emotionally resonant. She is passionate about building spaces where risky ideas, emerging artists and unconventional stories can thrive.

Her favourite quiz show is *The Chase*.



Megan Preece

*Production Manager /
Claudia Rosencrantz /
Ruth Settle / Alyn Morice /
Rachel de Costa*

Megan is excited to be returning to the Altrincham Garrick Playhouse. This is her sixth show here, having previously appeared as *Milky White* in *Into the Woods*, *Ensemble* in *The Wizard of Oz*, *Mrs Shears/Mrs Gascoyne* in *The Curious Incident of the Dog in the Night-Time*, *Ensemble* in *Beautiful: The Carole King Musical*, and *Cherry Sundae* in *Charlie and the Chocolate Factory*.

During Megan's time studying music at the University of Huddersfield, she was the vocal coach for the Musical Theatre Society and set up and led a summer choir in a high-security prison.

Megan hopes you enjoy the play...and if you do, phone a friend and tell them to come and see it too!

Megan hopes you enjoy the play...and if you do, phone a friend and tell them to come and see it too!

Megan's favourite TV game show is *Pointless*.



Jay Wise-Martin

Nicholas Hilliard Q.C.

Giacomo Jay Wise-Martin (known preferably as Jay - He/Him, 33 Years Old) has been trying his luck at Amateur Dramatics and Student Films since the end of Lockdown and has so far not yet managed to make a complete mess of things whilst simultaneously enjoying every moment!

Starting out with the Levenshulme Players, he has starred in several murder mysteries and the *Levy*

Square Fest Street Performances, and went on to star as *Buttons* in *Cinderella*, *Charley* in *Charley's Aunt* and *Lloyd* in *Blue Stockings*, as well as helping out with the nearby Revue society for their production of *Jack and the Beanstalk* (playing the wholly unexpected character of *Robin Hood!*).

Having acquired a taste for the limelight, he decided to try out for the role of *Ben* in *Things I Know To Be True* at the Stockport Garrick and never looked back. He has since appeared in *Dracula*, *The Importance of Being Earnest* and *1984* at the Stockport Garrick (as *Renfield*, *Algernon* and *W2/Parsons* respectively). This last jaunt with fellow Altrincham Garrick members Tom Broughton and Melanie Beswick encouraged him to apply for the role of *Nicholas Hilliard Q.C.* in *Quiz* and it is with pride that he is making his debut at the Garrick Playhouse in this production. Immediately afterwards, Jay will be starting rehearsals for his next engagement, as *Charlie* in the Garrick Studio's forthcoming production of *Pomona!*

The Creative Team

Director	Joseph Meighan
Original Composition & Sound Design	Mark Goggins
Heads of Stage	Mark McEwan
	Paul Simpson
Stage Manager	Paul Downham
A.S.M.s	Sue Berry
	Jenny Dixon
	Christine Chrystal
Lighting Design & Operation	James Merrington
Special Effects & Projections	Josh McMillan
	Mark McEwan
Additional Video & Projection Content	Ben Mashiter
	Megan Preece
	Nick Sample
Properties	Christine Chrystal
	Claire Corneill
Rehearsal Prompt	Ruth Metcalfe
Costumes	Mike Shaw & the Garrick Wardrobe Team:
	Stella Blackburn
	Julie Shaw
	Betty Farmer
	Lynne Saleh
	Catherine Phillips
	Helen Phillips
	Sarah Steer
	Noel Watson
	Jen McEvoy
Production Carpenter	Steve Cox
Assisted by	Trevor McKie
Scenic Design & Decor	Mandy Cooke
Assisted by	Barry Purves
	Jane Milner
	Charlotte Leigh
	Rob Robinson
	Ruth Hetherington
	Holly Cooper
	Graham Simmonds
Set Construction	Paul Simpson
	Trevor McKie
	Alan Jones
	Barry Borgen
	Mark McEwan
	Nick McKie
	John Murphy
	Andy McHugh
	John Ross
	Cliff Mills
	Dave Bailey
	Bob Green
	Drew Lightfoot
	Steve Cox
	Alistair Duffy
Rehearsal & Production Photography	Martin Ogden
Publicity & Programme Design	Nick Sample



Joseph Meighan
Director

Joseph is the Artistic Director at Altrincham Garrick Playhouse and trained at Mountview Academy of Theatre Arts in London. He has worked as

a Theatre Director, Producer and Actor in both Manchester and London, and his love for theatre began at the age of four when he joined The Helen Donohue School of Speech and Drama.

Directing credits include *The Jury* (Upstairs at the Gatehouse/ Off-West End, London), *Parade*, *A Chorus Line*, *The Addams Family*, *GHOST*, *Chicago* (Waterside Arts), *The Wizard of Oz*, *Betrayal* (Z-Arts), *Our Town*, *Anne Boleyn*, *Into The Woods*, *Guys & Dolls*, *Scrooge! The Musical*, *The Phantom of the Opera*, *Les Misérables* and many more.

Directing credits at Altrincham Garrick Playhouse: *People*, *Priscilla: Queen of the Desert*, *Annie*, *Romeo & Juliet*, *The Phantom of the Opera*, *The Crucible*, *The Secret Garden*, *Disney's The Little Mermaid*, *The Last Five Years*, *CHATROOM*, *Curtain Up*, *Peter Pan*, *One Flew Over The Cuckoo's Nest*, *Jumpers for Goalposts*, *Calendar Girls: The Musical*, *The Sound of Music*, *Shakespeare In Love*, *The Laramie Project*, *Our Town*, *Into The Woods*, *The Shawshank Redemption*, *Chitty Chitty Bang Bang*, *Let The Right One In*, *Treasure Island*, *Merrily We Roll Along*, *The Wizard of Oz*, *Jack and the Beanstalk*, *The Curious Incident of the Dog in the Night-Time*, *Of Mice And Men*, *Beautiful: The Carole King Musical*, *A Chorus Line* and *Charlie and the Chocolate Factory* and *Goldilocks and the Three Bears*.

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

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

Without our incredibly dedicated, enthusiastic team of

Volunteers and Staff, whose

sheer hard work often goes unnoticed,

Altrincham Garrick Playhouse would simply be unable to continue providing such a range of top-quality productions for everyone enjoy.

With their continuous commitment to excellence, we owe them all a huge debt of gratitude. Thank You!

Thank You!



Mark Goggins

*Original Composition
and Sound Design*

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

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

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

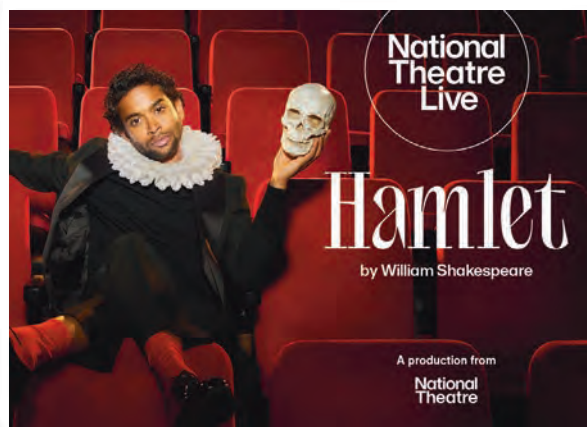
Previous credits with the Garrick Playhouse as Musical Director include *La Cage aux Folles*, *A Little Night Music*, *Follies*, *Cabaret*, *West Side Story*, *Sweeney Todd*, *Cats*, *The Secret Garden*, *The Little Mermaid*, *Calendar Girls - The Musical*, *Chitty Chitty Bang Bang*, *Merrily We Roll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

Mark also works as a Sound Designer and Composer, with credits here at The Playhouse including *Shakespeare in Love*, *Blue Stockings*, *Let The Right One In*, *Jane Eyre*, *The History Boys*, *The Audience* and *The Curious Incident of the Dog in the Night-time*. Last year he was Sound Designer for *Glorious!* at The Hope Mill Theatre, Manchester. Mark also was Musical Director on *Life Class*, a new work by Richard Taylor (*Flowers for Mrs Harris*, *The Go-Between*) which was commissioned by Bradford City of Culture 2025 and 509 Arts.

Mark directed *The Beauty Queen of Leenane*, the opening show of 2025-26's Irish Season in the Studio and is looking forward to directing *Pomona*, in the Studio in March.

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garrick
cinema

National
Theatre
Live



Sunday 8 February 7:30pm

Tuesday 3 March 7:30pm

World-class theatre from across the U.K.

United we stand. TOGETHER WE SOAR!

Altrincham Garrick Playhouse is a Registered Charity. All of the income we receive goes directly back into the work on our stages, and into our projects with the community.

Altrincham Garrick Playhouse receives no public funding from any official organisation, regional or local council. Therefore, all of our income is generated by ticket sales for our own productions, hiring of the theatre for concerts and one-night stands, and donations. We are incredibly grateful to everyone who has donated, funded, sponsored or become a Friend of the Garrick so far. You are all part of making amazing things happen, and bringing our communities closer together through the arts and creativity!

Just like all non-profit making charities, we fund-raise all year round to keep our work in the community going. Our projects include:

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performing
arts

Our hugely popular young people's academy offering exciting, fun-filled drama workshops for students aged 5 – 18. Music, movement, monologues and much, much more!

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show
choir

Joy, laughs, music and harmony – singing together and creating music in a relaxed, fun and social environment. A no-stress and no-audition Community Show Choir.

altrincham
garrick
play
reading

A relaxed, no-pressure way to read plays alongside like-minded people who love theatre, drama, comedy, musical theatre, poetry and much more...



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



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

Heating, Ventilation and Air Conditioning (HVAC) System

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

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



Scan and Donate!

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

Play YOUR part in 2026!

CAVHVAC

Show your support!

We welcome support from individuals, families, local and national businesses, supporters and organisations.

In addition to raising funds through draws (see below), and our Theatre Open Days, those who wish to donate a more sizeable sum can have their contribution commemorated by placing a brick-sized plaque inside the theatre, with your choice of wording.

**SILVER
PLAQUE**

£150 DONATION

**GOLD
PLAQUE**

£300 DONATION

**BUSINESS GOLD
PLAQUE**

£1,000 DONATION

The plaques will be placed in a prominent position within the theatre, and lit appropriately to draw attention to those who have supported the CHILI campaign. And remember, as Altrincham Garrick is a Registered Charity, your donation can be both Gift-Aided and offset against tax.

Simply scan the QR Code (left) to link to the Cool/Heat It, LOVE IT! campaign donation page on our website.



DONATE AND WIN!

There are many other ways in which you can support us. If you'd just like to give a small amount, why not buy a ticket for one of our Grand Draws in aid of CHILI. For **only £10**, you could win some simply fabulous prizes. For full details, pick up a campaign leaflet today, or contact us on **0161 928 1677**, or by e-mailing **admin@altrinchamgarrick.co.uk**

We look forward to hearing from or seeing you!

ANSWERS: £1000: C Celador £32,000: B Kevin Ashman £64,000: C Bullseye £125,000: B Bullseye £300: B Bullseye £500: C Jeremy Paxman £1,000: A William G Stewart £2,000: A Countdown £4,000: B 3-2-1 £8,000: C Terry Wogan £16,000: C 20 Shows £11,000: B Anil Kapoor £500,000: B Mastermind £250,000: C Phil Lynott (Thin Lizzy) £500,000: B Vernon Kay £20 Shows £11,000: B Anil Kapoor

Could YOU win £1million?

Answer all of the levels, from £100 to £1,000,000, by writing your final answer in the box. Only then should you check how far you might have got...

Well, not here, I'm sorry to say, as this is just for fun... but if you can correctly answer all of the questions below, you might have a chance. These are all based around British television quiz shows and people, or Who Wants To Be A Millionaire? And, like the programme, they (generally) get progressively harder... So, good luck, no Googling, and definitely no coughing!

The answers are at the bottom of the opposite page...

Which actor, singer, comedian, Classic FM DJ and nice guy presents "Pointless"?

- A: Alexei Legpower B: Alexander Armstrong
C: Alfred Footforce D: Andrew Handmighty

▲ £100

YOUR FINAL ANSWER:

Which quiz show featured a conveyor belt of prizes in its final round?

- A: 3-2-1 B: Tipping Point
C: A Question of Sport D: The Generation Game

▲ £200

YOUR FINAL ANSWER:

Which ITV quiz show was famous for contestants throwing darts at a dartboard?

- A: The Golden Shot B: Bullseye
C: Strike It Lucky D: Going For Gold

▲ £300

YOUR FINAL ANSWER:

Which of these presenters has NEVER hosted a UK daytime TV quiz show?

- A: Eamonn Holmes B: Warwick Davis
C: Jeremy Paxman D: Ben Shephard

▲ £500

YOUR FINAL ANSWER:

Who came up with the idea for the show and then presented the original run of Fifteen to One?

- A: William G. Stewart B: Jeremy Clarkson
C: Richard E Grant D: Sandi Toksvig

▲ £1,000

YOUR FINAL ANSWER:

During its development, which quiz show was originally titled "Spin Off"?

- A: Countdown B: The Weakest Link
C: Never Mind The Buzzcocks D: A Question of Sport

▲ £2,000

YOUR FINAL ANSWER:

On which show could you win a dustbin as the 'booby prize'?

- A: Sale of the Century B: 3-2-1
C: Supermarket Sweep D: The Price Is Right

▲ £4,000

YOUR FINAL ANSWER:

Who was the first presenter of "Blankety Blank"?

- A: Magnus Magnusson B: Les Dawson
C: Terry Wogan D: Chris Tarrant

▲ £8,000

YOUR FINAL ANSWER:

Which production company created "Who Wants To Be A Millionaire"?

- A: Endamol B: Hat-Trick Productions
C: Celador D: Fremantle

▲ £16,000

YOUR FINAL ANSWER:

Which contestant won £500,000 on 'Millionaire' before becoming an Egghead?

- A: Pat Gibson B: Kevin Ashman
C: C J de Mooi D: Chris Hughes

▲ £32,000

YOUR FINAL ANSWER:

On which game show should you "Keep out of the black and in the red. Nothing in this game for two in a bed"?

- A: The Golden Shot B: Sale of the Century
C: Bullseye D: The Generation Game

▲ £64,000

YOUR FINAL ANSWER:

Which quiz show was originally commissioned to fill airtime created by the 1973 electricity crisis?

- A: Blankety Blank B: Mastermind
C: Name That Tune D: Give us A Clue

▲ £125,000

YOUR FINAL ANSWER:

Leslie Crowther, host of The Price Is Right, was father-in-law to which famous rock musician?

- A: Robert Plant B: Dave Gilmour
C: Phil Lynott D: Mike Rutherford

▲ £250,000

YOUR FINAL ANSWER:

Which Presenter has hosted the highest number of different game shows on British TV?

- A: Claudia Winkleman B: Vernon Kay
C: Davina McCall D: Bob Monkhouse

▲ £500,000

YOUR FINAL ANSWER:

In Slumdog Millionaire, which famous Bollywood actor played the host of the Indian version of "Who Wants To Be a Millionaire"?

- A: Shah Rukh Khan B: Anil Kapoor
C: Amitabh Bachchan D: Irrfan Khan

▲ £1,000,000

YOUR FINAL ANSWER:

Making a movie can be murder...

The Mirror Crack'd

Adapted for the stage by
Rachel Wagstaff
from the classic mystery by
Agatha Christie

Directed by
Mike Shaw

12A



Monday 23 February –
Sunday 1 March



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Matinée at 2:30pm, Saturday 28 February
Evening at 6:00pm, Sunday 1 March

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